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Stark Plans 82 Stores In National Push

By JOHN SIPPEL

LOS ANGELES—Stark Record Service further firms its bid to become a major industry power with an 82 mall-oriented retail store projection by end of 1978: trial runs with a first super store and retailer-owned discotheque and a warehousing addition making it one of the nation's largest central-service organizations.

Paul David, founder/president of the N. Canton, Ohio, firm, says its Camelot chain is adding two more stores this week, two in the near future and will add 20 more mall locations by January 1979. Camelot opened its first Louisiana store in Hammond and its 12th store in Florida last week.

By mid-September, Stark will open its first super store, a free-standing 10,000 square foot location in suburban Flint, Mich.

The store, approximately 7,000 square feet larger than the Camelot (Continued on page 60)

CBS-TV MUSIC RIGHTS VICTORY Per-Use Option Required To Retain Blanket License

By IS HOROWITZ

NEW YORK In a decision that could have a profound effect on the structure of music performance licensing, the U.S. Court of Appeals here ruled last week that blanket li-

censing of television networks may only be continued if ASCAP and BMI also provide for a per-use license.

The blanket license, without the option of a per-use alternative, was construed by the court as price fixing and therefore in violation of anti-trust provisions of the Sherman Act.

It was the latest development in the long and convoluted antitrust action launched by the CBS television network against the rights groups in 1969.

In view of the decision's implications and its potential impact on performance income and administration, further litigation is seen as a foregone conclusion. Ultimate resolution of the controversy may yet be years in the future.

The new action reverses a dismissal of the CBS antitrust complaint by the U.S. District Court here in September 1975. The lower court is now instructed to vacate the dismissal

and come up with a decree requiring ASCAP and BMI to make per-use licenses available.

Both licensing organizations drew (Continued on page 60)

FCC BLASTS KRLA ACTIONS

By MILDRED HALL

WASHINGTON—The FCC Broadcast Bureau has leveled charges that Oak Knoll Broadcasting Corp.'s management of KRLA in Pasadena, Calif., has misused station profits for personal benefit rather than distributing all of the money to educational or charitable beneficiaries.

The FCC claims Oak Knoll has also filed misleading financial statements with the Commission.

Oak Knoll was set up to run the (Continued on page 22)

EMI's Latin Business Up

By AGUSTIN GURZA

LOS ANGELES—The second annual EMI Latin American label managers convention opened Wednesday (10) in Rio de Janeiro, Brazil, with regional director Hans Beugger congratulating the 40 delegates gathered from 16 nations for having achieved a sales growth in the region of more than 30% during the past year.

The consensus among the EMI executives, meeting for three days of (Continued on page 73)

N.Y. Bubble Bursting For Jimmy's Web

By ED KELLEHER

NEW YORK—The bubble has apparently burst for Jimmy's Music World.

There is mounting evidence of a substantial retrenchment in the operations of Jimmy's, the chain which rose to prominence in meteoric fashion, and which is generally credited with intensifying the metro area price cutting that has dominated marketing here for the past year.

Despite adamant and repeated denials by the company's top level management, persistent reports are circulating at all levels of the distribution pipeline predicting the closing of as many as 13 outlets of the 38-store Jimmy's network, with one source estimating the number could reach as high as 18.

Speculation as to which specific stores are involved remains just that: with Dick Butler, operations manager for Jimmy's, denying that any such cutbacks are in the offing.

(Continued on page 60)



It doesn't always take a whole album, even a song, to spot the great voice, a couple of seconds make Mylon LeFevre's singing talent resoundingly clear. It's the kind of voice that quickly becomes the standard against which others are measured. Known for his work with Alvin Lee, Mylon has come up with a determined solo effort that will leave you, as the LP title suggests, **Weak at the Knees**. On Warner Bros. Records and Tapes. Produced by Jerry Crutchfield. BS 3070. (Advertisement)

Devaluation New Blow To Canadian Music Industry

By GERALD LEVITCH & DICK NUSSER

TORONTO Canada's weakened economy, plagued by dollar devaluation, rising unemployment and inflationary trends, is causing setbacks in the country's audio and record industries.

An airline controllers strike Sunday (7) sharply reduced the number of audio dealers on hand for the Canadian Audio Trade Show here last week, causing several major hardware suppliers to claim sales losses ranging from \$100,000 to \$300,000.

The Canadian dollar plunged to a seven-year low of 92.84 cents Monday (8) measured against the U.S. dollar. This is the lowest the Canadian dollar has been since it was floated in 1970.

Devaluation resulted in some (Continued on page 58)

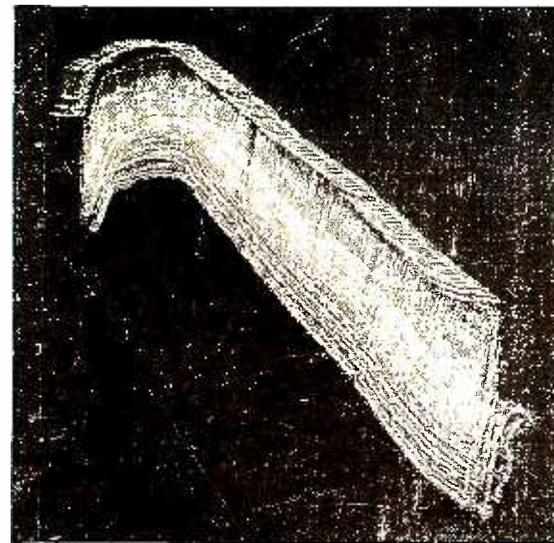
Nashville's Publishers Building More Studios

By GERRY WOOD

NASHVILLE — Competition, convenience, accessibility, control and production of more sophisticated demos are principal reasons why an increasing amount of Nashville publishers are adding in-house studios.

The latest to go the in-house route is the giant Tree International complex which plans to open its own 16-track studio before the end of the year. The 2,000-square foot studio, to be used exclusively by Tree writers, will cost approximately \$150,000.

Short-range plans are confined to (Continued on page 41)



Boots' first album in several months is ready! **BOOTS RANDOLPH SAX APPEAL** (MG7611) will be released next week and will feature contemporary arrangements of recent favorites: "I Write The Songs," "Shame, Shame, Shame," "Jive Talkin'" and more. Boots is on Monument Records and distributed by Phonodisc Incorporated. (Advertisement)



Once you've had "Cat Scratch Fever," you can never be the same.

Catch it from Ted Nugent. On Epic Records and Tapes.

Capitol Records Is Proud To Announce
The Debut Album By

MAZZE

Featuring
Frankie
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300 ATTEND MIAMI CONVENTION

NATRA To Ease Election Laws, Alter Constitution

Schedules 2nd Confab For Chicago In 3 Months

By JEAN WILLIAMS

LOS ANGELES—In an unprecedented move, NATRA elected to rework its constitution in order to allow some previously ineligible members to seek office and to open the door for participating/associate members to gain voting status.

This was decided during the organization's 22nd annual convention held Aug. 3-6 at the Konover Hotel, Miami, and attended by more than 300 persons.

In another first time move, a second convention is slated for Chicago in three months. At that time a pre-selected committee of 25 will bring forth a new constitution.

Until the Chicago confab, the present officers will remain, with Kitty Broady, the group's first woman president, who initially vowed not to seek another term apparently in the running.

According to some of those present, with the current constitution, Broady is the only NATRA member eligible to run for the organization's top seat.

Those seeking office include J.D. Black, program director of KOKY in Little Rock; Jack Gibson, publisher of Jack The Rapper weekly newsletter and former NATRA president and Alvin Dixon of WXVI in Montgomery, Ala., also a past president.

"The constitution clearly states that mem-

bers must have attended one out of three past NATRA conventions and must be a member in good standing for two years—record people are not eligible for office."

The committee of 25 drew up eight recommendations which were submitted and passed by the NATRA body.

Committee members are Kenny Gamble, head of Philadelphia International Records; Ed Wright, president of Global Entertainment Inc.; Jack Gibson; George Woods, WDAS, Philadelphia; Kitty Broady; label owner and former NATRA president; Lucky Cordell; Bea "Mary Mason" Elmore, WHAT, Philadelphia; Mother Francis, WRBD, Ft. Lauderdale; Alvin Dixon; Sidney Miller, publisher, Black Radio Exclusive; Dino Woodard, Koko Records and O.C. White, WAWA, Milwaukee.

Also: Andrae Montell, Island Records; Clarence Jackson and George Ware, Fair Play Committee; Robert Thomas, WDIA, Memphis; Earl Sellens, MCA Records; Eddie 3-Way, New Orleans retailer; Max and Michael Kidd, Al Jefferson's Washington, D.C., promotion firm; Vernon Slaughter, CBS Records; Bea Tibbs, Bale Records; Mary Clayborn, NATRA secretary; James Hamlin, Mutual Black Network; Robyn Holden, WHUR, Washington, D.C.; Bertley Thomas; and Wayne Joel.

Recommendations are:

1. To postpone the election of national executive officers for 90 days.

2. To convene again in 90 days in Chicago.

3. Candidates for office will present their platforms through trade publications.

4. Applications to join NATRA will be published through industry trade publications which will permit new and past NATRA members to become active members in good standing. This act will entitle them to vote on constitution changes and the election of officers.

5. The present officers of NATRA remain in their elected posts for an interim period of 90 days.

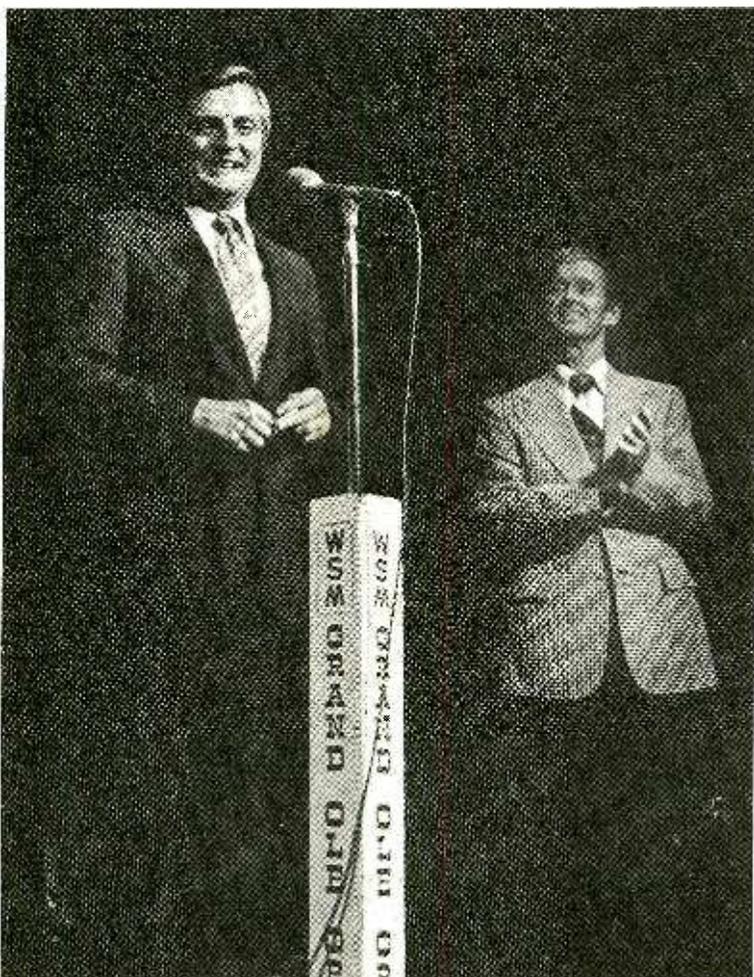
6. Subcommittees be formed to find ways to insure the full participation of all people who work within the music and communications industries. Thus amending the present constitution.

7. Mail ballots to all registered members who cannot attend the Chicago convention.

8. NATRA form a united coalition with Sidney Miller's Black Radio Exclusive, Jack Gibson's Family Affair and the Fair Play Committee in order to induce effective changes within the industry.

The events which initiated the move to a new constitution began with a heated session on Aug. 5.

Lucky Cordell advised the group, "I can't
(Continued on page 71)



GRAND OLE VEEP—Vice President Walter Mondale makes a surprise appearance on the "Grand Ole Opry" during a recent visit to Nashville. Introduced by Roy Acuff, right, Mondale told the "Opry" audience that he, as well as Jimmy Carter, is a true fan of country music and he had listened to the "Opry" over WSM radio as a youngster.

Phonogram Staffers At Chi Confab

By ALAN PENCHANSKY

CHICAGO—The entire promotion, publicity and sales staffs of Phonogram/Mercury were in conference here Aug. 5-7, in the label's second national promotional meeting of the year.

The conclave, at which forthcoming product and promotional methodology were in the foreground, also was attended by reps of Polydor, Ltd., Canada; Phonogram International, Holland; Phonogram Ltd., England; and by executives of Monument Records, which recently has pacted with Phonogram for marketing and distribution.

Fred Foster, Monument president and a former Mercury Washington, Baltimore promotion man, was introduced to the gathering following an hour-long audio/visual presentation covering the history of Monument.

The meet also viewed presentations detailing Phonogram's August product release, and previewing a fall release schedule which includes a motion picture soundtrack album by the Ohio Players and a three-record set entitled "Consequences," by former 10cc members Lol Creme and Kevin Godley.

Phonogram has 17 field promotional personnel, and six promo-
(Continued on page 60)

Kill 2 Charges In Brunswick Case

By DICK NUSSER

NEW YORK—Mail fraud and conspiracy charges against Nat Tarnopol and several other officers of Brunswick Records were thrown out by a U.S. Appeals Court Tuesday (9). But the tribunal remanded counts alleging payola and depriving artists of their royalties for a new trial.

Tarnopol, Peter Garris, Irving Wiegand and Lee Shep had been convicted on various counts of a 28-count reduced indictment in a Newark, N.J., court in 1976. Three other defendants were acquitted at the time.

The jury found Tarnopol and the others guilty of using the mails in a purported attempt to deprive the IRS and various Brunswick artists of revenue due them, and of making cash payments to radio stations to influence the use of Brunswick records.

The Appeals Court reversed the conviction on all counts of mail fraud and conspiracy involving the purported concealment of packing slips, but left the door open for a new trial on charges alleging the withholding of royalties and payola.

Tarnopol, additionally, still has charges of attempted income tax evasion stemming from the case pending in U.S. District Court here.

These were severed from the Newark trial.

The Philadelphia-based Appeals Court found that there was insufficient evidence to show the defendants knowingly attempted to conceal the sale or transfer of certain product in order to commit fraud. Further, the court criticized the trial judge's instructions to the jury and certain of his rulings on the admissibility of evidence.

The defendants had originally been charged by the government with not entering the sales of more than \$350,000 worth of Brunswick and Dakar records on corporate books.

Disco III Panels To Spotlight New Sights, Sounds

NEW YORK—The latest sight and sound innovations in hardware for the disco industry will be highlighted in two panel sessions at Billboard's Disco III, Aug. 28-31 at the Americana Hotel here.

In addition to giving brief product presentations in separate audio and video seminars, the panelists will be ready for any "too hot too handle" questions from the audience in their areas of expertise.

The expanded emphasis on the equipment side of the business at Disco III is a reflection not only of the vital role that sound and light play in creating the club environment, but also of the creative efforts to be displayed during the four-day expo.

Kole and Owens Productions, a new partnership of Walter Kole and Jerry Owens in Laguna Beach, Calif., is official consulting and production organization for live, disco and video entertainment activities. Working with a number of well-known firms in the industry, the pair
(Continued on page 49)

EA Tees New L.A.-Based Jazz/Progressive Division

By PAUL GREIN

LOS ANGELES—Elektra/Asylum has entered the contemporary jazz field, with the recent formation of a jazz/progressive division headquartered at the label's main offices here.

It is being helmed by Dr. Don Mizell, formerly the director of product management at A&M's Horizon jazz label who is presently on a talent hunt.

This signifies the first major involvement in black music for E/A, the folk/rock powerhouse that has experienced its greatest success in

the past few years with country-tinged pop acts like the Eagles, Linda Ronstadt and Jackson Browne.

Jazz will be released on both Elektra and Asylum, rather than being compartmentalized into a separate label (like E/A's Nonesuch, which handles only classical product) in hopes that consumer recognition of the E/A name will aid the music's crossover to the mass pop audience.

Also, as Mizell points out, "We don't want to emphasize the sepa-

rateness of the music. The idea is that it's a distinct but integral part of E/A."

He continues, "I think the challenge is to educate and to motivate the E/A operation as a whole how good the music really is and what its potential is in the market and to make it really clear that the music has come of age and doesn't have to be shuttled off to the corner as a stepchild to be forgotten."

Mizell will have a small staff of five to 12 people whose duties will include, "helping the E/A people

get more into progressive r&b, blues, jazz and jazz/rock," he says.

Acknowledging that this is an all-new direction for E/A, Mizell notes, "you have a situation where they really haven't had any experience with black artists or black executives or black radio. So it's rather obvious what the nature of the challenge is."

As to whether this will lead to more label involvement with black music, he says, "It's a possibility, but I'm not just going to be trying to sneak r&b in through the jazz back
(Continued on page 33)

AUGUST 20, 1977, BILLBOARD

Promotion Pushed At Disc Chain Convention

By JOHN SIPPEL

DALLAS—Ask not what suppliers can do for you, but what you can do for suppliers themed the annual Disc Record stores' convention here last week.

And the 32-store chain, unique in that all its outlets buy direct from local distributors or branches, continuously focused on new vistas of in-store merchandising during its 3½-day confab at the LeBaron Hotel.

Discussion by and conversation with the approximately 40 key store and three regional management persons present from the Cleveland Heights-based chain continually reverted back to the impact of ingenious promotions in a store to bring the record/tape buyer to the register with impulse items.

Gary Arnold, Midwest regional manager and the chain's top regional person for the year, spent an hour Monday (8) explaining new frontiers for merchandising and then Sam Arnold, Southwest regional chief and convention coordinator, did a two-hour talk show host bit wherein store managers Fred Siegel, Scott Blasl, Vince Robisch and Barbara Siebert discussed their personal philosophy on retailers' forte for industry attention.

And the industry responded. CBS Records, during its allotted product presentation time Tuesday (9), allowed 20 minutes to Scott Bra-sher, Texas merchandising specialist, to graphically illustrate some of his personalized approaches to store promotion, in which he noted the importance of high isolating/displays by using pertinent cloth and paper backdrops. And the giant label had Joe Mansfield, its national merchandising chief there.

And the closing CBS-sponsored banquet Wednesday night, at which approximately 180 conventioners and suppliers were wined and dined, was programmed to merchandising.

Marv Dorfman of A&M gave away checks totaling \$1,500 to nine store managers for a recent Cat Stevens' album store program. Jack Bernstein of Pickwick distributing, Dallas, laid out three portable color tv sets donated by Casablanca for ingenious store visual sales gimmicks.

Marty Markowitz of Phonodisc rewarded three managers with round trip all-expense trips to New

(Continued on page 61)



FRIENDS AGAIN—Paul Drew, now a broadcasting consultant and Bette Midler, are reunited in a friendly way at a KFRC soiree in San Francisco. The two appear best of friends. Last year Bette was a "bit angered" at a Drew decision not to play one of her singles on the RKO chain.

Atlantic City No Threat To Vegas

By HANFORD SEARL

LAS VEGAS—This desert oasis, the long-time entertainment capital and resort playground for gamblers, is projected to remain so despite the coming of Atlantic City, reveals a Billboard survey of major hotels.

Of 12 heavyweight Strip properties contacted, only one conceded any impact on the entertainment scene here, while all agreed the new East Coast venture "would just be another stop for acts along the showbiz circuit."

"If anybody's hurt by this, it'll be the eastern market," says Bernie Rothkoph, MGM Grand entertainment boss. "We have to look two to three years down the road before we see any real challenge."

The Grand's stable of stars include a growing list of contemporary, soft-rock acts such as Barry Manilow, the Carpenters and Gordon Lightfoot, who recently made his debut at the \$100-million hotel.

Among the other established Strip hotels which book more current acts like the MGM, the Riviera and Caesars Palace execs see Atlantic City as

(Continued on page 39)

\$500,000 CAMPAIGN FIZZLES

EMI Beatles 'Bowl' Set a U.K. Flop

By PETER JONES

LONDON—With more than \$500,000 spent in promoting the album, and sales in the region of 350,000-400,000, EMI's television campaign for the LP "Beatles At The Hollywood Bowl" has proved something of a marketing flop.

It has also forced EMI to revert to the "20 Golden Greats" formula for its next tv-backed package, which will feature the Supremes in a \$250,000-plus campaign planned for September.

At the time of the Hollywood Bowl launch, Bob Mercer, EMI di-

rector of marketing and repertoire, stated that he would be disappointed if the album did not hit the one million mark in the U.K. alone.

Now the Supremes are set up, hopefully to repeat the success of earlier EMI tv-boosted campaigns on behalf of the Beach Boys, Glen Campbell and the Shadows, and cancel out what company director Alan Kaupé describes now as "the small hiccup" of the Beatles-Bowl release.

At the EMI product presentation

(Continued on page 53)

CARTER UPS THOMAS LPs

NEW YORK—President Carter's frequently expressed interest in the poetry of Welsh writer Dylan Thomas has more than doubled sales of the 16 spoken word recordings Thomas made for Caedmon Records.

According to the label, Thomas has been among its top sellers since Caedmon was founded 25 years ago with release of the poet's "Child's Christmas In Wales" album, still the writer's most popular recording. Carter's liking for the poet's work first became public during the 1976 presidential campaign.

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Executive Turntable

Bob Knight has been appointed to the newly created post of director of special markets for A&M in Los Angeles. He was most recently West Coast regional merchandising director. Larry Hayes goes into Knight's vacated slot after having been an independent promotion and marketing consultant, while Steve Rubin has been appointed Southern regional merchandising director to



Knight

be based out of Atlanta after having been with the Franklin Music store chain. And in one other A&M shift, Bill Swearingen is now the regional marketing director for the Midwest. He was formerly a distribution manager with Heilicher in Minneapolis will be based for A&M in the twin cities also. ... Ken Yastic, former Midwest sales representative for CBS Records, has gone with Pickwick Records as national sales manager. He will continue to base in Minneapolis. ... Dee Joseph has joined Butterfly Records as national retail marketing director headquartered in Los Angeles. Prior to Butterfly, Joseph served as editorial director for Laufer Publications. ... At Chrysalis in Los Angeles Ellen Feldman has been named assistant national director of artist development while Cristy Rundquist has been promoted to artist development coordinator. Feldman comes from Capitol where she handled national AOR promotion and Rundquist has been national artist development director Russ Shaw's assistant. ... At Epic Records, New York, Bruce Harris has been named East Coast a&r director. He was director of merchandising and product management for Epic/Portrait and Associated Labels. ... At CBS Records, New York, Ritch Bloom has been appointed supervisor, college program. He was East Coast promotion coordinator for Lifesong Records. ... David Mount has been appointed Los Angeles branch marketing coordinator for WEA. For the past eight years he has been a branch manager for Pickwick International in four major U.S. markets and will base in L.A. ... Bruce Maduri will head up Sweet City Record's



Rubin

new Atlanta office as Southern regional director over promotion, marketing and a&r. ... Hank Zarembski, former RCA Records Cleveland promotion rep, to identical post in Los Angeles. ... Randy Bimslager joins Columbia Records as Dallas promotion manager. He was ABC Records promotion manager for St. Louis/Kansas City. ... Eduardo Lamadrid has been named corporate financial director, Candy Stripe Records, Freeport, L.I. He had been a vice president, Keel Manufacturing. ... Max Goldstein joins Promo Record Distributing, Paterson, N.J., as national sales manager. He had been head of sales for Sutton Distributors. ... Don Powell has been upped to director of national promotion at Hickory Records, Nashville. ... Phonogram/Mercury has named Janet Rickman to the newly



Joseph

created post of publicity representative/South. Rickman, based in the label's Nashville office, will be responsible for publicity of all pop, country and r&b acts throughout the Southern states. She has worked as a publicity and promotion assistant in Nashville since joining Phonogram earlier this year. ... Michael Barackman has been appointed a publicity editorial writer for ABC Records in Los Angeles. He was most recently music editor of Phonograph Record Magazine. ... John Wahl has left his promotion post at Pickwick, Minneapolis. ... Bert Bogash has exited his post as national artist relations and publicity director at MCA Records in Los Angeles. ... Don Powell has been upped to director of national promotion at Hickory Records, Nashville. ... Dennis Brewington has been appointed assistant director of ASCAP's Nashville office.



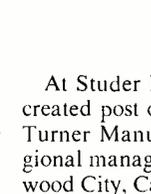
Rundquist

Rita Kennedy has been appointed regional branch manager for the St. Louis/Kansas City area for MS Distributing, while Kenny Hamlin becomes regional branch manager in Los Angeles. In two other MS shifts, Jack Campbell appointed regional branch manager for San Francisco and Joyce Shaw has been named sales manager there. ... Dave DeBevec has switched from the Disc Records



Brewington

Phonix store, which just shuttered, to the Phoenix store. ... Ed Kelman has been appointed general counsel for Chappell Music, N.Y. He was assistant general attorney with CBS Publishing Group. ... Faye Rosen has been promoted to professional manager at CAM Publishing, New York. She was in CAM's publishing and artist development departments. ... Jack Craw, formerly with Monument Records, has been named marketing manager at Woodland Sound Studios in Nashville. ... Mike Feurt has been promoted to executive vice president at the Bill Goodwin Agency in Nashville. ... Kenn Friedman and Michelle Hart have been named vice president/sales and business administrator respectively at Provocative Promotions in Los Angeles. ... Justin Carmerlengo has been named Panasonic public relations director in Secaucus, N.J. ... Jack Kirks has been appointed vice president of operations at Dillon's entertainment complex in Los Angeles.



Brewington

At Studer Revox America in Nashville, James Woodworth joins in newly created post of sales manager for Revox products, from a similar position at Turner Manufacturing. Fred Layn is named to new position of Eastern regional manager in the just-opened New York factory office. ... Ampex, Redwood City, Calif., selects John L. Porter for the newly-created position of vice president of new ventures. ... Jensen Sound Laboratories, Schiller Park, Ill., chose Jack D. Buchanan manager of marketing services.



Produced and Managed by Buddy...

All that bumping can give a guy an appetite.
"Hungry for Your Love": The smash follow-up to Joe Tex's latest gold single,
"Ain't Gonna Bump No More (With No Big Fat Woman)". **On Epic Records.**

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Vol. 89 No. 33



CANADIAN GOLD—Kiss receives a gold record from Quality Records of Canada for its outstanding sales there. From the left: Peter Criss, Paul Stanley, Ace Frehley and Gene Simmons.

Adler Consultant For Epic/Ode

LOS ANGELES—Lou Adler will serve as consultant to the new Epic/Ode label for an open period of time.

His consulting status won't involve producing any new releases. It is a loose association which will involve him in creative decisions, product releasing schedules and advertising, promotion and sales campaigns.

When Adler opted not to renew his distribution agreement with A&M in January and announced several motion picture projects, several major record companies began bidding to acquire the Ode catalog.

All, however, wanted Adler to sign a long-term personal service contract to run the label, which he wouldn't do.

The agreement with Epic will allow Adler to devote himself almost

entirely to his film projects, but still be actively involved on a creative and personal level with the operation he brought into being.

The Epic/Ode operation is headed by Ron Alexenburg, CBS vice president in charge of Epic and Associated labels.

Continuing their previous duties with the new label are two Ode executives: Marshall Blonstein, vice president and general manager in charge of all sales and promotional campaigns; and John Beug, creative director and assistant to Adler.

Blonstein will also be the chief liaison officer between the new label and the parent company.

It is 10 years to the month since Adler sold the Dunhill label he had co-founded to ABC, and started Ode in a distribution agreement with Columbia. Columbia didn't renew the

contract in 1969 and Adler joined forces with A&M. In the next eight years Ode released 24 albums, with cumulative sales of more than 30 million units.

With a few exceptions, this material, plus some previously-unreleased masters, comprises the catalog Epic has acquired. The qualification is necessary because the catalogs of a few individual artists have been sold to the different companies which now have the artists. David T. Walker's Ode albums, for example, are now handled by A&M.

The deal does include, however, the complete catalogs of Carole King, Cheech & Chong and Tom Scott, in addition to a couple of newer Ode artists: Tufano & Giamaresse and Kitchen.

Detroit Audio Launches Beatles Promo

LOS ANGELES—Perhaps proving that one way to a record buyer's heart is through his stomach, Detroit Audio Systems, a five-store record/tape/audio chain in the Detroit area and Capitol Records' Detroit branch have teamed up for an offbeat merchandising effort.

The five-store chain with four outlets in Detroit and one in suburban Pontiac had approximately 50,000 paper place mats printed up featuring a Beatles trivia quiz consisting of nine questions.

The place mats were then distributed, indicates Peter Pearlman, vice president of operations and general

Joins Capitol In Place Mat Quiz Discount Offer

By JIM McCULLAUGH

manager of the three-year old black-owned chain, to major chain and independent restaurants such as Elias Bros., Big Boy, McDonald's, Burger Chef, Taco Bell, Biff's, and others.

Customers bringing in the place mat to Detroit Audio receive \$1 off any Beatle album of their choice.

The promotion, conceived by the

chain, began in July and is slated to continue, at least, until September, adds Pearlman for those interested eateries.

The thrust of the campaign is to hypo sales of the recently released "The Beatles At The Hollywood Bowl" live album as well as the entire Beatles catalog.

"So far the promotion has been going very well," states Pearlman, "but it's really just gotten underway and I think it will require a little more time for the public to appreciate it."

"This is the first time we've done a promotion like this tying in with restaurants. We're attempting to create more innovative merchandising."

Pearlman figures the promotion should substantially contribute to increased sales of the Beatles catalog and adds, "Consumers are even bringing in the placemat, stains and all, to take advantage of the offer."

Arista Putting Life In New Dead Push

NEW YORK—Arista Records, buoyed by the initial response to the Grateful Dead's new "Terrapin Station" LP, is planning a major promotional push for the group.

The label says it will initiate an ad campaign in the consumer press featuring "bold" graphics, as well as posters, stickers and streamers plugging the LP.

Radio spots will be pegged to markets where air play is heaviest.

Letters To The Editor

Dear Sir:

I've seen price hikes in my seven years of selling records, but with several original releases of \$4.98 and \$5.98 now carrying a \$7.98 list I can only try to explain it in the medium I sell.

The seven ninety eight . . .

I guess it's too late for a four ninety eight.

Which you raised to five with the vinyl costs high.

The seven ninety eight . . .

With an album that's selling there's no way of telling

That you will create, an eight ninety eight!

The seven ninety eight . . .

I can only buy one, cause my pocketbooks done.

I see the Kiss fans leave with empty hands,

The seven ninety eight . . .

Increase the quality along with the cost,

And you might eliminate a return loss.

The seven ninety eight, I'm beginning to hate

The seven ninety eight, I can't relate

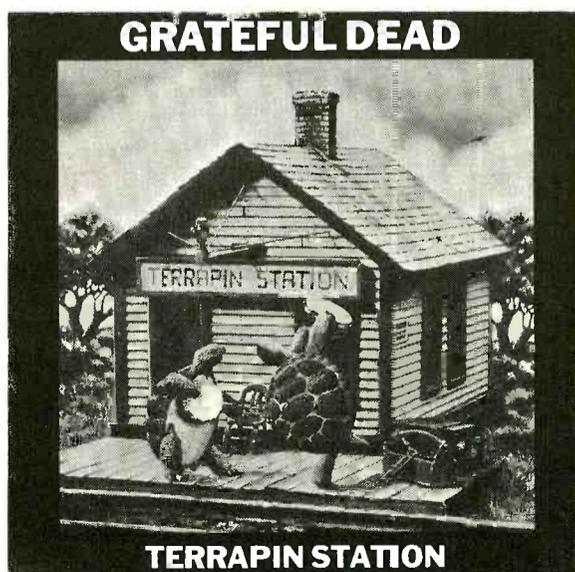
The seven ninety eight, I'm beginning to hate

I guess it's too late for a four ninety eight!

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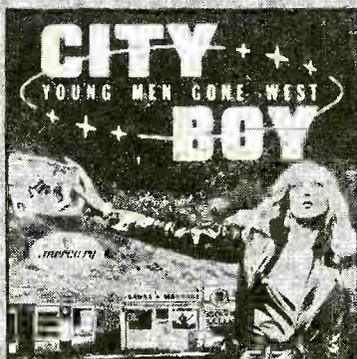
*80 Billboard
*60 Record World
*69 CashBox
7 Radio & Records
Album Airplay Chart
"Salesmaker Of The Week"
—Record World

Phonogram's Back-

NOW AVAILABLE

From Mercury

"Young Men Gone West"
City Boy



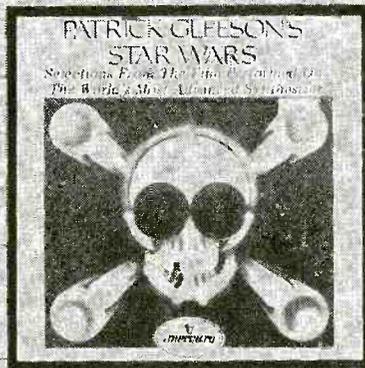
Mercury SRM-1-1182
8-Track MCB-1-1182
Musicassette MCR4-1-1182

"Secrets" Confunction



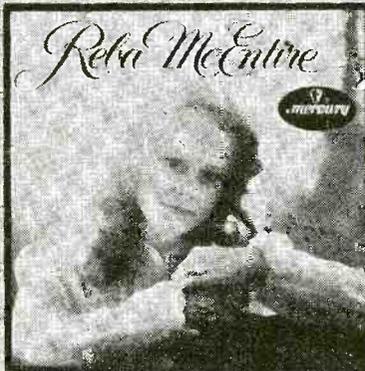
Mercury SRM-1-1180
8-Track MCB-1-1180
Musicassette MCR4-1-1180

"Star Wars" Patrick Gleeson



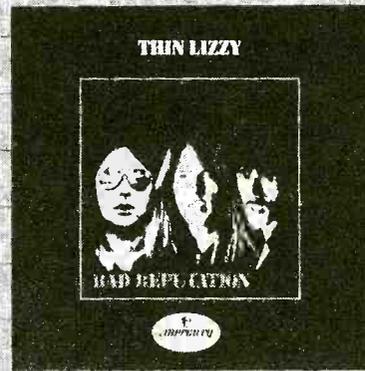
Mercury SRM-1-1178
8-Track MCB-1-1178
Musicassette MCR4-1-1178

"Reba McEntire"



Mercury SRM-1-5002
8-Track MCB-1-5002
Musicassette MCR4-1-5002

"Bad Reputation" Thin Lizzy



Mercury SRM-1-1186
8-Track MCB-1-1186
Musicassette MCR4-1-1186



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From Monument

"Straight" Brush Arbor



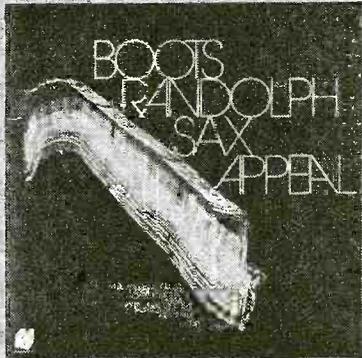
Monument MG-7613
8-Track MGT-7613
Musicassette MGC-7613

"Love Is Just A Game"
Larry Gatlin



Monument MG-7616
8-Track MGT-7616
Musicassette MGC-7616

"Sax Appeal" Boots Randolph



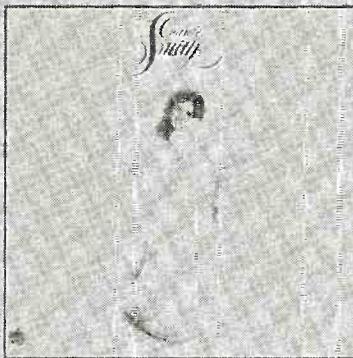
Monument MG-7611
8-Track MGT-7611
Musicassette MGC-7611

"Full Bloom" Tommy Roe



Monument MG-7614
8-Track MGT-7614
Musicassette MGC-7614

"Pure" Connie Smith



Monument MG-7609
8-Track MGT-7609
Musicassette MGC-7609



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As of noon, August 11, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	37	ABC	8	351	44	42 1/2	42 1/2	- 1/4
41 1/4	38 1/4	American Can	8	86	41 1/4	40 1/4	40 1/4	- 3/8
11 1/4	7 1/4	Ampex	12	197	10 1/4	9 1/4	9 1/4	- 1/8
5 1/4	3 1/4	Automatic Radio	10	1	3 1/4	3 1/4	3 1/4	+ 1/8
62 1/4	55	CBS	9	122	58	56 1/4	56 1/4	- 1 1/4
17 1/4	7 1/4	Columbia Pictures	5	850	17 1/4	16 1/4	16 1/4	- 3/8
15 1/4	10 1/4	Craig Corp.	3	37	11 1/4	11 1/4	11 1/4	Unch.
48 1/4	32 1/4	Disney, Walt	16	938	38 1/4	37 1/4	38	- 1/4
4 1/4	3 1/4	EMI	8	25	4 1/4	3 1/4	4	Unch.
18 1/4	11 1/4	Gulf + Western	3	502	12 1/4	12 1/4	12 1/4	- 1/4
8 1/4	4 1/4	Handleman	10	32	7 1/4	7 1/4	7 1/4	- 1/4
36 1/4	23 1/4	Harman Industries	10	-	-	-	-	Unch.
5 1/4	3 1/4	K-tel	8	-	-	-	-	Unch.
9 1/4	5	Lafayette Radio	58	5	5 1/4	5	5 1/4	+ 1/4
26 1/4	21 1/4	Matsushita Electronics	9	54	22 1/4	22 1/4	22 1/4	+ 3/8
44 1/4	35 1/4	MCA	8	120	38	37 1/4	37 1/4	+ 3/4
25 1/4	16	MGM	9	82	23	22 1/4	22 1/4	- 3/4
57	47 1/4	3M	16	632	50 1/4	49 1/4	50 1/4	+ 3/8
56 1/4	36 1/4	Motorola	13	320	44 1/4	43 1/4	43 1/4	Unch.
36	23 1/4	North American Philips	6	36	29 1/4	29 1/4	29 1/4	+ 1/8
9 1/4	5 1/4	Playboy	11	32	7 1/4	7 1/4	7 1/4	Unch.
32 1/4	25 1/4	RCA	11	686	29 1/4	29 1/4	29 1/4	- 3/8
10 1/4	8 1/4	Sony	14	352	8 1/4	8 1/4	8 1/4	Unch.
22 1/4	14 1/4	Superscope	5	44	16 1/4	15 1/4	15 1/4	- 1/4
42 1/4	21	Tandy	6	226	26 1/4	26 1/4	26 1/4	- 1/2
7 1/4	4 1/4	Telecor	6	6	6 1/4	6	6 1/4	+ 1/8
3 1/4	2 1/4	Telex	9	37	2 1/4	2 1/4	2 1/4	- 1/4
4 1/4	2 1/4	Tenna	9	10	2 1/4	2 1/4	2 1/4	Unch.
16 1/4	13 1/4	Transamerica	7	190	16 1/4	15 1/4	15 1/4	Unch.
25 1/4	9 1/4	20th Century	8	670	25 1/4	24	24	- 1
32 1/4	26 1/4	Warner Communications	6	191	29 1/4	28 1/4	28 1/4	- 1/8
28	20	Zenith	11	165	22	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	1	2 1/4	2 1/4
First Artists Prod.	3	6	6 1/2	7	M. Josephson	9	25	14 1/4	15
Gates Learjet	4	3	8 1/4	8 1/4	Memorex	7	130	26 1/4	27 1/4
GRT	5	24	2 1/4	3	Orrox Corp.	-	-	3/4	3/4
Goody Sam	3	-	1 1/4	2 1/4	Recoton	4	2	2 1/4	2 1/4
Integrity Ent.	3	125	1 1/4	1 1/4	Schwartz Bros.	10	-	1 1/2	2 1/2
Koss Corp.	5	2	3 1/4	3 1/4					

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

Schwartz Files All-Time 1/2-Year

NEW YORK—Schwartz Brothers reports an all-time high in half-year revenues on the eve of two Harmony Hut retail store openings, bringing the chain's retail string to 17 outlets. Revenues exceeded \$11 million for the six months ending July 31, for the first time in the company's 30-year history, the report says. Both new stores opened their doors for business Thursday (11) and will stock a full line of records, tapes, sheet music, and musical instruments. Audio equipment will also be carried. One of the new outlets, a 5,300-square-foot facility, is located in the new Gallery Mall in downtown Philadelphia.

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1976 SALES UP 12%

U.S. Key To Polygram Growth

By PETER JONES

LONDON — The Polygram Group, which links the recording activities of Phonogram and Polydor along with Chappell publishing, showed a sales upturn of 12% last year on a mainly European basis and now sees it as "essential" that it should establish a stronger presence in the U.S.

Figures accompanying the annual report show that Polygram's share of the world market has grown by 250% since 1967, while the market itself has expanded by 121%.

The annual report, noting the re-

sults improvement in 1976 but seeing "no dramatic upswing coming for 1977," says: "For music, films and television alike, the U.S. market remains of key importance.

"This requirement has been taken into account through the strengthening of links with the Robert Stigwood Organization with its repertoire in the pop sector. RSO artists the Bee Gees, Eric Clapton, Rick Dees, Barbara Dickson and Andy Gibb have had their best year ever both in the U.S. and in Europe."

As a manufacturer of records and

cassettes, as a music publisher and as a producer of tv films and video programs, Polygram increased its turnover to \$777.2 million against a 1975 figure of \$694.26 million (Billboard, Aug. 13, 1977). The balance sheet total is now \$628.85 million.

On capital, including reserves, of \$162.02 million, a dividend totalling \$7.22 million was paid to the Philips and Siemens companies, who each have a 50% share in the group.

At the end of 1976, 12,836 employees were in the group in 31 countries, against a 1975 total of 12,228. The group has extremely modern manufacturing facilities in 20 countries. Output was 240 million records and 31 million cassettes. The group's share of third party business increased sharply all over the world.

In 1976, big Phonogram successes were Demis Roussos and Nana Mouskouri, with Johnny Hallyday "reigning absolutely supreme in France." With Mercury, the big acts were the Ohio Players, Bachman-Turner Overdrive, 10cc and newcomers the Bar-Kays. Chico Buarque de Holanda and his Brazilian group were warmly received in Europe, and there was a good pop-music start for one-time model Twiggy.

Coen Solleveld, group president, said that Phonogram's classical repertoire on the Philips label was appealing to an ever-larger audience. Gold was much in evidence in the Polydor classical sector, with Herbert von Karajan and the members of the Berlin Philharmonic receiving 140 gold disks for 1.2 million sales of Beethoven's Fifth.

"With its classical repertoire, the Polygram Group is now right at the top of the world league. In this field alone, turnover amounted to around \$80 million. There is clearly an increasing demand for performances of classical music of superior quality."

In London, the Chappell Music Centre is one of the largest single unit music stores in the U.K. and income was up 40% over 1975 on sales of records, tapes, hi fi, radio, pianos, organs and other instruments and sheet music and folios.

Growing importance of consumer video as a potential future large-

(Continued on page 54)

Josephson Says Dividend Up 58%

NEW YORK—Marvin Josephson Assoc. reports its annual dividend up 58% from fiscal 1977, with the increase reflected in the quarterly dividend payments being mailed Aug. 15. The dividend went from 38 cents to 60 cents, for the year ending June 30.

In the meantime, the company backed away from an earlier report predicting that an audit of the company's operations for the year ended June 30, 1977, would result in an increase of income per share from \$1.91 to \$2.25.

"Income per share will be in the range of \$2.05 to \$2.10," the company now states, blaming "lower than anticipated revenues in the motion picture and personal appearance areas" for the change in forecast.

The current dividend payment, however, is the eighth consecutive increase for the company, whose last common stock dividend payment was 11 cents, paid May 15. Two years ago the quarterly rate was only 4 cents a share.

Disco Trappings Boost Roller Rinks

By RADCLIFFE JOE

NEW YORK—The discotheque boom in this country is getting credit for playing a major role in the resurgence of public interest in roller skating rinks across the country.

Within the last couple years, enterprising rink operators have succeeded in yanking their faltering businesses from the brink of financial collapse by turning them into

the roller skate industry's version of the discotheque.

To achieve this, operators have retained leading disco design consultants to turn what had degenerated into dilapidated teenage hangouts into extravaganzas of sight and sound complete with disco deejays like any conventional club.

(Continued on page 46)

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Crosby, Stills & Nash, CSN, Atlantic 19104
Kiss, Love Gun, Casablanca 7057
Bay City Rollers, It's A Game, Arista 7004
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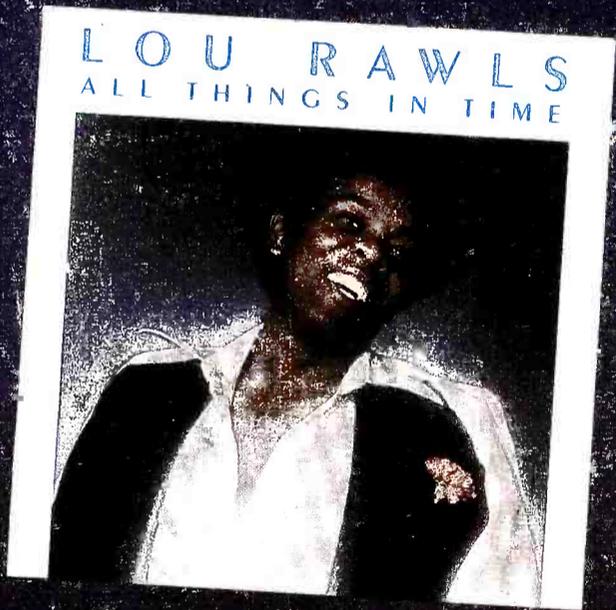
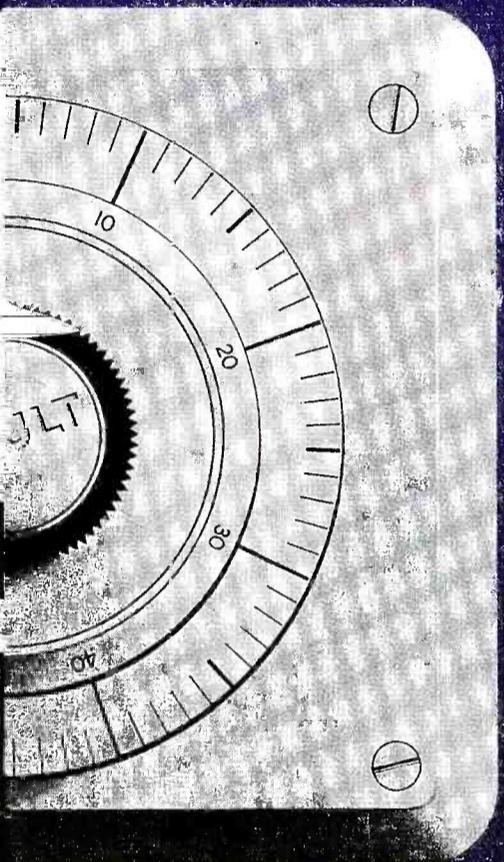
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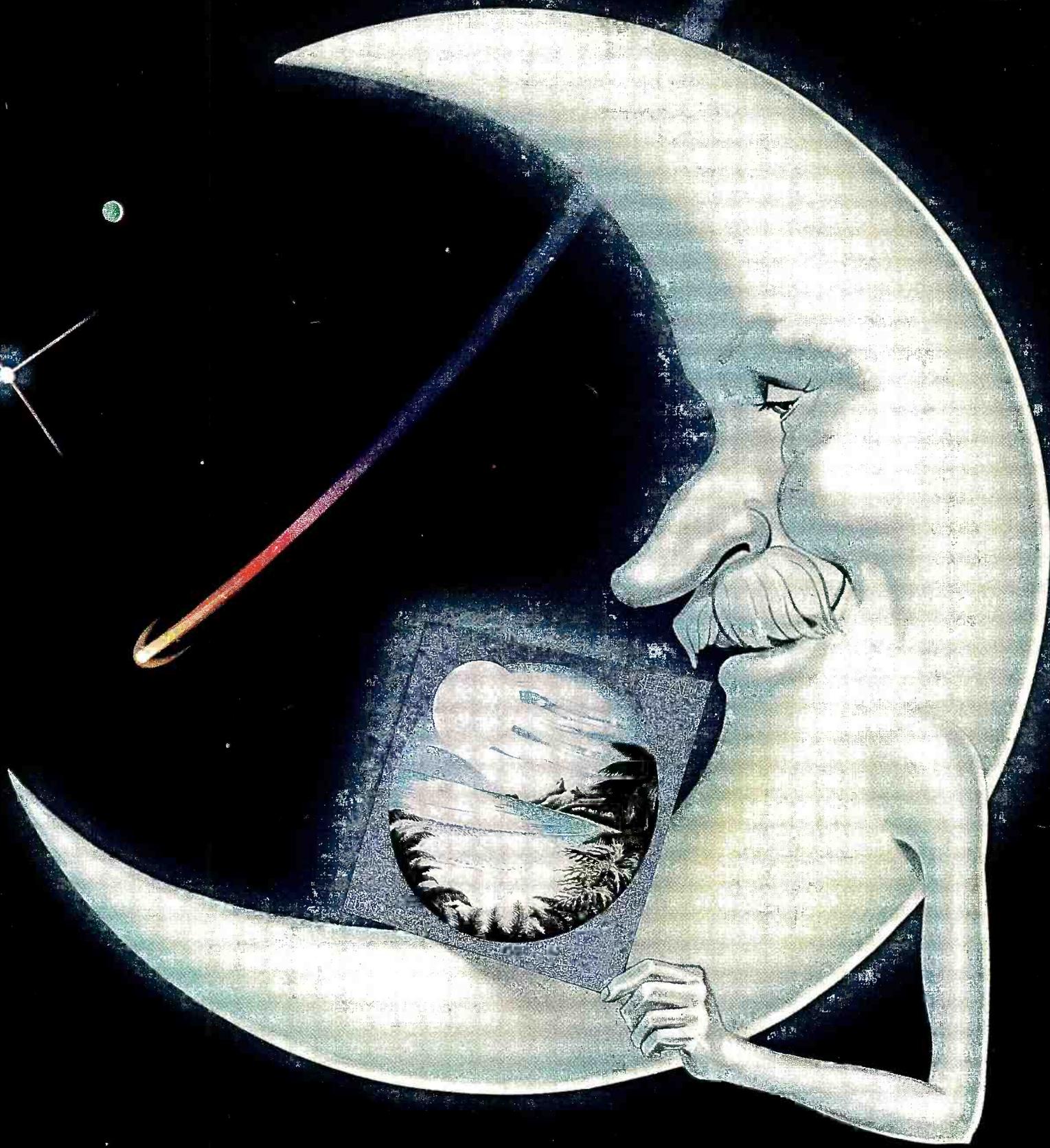
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MOTOWN'S ALES

President Predicts Best Year, Affirms Select Acts

By JIM McCULLAUGH

LOS ANGELES—Declaring Motown will wind up 1977 with its "best year ever," Barney Ales, president, indicates that the label will continue to emphasize a select number of artists.

Moreover, according to both Ales and vice president of marketing Mike Lushka, the label will continue to spend dollars on elongated marketing and merchandising campaigns for its established and "building" acts.

Prodigal Records, officially launched late last year and accelerating this year spearheaded by a reunited Rare Earth LP, add the two executives, will also provide a white rock oriented base for the company in the future.

And although the Motown artist roster is predominantly black, Ales emphasizes, "We are not a black company. We are a record label."

Reflecting this focus on quality, Alex points out, is Billboard's recent share of chart analysis placing Motown in seventh position.

"With 22 albums released in the first half of this year and yet to be able to show that type of market share is a remarkable achievement, I feel," observes Ales.

"You really can't compare us to a big label," continues Ales, "which releases a tremendous amount of product."

Ales also indicates a prime concern of the company will be to "re-establish" artists Motown has had in previous years.

"Even though an artist," states Ales, "has a reputation, that's no guarantee. We have to re-establish the fact that each piece of product has to stand on its own merit."

The Commodores current success "really didn't surprise us," adds Ales. "It was a slow building process and you could see each previous LP getting stronger. They began branching over from a black market to a white audience. You could even see the audience change at their concerts."

"Of course," continues Ales, "the life blood of any company is new artists but, realistically, how many new acts can you break today? It's taking much longer and more of a building process to be accepted in the marketplace today. Naturally, we will continue to look for new artists but selectivity will be the impor-

tant concern. We are a privately held company and we are not just interested in putting out product and grosses."

Both Motown and Prodigal will be open to new acts, says Ales.

"One of big fallacies in the industry today," Ales states, "is that superstar acts who are thinking about label changes look to the majors. They don't think about Motown but our doors are open."

The label, adds Ales, will release in the second half perhaps less than the same number of albums it released during the first six months.

Key releases for the company in the fall include a new single pocket Stevie Wonder in October, a new Marvin Gaye LP and a new Diana Ross album produced by Richard Perry set for late summer. A Diana Ross single from the LP is set for two weeks.

The company's marketing philosophy has undergone a "radical change" in the past year, pronounces Lushka.

"Our programs are no longer geared to initial releases of a product," he analyzes. "They are geared for longevity and dollars spent are not all being put into the initial stages."

"A good example of that," he continues, "is Stevie Wonder's 'Songs In The Key Of Life' album. It will have been released a full year in September and we are going to launch a major campaign for it then."

"One of the biggest problems we face as a small company is to keep

retailers well-stocked with that album. Some are treating it like catalog and not a new release which we essentially think it is. When you have an album that still sells anywhere from 25 to 100 per store you should treat it that way. Retailers should be keeping it out front."

"It's a re-education process," injects Ales.

"That album," continues Lushka, "is still doing 150,000 to 200,000 a month, so how 'old' can that be? Maybe the term 'catalog' is the wrong terminology for our business now. It's still a new release."

"The marketplace," injects Ales, "has grown tremendously. It used to be an LP sold a half-million and people were thrilled. Today we have quadruple platinum. Where does it end? Should we be looking for 10 million?"

Lushka also adds that Motown will continue to focus heavily on in-store promotions. In March the label released an album titled "Mandre" and "thanks to an awful lot of work that resulted in in-store play, radio stations have begun to pick up on it. We put out 5,000 of that and now it's up to 75,000. As an industry we have to find new avenues of expression for artists also."

Touring and appearances are also an important link in the total chain, says Lushka.

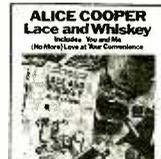
"The Commodores," he says, "because of their appearances and our efforts were able to do 300,000 units in the last month alone. They are go-

(Continued on page 61)



HAPPY TIME—Kenny Rogers receives his gold LP for his UA work "Kenny Rogers" in Beverly Hills from label president Artie Mogull.

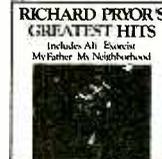
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JAZZ, BLUES ACTION

Delmark Expands Recording Activity

By ELIOT TIEGEL

LOS ANGELES—Delmark Records, the Chicago-based jazz and blues label, plans on increasing its recording activity, says owner Bob Koester.

Reedman Chris Woods is the first subject of a new recording, Koester says. Forthcoming are four jazz and four blues LPs on the Delmark and Pearl labels, the latter a label Koester purchased along with JOB, United, States and Power Tree.

The four blues LPs are all reissues from the United and States catalogs and feature Junior Wells, Muddy Waters, Elmore James and Otis Spann. These will appear on the parent logo.

Appearing on Pearl are works by Robert Nighthawk, a Mississippi guitarist, Memphis Slim, Guitar Murphy and J.T. Brown. Both lines retail for \$6.98.

Delmark, formed in St. Louis by Koester in 1953, had its first recording released the next year. There are currently 64 titles in the catalog with a score in the can which Koester hasn't gotten around to putting together from sources he's been picking up.

The label, says Koester, also a noted Chicago retailer of jazz and blues records, started as a hobby. He and Steve Tomashefsky, his promotion-artist relations man, are its staff and they operate out of Koester's Northside Jazz Record Mart store on Lincoln Ave.

Koester says he gets ideas for modern jazz recordings from a

committee of advisors. He handles all traditional jazz project planning himself. "I reign," is the way he describes his position in the label.

In the can are three LPs by the respected Assn. for the Advancement of Creative Musicians plus works by Roscoe Mitchell and Anthony Braxton.

Koester has a small room in the back of the record shop for making dubs and editing tapes. His warehouse is adjacent to that as are the work areas for himself and Tomashefsky.

What makes the owner of a small jazz label happy? "For us 1,000 copies sold of an average Delmark release in the first six months. Anything over 5,000 is really nice. Junior Wells and Otis Spann achieve that."

Koester has a lease arrangement overseas with Black and Blue in France, Trio in Japan and Esquire in England. They all press his records in their home markets. Bluesman Sleepy John Estes, Koester says beaming, sold 15,000 copies of one LP in Japan within 1½ years.

Black and Blue picked up 20 LPs of which 15 have thus far been issued. "They want 10 more," Koester adds. Trio "has released as many LPs as we have in the catalog and Esquire has issued almost everything."

The shoe string operation remains just that. Says Koester: "Monetarily a record date is still kind of a strain."

500 Due At WEA's Fla. Sales Meet

LOS ANGELES—WEA will convene the largest sales meeting in its history next month at the Diplomat Hotel in Hollywood, Fla., Sept. 7-11.

The event will draw approximately 500 executives and members of the sales and promotion staffs of WEA, Warner Bros., Elektra/Asylum and Atlantic, according to Joel Friedman, president of WEA and the scheduled keynote speaker.

Sessions will be chaired by Henry Droz, executive vice president; Vic Faraci, vice president and director of marketing; Rich Lionetti, vice president, sales; and Oscar Fields, director of black music marketing.

The chairmen of the board of the WEA labels will also be in attendance: Mo Ostin of WB, Joe Smith of E/A and Ahmet Ertegun of Atlantic. Also planning to attend are Neshui Ertegun, president of WEA International and David Horowitz, president of parent Warner Communications.

'Sam' Capture Frees N.Y. Clubs

NEW YORK—Disco owners as well as their young patrons breathed a sigh of relief with news that "Son of Sam," the dreaded New York killer, was captured Wednesday (10).

Before a suspect was apprehended Wednesday night, Son of Sam had killed six persons, and wounded

seven others concentrating on young women with long brown hair, some of them after they had emerged from discos in the Brooklyn and Queens areas of New York.

His killing spree had cut attendance in discos in Queens, the Bronx and Brooklyn by as much as 90% (Billboard, Aug. 13, 1977).

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BUMP AWAY—During an Average White Band/Ben E. King set, King and Etta James break out with the bump. Joining in from left to right are guitarist Onnie McIntyre, Luther Vandross, percussionist Sammy Figueroa, guitarist Hamish Stuart, James, King and bassist Alan Gorrie.

Capitol's 'Touch Me' Tape Pack a Hit

LOS ANGELES—Although still in a test marketing state, initial reaction in the distribution/retail pipeline to Capitol Records "Touch Me"

tape packaging program appears running in a positive vein.

In some instances, increased sales at point of purchase are clearly

being elicited by the program for those accounts involved.

And while others surveyed feel the concept still needs more refinements and time to permeate the consumer consciousness before an accurate reading can be assessed, all agree on at least one aspect.

The new method of tape merchandising the label has developed possesses a ground breaking freshness and is a merchandising step forward in prerecorded tape marketing.

Last June the label introduced 14 key titles in the new tape packaging format (Billboard, June 4, 1977) with both cassette and cartridge film wrapped on heavy duty cardboard. The six-inch by 12-inch packages contain the identical graphics and information found on an LP jacket and are designed to be displayed alongside an album and can be placed in a browser bin or hung on racks.

The prime thrust of the program is to make the tapes more accessible to the consumer and at the same time reduce pilferage.

Says Chuck Blacksmithe, general manager of Round Up Music which racks the 53-store Fred Meyer retail chain in the Pacific Northwest, "We ran our first promotion with it the third week of July in area newspapers for the entire chain and the reaction was very good. Sales were good across the board and normally higher than for just a regular tape promotion."

To get a better reading of consumer reaction, adds Blacksmithe, pricing of the tape was deliberately set a little higher.

"All 14 albums," says Blacksmithe, "were priced at \$5.49 so we could be sure that the consumer was not responding solely on price alone but to the merchandising concept. And the reaction was very good."

"We are certainly in favor of getting tape out from behind locked compartments. The stores displayed them in three fashions including on pegboards, on waterfall racks and on a typical display table and it seemed to go over for each method. For the purposes of a test market it was fantastic. The stores were pleased and I'm pleased."

Comments Hank Casper, Sears divisional manager in the Delaware Valley, "We don't think it's good. We know it's good. There's no doubt in my mind that this is the right way to go as far as tape merchandising goes."

Casper says the packages are in 14 area Sears stores and that so far sales reaction has been excellent.

"We are finally able," he says, "to expose the product without keeping

(Continued on page 60)

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MUTUAL ADMIRATION—A young fan and Billy Davis Jr. exchange glances during a recent autograph session at Korvettes' Fifth Ave. New York store. It was a key stop for the ABC artist and his recording and real-life partner Marilyn McCoo in the Big Apple to promote their new LP "The Two Of Us."

MCA's Music Division Posts Loss 7th Time

LOS ANGELES—The records and music publishing division of MCA Inc. posted significant second quarter losses, marking the seventh consecutive quarter of declining profits for the division.

For the quarter ended June 30, profits dropped a staggering 87% to \$421,000 from \$3.3 million during the same quarter a year ago. Sales were off 17.2% to \$18,384,000 compared to previous year sales of \$22,212,000.

Six-month income declined 66.6% to \$3,409,000 compared with \$10,209,000 for the same period last year. Sales during the six-month period dipped 18.6% to \$42,100,000 versus \$51,730,000 last year.

According to the financial report, reasons for the decline were attributed to "fewer releases by major artists" and "lower sales levels of albums in release."

Seen as the first step in elevating current sales plateaus is the signing of War, a group that has six platinum albums and seven gold albums to its credit.

Parent MCA Inc. also reported lower first half results due in part to the tail-off of the record division.

Net income for the six-months was \$35,187,000, a 20.5% decrease from the first six months of 1976. Sales were \$382,792,000, an increase of nearly 3% over the first half of 1976.

For the second quarter net income declined 6% to \$19,169,000 compared with \$20,367,000 for the same period of 1976. Sales increased 19% to \$184,853,000 from \$155,174,000.

Barnes 'Bubbling'

NEW YORK—ABC Records artist, Marjorie Barnes, formerly of the Fifth Dimension, will play the roles of Marsha and Young Irene in a touring company of the Broadway hit, Bubbling Brown Sugar.

Lee-Myles Expands

NEW YORK—Lee-Myles Assoc., designers and manufacturers of record jackets, is expanding its operation here with the acquisition of an additional floor to be used for its Arnold-Myles phototypesetting division.

HOTLINE TIPS

4 Col Soul Acts Key To Chart Action

LOS ANGELES—The Emotions' "Best Of My Love" jumps to the top of the Hot 100 this week, marking a return to the No. 1 spot for producer Maurice White, who helmed Earth, Wind & Fire's May 1975 smash "Shining Star."

That trend-setting single marked the first time a black artist on Columbia ever made No. 1 on Billboard's Hot 100 (which dates back to 1958). Since then it's become quite commonplace, with the EWF and Emotions records joined by 1976 hits by Johnnie Taylor and the Manhattans.

In fact these four soul acts account for the majority of Columbia's last seven No. 1 pop singles, with hits by Paul Simon, Chicago and Barbra Streisand rounding out the label's collection of chart-toppers in the last few years.

This finding is lifted from Hotline, a Billboard advance newsletter consisting of pop singles and albums charts and chart analysis; and the soul, country and MOR singles lists.

The Emotions' album is also in the top 10 this week, along with sets by Streisand and James Taylor, to give Columbia three of the top 10 LPs. No other label has more than one.

Much the same situation exists on the pop singles list, where A&M is the only label with more than one item in the top 10. It also has three entries: the Rita Coolidge, Peter Frampton and Pablo Cruise hits.

★ ★ ★

And on the pop albums list Fleetwood Mac's "Rumours" this week becomes one of only three albums in the past 10 years to spend 15 weeks at No. 1. It follows the Beatles' "Sgt. Pepper" LP from '67 and Carole King's "Tapestry" from '71. "Rumours" also sets the all-time Warner Bros. record for weeks at No. 1 on the LP chart.

Fleetwood Mac is number 11 on the Hot 100 with "Don't Stop," just a point away from its third top 10 single of the year. No other act has achieved three top 10 disks in '77; Leo Sayer, Stevie Wonder, Rose Royce, the Eagles, Barbra Streisand, Steve Miller and Barry Manilow have all had two. **PAUL GREIN**

IN MILWAUKEE

Promoter Seeks Indie Retailer Tie

By ALAN PENCHANSKY

CHICAGO—Milwaukee Concert promoter Randy McElrath is seeking to closely coordinate activities of his Stardate Productions here with those of independent record retailers serving as ticket outlets.

The promoter hopes to organize the area independents in a block for this purpose, and recently unveiled plans for a custom-designed plexi-glass retail fixture to be supplied to the store.

The unit will interface the functions of promoting concert ticket sales and displaying of album product of concert acts, says McElrath, who hosted a three-hour luncheon meet with retailers, July 13.

Outlets represented at the planning session were Peaches (northside), Radio Doctors (downtown), Mainstream Records and Tapes (Waukesha), Rush-Mor Ltd. (Bayview), Jack's Record Rack (east side), Soundstage (West Allis), One Sweet Dream (Kenosha), and Soundstage (Bayshore)—all ticket outlets.

The meeting reportedly laid groundwork for McElrath to unite with the independents in combined advertising and promotion ventures keyed to Stardate concerts, and examined the role of radio advertising in the total scheme.

Since May, Stardate has promoted an average of 10 concerts monthly in the Milwaukee area, recently hosting dates with Peter Frampton, Heart, Ted Nugent and ELP. McElrath formerly was a partner in Daydream Productions, Milwaukee, a joint venture with Alan Dulberger of the 1812 Overture retail chain.

Karma Web To Open 2

CHICAGO—The Indianapolis-headquartered Karma Records chain plans to open two new free-standing outlets in the next 60 days. The openings in Louisville and Ft. Wayne represent the seventh and eighth links in the chain that is under the same ownership as Father's & Sun's Inc., Indianapolis one-stop.

David Crockett, chain manager, says the new locations will be "geared toward merchandising, with space allocated for continual box-lot display and extensive wall merchandising of album product." Store exteriors will feature extensive use of 4- by 4-foot album cover reproductions, he indicates.

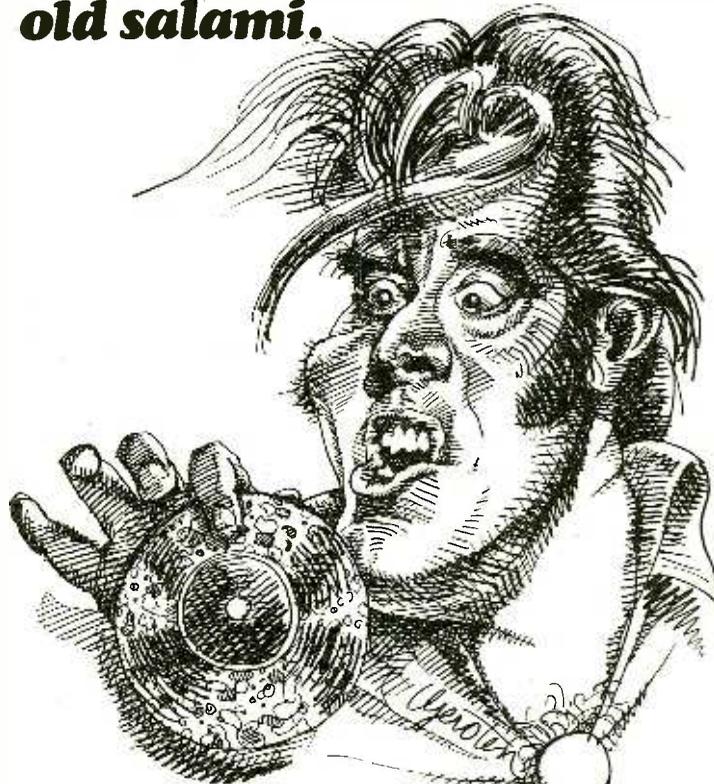
The new 5,000 square foot Louisville unit is Karma's second in that market. The chain marks its entry into Ft. Wayne with a 7,000 square foot location. Both outlets will carry records, tapes, accessories, car stereo and paraphernalia.

Yet another Ft. Wayne outlet is "on the books," according to Crockett, who says the chain expects to open five additional stores during 1978. Karma added a 9,000-square foot combination record/full line audio outlet earlier this year in Indianapolis, where it has two other stores. Chain's Bloomington, Ind., unit also combines hardware/software, while all stores include car stereo.

Car stereo departments are placed adjacent to tape product display. Crockett says the arrangement is proving highly successful.

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AUGUST 20, 1977, BILLBOARD

Film Composer's Lot Not Easy; Conti Considers Himself Lucky

By JIM McCULLAUGH

LOS ANGELES—The film composer's lot is not an easy one.

He has to put up with capricious film directors who sometimes regard music as the least important element in their film. He has to fight sound effects and dialog specialists for the best possible mix of his own material. He has to thoroughly know his craft and be able to work fast and under a limited budget. And if he's willing to put up with frustrations and compromises he might get lucky.

That was the essence of Bill Conti's remarks discussing the demands of professional music composition and film scoring here at a songwriters forum sponsored by Song Registration Service. Conti "got lucky" and was nominated this year for the Academy Award for best original song for the film, "Rocky," and has scored such films as "Blume In Love," "Next Stop Greenwich Village," "Harry And Tonto" and "The Garden Of The Finzi Continis," the latter the 1971 Oscar winning best foreign language film.

"The ability to write and perform," said Conti, "has nothing to do with film composing because so many other facets enter into it to stop you from getting what you would really like to get done. The director keeps adding or subtracting footage causing chaos with the score,

for example. A film director isn't really after a song."

Conti told listeners that the song in the film "Rocky" titled "You Take My Heart Away" had an original lyric of "You Take My Breath Away." Conti and the lyricists felt "breath" was more progressive but the director and producer axed it wanting "heart."

"And directors reject total scores outright," added Conti. "Love Story" had three scores. Jim Webb did one and so did Michel LeGrand. One time, Hitchcock threw out a Henry Mancini score. Lalo Schiffrin wrote music for "The Exorcist" and director Bill Friedkin heard four bars and walked out.

"I was on one project," he continued, "where a secretary walked by while the director and I were listening to my score and he asked her what she thought of the music. She said she didn't like it and he threw it out."

Conti says he is concerned about making as good a musical contribution to a film as possible, despite the frustrations.

"During the spotting process, for example," said Conti, "the director might say 'I want music here.' And I'll ask him why. Music won't make acting any better. Sometimes music helps the cuts. In the final analysis, however, the director has ultimate control."

The film composer also has to be thoroughly familiar with the click tracking and be able to bend his musical contribution into this standard mathematical process for scoring.

"The director won't change his film if the music doesn't fit. The scorer changes the music to fit the film" said Conti. "You will look at a scene and get an inspirational rush for music but you have to make it work in those mathematical terms."

Conti also mentioned that the major difference between doing scoring for tv and film is that in film you get more of a budget and slightly more time to do the job. The going rate today for a film composer doing a one hour tv segment is \$1,600, Conti indicated.

The music portion of "Rocky" took two weeks to score, added Conti, and four hours in the studio with a maximum of 39 musicians on some segments.

"I had more flexibility doing that score," said Conti, "because I did it as a package deal. That meant I was given the budget and I chose the musicians and studio. And it meant I could use six trumpets on 'Gonna Fly Now' instead of three." Related to that, Conti added that he used horns on that number to convey a more masculine feel since it is important for the composer to have a good feel of what the overall film is trying to say.



KENNY'S NIGHT—Kenny Rogers is a hit with UA executives and well wishers after a recent Universal Amphitheatre gig. From left to right are UA president Artie Mogull, Jerry Weintraub of Management Three, Rogers, producer Larry Butler, Rogers manager Ken Kragen, UA regional rep Pat Martine, and UA's vice president of promotion Stan Monteiro.

Bell Suing Memphis Bank For \$20 Mil

MEMPHIS—Al Bell, who was chairman and sole stockholder of Stax Records, Inc., when it was forced into bankruptcy, filed a \$20 million lawsuit against Union Planters National Bank last week charging malicious prosecution.

Bell was tried in U.S. District Court in the summer of 1976 along with former bank officer Joseph P. Harwell on charges of using fraudulent information to make bank loans.

Bell was acquitted. Harwell was convicted and sentenced to 30 months in Federal prison.

Bell's suit contends the bank instigated the criminal charges against him maliciously for the purpose of collecting claims from the bank's bonding company.

Bell's suit states that his "reputation among his peers and fellow workers in the recording industry and his reputation to the general public have been greatly and irreparably damaged."

After his acquittal, Bell, a former Washington, D.C., disk jockey, moved to Washington and formed a soul and gospel music record company, Independence Corp. of America.

Wynn Smith, a bank attorney, said Bell's suit is "totally without foundation" and "silly." He said former U.S. Attorney Thomas F. Turley, who prosecuted Bell, "was very much his own man and not prompted by anyone else."

New Companies

Sunburst of California, a division of Ragsdale/Ferguson Inc., formed as a music publishing company. Office at 515 No. Main St., Santa Ana, Calif. 92701, (714) 836-5232.

The Songsmiths Inc., music publishing, formed by composers James Chakedis and Frank Coto in New York. Address: 2109 66 St., Brooklyn, N.Y. 11204, (212) 259-1515.

Capitol Attractions launched in Washington, D.C., by C.M. Alphonse and Clifford D. Dowe for management and booking. Acts include the Wonders, Hash House and Dan Johnson. Offices at 5802 Georgia Ave., N.W. 20011, (202) 723-3200.

Anamaze Records, a label specializing in new wave music, has been formed by Cosmo Ohms. First set signed is the New York band, Startoon. Address: 138 Dean St., Brooklyn, N.Y., 11217, (212) 852-4371.

Digital International, a label formed by the production/management team of Yearwood and Padgett. Offices at 1610 Lincoln Pl., Brooklyn, N.Y., (212) 774-8421.

Elizabeth A. Rodman Publicity & Public Relations, a company specializing in publicity for entertainment clients. Already handling press for the Dr Pepper Music Festival, "Beatlemania" and the Leber-Krebs organization. Address: 250 West 57 St., New York, N.Y. 10019, (212) 757-6990.

Nucleus Records and Roots Music, a publishing firm, formed by Jean Schweitzer and Robert N.

Bowden, with a fall release scheduled. Address: P.O. Box 111, Sea Bright, N.J.

Turnstyle, Co., a part of Latin Percussion Ventures, Inc., has been formed by president Martin Cohen. The new jazz label can be reached at P.O. Box 88, Dept. B, Palisades Park, N.J. 07650, (201) 947-8067.

Sunnyside Up Productions formed by James Moore III and Nathan Garcia for media productions. First project is "Retro Rock," a series of five-minute radio features highlighting rock artists of the sixties. Address is 537 Vicky Lane, Placentia, Calif. 92670, (714) 993-0135.

Sunshine Music, a rackjobber specializing in 45 r.p.m. records only, formed by Richard Stultz. Firm services "golden oldies," "country classics" and current Top 10. Firm is located at 290 Iris Road, Casselberry, Fla. 32707, (305) 831-3330.

Gallup Records launched by president Curtis Williams and vice president Isaac Dixon. First release is "Love Now If You Can," by Francine Babe. Offices are at 1809 73 St., Los Angeles, Calif. 90044, (213) 731-4006. Mailing address is P.O. Box 56055, Los Angeles, Calif. 90008.

Zenith Radio Corp. reports flat earnings and pretax profits on a small sales increase for the second quarter of 1977, with dips in both earnings and pretax profits for the first half of the fiscal year. For April-June, sales rose about 8% to \$245 million from \$227 million, earnings were \$7.5 million or 40 cents per share in both periods, and pretax profits rose slightly to \$14.4 million from \$14.3 million a year ago. In the

first six months of 1977, income dipped 11% to \$13.5 million or 72 cents a share, compared with \$15.2 million or 81 cents a share in 1971, and pretax profits declined about 12% to \$25.8 million from \$29.2 million. Sales were up about 7% to \$483 million from \$450 million reported in 1976.

Advent Corp., manufacturer of large-screen projection television systems, cassette decks and prerecorded cassettes, reports a net loss versus a profit in 1976 for the quarter ended June 25, on a small revenue increase. Net loss was \$218,844 versus a profit of \$400,386

Garner's Book With 20 Songs

NEW YORK—The Cherry Lane Music Co. is releasing the "Earl Garner Songbook," a 96-page book containing 20 selections adopted by Sy Johnson.

The book contains such favorites as "Misty," "Dreamy," "Shake It But Don't Break It," "Left Bank Swing" and others. It also includes a biography, discography, performance selections and many photographs.

Cherry Lane says that the folio was developed with Garner last year, and that he approved all the arrangements. The folio was produced in cooperation with Octave Music Publishing Corp.

A promotional campaign for the book is now in swing, centering on the music industry, press, radio, educational institutions and the consumer media. There are posters and displays as well as trade, consumer and direct mail ads. A second printing is planned based on prerelease orders.

NARM Studying Issuing Trade Press Story Index

NEW YORK—NARM is researching the publication of an index of industry related stories to serve as a research aid for association members and outsiders seeking information about key industry topics.

Joseph Cohen, NARM vice president, says the first step is to devise an appropriate category breakdown under which relevant articles may be listed. The index would provide references to stories appearing in the trade press, identifying topic and date of issue.

The plan is first to index material published during the calendar year 1976 and perhaps as recent as the

first nine months of 1977. Quarterly updates would then be done on a continuing basis.

In addition to the trade press, material appearing in such publications as the Wall Street Journal and The New York Times may be included later.

Refinement of the category breakdown is already underway, and a professional indexing firm has been commissioned to undertake the project, Cohen informs.

Among the wide spectrum of topics to be included are such as marketing, retailing, distribution, piracy, imports, musical trends, industry awards, mergers and acquisitions, technological developments, etc.

The index will be made available to libraries in the U.S. and abroad, and to other research institutions where business data is normally sought, says Cohen.

A central source of indexed information has long been needed in the industry, he feels.

New Event Distributions

NEW YORK—Event Records, formerly distributed by Polydor, is now being handled by the following independents: Tara (Atlanta), Zamolski (Baltimore); Malverne (N.Y., Mass., Conn.); Best (Buffalo); Bib (Charlotte); Hitsville (Detroit); Tone (Fla.); Hot Line (Memphis); Music City (Nashville); All South (New Orleans); Universal (Philadelphia); Stans (Shreveport); and Ernie's One Stop (Chicago).

FCC Intransigent On Radio Format Policy

By MILDRED HALL

WASHINGTON—The FCC says it has not changed its mind about the Commission's hands-off policy on music or other formats of radio stations.

The Commission denied on Aug. 1 requests of five parties for reconsideration of its July 1976 order declaring a policy of non-interference in entertainment programming.

The pleas for reconsideration were made by the WNCN Listener's Guild of New York City, the office of communications of the United Church of Christ, the Action Alliance of Senior Citizens of Greater Philadelphia, Frank Kahn of Dobbs Ferry, N.Y. and Classical Music Supporters, Inc.

The U.S. Appeals Court here has

in the past few years remanded several cases involving music format switches back to the Commission. The FCC had approved the format changes without the hearings asked by opposing listener groups.

One noted case involved the traditionally classical WEFM-FM in Chicago, which Zenith wanted to sell to GCC Communications. GCC planned to change the format to rock.

The Appeals Court advised the Commission to take a closer look at this and other programming changes involving loss of "unique" formats to a community.

The FCC's response was to declare a non-interference policy, which grew out of an inquiry into

what role—if any—the Commission should play in format changes by licensees and by now owners changing formats on takeover of a station. The declared policy is still subject to court review.

The FCC said it had reached its decision on the basis of Congressional intent that broadcasters be competitive. The Commission says it still feels that any government regulation of entertainment programming would be contrary to the Communications Act and the public interest.

FCC Commissioner Joseph Fo-

garty concurs in the Aug. 1 order, but is troubled by the possible loss of "unique" programming urged by a substantial segment of a community.

At the same time, he recognizes the practical problems of having a government body arbitrarily decide when a format is "unique." Also, the risks of running counter to the First Amendment are very real.

Fogarty says he concurs in the Commission's decision to the extent that it "respectfully seeks further judicial guidance" in implementing a format change policy.



FAIR EXCHANGE — Atlantic's Roy Buchanan, left, trades an autographed copy of his new LP "Loading Zone" to Wimbledon tennis champ Bjorn Borg for a pair of the Swede's personalized balls as Skip Dell, New Orleans area promo rep looks on. Scene was Baton Rouge, La., where Buchanan played an SRO gig at the Kingfish club, and Borg was in a World Team Tennis match.



GALA SENDOFF—Derek Taylor, Warner Bros. Records vice president and director of creative services, is surprised by George Harrison during a WEA gala farewell at the Savoy Hotel Ballroom in London. Taylor left his post as WEA joint deputy managing director to join the Burbank staff.

ADDS 3 DISTRIBUTORS

Mom & Dads Combo On TV Ups GNP-Crescendo Sales

By DAVE DEXTER JR.

LOS ANGELES—The year '77 will almost certainly become the most successful in history for GNP-Crescendo Records as revenue grosses soar on sales, via television spots, of albums recorded by the Mom & Dads.

"It's the kind of pop music that is ideal for tv marketing," says Gene Norman, label chief. "The group works out of Spokane and plays old-fashioned, extremely unsophisticated music—music appealing to an older audience which no longer shops the retail record stores."

Norman has signed three new distributors to handle his line, dominated by jazz packages. In New York, GNP-Crescendo now is being distributed by Record People. Rounder Records has the catalog for the Boston area, Best Records is firmed for Buffalo and other distributors nationally remain the same.

A two-disk live concert performance of Louis Armstrong, recorded in 1958 at the Pasadena Civic Auditorium by Norman at a time when he was the most prominent disk jockey in Southern California, will inaugurate a new 11,000 series on his label. Norman will list the package at \$7.98 retail. With it will be included a booklet on Armstrong, and several full-color photos, with text by the long-time French jazz critic Charles Delaunay.

"We are also entering the sci-fi field with an LP, "Not Of This Earth," which offers odd sounds in a hard rock groove," Norman reports. "We consider it an innovative type of music. The time is right."

Neil Norman and Les Baxter are the artists who created the "Earth" LP. Neil Norman is the label president's son.

Norman refuses to raise the retail price on his LPs. They are listed at \$6.98 "and will continue to remain at that level," he says.

The elder Norman is issuing yet another album that is far from conventional. It offers the Queen Ida Bontemps band of Louisiana, which serves up vocals in the Cajun patois. The Mom & Dads combo, already represented with 14 albums in the GNP-Crescendo catalog, will have their 15th, "One Dozen Roses," in the stores by Sept. 1.

Signed and recorded is Big Tiny Little, pianist, who taped "a couple of complete LPs in three hours with Nick Fatool on drums," Norman says. Little, nephew of once-renowned Little Jack Little, plays timeless, raggy party piano. Another Norman discovery is a comedy team, the Harris Brothers of Nebraska, who will soon be represented on the GNP-Crescendo logo with a burlesque of President Jimmy Carter and his family.

RCA Claims Latest Videodisk 'Improved'

By STEPHEN TRAIMAN

NEW YORK—Although RCA has delayed the introduction of its videodisk in favor of a two/four-hour videocassette system, the project is far from dead.

The newest "uncoated" two-hour version is double the record/play time of the first disk and has eliminated critical and costly production and mastering steps.

If it reaches the market—and RCA emphasizes that decision is at least a year or more away—the new videodisk should be a viable competitor for the audio/video dollars of the 1980s.

- The uncoated disk with its conductive constituent in the vinyl compound eliminates the three-layer coating process in a vacuum-chamber atmosphere that was perhaps the most expensive step in the process.

- A real-time electro-mechanical mastering process—actually "direct-to-videodisk" on a metal master—has been achieved. This eliminates the more sophisticated electron beam recording system, erasing another of the costly differentials with regular disk mastering.

- The new disk is never touched by the consumer. Encased in a lightweight plastic "caddy" that looks very much like today's album jacket, it is inserted into a front slot in the redesigned player, extracted and played, rejected and reinserted into the caddy.

- From a performance standpoint, the signal-to-noise ratio of the new hour-per-side disk is said to be more than 40 dB, within 2-3 dB of the original half-hour per side

coated version. Playback reproduction is virtually indistinguishable from the outer grooves to the more densely cut inner grooves at the end of the program—10,000 per side versus 5,500 in the original disk.

- The new player, with the raised lid and turntable of its predecessor eliminated in favor of the extractor/player mechanism, is being redesigned as a component for the consumer's shelf.

"In view of the rapid development of the home videotape recorder systems in the two-hour mode, we resisted coming out with a 'half-generation' product," emphasizes Dick Sonnenfeldt, staff vice president for the RCA SelectaVision videodisk project.

"In terms of what we're trying to do, we just got ahead of ourselves. The success of these new developments has been rapid—now the disk has to catch up with the player in terms of 'producability,'" he says.

Acknowledging that up to 150 of the 250-member videodisk team are being phased out, Sonnenfeldt maintains most have been involved in the now obsolete EBR cutting and vacuum coating steps, or in the now delayed player production area. Most will be offered other RCA slots if they want, he notes.

Attention shifts to the RCA Labs in Princeton, N.J., where work continues on developing compounds, cutter heads, packaging materials and other elements in the improved disk. Work on refining the mastering and replicating equipment for the new disks will continue at Indianapolis.

(Continued on page 71)

Toshiba Bows 2-Hour Videocassette

NEW YORK—As announced earlier, Toshiba bowed its two-hour Betaformat entry in the home videocassette sweepstakes Thursday (11) at a press conference here.

With a suggested list of \$1,300, equivalent to the Sony and Zenith Beta-format machines and the JVC VH8 Vidstar, the Toshiba system also has the lowest cost color camera on the market—\$1,700 with built-in condenser mike and power supply. Both will be available in October.

Price here for the camera is about 50% more than in Japan, where it was bowed last year to accompany the V-Cord II portable recording system still being produced by Toshiba and Sanyo for both the home and industrial markets.

The V-5210 Toshiba Betaformat unit has a built-in tuner, and a digital clock timer that sits on the deck, for recording while away from home, or from one on/air channel

while watching another.

It is fully compatible with both the Sony and Zenith two-hour machines, and will utilize the same blank cassettes, to be available in 30/60-minute and one/two-hour configurations, according to Ed Garland, vice president and general sales manager of Toshiba America.

Entrance of Toshiba into the home VTR market adds another hardware/software link to the emerging program chain. The worldwide arrangements between the Toshiba and EMI companies extend into many areas, with prior joint promotions in the audio area well documented with the major Japanese chain of Toshiba-EMI music stores.

EMI has a major project in home video programming underway, and the prospects for software tests on a Toshiba consumer VTR are not far-fetched.

MILLER BAND DIRECT DISK

LOS ANGELES—Newly formed Great American Gramophone label cuts its second direct-to-disk project Monday (15) featuring the Glenn Miller Estate orchestra led by Jimmy Henderson.

Sessions take place at Capitol Records studio A with Wally Heider the engineer. Ken Glancy, president of the firm, will produce the LP of evergreens in two three-hour sessions.

Glancy recently produced the label's first direct-disk session featuring the Les Brown band which was done in one 3½ hour and one 3 hour session.

The LPs will retail for \$13.95. Brown is due at the end of August; Miller by Oct. 1.

NARAS Honors Edison Family

NEW YORK—Presentation of a special Grammy award by NARAS to members of the Edison family will highlight ceremonies marking the centenary of recorded sound Aug. 12 at the Edison home in West Orange, N.J.

Bill Denny, president of the Record Academy, will make the presentation on behalf of the national trustees of NARAS.

The day-long commemoration will also include events in nearby Menlo Park, where Edison's laboratory was located. New Jersey Gov. Brendan Byrne will head a delegation of notables, and an address on the significance of the phonograph will be given by John T. Cunningham, state historian.

Guitarist Les Paul will act as master of ceremonies for a musical program featuring artists who recorded for Edison in the 1920s, including Eubie Blake, Ernest Stevens, Gladys Rice, Roy Smeck and Douglas Stanbury.

The Edison ceremonial event is sponsored by the State of New Jersey and the National Park Service.

Prestige Releasing 4 Duke 'Live' Sets

LOS ANGELES—Prestige Records is releasing several twofers of Duke Ellington concerts, with four initial August releases compiled from 1940s concerts at New York's Carnegie Hall.

These sets are all previously unreleased material with the first of the group being a three-record package.

BILLBOARD'S DISCO III



AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

DISCO III AGENDA

Sunday, August 28
10 am-6 pm
12 noon-6 pm
8 pm-1:30 am

REGISTRATION
EXHIBITS OPEN
ENTERTAINMENT & DISCO DANCING
8-9-GLORIA GAYNOR
9:30-10:30-THE TRAMMPS
11-12-GRACE JONES
12:30-1:30-GEORGE McRAE

Monday, August 29
9 am-10 am
10 am-11 am

CONTINENTAL BREAKFAST
WELCOMING REMARKS—Lee Zhitov/
Bill Wardlow
KEYNOTE SPEECH—"The Impact of
Discos on the Recording Industry"
LARRY HARRIS, Executive VP
Casablanca Records & Filmworks

11 am-11:15 am
11:15 am-12:45 pm

COFFEE BREAK
CONCURRENT SESSIONS
(1) Owners/Managers Panel
Moderator:
JIM BRADFORD, Owner
Zachary's, Jacksonville, Fla.
Panelists:
CARLOS HILL, Co-Owner
Carlos & Charlie's, Los Angeles
MARIO MANNINO, Manager
Starship Discovery I, New York
MICHAEL O'HARRO, Executive Director
Trammps, Washington, D.C.
SCOTT FORBES, Owner
Studio One, Los Angeles
JACQUES PETET, Recreathèque Laval
Montreal, Canada
NED DOUGHERTY, New York
JACK PHILLIPS, Owner-Manager, Tur-
lock, CA.
ALAN HARRIS, Co-Owner
12 West, New York
JOHN ADDISON, Owner
New York, New York
CHANDLER ATKINS, General Manager
Whimsey's, Boston
(2) Disco DJ Seminar
Co-Moderators:
TOM SAVARESE, DJ
New York
BOBBY DJ, DJ
Infinity, New York
Panelists:
JOHNNY HEDGES, President
Bay Area Disco Dee Jay Assn., San Fran-
cisco
RAY HUSTON, DJ
Zachary's, Jacksonville, Fla.
JIM BURGESS, DJ
12 West, New York
GEORGE CUCUZZELLA, President
Canadian Record Pool, Montreal
BOB WITTERITI, DJ
Miami
PAUL DUGAN, DJ
Los Angeles
MIKE GRABBER, DJ
Chicago
JACK WITHERBY, President
Phoenix Record Pool, Phoenix
(3) Mobile Disco Panel
Moderator:
BERT TENZER, Murray the K's
Disco on Wheels, New York
Panelists:
STEVE C. HILL, Co-Owner
The American Dream Professional Disco
Co., Atlanta
BERT LOCKETT, Owner
Brooklyn Mobile, New York
TOM BRATNER/LARRY ABBOTT
TLC Light & Sound, Seattle
MIKE WALKER
Global Sound, Los Angeles
MICHAEL SMITH, Playco
Anaheim
Representatives from ASCAP and BMI will
also be panelists

1 pm-2:30 pm
2:30 pm-4 pm

LUNCHEON
CONCURRENT SESSIONS
(4) The Communications Gap between Club
Owners/Managers and Disco DJ's
Co-Moderators:
SCOTT FORBES, Owner
Studio One, Los Angeles

4 pm-4:15 pm
4:15 pm-5:45 pm

AJ MILLER, President
L.A. Record Pool, Los Angeles
Panelists:
LLOYD HEART, National Director
Disco Operations, Big Daddy Lounges,
Miami
PETE SOSA, DJ
Carlos & Charlie's, Los Angeles
PHIL OWENS, DJ
Lost and Found, Washington, D.C.
RAY HUSTON, DJ
Zachary's, Jacksonville
TIM BRADFORD, Owner
Zachary's, Jacksonville
LINDA SCHAEFER
Trammps, Washington, D.C.
TONY GIOE
LeMouche, New York
BOBBY DJ, DJ
Infinity, New York
(5) Disco Product Promotion and Marketing
Co-Moderators:
TOM DEPIERRO, A&R
Motown Records, Los Angeles
DAVID GLEW, Vice President
Atlantic Records, New York
Panelists:
MARK PAUL SIMON, VP
Casablanca Records, Los Angeles
LARRY PALMACCI
RCA Records, New York
JANE BRINTON
Salsoul Records, New York
HOWARD SMILEY, Vice President
TK Records, Hialeah, Fla.
BILLY SMITH, Disco Coordinator
London Records, New York, NY
STARR ARNING, Independent Disco
Promotion, Los Angeles
TOM HAYDEN, Independent Disco Pro-
motion
Norman Winter Associates, Los Angeles
RAY CAVIANO, Promotion
TK Records, New York
PATRICK JENKINS, Independent Disco
Promotion
Los Angeles
NANCY SAINÉ, Executive VP
Butterfly Records, Los Angeles
BILL ALLMAN
Rodeway Inns, Redding, Ca.
(6) Disco Franchising/Chains
Co-Moderators:
TOM MAYSON, President
2001 Clubs of America, Pittsburgh
Representative from Playboy Clubs
Panelists:
TOM MARINO, Tiffany's
Newport, Ca.
CARLOS HILL, Co-Owner
Carlos & Charlie's, Los Angeles
LLOYD HEART, National Director
Disco Operations, Big Daddy Lounges,
Miami
Representative from Pistachio's, Oklahoma
City
Representative from Bobby McGee's, Phoe-
nix
KAREN COOK, Program Director
Elan, Houston
JOHN KEATE, President
Uncle Sam's, The Americana Scene

COFFEE BREAK
CONCURRENT SESSIONS
(7) Disco Theme Movies—A Major Force in
Promoting Disco Awareness, Disco Artists,
and in the Promotion & Sale of Disco Pro-
duct
Co-Moderators:
BARNEY ALES, President
Motown Records, Los Angeles
NEIL BOGART, President
Casablanca, Los Angeles
Panelists:
AL COURY, President
RSO Records, Los Angeles
LARRY SILVERMAN, President
Digital Lighting
BOBBY DJ, Consultant
New York
and others

12 noon-7 pm
7 pm-12:30 am

Tuesday, August 30
9 am-10 am
10 am-12 pm

(8) Disco Hardware Package Concept—Hotel
& Restaurant Chain Operators

Moderator:
KEY HOWARD, Director of Entertainment
Ramada Inns
Panelists:
BOB LOBI, President
Design Circuit, New York
ED KING, Co-Owner
Sound Unlimited Systems, Van Nuys, Ca.
RANDY VAUGHN, Vice President
Disco Scene, Inc., Hampton, Va.
JAY LAIDMAN, President
Sound Chamber Audio Entertainment Sys-
tems, N. Hollywood
and others

(9) Merchandising Disco Product in Retail
Stores and Discos

Co-Moderators:
STANLEY CAYRE, Vice-President
Salsoul Records, New York
LARRY HARRIS, Executive Vice-President
Casablanca, Los Angeles

Panelists:
BRUCE HARD, Editor & Research Con-
sultant
Bo Crane Disco Report, Miami
DAVID RODRIGUEZ, Downstairs Rec-
ords, New York
NANCY SAINÉ, Executive Vice-President
Butterfly Records, Los Angeles
ALLEN ROSE, Owner
G&S Record Promotions
BILL ALLMAN
Rodeway Inns, Redding, Ca.
BILL BRANNON/BILL SCHAEFER
Record Depot, Los Angeles
RAM ROCHA
Old Plantation, Houston

EXHIBITS OPEN
ENTERTAINMENT & DISCO DANCING
7-8—SILVER CONVENTION
8:30-9:30—TAVARES
9:30-10 am—CLAUDIA BARRY
10-11—CROWN HEIGHTS AFFAIR
11:30-12:30—VICKIE SUE ROBINSON

CONTINENTAL BREAKFAST
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

Moderator:
pending
Panelists:
Will include representatives from SOUL
TRAIN, MIDNIGHT SPECIAL, DON
KIRSHNER'S ROCK CONCERT
ARNIE WOHL, Co-owner, Disco '77
Miami, Florida
LARRY SILVERMAN, President
Digital Lighting Corp., New York, New
York
DEBBIE BACHUS
Starship Discovery I. (re Manhattan Cable
TV)
MARTY ANGELO
Marty Angelo's Step-by-Step Disco Dance
Show, Buffalo, New York

(11) Disco Pool Panel

Co-Moderators:
A. J. MILLER, President
Los Angeles Record Pool
JACK McCLOY, Director
Long Island Disco Pool, Elmont, L.I., NY
EDDIE RIVERA, President
I.D.R.C., New York
Panelists:
DOMINIQUE ZGARKA
Canadian Record Pool, Montreal
WES BRADLEY
B.A.D.D.A., San Francisco, California
BERT LOCKETT
Brooklyn Mobile, New York
JOHN LUONGO
Boston Pool Coordinator, Boston, Mass.
HOWARD METZ, President
Dallas Record Pool, Dallas, Texas
JACK WITHERBY, President
Phoenix Record Pool, Phoenix, Arizona

BILLBOARD'S DISCO III



RUFUS SMITH, President
Chicago Record Pool, Chicago, Illinois
ERICA SMITH or JACK ELLSWORTH
Phoenix Record Pool, Phoenix, Arizona

12:15-1:45 pm
1:45 pm-3:15 pm

LUNCHEON
CONCURRENT SESSIONS
(12) Disco Sound & Lighting Panel—Part I.
Co-Moderator:
STEVE TRAIMAN
Billboard Magazine
Panelists:
JOHN KEENE, Chief Engineer
Audio Dynamics Corp., New Milford, Conn.
MIKE KLASCO, President
GLI, New York, NY
*VINCE FINNEGAN, Nat'l Sales Mgr.
Meleor Light & Sound, Syosset, NY
SID SILVER, Technical Supervisor
Technics by Panasonic, Secaucus, NJ
RICHARD LONG, President
Richard Long Associates, New York
*GAIL MARTIN, Nat'l Sales Mgr.
Cerwin-Vega, Arleta, California
ED KING, Advertising Manager
Sound Unlimited, Van Nuys, California
* To Be Confirmed

PLUS OTHER PANELISTS
(13) 12" Single Panel
Moderator:
LARRY HARRIS, Executive Vice President
Casablanca Records, Los Angeles
Panelists:
CHUCK GREGORY, Nat'l Sales Mgr.
Salsoul Records, New York, NY
RAY CAVIANO, Disco Promotion
TK Records, New York, NY
DAVID TODD, Disco Promotion
RCA Records, New York, NY
BARBARA JEFFERSON, Promotion
United Artists Records, Los Angeles
TOM DEPIERRO, A&R
Prodigal/Motown, Los Angeles
KEN FRIEDMAN, Executive Vice President
Provocative Promotions, Los Angeles
ARMAN BALADIAN
Westbound Records, Detroit, Michigan
RAY HARRIS, President
American Variety Int'l, Los Angeles

(14) The Euro-Disco/Import Record Panel
Co-Moderators:
MICHAEL WILKINGS, Senior Vice President
Julianas Sound Services, Toronto, Ontario
TOM DEPIERRO, A&R
Motown Records, Los Angeles
Panelists:
BOB LOBI, President
Design Circuit, Inc., New York
TOM VAUGHN, Chairman of the Board
Julianas Sound Services, Toronto, Ontario
DAVID BRICE
Euro-Club Mediterranee, Los Angeles
PATRICIA McLELLAND, Senior Music
Coordinator
Julianas Sound Services, Toronto, Ontario
JAKE NADLER, Vice President
Salsoul Records Int'l, New York

COFFEE BREAK
CONCURRENT SESSIONS
(15) Disco Sound & Lighting Panel—Part II.
Co-Moderator:
RADCLIFFE JOE, Billboard Magazine, NYC
Panelists:
BOB LOBI, President
Design Circuits, New York, NY
LOWELL FOWLER, President
Blackstone Productions, Austin, Texas
GARY LOOMIS, President
Varaxon Electronics, Ithaca, New York
DAVID INFANTE, President
Laser Physics, New York, New York
*DOC IACOBUCCI, President
Rocktronics
*JOHN KEEFE, Exec. Vice President
Digital Lighting, New York, New York
JACK RANSON, Nat'l Sales Mgr.
Capitol Stage Lighting, New York
*BOB HELZEN, President
Times Square Theatrical/Studio Supply
New York
* To Be Confirmed
Plus other panelists

(16) Promotion Of The Disco Artist Panel
Moderator:
NORBY WALTERS, President
Norby Walters Assoc., New York, New York
Panelists:
THELMA HOUSTON, Disco Artist
ANDREA TRUE, Disco Artist
D. C. LARUE, Disco Artist
KEY HOWARD, Director of Entertainment
Ramada Inns
TOM COSSI, Vice President
Buddah Records, New York, New York
JACQUES PETIT, Recreathèque Novel

(17) Producers Panel
Moderator:
FREDDIE PERREN
Panelists:
NORMAN HARRIS
VINCE MONTANA
TOM MOULTON
BOB CREWE
VAN McCOY
DENNIS COFFEY
GREGG DIAMOND
GAMBLE & HUFF
JEFF LANE
JACQUES MORELI
HAL DAVIS
GEORGIO MARODER

12 noon-7 pm

EXHIBITS OPEN

7:30-1 am

ENTERTAINMENT & DISCO DANCING
7:30-8:30—DOUBLE EXPOSURE. 1ST
CHOICE
9-10—K.C. & THE SUNSHINE BAND
10:30-11:30—THELMA HOUSTON
12-1 am—ANDREA TRUE

Wednesday, August 31
9 am-10 am

CONTINENTAL BREAKFAST

10 am-12 noon

HOT SEAT SESSION
Moderator and Introductory Remarks:
BILL WARDLOW, Associate Publisher
Billboard/Disco III Forum Director
Hot Seat Participants:
NEIL BOGART, President
Casablanca Records & Filmworks, Los Angeles
BARNEY ALES, President
Motown Records, Los Angeles
HENRY STONE, President
TK Productions, Hialeah, Florida
BOB RENO, President
Midsong Int'l Records, New York, New York
WALTER KOLE, Disco Consultant
Anaheim, California
AL COURY, President
RSO RECORDS, Los Angeles
MICHAEL O'HARRO, President
Tramps, Washington, D.C.
*DOC SAVERESE, D.J.
New York, New York
BOBBY D.J., New York, New York
JIM BRADFORD, Owner
Zachary's, Jacksonville, Florida
BERT TENZER, Murray the K's Disco on
Wheels
New York, New York
SCOTT FORBES, Owner
Studio One, Los Angeles
A. J. MILLER, President
Los Angeles Record Pool, Los Angeles
TOM DEPIERRO, A&R
Motown Records, Los Angeles
DAVID GLEW, Vice President
Atlantic Records, New York, New York

TOM JAYSON, President
2001 Clubs of America, Pittsburgh, Pennsylvania
BOB LOBI, President
Design Circuit, New York, New York
JOE CAYRE, President
Salsoul Records, New York, New York
LARRY SILVERMAN, President
Digital Lighting Corp., New York, New York
JACK McCLOY, Director
Long Island Disco Pool, Elmont, Long Island, New York
EDDIE RIVERA, President
I.D.R.C., New York, New York
STEVE TRAIMAN, Tape/Audio/Video
Editor
Billboard Magazine, New York, New York
RADCLIFFE JOE, Disco Editor
Billboard Magazine, New York, New York
LARRY HARRIS, Executive Vice President
Casablanca Records, Los Angeles
MICHAEL WILKINGS, Senior Vice President
Juliana's, Toronto, Ontario
NORBY WALTERS, President
Norby Walters Associates, New York, New York
KEY HOWARD, Director of Entertainment
Ramada Inns
FREDDIE PERREN, Producer
Los Angeles
STAN BLY, Vice President—Nat'l Promotion
Polydor Records, New York, New York
Plus other panelists

12 noon on
Forum attendees free to make plans for individual meetings, visit Disco III Exhibits

12 noon-5 pm
EXHIBITS OPEN

6:30-9 pm
DISCO AWARDS DINNER

9 pm-1:30 pm
ENTERTAINMENT & DISCO DANCING
9:00-10:30—SALSOU L ORCHESTRA,
Featuring CHARO, LOLEATTA HOLLO-
WAY and MOMENT OF TRUTH
11-12—BRASS CONSTRUCTION
12:30-1:30—C.J. & COMPANY

THREE TIMES THE NUMBER OF EXHIBIT BOOTHS THIS YEAR ... SEPARATE SOUND AND NON-SOUND EXHIBIT AREAS. CONTACT YOUR NEAREST BILLBOARD OFFICE FOR DETAILS ON AN EXHIBIT BOOTH AT AMERICA'S ONLY DISCO FORUM AND SHOW!

REGISTER NOW for Billboard's Disco III. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069. Please register me for Billboard's International Disco III Forum at the Americana Hotel, New York August 28-31, 1977. I am enclosing a check or money order in the amount of: (Please check)

- \$240—Regular Rate
 \$175—Disco D.J.'s/Disco III Panelists/Student/Military/Spouses

You can charge your registration if you wish:

- Master Charge Bank No. _____
 BankAmericard Card No. _____
 Diners Club Expiration Date _____
 American Express

Signature

Registrant (Please print):

Company/Disco:

Title:

Address

Phone:

City

State

Zip

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact: Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

REGISTRATION DOES NOT INCLUDE HOTEL OR AIRFARE. NO REFUNDS AFTER AUGUST 12.

Radio-TV Programming

FCC Fires Charges Of Misused Profits At KRLA Managers

• Continued from page 1

station on an interim basis guided by this financial arrangement.

The interim management (now threatened with license revoke) has been in effect since 1964, while the battle for ownership of the former Eleven-Ten Broadcasting Corp. station has gone on.

FCC's 1973 award of the license to Bob Hope and Associates Western Broadcasting Corp., was remanded by the U.S. Appeals Court for further hearings by the Commission.

Among the allegations to be answered are that former station manager Lawrence Webb (who recently resigned as assistant to FCC Commissioner Robert E. Lee) was a heavy beneficiary.

Webb is said to have profited to the tune of \$10,000 by sale of a country club membership originally paid for out of KRLA funds; received

\$15,000 for a search for an FM facility, and accepted \$150 weekly for wages to a servant in his home.

Also, station directors allegedly paid Webb's moving expenses and new club memberships after he resigned from the Oak Knoll board in 1975, to relocate in Washington, D.C.

The Bureau alleges that Webb and others at KRLA took advantage of station trade-time to acquire products and lease expensive cars. The trade-time money was supposed to benefit the station and not the personnel.

Oak Knoll board chairman Frank Baxter is charged with continuing to take \$200 weekly out of funds for a program begun in 1971, but later discontinued.

Overall, the Oak Knoll management is charged with letting expense account items run amok, with jaunts to Las Vegas, Nassau and Mexico City which included most of the station personnel.

The Bureau says the FCC may have been misled by KRLA financial reports that failed to disclose such items as payments of salary to station officers who were not full-time employees—including allowing Arthur Egnoian (a.k.a. Art Laboe) to collect profits through a sales contract in March 1976.

Black Format Out

LITTLE ROCK, Ark.—KALO has dropped a black music format in favor of Top 40 programming. New program director is Ken Dennis. Located at 1250 on the dial, the station is operated by Curtis Communications Group.

Attention PD's Who Work For Cheap SOB's:

It's a bitch ain't it. KHJ has "Zork" and WMAQ is "gonna make you rich". Meanwhile you sit with salt and pepper sets, the good tradeouts are being used by the salesmen and every-time you tighten up the playlist, the record companies tighten up the freebies. Plus, the fall books are coming and your competition will spend more money in days then they have in months and pretend they're not trying to hype the ratings. Ho Ho. FACT OF LIFE: PD's survive by the rating books and GM's by the accountant's books. Many stations that turn a healthy profit are dogs in the ARB. It's possible that they're not cheap, just good businessmen. LOOK, I've got something for both of you. It's a promotion that's been known to net some very good dollars and be a strong audience builder at the same time. It's THE MUSIC GAMES. . . Country and now a new Rock version, SUPERSTARS. There's a long list of stations that run it and love it. WHOO, WINN, KGA, WAME, KSO, KRZY, and dozens more. THE MUSIC GAMES are simple, no clutter, no tune-out factors, great quarter hour maintenance, good re-cycling, and remember it makes money. The last one alone is reason enough to run it. Surprise you-know-who, make him think you're interested in the bottom line. Sure it's a sneaky way to get a great promotion on the air, but you gotta do something. Call me, write me, send me a smoke signal, better yet send me some stuff and I'll make my own smoke signal. Every Contemporary and country PD and GM should be aware of this promotion. Bill Taylor 714-629-4588 983-2658 Box 3081, Ontario, Ca. 91761

Not Enough KRLA \$, Says L.A. KCET-TV

LOS ANGELES — Though KCET, local educational non-profit television station, has received "in excess of \$1 million" from radio station KRLA profits over the 13 years the station has been in limbo, KCET president James Loper, feels that the station should have netted "10 times as much."

By FCC ruling, KCET gets 80% of the profits of KRLA and the other 20% goes to other charities. For the past year or so, KCET has received nothing because KRLA has been in decline.

Loper admits that KCET feels it has "not been receiving all that we should have from KRLA, yet from the arrangement the commission set, we had no voice in the management of the radio station nor could we protest." He believes that the management of KCET could have made considerably more money with KRLA.

Other radio station general managers in Los Angeles have voiced the opinion that the station should have

Diverse Problems Troubling FM 6 Panelists Cite Fragmentation, AM, Technical Decline

By GERALD LEVITCH

TORONTO—The opening remarks of the six panelists discussing FM at Billboard's Radio Forum demonstrated the diversity of problems—rather than any single overriding problem—facing the future of FM. Each panelist showed individual concerns; and the general mood was troubled, rather than optimistic.

George Burns of Burns Media Consultants (a last minute replacement for the absent Lee Abrams) warned that FM was "about to suffer the problem of fragmentation, which is the greatest danger to FM."

He said: "I think the needs that FM will have to face in the next few years are coming up with alternate formats. There's got to be some new ones out there."

Burns also remarked upon "combating the programming from AM." He was echoed by Bill Garcia, program director of WXLO of New York, who said, "As FM broadcasters, we have to watch ourselves becoming AM radio stations on FM." He commented on the transition of many Top 40 stations to AOR.

Ira Lipson, operations manager of KZEW in Dallas, also addressed his remarks to the "challenge of AM." He noted the possibility of stereo AM, and then said, "It looks as if AM, rather than FM, is getting ready to do the experimenting in programming." He cautioned that FM stations should beware of programming stagnation.

Added Lipson: "In the U.S., we have wasted a lot of the potential of FM. FM has become largely the new AM. It's very rare to find true adventure and excitement on the FM dial today. I think we have brought

McDonald's into the radio business."

Regarding the declining technical quality of FM broadcasting, Lipson observed, "Even the stereo and fi-

(Continued on page 31)

Canada, U.S. Differ On Program Content

By DICK NUSSER

TORONTO—The substantial differences between the U.S. and Canadian regulatory broadcast agencies were highlighted during the Billboard International Radio Forum's panel on government regulation here Aug. 6.

Generally, the Canadian equivalent of the FCC, the CRTC, "has the obligation to get into the area of entertainment programming" while the FCC shies away from the subject, preferring to leave programming content for the broadcasters themselves to decide. When questions arise in the U.S. it becomes a matter for the courts to decide, rather than the regulatory agency.

CRTC Commissioner John Hilton told the panel there are less avenues of appeal open to Canadian broadcasters since the CRTC is mandated by law to fulfill social and political goals that, he notes, are often "all encompassing and too broad."

He admits the CRTC regulations are "defensive," partially, he adds, to compensate for the fact that American pop culture "is the dominant culture of the world."

Canada's FM outlets "are going the way of the AM band," he claims, with a decline in classical and MOR outlets as one result. Fragmentation of markets is also making Canadian programming more homogenous, on both AM and FM stations, and he adds, this is also true in the U.S.

Several Canadian participants scored this trend, fearing that opportunities for creative and community oriented programming in Canada were dwindling in the face of a Yankee-inspired culture storm.

Ron Mitchell, president of Canada's Moffat Communications of Winnipeg, also thought "the (CRTC) regulations were forcing FM stations to emulate AM outlets in programming."

Ken Dowe, general manager of KTSA, San Antonio, says that "10 years from now general managers will have to be lawyers, in order to protect their million-dollar properties" in the face of increased government regulations which, other panelists also believe, are inevitable here as well as in Canada.

The CRTC's Hilton, for one, pre-

dicts broadcasters "will continue to be regulated because radio is such an important industry."

Bill Ray, in charge of the FCC's division of complaints and compliance, said his agency was often a victim of Congressional "ambivalence" involving broadcast legislation.

"Since 1934 we've been trying to reconcile those parts of the Federal Communications Act that are contradictory," he explained. "Which is why we're constantly in court."

The FCC mandate to regulate stations and renew or withdraw licenses, he said, is sometimes in opposition to the section of the act that clearly prohibits FCC censorship.

Topical Peek Into Future At 'Hot Seat'

TORONTO—A "hot seat" session involving some of radio's top trendsetters offered registrants at Billboard's International Radio Forum another peek into the industry's future. The session was held Aug. 5 here at the Harbour Castle Hotel.

Among the hot topics that surfaced during a fast-paced question and answer session were these:

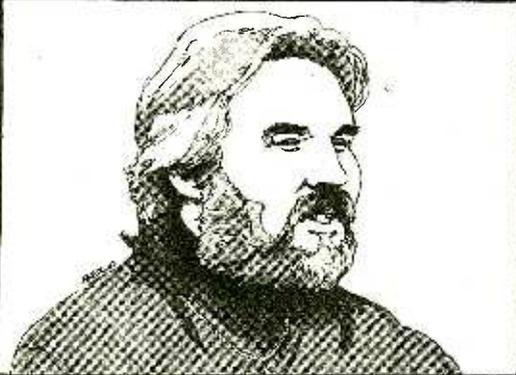
- Automation, if it is to work at all, must be carefully tailored to the station's needs, otherwise it's best to remain "live," advises media consultant George Burns.

- Big money contests are on the way out, says in-coming NBC-AM New York program manager Bob Pittman.

- More research is needed among listening audiences to find what sort of music they prefer. Several panelists who felt this way note that national record sales curves don't often jive with local tastes.

- Syndication can be a homogenizing force or it can be targeted to appeal to one ethnic group. This opinion was shared by Burns as well as several black programmers who

(Continued on page 24)



"Like Louis Armstrong said
'I can read music but not enough
to hurt my playin.'"

KENNY ROGERS

on the Robert W. Morgan Special of the Week
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ELECTRIC LIGHT ORCHESTRA—STEVE MILLER—LOU RAWLS—KENNY ROGERS—LEO SAYER
THE TEMPTATIONS—FRANKIE VALI AND THE FOUR SEASONS—THE LOVE SONGS OF PAUL WILLIAMS

THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/11/77)

TOP ADD ONS - NATIONAL

- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

PRIME MOVERS - NATIONAL

- FLOATERS—Float On (ABC)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS - NATIONAL

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEVE MILLER BAND—Jungle Love (Capitol)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

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

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- MARTY YOWTZ—Farrah (RCA)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 16-9
- FLEETWOOD MAC—Don't Stop (W.B.) 13-7

KTKT—Tucson

- DONNA SUMMER—I Feel Love (Casablanca)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)

D★ EMOTIONS—Best Of My Love (Columbia) 12-7

- COMMODORES—Easy (Motown) 11-7

KQEO—Albuquerque

- ANDREW GOLD—One Of Them Is Me (Asylum)
- GEILS—You're The Only One (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 21-16
- FOREIGNER—Cold As Ice (Atlantic) 27-22

KENO—Las Vegas

- FLOATERS—Float On (ABC)
- DONNA SUMMER—I Feel Love (Casablanca)
- STEPHEN BISHOP—On And On (ABC) 28-21
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 31-25

Pacific Southwest Region

TOP ADD ONS:

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- COMMODORES—Easy (Motown)
- HEART—Barracuda (Portrait)

BREAKOUTS:

- (D) DONNA SUMMER—I Feel Love (Casablanca)
- CAROLE KING—Hard Rock Cafe (Capitol)
- STEVE MILLER BAND—Jungle Love (Capitol)

KHJ—Los Angeles

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- STEPHEN BISHOP—On And On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 27-20
- MECO—Theme From "Star Wars" (Millennium) HB-24

TEN-Q (KTNQ)—Los Angeles

- CAROLE KING—Hard Rock Cafe (Capitol)
- STEVE MILLER BAND—Jungle Love (Capitol)
- FLEETWOOD MAC—Don't Stop (W.B.) 22-15
- FLOATERS—Float On (ABC) 17-13

KDAY—Los Angeles

- WAR—L.A. Sunshine (Blue Note)
- MECO—Theme From "Star Wars" (Millennium)
- ROSE ROYCE—Do Your Dance (W.B.) HB-20
- SHALAMAR—Ooh Baby, Baby (Soul Train) HB-29

KEZY—Anaheim

- FOREIGNER—Cold As Ice (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) HB-12
- EMOTIONS—Best Of My Love (Columbia) 14-9

KFXM—San Bernardino

- SUPERTRAMP—Give A Little Bit (A&M)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- HEART—Barracuda (Portrait) 13-5
- FLEETWOOD MAC—Don't Stop (W.B.) 19-12

KCBQ—San Diego

- JAMES TAYLOR—Handy Man (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- COMMODORES—Easy (Motown) 17-7
- KISS—Christine Sixteen (Casablanca) HB-23

KAFY—Bakersfield

- NONE
- HEART—Barracuda (Portrait) 10-5
- MECO—Theme From "Star Wars" (Millennium) 18-13

Pacific Northwest Region

TOP ADD ONS:

- FOREIGNER—Cold As Ice (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

PRIME MOVERS:

- FLOATERS—Float On (ABC)
- JAMES TAYLOR—Handy Man (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS:

- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- B J THOMAS—Don't Worry Baby (MCA)
- DEAN FRIEDMAN—Ariel (Lifesong)

KFRC—San Francisco

- FOREIGNER—Cold As Ice (Atlantic)
- DONNA SUMMER—I Feel Love (Casablanca)
- JAMESTAYLOR—Handy Man (Columbia) 15-8
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 24-18

KYA—San Francisco

- CAROLE KING—Hard Rock Cafe (Capitol)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- FLOATERS—Float On (ABC) HB-10
- BOB SEGER—Rock & Roll Never Forgets (Capitol) 26-20

KLIV—San Jose

- TED NUGENT—Cat Scratch Fever (Epic)
- JAMES TAYLOR—Handy Man (Columbia)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-7
- FLEETWOOD MAC—Don't Stop (W.B.) HB-15

KNDE—Sacramento

- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- FLOATERS—Float On (ABC) 24-1
- JAMES TAYLOR—Handy Man (Columbia) 15-5

KROY—Sacramento

- SUPERTRAMP—Give A Little Bit (A&M)
- MECO—Theme From "Star Wars" (Millennium)
- COMMODORES—Easy (Motown) 22-11
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 23-19

KYNO—Fresno

- NONE
- FLOATERS—Float On (ABC) HB-21
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 25-20

KJOY—Stockton, Ca.

- NO LIST
- NO LIST

KGW—Portland

- FOREIGNER—Cold As Ice (Atlantic)
- B J THOMAS—Don't Worry Baby (MCA)
- RAM JAM—Black Betty (Epic) 20-14
- LEO SAYER—How Much Love (W.B.) 26-20

KING—Seattle

- NONE
- LEO SAYER—How Much Love (W.B.) 24-14
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) AO-16

KIRB—Spokane

- CARLY SIMON—Nobody Does It Better (Elektra)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- JAMES TAYLOR—Handy Man (Columbia) 8-2

D★ EMOTIONS—Best Of My Love (Columbia) 12-7

- KTAC—Tacoma

- CAROLE KING—Hard Rock Cafe (Capitol)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- EMOTIONS—Best Of My Love (Columbia) 19-15
- JAMES TAYLOR—Handy Man (Columbia) 14-12

KCPX—Salt Lake City

- PETER FRAMPTON—Signed, Sealed & Delivered (A&M) (LP)
- ERIC CARMEN—She Did It (Arista)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 22-11

D★ MECO—Theme From "Star Wars" (Millennium) 25-15

- KRSP—Salt Lake City
- FLOATERS—Float On (ABC)
- CAROLE KING—Hard Rock Cafe (Capitol)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 15-2
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 22-17

KTLK—Denver

- DEAN FRIEDMAN—Ariel (Lifesong)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- FOREIGNER—Cold As Ice (Atlantic) 30-18
- STEPHEN BISHOP—On And On (ABC) 25-17

North Central Region

TOP ADD ONS:

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- B J THOMAS—Don't Worry Baby (MCA)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)

PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- (D) MECO—Theme From "Star Wars" (Millennium)

BREAKOUTS:

- HEATWAVE—Boogie Nights (Epic)
- STEVE MILLER BAND—Jungle Love (Capitol)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

CKLW—Detroit

- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- DONNA SUMMER—I Feel Love (Casablanca) 13-6
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 9-3

WJLB—Detroit

- NONE
- NONE
- NONE

WTAC—Flint, Mich.

- LEO SAYER—How Much Love (W.B.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- FLEETWOOD MAC—Don't Stop (W.B.) 28-15
- FOREIGNER—Cold As Ice (Atlantic) 25-21

WGRD—Grand Rapids

- RAM JAM—Black Betty (Epic)
- ALICE COOPER—You And Me (W.B.) 11-5
- HEART—Barracuda (Portrait) 8-4

Z-96 (WZZM-FM)—Grand Rapids

- FOREIGNER—Cold As Ice (Atlantic)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JAMES TAYLOR—Handy Man (Columbia) 21-14
- RAM JAM—Black Betty (Epic) 18-12

WAKY—Louisville

- SWEET—Funk It Up (Capitol)
- HELEN REDDY—You're My World (Capitol)
- RONNIE MILSAP—It Was Almost Like A Song (RCA) 18-10
- PABLO CRUISE—Whatcha' Gonna Do (A&M) 12-7

WBGN—Bowling Green

- STEVE MILLER BAND—Jungle Love (Capitol)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- OUTLAWS—Hurry Sundown (Arista) 30-21
- MICHAEL STANLEY BAND—Nothing's Gonna Change My Mind (Epic) 15-11

WGCL—Cleveland

- STEVE MILLER BAND—Jungle Love (Capitol)
- FLEETWOOD MAC—Don't Stop (W.B.) 15-6
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 24-18

WMGC—Cleveland

- NO LIST
- NO LIST
- WSAI—Cincinnati
- HEATWAVE—Boogie Nights (Epic)
- STEPHEN BISHOP—On And On (ABC)
- ENGLAND DAN / JOHN FORD COLEY—It's Sad To Belong (Big Tree) 17-10
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 18-12

Q-102 (WKRG-FM)—Cincinnati

- FOREIGNER—Cold As Ice (Atlantic)
- B J THOMAS—Don't Worry Baby (MCA)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 27-21
- HEART—Barracuda (Portrait) 5-1

WCOL—Columbus

- B J THOMAS—Don't Worry Baby (MCA)
- CARLY SIMON—Nobody Does It Better (Elektra)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 25-17
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 39-31

WCUE—Akron, Ohio

- HEATWAVE—Boogie Nights (Epic)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 17-4
- FLEETWOOD MAC—Don't Stop (W.B.) 24-18

13-Q (WKQT)—Pittsburgh

- DONNA SUMMER—I Feel Love (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 29-21
- JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) HB-24

WPEZ—Pittsburgh

- BEE GEES—Edge Of The Universe (RSO)
- WILD CHERRY—Hold On (Epic)
- MECO—Theme From "Star Wars" (Millennium) 27-12
- FLOATERS—Float On (ABC) 30-20

WRIE—Erie, Pa.

- NONE
- NONE
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- EMOTIONS—Best Of My Love (Columbia) 7-1
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 20-14

WYK—Oklahoma City

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- GEILS—You're The Only One (Atlantic)
- EMOTIONS—Best Of My Love (Columbia) 12-7
- HEART—Barracuda (Portrait) 7-5
- KOMA—Oklahoma City
- KENNY ROGERS—Daytime Friends (U.A.)
- FLOATERS—Float On (ABC)
- EMOTIONS—Best Of My Love (Columbia) 36-23
- SUPERTRAMP—Give A Little Bit (A&M) 37-25

KAKC—Tulsa

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- COMMODORES—Brick House (Motown)
- EMOTIONS—Best Of My Love (Columbia) 17-7
- GLEN CAMPBELL—Sunflower (Capitol) 37-27

KELI—Tulsa

- KENNY ROGERS—Daytime Friends (U.A.)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- FOREIGNER—Cold As Ice (Atlantic) 23-16
- MECO—Theme From "Star Wars" (Millennium) EX-23

WTIX—New Orleans

- NONE
- NONE
- EMOTIONS—Best Of My Love (Columbia) 7-1
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FLOATERS—Float On (ABC)
- CAT STEVENS—Old School Yard (A&M)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- PETER McCANN—Do You Wanna Make Love (20th Century)

KILT—Houston

- KENNY ROGERS—Daytime Friends (U.A.)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- STEPHEN BISHOP—On And On (ABC) 39-22
- FLOATERS—Float On (ABC) 23-10
- KRBE—Houston
- BEE GEES—Edge Of The Universe (RSO)
- STEPHEN BISHOP—On And On (ABC)
- FLOATERS—Float On (ABC) 21-10
- HELEN REDDY—You're My World (Capitol) 16-7

KNOK—Dallas

- VARIOUS ARTISTS—Let's Clean Up The Ghetto (Phila. Int'l.)
- SERGIO MENDES—The Real Thing (Elektra)
- SOPHISTICATED LADY—Check It Out (Mayhew) 19-14
- GEORGE BENSON—The Greatest Love Of All (Arista) 26-21

KLIF—Dallas

- CAT STEVENS—Old School Yard (A&M)
- SUPERTRAMP—Give A Little Bit (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.) 16-8
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 20-12
- KNUS-FM—Dallas
- COMMODORES—Easy (Motown)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- EMOTIONS—Best Of My Love (Columbia) 23-16
- DEAN FRIEDMAN—Ariel (Lifesong) 26-20

KFJZ-FM (Z-97)—Ft. Worth

- STEPHEN BISHOP—On And On (ABC)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 18-7
- BARRY MANILOW—Looks Like We Made It (Arista) 16-10

KINT—El Paso

- FLOATERS—Float On (ABC)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 29-15
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 26-20

Southwest Region

- TOP ADD ONS:
- PRIME MOVERS:
- BREAKOUTS:

Midwest Region

TOP ADD ONS:

- JOHNNY RIVERS—Swayin' To The Music (Slow Dancin') (Big Tree)
- FLEETWOOD MAC—Don't Stop (W.B.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

PRIME MOVERS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- RAM JAM—Black Betty (Epic)

BREAKOUTS:

- STEVE MILLER BAND—Jungle Love (Capitol)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- OAVE MASON—We Just Disagree (Columbia)

WLS—Chicago

- FLEETWOOD MAC—Don't Stop (W.B.)
- HELEN REDDY—You're My World (Capitol) 10-5
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 13-12

WMET—Chicago

- NONE
- NONE
- NONE

(Continued on page 25)

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Vox Jox

By CLAUDE HALL

LOS ANGELES—The legendary Maui renegade, **Ron Racobs**, is giving the whole Hawaiian islands hell. He wasn't kidding when he told me several months ago that the islands belonged to him (he's a native) and **Aku Head** had better pack it up and move back to the Bronx. Jacobs, on his KKUA Friday morning show, now offers listeners the cream of the crop in island music, from the likes of the **Brothers Cazimero** to **Don Ho**, from **Cecilio & Kapon** to **Teddy & Nanci Tanaka**, from **Danny Kaleikini** to **Gabby Pahinui**, from the **Society of Seven** to the **Allis**. This, no doubt, will be a big surprise to some of the Los Angeles record promotion

people like **Del Roy**, **Tony Richland**, **John Fisher** (now retreated to Nashville), and **Jim Benci** who couldn't even get a **Beatles** past the then-non-bearded and oft-Neru-jacketed-and-medallion-embellished genius when he programmed KHJ, Los Angeles, into history.

Jacobs writes: "I've gotten married to **Kristi**, my companion for the past seven million years, at **Tom Moffatt's** great old Hawaiian house. And I've just signed a lucrative long-term contract with KKUA and bought a great house on Diamond Head."

So, the Maui demon, sweat shirt and all, is now entrenched in the downtown traffic of Honolulu under the watchful gaze of **Tom Moffatt**.

* * *

Jacobs asked where his copy of "This Business of Radio Programming" was. I'd promised him a complimentary copy for giving me his seven-hour interview. This includes about three hours that were printed in Billboard, and another four hours he gave me before he paddled his canoe off toward the setting sun. **Bruce Johnson** and **George Burns** gave me totally new interviews. The **Bill Drake** interview was up-dated with four more hours of new material. Other interviews include how **Bill Stewart** and **Todd Storz** came up with the Top 40 format, how **Gary Owens** does his "sillies," how **Charlie Tuna** does his show, how **Robert W. Morgan** and **Don Imus** wish they could do a radio show, how **George Wilson** fired **Lee "Baby" Simms** three or four or five times (neither one of them really remembers), how **Chuck Blore** waved his wand and created magic and non-magic and otherwise.

I should point out that there are other things in the book—a speech given by **Jack Armstrong** at a Chicago International Radio Programming Forum, a phenomenal thing about how **Sig Sakowicz** does interviews and self-promotes himself, a thing of a thing with **Jay Lawrence**, the afternoon racing expert of KLAC in Los Angeles who wouldn't even dare compete with **Sterling Moss** in a bicycle race; data on **Gordon McLendon**, comments from **Tom Keenze** of KWPR in Claremore, Okla.; how to do a resume when applying for new job; how program directors should handle air personalities and managers; how to control your voice when doing commercials; items by, of, and about **Jimmy Rabbitt**, **Ed Hider**, **Steve Al-**

len, **Mike Deeson**, **Lee Abrams**, **Eric Norberg**, **Elmo Ellis**, the **Magnificent Montague**, **Al Jarvis**, **Martin Block**, **Charlie Van Dyke**, **Jack McCoy**, **Larry Vanderveen**, **Pay O'Day**, **Jan Basham**, **Chuck Thagard**, and on and on.

* * *

Mark Driscoll ventures out of the woodwork and is now programming KNDE in Sacramento, Calif. He'd been program director of WAPE in Jacksonville, Fla., then did some research consulting in New York before heading west. . . . **Jim Peterson** is now music director at WXR, Woodstock, Ill., an album rock station. . . . KEWI is looking for a disk jockey with at least a third ticket; send tapes and resumes to **J.R. Greeley**, program director, Box 4407, Topeka, Kans. 66604.

* * *

Chet McGowan, call **Jeff Craig** at 213-764-5006. . . . KFXM, San Bernardino, Calif., is losing air personality **Al Gordon**, who is leaving to join a stock brokerage firm. So, you might talk to operations manager **Jeff Salgo** there about an air job.

* * *

Phil Sheridan is the new operations manager at WMMI-AM, a country music station, and WMMI-FM, a bright MOR station. The FM is automated, but the music is produced in-house. And Sheridan is also still marketing a "Superstar Scrambles" on-air audience game. It's already on the air at WHLO in Akron. And it fits any format. You might call Phil and check it out.

* * *

Ed Sciaky is now creative director and 8 p.m.-1 a.m. air personality at

WIOQ, Philadelphia, a station programmed by **Alex Demures**. Ed had been over at WMMR, also in Philadelphia. * * *

More names within names: **Norbert Gomes** is **Jimi Fox** in disguise. **Coleman Rutkin Jr.** is **Roger Carrol** on the air. And **Tony Richland**, who does independent record promotion in Los Angeles and San Francisco and San Diego and points in between, keeps insisting his real name is **Shadow W. (for Wilferd) Diamond**.

* * *

Quincy McCoy is the new program director of Z93 in Atlanta. He'd been the music director of WHYI in Miami, which is otherwise known as Y100. Congratulations, Quincy. . . . **Stephen Bates** is doing the afternoon shift at KIUN, Pecos, Tex., until college starts. He'd been a reporter on a newspaper in Wharton, Tex. * * *

Mark Meredith, program director of KKIK in Waco, Tex., writes: "I have it from a reliable source that you're an old Brady, Tex. boy. So I thought you might want to help out a rising young station in the Heart of Texas. As of today, KKIK is Texas Radio, concentrating heavily on albums—not only country, but any artist and any style that effectively captures the essence of Texas on vinyl.

"Our favorites are, of course, **Willie**, **Waylon**, **Rusty Wier**, **Amazing Rhythm Aces**, **Eagles**, **Poco**, **Ronstadt**, etc. But there's nothing like the feeling of mixing **Asleep At The Wheel** and **Bob Wills** with **James Taylor**, **Bonnie Raitt**, **Herb Pedersen**, etc. Our problem lies in our LP rack; it's not very well stocked, since this station for many years has enjoyed poor record service.

"Our signal covers the entire middle of Texas from Dallas to San Antonio, with a possible audience of about four million, give or take 17 rattlesnakes and three cows. So, for all practical purposes, we're a major market radio station. Record companies need to note that any also note that we're the only station (that I know of) that has the gall to try something this different in this market.

"We could also use some help with our oldies library. We'd like to have a good selection of rock 'n' roll and rockabilly hits from the 1950s.

"My jox said if I didn't put their names in this letter, they'd fire me, so our lineup is **John Wallas** mornings, **Larry Byers** mid-days, and yours truly afternoons. And let everybody know there's no place like Texas."

* * *

Gene Autry has reorganized Golden West Broadcasters somewhat. **Bert S. West** has resigned as president of the radio division to retire and **John T. Reynolds** has been named executive vice president and chief operating officer of the broadcast division; he'd been president of the television side of the company since 1973.

* * *

Jay Clark, program director of WPRO in Providence, R.I., several years, has been named program director of WTIC in Hartford, Conn. And if you might wonder what a Top 40 program director is doing at an old-line MOR station like that, the station has been undergoing changes under consultant **Mike Joseph** and maybe more are in order. . . . **Barry Kluger**, once a disk jockey in the Washington area and most recently publicity coordinator for WHN, New York, is now with March Five, a New York publicity firm.

Topical Peek

• Continued from page 22

cite the success of recent syndy specials geared to blacks. Burns also believes syndication helps make top talent more accessible to the masses.

• FM outlets in the U.S. and Canada are growing in number and influence and FM ad rates may soon surpass AM rates, as has already happened in some major marts. Ken Palmer, a veteran broadcaster from Denver, thinks small market AM outlets will feel the squeeze first.

• Advertisers clearly don't shun a station that isn't rated No. 1 in the market. Pittman says "cost per thousand" is the real issue.

• Michael Spears of Los Angeles' KHJ stressed the value of research into listening habits, and said that his research indicated a need for more creative ideas in regard to jock's spiels as well as programming. "It's sometimes necessary to do a little show biz on the air," he says.

• More than one panelist cited the growing importance of news in an AOR format, with Ken Palmer pointing out that when older listeners were demonstrating a reluctance to embrace a rock format, a beefed up, visible news operation helped overcome their fears. "It's good promotion, besides," he adds.

The increasingly fragmented major markets were a hot issue among participants who worried over whether to follow the leaders or decide formats by themselves.

Advice on this issue came from broadcasters with a wide range of experience, including NBC affiliate coordinator Chuck Renwick, who noted that "the day is over when people who grew up in network dictate terms to affiliates."

Each market is a different ballgame, the consensus appears to be, said NBC's Pittman: "I start from ground zero wherever I go."

George Burns perhaps summed things up after a discussion weighing the pros and cons of "mass marketing" versus local appeal in programming. "Originality is the key," he opined, concluding: "Don't be afraid. Everything's gonna be all right."

13 Stations Save 'Live' Buffett Gig

NEW YORK—A cooperative effort among 13 Eastern AOR stations enabled ABC Records to salvage a scheduled live broadcast by Jimmy Buffett Aug. 1 that was cancelled on account of heavy rains here.

Buffett and his Coral Reefer Band were set to play the Dr Pepper Central Park concert that night. National LP promotion director Jon Scott of ABC had arranged for the broadcast to boost Buffett's stock in the Northeast and test the potential of microwave live concert transmission.

The rain fouled phone lines between the mobile unit and the stations, however, jeopardizing the event further.

"The stations were extremely cooperative," Scott notes. "Especially considering they had to clear ad time two nights in a row when, in some cases, they were already sold out."

Participating were WNEW, New York; WBCN, Boston; WEBN, Cincinnati; WMMS, Cleveland; WYSP, Philadelphia; WKTK, and WHPS, Baltimore; WHCN, Hartford; WQFM, Milwaukee; WXAT, Chicago; WGRQ, Buffalo; KSHE, St. Louis; and WABX, Detroit.

Footprint To Imprint L.A.

TORONTO—Footprint Productions here will open offices in Los Angeles this October, according to Morgan Earl, executive producer, as part of a major expansion in the U.S. market.

Five radio syndicated shows will be introduced, including "Here Comes Summer," "Welcome Back," "20 Years Of Rock," "Hope" and "Spring Fever."

Footprint, for the past few years, has been bartering these shows in Canada and Australia. Earl plans similar marketing tactics in the U.S. The super specials of Footprint run from six to 21 hours long, each with a specific theme and each with music and interviews with recording artists.

AUGUST 20, 1977, BILLBOARD

Attention: Reverend Moon - 11:30 P.M. Do You Know Where My Children Are? BEST NEW COMEDY SERVICE

written by one of America's Top Radio and Television Personalities.

FIRST MONTH'S ISSUE Just \$5

Breath of the Buzzard 471 Ridge Road Hinckley, Ohio 44233

FORMERLY THE FETCHING HYENA

If you like your weenie, you'll love your Buzzard!

James Loupas Associates Inc.

Congratulates
WROK, Rockford, Ill.

- Top 40 Program Director of the Year (Market less than a million)

DAVE HEMILTON—WROK

- Top 40 Station of the Year—WROK (Market less than a million)

- Grand International Station of the Year—WROK

Bubbling Under The
HOT 100

- 101—FUNKY MUSIC, Jupar Universal Orch., Jupar 8002 (Motown)
- 102—THIS I SWEAR, Tyrone Davis, Columbia 3-10528
- 103—THAT'S WHAT FRIENDS ARE FOR, Denice Williams, Columbia 3-10556
- 104—EXODUS, Bob Marley & the Wailers, Island 089 (RSO)
- 105—LOVE & HAPPENESS, Al Green, London 2324
- 106—TOO HOT TO HANDLE, UFO, Chrysalis 2157
- 107—OH LET ME KNOW IT (PART I), Special Delivery, Shields 6307 (TK)
- 108—DISCO CALYPSO, Beckett, Casablanca 7059
- 109—TRANS-EUROPE EXPRESS, Kraftwerk, Capitol 4460
- 110—THEME FROM "STAR WARS," David Matthews, CTI 030

Bubbling Under The
Top LPs

- 201—MANHATTANS, It Feels So Good, Columbia PC 34450
- 202—Herbie Hancock, V.S.O.P., Columbia PG 34688
- 203—STEPPIN' OUT—DISCO'S GREATEST HITS, Midsong International BKL1-2423
- 204—THE SPY WHO LOVED ME/SOUNDTRACK, United Artists UA-LA774-H
- 205—PABLO CRUISE, A&M SP 4528
- 206—ENGELBERT HUMPERDINCK SINGS FOR YOU, London BP 686/9
- 207—SHIRLEY BASSEY, You Take My Heart Away, United Artists UA-LA751-H
- 208—LARRY CORYELL & ALPHONSE MOUZON, Back Together Again, Atlantic SD 18220
- 209—MAXINE NIGHTINGALE, Night Life, United Artists UA-LA731-G
- 210—BECKETT, Disco Calypso, Casablanca NBLP 7059

Billboard Singles Radio Action

Based on station playlists through Thursday (8/11/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 23

WVON—Chicago

- TAVARES—Goodnight My Love (Capitol)
- REGAL DEWY—Love Music (Millennium)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 16-14
- ★ O'JAYS—Work On Me (Phila. Int'l.) 20-18

WNDE—Indianapolis

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ RAM JAM—Black Betty (Epic) 28-19
- ★ JAMES TAYLOR—Handy Man (Columbia) 14-8

WOKY—Milwaukee

- STEPHEN BISHOP—On And On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ RAM JAM—Black Betty (Epic) 34-22
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 31-23

WZUU-FM—Milwaukee

- NO LIST
-
- ★ NO LIST
-

WIRL—Peoria, Ill.

- FOREIGNER—Cold As Ice (Atlantic)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 22-14
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 11-7

KSQJ-FM—St. Louis

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- DAVE MASON—We Just Disagree (Columbia)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 17-12
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 33-28

KXOK—St. Louis

- FLOATERS—Float On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ JAMES TAYLOR—Handy Man (Columbia) 16-9
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 22-15

KIOA—Des Moines

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 13-5
- ★ HEART—Barracuda (Portrait) 10-4

KDWB—Minneapolis

- JANE OLIVOR—Some Enchanted Evening (Columbia)
-
- D★ MECO—Theme From "Star Wars" (Millennium) 25-12
- ★ PETER FRAMPTON—I'm In You (A&M) 8-4

KSTP—Minneapolis

- D★ EMOTIONS—Best Of My Love (Columbia)
- POCO—Indian Summer (ABC)
- D★ MECO—Theme From "Star Wars" (Millennium) 21-10
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 13-6

WHB—Kansas City

- NONE
-
- ★ FOREIGNER—Cold As Ice (Atlantic) 36-24
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 40-33

KKLS—Rapid City, S.D.

- B J THOMAS—Don't Worry Baby (MCA)
- HANK WILLIAMS JR.—I'm Not Responsible (W.B.)
- ★ FOREIGNER—Cold As Ice (Atlantic) 26-18
- ★ KISS—Christine Sixteen (Casablanca) 22-15

KQWB—Fargo, N.D.

- STEVE MILLER BAND—Jungle Love (Capitol)
- JIGSAW—If I Have To Go Away (Chelsea)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 23-18
- ★ DAVE MASON—We Just Disagree (Columbia) A0-21

Northeast Region

- TOP ADD ONS:**
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
 - LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
 - BROS. JOHNSON—Strawberry Letter 23 (A&M)

PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- COMMODORES—Easy (Motown)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

BREAKOUTS:

- STEPHEN BISHOP—On And On (ABC)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- FLOATERS—Float On (ABC)

WABC—New York

- LEO SAYER—How Much Love (W.B.)
-
- ★ COMMODORES—Easy (Motown) HB-7
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 13-11

WBLS—New York

- DEE DEE SHARP—Nobody Could Take Your Place (Phila. Int'l.)
- BARBARA MASON & BUNNY SIGLER—Locked In This Position (Curton)
- NONE
-

99-X—New York

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ HEART—Barracuda (Portrait) 24-15
- ★ LEO SAYER—How Much Love (W.B.) 27-19

WWRL—New York

- O'JAYS—Work On Me (Phila. Int'l.)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ KRAFTWERK—Trans Europe Express (Capitol) 13-6
- ★ DAVID RUFFIN—Just Let Me Hold You For A Night (Motown) 24-18

WPTB—Albany

- FLOATERS—Float On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 18-14

D★ MECO—Theme From "Star Wars" (Millennium) 25-12

WTRY—Albany

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ERIC CARMEN—She Did It (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 26-15
- ★ SUPERTRAMP—Give A Little Bit (A&M) 17-12

WKBW—Buffalo

- RAM JAM—Black Betty (Epic)
- STEPHEN BISHOP—On And On (ABC)
- ★ COMMODORES—Easy (Motown) 24-18
- ★ KISS—Christine Sixteen (Casablanca) 17-14

WYSL—Buffalo

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ FOREIGNER—Cold As Ice (Atlantic) 26-18
- ★ KISS—Christine Sixteen (Casablanca) 19-14

WBBF—Rochester, N.Y.

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
-
- ★ STEPHEN BISHOP—On And On (ABC) 28-16
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 20-12

WRKO—Boston

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ FLOATERS—Float On (ABC) 28-19
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 15-10

WBZ-FM—Boston

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- STEVIE WONDER—Another Star (Tamla)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 13-6
- ★ RITA COOLIDGE—Higher And Higher (A&M) 11-5

WVBF-FM—Boston

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- NONE
-

WORC—Worcester, Mass.

- BEE GEES—Edge Of The Universe (RSO)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ B J THOMAS—Don't Worry Baby (MCA) 15-11
- ★ LEO SAYER—How Much Love (W.B.) 19-15

WDRG—Hartford

- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 27-18
- ★ JAMES TAYLOR—Handy Man (Columbia) 19-12

WPRO—Providence

- FLOATERS—Float On (ABC)
- THE MIGHTY POPE—Heaven On The Seventh Floor (Private Stock)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) HB-15
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 15-8

Mid-Atlantic Region

TOP ADD ONS:

- STEPHEN BISHOP—On And On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

PRIME MOVERS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- FLOATERS—Float On (ABC)

BREAKOUTS:

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- CARLY SIMON—Nobody Does It Better (Elektra)
- FOREIGNER—Cold As Ice (Atlantic)

WFIL—Philadelphia

- STEPHEN BISHOP—On And On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-6
- ★ FLOATERS—Float On (ABC) 23-19

WIBG—Philadelphia

- FOREIGNER—Cold As Ice (Atlantic)
- STEPHEN BISHOP—On And On (ABC)
- ★ LEO SAYER—How Much Love (W.B.) 25-12
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 30-17

WIFI-FM—Philadelphia

- STEPHEN BISHOP—On And On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ FLOATERS—Float On (ABC) 28-16
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 14-8

WPGC—Washington

- D★ DONNA SUMMER—I Feel Love (Casablanca)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 16-10
- D★ MECO—Theme From "Star Wars" (Millennium) 23-17

WOL—Washington

- BRICK—Dusic (Bang)
-
- ★ NONE
-

WGH—Washington

- KISS—Christine Sixteen (Casablanca)
- STEPHEN BISHOP—On And On (ABC)
- NONE
-

WCAO—Baltimore

- CAROLE KING—Hard Rock Cafe (Capitol)
- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 24-15
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 21-14

WYRE—Baltimore

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- FIREFALL—Just Remember I Love You (Atlantic)
- D★ EMOTIONS—Best Of My Love (Columbia) 14-3
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 26-17

WLEE—Richmond, Va.

- KENNY ROGERS—Daytime Friends (U.A.)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ HEATWAVE—Boogie Nights (Epic) 21-10
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 16-13

Southeast Region

TOP ADD ONS:

- HEATWAVE—Boogie Nights (Epic)
- STEVE MILLER BAND—Jungle Love (Capitol)
- CARLY SIMON—Nobody Does It Better (Elektra)

PRIME MOVERS:

- FLOATERS—Float On (ABC)
- RAM JAM—Black Betty (Epic)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

BREAKOUTS:

- (D) MECO—Theme From "Star Wars" (Millennium)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JOHNNY RIVERS—Swayin' To The Music (Slow Dancing) (Big Tree)

WQXI—Atlanta

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- MOTHER'S FINEST—Baby Love (Epic)
- ★ SLAVE—Slide (Cotillion) 22-12
- ★ HEATWAVE—Boogie Nights (Epic) 12-4

Z-93 (WZGC-FM)—Atlanta

- DOROTHY MOORE—I Believe You (Malaco)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ FLOATERS—Float On (ABC) 16-6
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 10-7

WBBQ—Augusta

- KENNY ROGERS—Daytime Friends (U.A.)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ FLOATERS—Float On (ABC) 14-10
- ★ STEPHEN BISHOP—On And On (ABC) 15-11

WFOM—Atlanta

- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ★ MAC McANALLY—It's A Crazy World (Ariola America) 38-28
- ★ MOTHER'S FINEST—Baby Love (Epic) 18-9

WSGA—Savannah, Ga.

- STEVE MILLER BAND—Jungle Love (Capitol)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 22-17
- ★ RAM JAM—Black Betty (Epic) 17-12

WQAM—Miami

- NONE
-
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 11-5
- ★ LOU RAWLS—See You When I Git There (Phila. Int'l.) 14-8

Y-100 (WHYI-FM)—Miami

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 25-14
- ★ HEATWAVE—Boogie Nights (Epic) 8-1

BJ-105 (WBJW-FM)—Orlando

- FOREIGNER—Cold As Ice (Atlantic)
- STEPHEN BISHOP—On And On (ABC)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 18-12
- ★ RAM JAM—Black Betty (Epic) 38-32

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- HEATWAVE—Boogie Nights (Epic)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ SUPERTRAMP—Give A Little Bit (A&M) 18-12
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 24-19

WQPD—Lakeland, Fla.

- THIN LIZZY—Dancing In The Moonlight (Mercury)
- DAVID SOUL—Silver Lady (Private Stock)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 37-15
- ★ BEE GEES—Edge Of The Universe (RSO) 31-14

WMFJ—Daytona Beach

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- DAVID SOUL—Silver Lady (Private Stock)
- ★ FOREIGNER—Cold As Ice (Atlantic) 16-6
- ★ CAROLE KING—Hard Rock Cafe (Capitol) 20-13

WAPE—Jacksonville

- ISLEY BROS.—Livin' In The Life (T-Neck)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ FLOATERS—Float On (ABC) 26-14
- ★ FOREIGNER—Cold As Ice (Atlantic) 28-22

WAYS—Charlotte

- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-10
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 16-16

WGIV—Charlotte

- NO LIST
-
- ★ NO LIST
-

WKIX—Raleigh, N.C.

- STEVE MILLER BAND—Jungle Love (Capitol)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ FLOATERS—Float On (ABC) A0-16
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 26-18

WTOB—Winston/Salem

- KENNY ROGERS—Daytime Friends (U.A.)
- BEE GEES—Edge Of The Universe (RSO)
- ★ B J THOMAS—Don't Worry Baby (MCA) 18-12
- ★ JENNIFER WARNES—I'm Dreaming (Arista) 22-17

WTMA—Charleston, S.C.

- 10 C C—Good Morning Judge (Mercury)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 20-13
-

WORD—Spartanburg, S.C.

- GEORGE BENSON—The Greatest Love Of All (Arista)
- BROWNSVILLE STATION—Martian Boogie (Private Stock)
- ★ KENNY ROGERS—Daytime Friends (U.A.) 23-13
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-7

WLAC—Nashville

- HEATWAVE—Boogie Nights (Epic)
- COMMODORES—Easy (Motown)
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 28-16
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 27-17

WMAK—Nashville

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ RAM JAM—Black Betty (Epic) 25-2
- D★ EMOTIONS—Best Of My Love (Columbia) 12-1

WHBQ—Memphis

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- BROWNSVILLE STATION—Martian Boogie (Private Stock)
- ★ SLAVE—Slide (Cotillion) 16-9
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-16

WMPS—Memphis

- CARLY SIMON—Nobody Does It Better (Elektra)
- MEMPHIS HORNS—Just For Your Love (RCA)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 15-7
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-12

WGOW—Chattanooga

- CAROLE KING—Hard Rock Cafe (Capitol)
- DONNA SUMMER—I Feel Love (Casablanca)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 17-8
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 8-2

WERC—Birmingham

- FOREIGNER—Cold As Ice (Atlantic)
- MCCOO & DAVIS JR.—Look What You've Done To My Heart (ABC)
- ★ B J THOMAS—Don't Worry Baby (MCA) 25-14
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 21-12

WGSN—Birmingham

- HEATWAVE—Boogie Nights (Epic)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 20-11
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 11-5

WHHY—Montgomery

- BRICK—Dusic (Bang)
- BURTON CUMMINGS—My Own Way To Rock (Portrait)
- ★ PAUL DAVIS—I Go Crazy (Bang) 16-8
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 14-7

KAAY—Little Rock

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- D★ MECO—Theme From "Star Wars" (Millennium)
- D★ EMOTIONS—Best Of My Love (Columbia) 6-1
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 13-8

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8-10, 1977

Top Add Ons-National

- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- RY COODER—Show Time (W.B.)
- ELVIN BISHOP—Live—Raisin' Hell (Capricorn)

Top Requests/Airplay-National

- CROSBY, STILLS & NASH—CSN (Atlantic)
- GRATEFUL DEAD—Terrapin Station (Arista)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- YES—Going For The One (Atlantic)

National Breakouts

- BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
- JAGUAR—(RCA)
- TIM WEISBERG BAND—TWB (United Artists)
- STILLWATER—(Capricorn)

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 Trunell)**
- RY COODER—Show Time (W.B.)
 - SONNY FORTUNE—Serengeti Minstrel (Atlantic)
 - CHICK COREA, DAVE HOLLAND, BARRY ALTSCHUL—Arc (ECM)
 - GRADY TATE—Master Grady Tate (ABC/Impulse)
 - MARTIN CARTHY—Crown Of Horn (Rounder)
 - LARRY KARUSH & GWEN MOORE—May 24, 1976 (ECM)
 - ★ BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ NAVARRO—Listen (Capitol)
 - ★ BE BOP DELUXE—Live In The Air Age (Harvest)

- KLBJ-FM—Austin (Steve Smith)**
- ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - FIREFALL—Luna Sea (Atlantic)
 - GRATEFUL DEAD—Terrapin Station (Arista)
 - BE BOP DELUXE—Live In The Air Age (Harvest)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - RY COODER—Show Time (W.B.)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ STEVE WINWOOD—(Island)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ YES—Going For The One (Atlantic)

- WMMS-FM—Cleveland (Shelly Styles)**
- NO ADDS
 - ★ FLEETWOOD MAC—Rumours (W.B.)
 - ★ GEILS—Monkey Island (Atlantic)
 - ★ STEVE WINWOOD—(Island)
 - ★ KENNY LOGGINS—Celebrate Me Home (Columbia)

- WAIV-FM—Jacksonville (Jamie Brooks)**
- HARRY NILSSON—Knnilsson (RCA)
 - HORSLIPS—Book Of Invasions (DJM)
 - THE DINGOES—Five Times The Sun (A&M)
 - ★ AC/DC—Let There Be Rock (Atco)
 - ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
 - ★ LAKE—(Columbia)
 - ★ RHEAD BROTHERS—Dedicate (Harvest/EMI)

- WBAB-FM—Babylon (Bernie Bernard)**
- GRATEFUL DEAD—Terrapin Station (Arista)
 - NEW COMMANDER CODY BAND—Rock N' Roll Again (Arista)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - RY COODER—Show Time (W.B.)
 - JAGUAR—(RCA)
 - ★ FLEETWOOD MAC—Rumours (W.B.)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ STYX—The Grand Illusion (A&M)
 - ★ NEIL YOUNG—American Stars N' Bars (Reprise)

- KZEL-FM—Eugene (Stan Garrett)**
- RABBITT—A Croak & A Grunt In The Night (Capricorn)
 - MARY McLAUGHLAN & SILVER TRACTORS—Hard Rock Town (True North)
 - ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - BE BOP DELUXE—Live In The Air Age (Harvest)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - RY COODER—Show Time (W.B.)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ JAMES TAYLOR—JT (Columbia)
 - ★ FIREFALL—Luna Sea (Atlantic)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)

- WRNO-FM—New Orleans (Tom Owens)**
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
 - GRATEFUL DEAD—Terrapin Station (Arista)
 - THE ALAN PARSONS PROJECT—I Robot (Arista)
 - RARE EARTH—(Prodigal)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - FIREFALL—Luna Sea (Atlantic)
 - ★ THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
 - ★ FLEETWOOD MAC—Rumours (W.B.)
 - ★ PETER FRAMPTON—I'm In You (A&M)

- WYOD-FM—Pittsburgh (Steve Downs)**
- COLOSSEUM II—Electric Savage (MCA)
 - DRIVER—No Accident (A&M)
 - STILLWATER—(Capricorn)
 - RARE EARTH—(Prodigal)
 - ★ LAKE—(Columbia)
 - ★ YES—Going For The One (Atlantic)
 - ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
 - ★ YES—Going For The One (Atlantic)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)

- WINZ-FM—Miami (David Sousa)**
- BE BOP DELUXE—Live In The Air Age (Harvest)
 - COLOSSEUM II—Electric Savage (MCA)
 - 100% WHOLE WHEAT—Various Artists (AVI)
 - MYLON LE FEVRE—Weak At The Knees (W.B.)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
 - ★ YES—Going For The One (Atlantic)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)

- WMNR-FM—Philadelphia (Paul Fuhr)**
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ FIREFALL—Luna Sea (Atlantic)
 - ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)

Western Region

- TOP ADD ONS:**
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - RY COODER—Show Time (W.B.)
 - COLOSSEUM II—Electric Savage (MCA)
 - ELVIN BISHOP—Live—Raisin' Hell (Capricorn)

- TOP REQUEST/AIRPLAY:**
- GRATEFUL DEAD—Terrapin Station (Arista)
 - CROSBY, STILLS & NASH—CSN (Atlantic)
 - THE ALAN PARSONS PROJECT—I Robot (Arista)
 - BE BOP DELUXE—Live In The Air Age (Harvest)

- BREAKOUTS:**
- BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
 - FIREFALL—Luna Sea (Atlantic)
 - ANDY PRATT—Shiver In The Night (Nemperor)
 - NEW COMMANDER CODY BAND—Rock 'N' Roll Again (Arista)

- KSAN-FM—San Francisco (Bonnie Simmons)**
- COLOSSEUM II—Electric Savage (MCA)
 - RY COODER—Show Time (W.B.)
 - BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - SIMON STOKES—The Buzzard Of Love (United Artists)
 - ★ BE BOP DELUXE—Live In The Air Age (Harvest)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ MINK DE VILLE—(Capitol)
 - ★ ELVIN BISHOP—Live—Raisin' Hell (Capricorn)

- KWST-FM—Los Angeles (Charlie Kendall)**
- TOM PETTY & THE HEARTBREAKERS—(Shelley)
 - THE DINGOES—Five Times The Sun (A&M)
 - ★ STEVE WINWOOD—(Island)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ GEILS—Monkey Island (Atlantic)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)

- KPRI-FM—San Diego (Mark Williams)**
- GRATEFUL DEAD—Terrapin Station (Arista)
 - FIREFALL—Luna Sea (Atlantic)
 - CAROLE KING—Simple Things (Capitol)
 - RARE EARTH—(Prodigal)
 - RUMOUR—Max (Mercury)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ JAMES TAYLOR—JT (Columbia)
 - ★ HEART—Little Queen (Portrait/CBS)
 - ★ PETER FRAMPTON—I'm In You (A&M)

- KOME-FM—San Jose (Dana Jang)**
- NEW COMMANDER CODY BAND—Rock N' Roll Again (Arista)
 - COLOSSEUM II—Electric Savage (MCA)
 - NUTZ—Hard Nutz (A&M)
 - ANDY PRATT—Shiver In The Night (Nemperor)
 - FREDDIE KING—1934-1976 (RSO)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
 - ★ YES—Going For The One (Atlantic)

Southwest Region

- TOP ADD ONS:**
- BE BOP DELUXE—Live In The Air Age (Harvest)
 - FIREFALL—Luna Sea (Atlantic)
 - GRATEFUL DEAD—Terrapin Station (Arista)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)

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

- BREAKOUTS:**
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
 - RARE EARTH—(Prodigal)
 - 100% WHOLE WHEAT—Various Artists (AVI)
 - JAY BOY ADAMS—(Atlantic)

- KZEW-FM—Dallas (Mike Hedges)**
- LAKE—(Columbia)
 - PIERCE ARROW—(Columbia)
 - BE BOP DELUXE—Live In The Air Age (Harvest)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)
 - ★ PETER FRAMPTON—I'm In You (A&M)
 - ★ JAMES TAYLOR—JT (Columbia)
 - ★ STEVE MILLER BAND—Book Of Dreams (Capitol)

Midwest Region

- TOP ADD ONS:**
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - BE BOP DELUXE—Live In The Air Age (Harvest)
 - COLOSSEUM II—Electric Savage (MCA)

- TOP REQUEST/AIRPLAY:**
- CROSBY, STILLS & NASH—CSN (Atlantic)
 - FLEETWOOD MAC—Rumours (W.B.)
 - STEVE WINWOOD—(Island)
 - STEVE MILLER BAND—Book Of Dreams (Capitol)

- BREAKOUTS:**
- STILLWATER—(Capricorn)
 - STYX—The Grand Illusion (A&M)
 - RY COODER—Show Time (W.B.)
 - BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)

- WVWV-FM—Detroit (Joe Urbiel)**
- RUMOUR—Max (Mercury)
 - BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
 - BE BOP DELUXE—Live In The Air Age (Harvest)
 - ★ FLEETWOOD MAC—Rumours (W.B.)
 - ★ PETER FRAMPTON—I'm In You (A&M)
 - ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)

Southeast Region

- TOP ADD ONS:**
- BE BOP DELUXE—Live In The Air Age (Harvest)
 - GRATEFUL DEAD—Terrapin Station (Arista)
 - ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - RY COODER—Show Time (W.B.)

- TOP REQUEST/AIRPLAY:**
- CROSBY, STILLS & NASH—CSN (Atlantic)
 - THE ALAN PARSONS PROJECT—I Robot (Arista)
 - YES—Going For The One (Atlantic)
 - PETER FRAMPTON—I'm In You (A&M)

- BREAKOUTS:**
- BERNIE LEADON & MICHAEL GEORGIADES BAND—Natural Progressions (Elektra)
 - JAGUAR—(RCA)
 - STILLWATER—(Capricorn)
 - TIM WEISBERG BAND—TWB (United Artists)

- WKLS-FM—Atlanta (Drew Murray)**
- ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - STILLWATER—(Capricorn)
 - ★ HEART—Little Queen (Portrait/CBS)
 - ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
 - ★ FLEETWOOD MAC—Rumours (W.B.)
 - ★ CROSBY, STILLS & NASH—CSN (Atlantic)

Northeast Region

- TOP ADD ONS:**
- THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - STILLWATER—(Capricorn)
 - RY COODER—Show Time (W.B.)
 - BE BOP DELUXE—Live In The Air Age (Harvest)

- TOP REQUEST/AIRPLAY:**
- CROSBY, STILLS & NASH—CSN (Atlantic)
 - GRATEFUL DEAD—Terrapin Station (Arista)
 - YES—Going For The One (Atlantic)
 - BE BOP DELUXE—Live In The Air Age (Harvest)

- BREAKOUTS:**
- GRATEFUL DEAD—Terrapin Station (Arista)
 - JAGUAR—(RCA)
 - TIM WEISBERG BAND—TWB (United Artists)
 - RUMOUR—Max (Mercury)

- WNEW-FM—New York (Tom Mornera)**
- LONNIE LISTON SMITH—Live (RCA)
 - ELVIS COSTELLO—Elvis Is King (Stiff)
 - STILLWATER—(Capricorn)
 - JAGUAR—(RCA)
 - RY COODER—Show Time (W.B.)
 - ★ GRATEFUL DEAD—Terrapin Station (Arista)
 - ★ THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - ★ MARY McLAUGHLAN & SILVER TRACTORS—Hard Rock Town (True North)
 - ★ ELVIN BISHOP—Live—Raisin' Hell (Capricorn)

- WYSR-FM—Philadelphia (Matthew Cienotti)**
- ANDY PRATT—Shiver In The Night (Nemperor)
 - EMPEROR—(Private Stock)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - BE BOP DELUXE—Live In The Air Age (Harvest)

- WPLR-FM—New Haven (Gordon Weingarth)**
- STILLWATER—(Capricorn)
 - FREDDIE KING—1934-1976 (RSO)
 - TIM WEISBERG BAND—TWB (United Artists)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - BE BOP DELUXE—Live In The Air Age (Harvest)

- WSAN-FM—Allentown (Rick Harvey)**
- GRATEFUL DEAD—Terrapin Station (Arista)
 - THE ORIGINAL ANIMALS—Before We Were So Rudely Interrupted (United Artists)
 - FIREFALL—Luna Sea (Atlantic)
 - MARY McLAUGHLAN & SILVER TRACTORS—Hard Rock Town (True North)
 - ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
 - ★ YES—Going For The One (Atlantic)
 - ★ STEVE WINWOOD—(Island)
 - ★ CAROLE KING—Simple Things (Capitol)
 - ★ STRAWBS—Burning For You (Oyster)

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ARB Alternatives Spark Rating Summit At Forum

TORONTO—The announcement of possible alternatives to the controversial Arbitron radio rating system sparked the rating summit meeting at Billboard's International Radio Programming Forum here Aug. 4.

One strong contender is a study sponsored by the Radio Advertising Bureau and currently in the prototype stage in the Chicago market. Audits survey of that city is involved in the test, which relies on telephone canvassing. Arbitron relies mainly on diary entries submitted by clients selected at random but this methodology is under attack from the industry.

Audits Survey is making its calls from a central location under constant supervision. The system, according to RAB president Miles David, would be programmed to immediately reject call letters outside the market, as well as other errors that can destroy a rating service's integrity.

David, who could not attend the forum due to a perforated eardrum, noted in a telegram that if the Audits Survey proposal "proves out in actual research, we'll make the method available. If it doesn't we'll say so and see what we have to do next."

He reflected the consensus of opinion at the gathering when he said that improvements in research methodology would come about more readily "where there is more than one widely used source of measurement."

"A rich man's ARB" was the term used to describe the sophisticated RAM system of measurement devised by Jack McCoy's DPS service of San Diego, Calif., which involves zip code grouping, telephones, computers and a monitoring system that goes on 50 weeks out of the year.

Although it came as no surprise to some broadcasters who rely on personalized, informal local surveys for their intelligence and data, McCoy noted that "the most interesting thing we found out is that people tend to live together with others of the same cultural elements."

Several participants pointed out that Arbitron is presently attempting

to come up with alternatives to its diary reporting system in order to improve its validity, particularly in areas of ethnic research.

Arbitron's virtual monopoly was seen as a prime cause of its failure to come up with more reliable methods. As Charlie Parker, programming vice president of Hartford's WDRC, pointed out, "More rating services aren't the answer, better methodology is."

Any service must endeavor to achieve better control of its sample audience, particularly in the 18-34 year old brackets, Parker added.

"Competition breeds improvement, so look to other ratings," was the advice heard from more than one participant.

Peter Jones of Toronto's Bureau of Measurement said he was under the impression the U.S. was "awash in diaries." There was no "random digit dialing" in the Canadian system, he said, and only one diary per household.

The complexities of statistical research, especially from a layman's point of view, and the economic necessity of relying on Arbitron data from an advertiser's point of view were cited by others who urged a wait-and-see approach to the rating controversy.

More telephone sampling was urged by SIS Radio's Stan Kaplan, an outspoken ARB critic who claims he doesn't need the ARB report at all since time buyers get it free and usually make their own qualitative judgments about a market. But, if "research reform doesn't come about," he said, "research rejection" would surely follow.

Among the other services discussed were the Source, which some ad agencies allegedly prefer, although it's only in major markets at present.

The RAB-sponsored study was seen as a viable alternative by many, however, since it evolved through advertisers and agencies.

For the present, ARB reigns supreme, although, as WDRC's Parker quipped, "it's irrelevant—except our economic life depends upon it."

DICK NUSSER

Syndication: PD Dissent

TORONTO—Bob Meyrowitz of D.I.R. Broadcasting ("King Biscuit Flower Hour") in New York introduced the "Syndication To Build Ratings And Dollars" Radio Forum session by saying of himself and the other panelists, "All we do basically is put together programs for your stations."

That remark contained the essence of what those dissenting program directors most resent. Those PDs object to the intrusion of syndicated shows into airtime they would prefer to remain theirs.

Much of the session's time revolved around this issue. The syndicators asserted that they were better equipped to offer foreground programming that most individual stations would be unable to provide for themselves.

This discussion led to the more general problems of FM broadcasters in major markets who are seeking better ratings or trying to build an image with their listeners.

The syndicators claimed that the proven success of their programs did both, while at the same time providing the alternative programming necessary to attract new audiences in a competitive market.

George Burns of Burns Media Consultants in Los Angeles noted that syndicated shows tend to make money for the client stations; and yet, the sales departments are still comparatively weak in this area.

It was also noted that promotion of the syndicated shows, advertising the shows themselves, was necessary and definitely worked.

Meyrowitz particularly pointed to the high impact of his station listings ads for the "King Biscuit Flower Hour" in Rolling Stone and High Times.

He noted that individual stations would do well to make their potential audience, as well as their regular audience, aware that certain programs are scheduled in particular time slots.

All the panelists agreed that radio audiences had learned to tune in to special programs. This was regarded as an important change in listening habits.

—GERALD LEVITCH

Panelists Cite FM Woes

Continued from page 22

delity aspects of the medium are under-utilized. Aside from the records that we play, do we really capitalize on the stereophonic element of broadcasting? Loudness wars across the FM band are happening in most major markets."

Lipson continued, "We destroy a lot of the technical superiority of the medium as we compress, limit, eq, and over-process ourselves into lower and lower fidelity at the same time as consumers are getting more sophisticated hi fi gear. The audio quality awareness of the listener seems to be increasing as we just go for blatant volume."

Bill Tanner, program director of Y-100 in Miami, offered the first upbeat note of the session when he said, "The future of FM is here today."

He argued that "The future of radio is in terms of the effective management of human resources." He emphasized the importance of creative talent which must be motivated and managed properly.

Tanner described mass appeal FM by using the analogy of bricks and cement. He said, "We all play the same bricks in mass appeal radio, but the cement is the people and

what they do between the bricks. That is the direct result of motivation. And motivation is the responsibility of management."

Tanner also commented upon the difficulty of establishing what he called audience "coalitions," whose individual and frequently incompatible tastes must be equally catered for without alienating one or another part of that "coalition."

Scott Muni, program director of WNEW-FM in New York, apparently responded to that last problem by describing the intimate family-style relationship that his station attempts to create with its audience.

He emphasized "community involvement, involving ourselves with our audience." He spoke of successful charity fund-raising drives, and insisted that the future of FM means "more involvement with those people out there," which he regards as the necessarily humanizing factor.

Returning to the disadvantages remaining to FM, Bill Parris of United Broadcasting in Baltimore, reminded everyone of the still-incomplete penetration of the market by FM receivers: the out-of-home listening patterns; and the fluctuating demographics during the day.

CMA Profile Of Country Music Fans Available

NASHVILLE—A CMA commissioned Arbitron study, conducted in 26 markets throughout the U.S. to provide a more personal picture of the nation's country music audience, is now available to CMA organizational members.

Based on determining the practices of country radio listeners, leisure time activities, age, education and family income, among others, the study reveals a similarity to all radio listeners in a number of areas, but with some unique qualities as well.

According to the study, more country listeners are found in the high income bracket, \$55,000 plus per year, than average radio listeners and 55% of all country music listeners have investments. Furthermore, a greater percentage of country listeners own their own homes, rather than rent, and drink more beer, soft drinks and milk than average radio listeners.

More information concerning the Arbitron kit may be obtained by calling the CMA at 615/244-2840.

Rock Singles Best Sellers

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As Of 8/8/77

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

- | | |
|----------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 1 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 21 GIVE A LITTLE BIT—Supertramp, A&M 1938 |
| 2 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 22 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 |
| 3 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 23 CHRISTINE SIXTEEN—Kiss—Casablanca 889 |
| 4 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 24 MY HEART BELONGS TO ME—Barbra Streisand—Columbia 3-10555 |
| 5 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 | 25 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 6 BARRACUDA—Heart—Portrait/CBS 6-70004 | 26 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 |
| 7 TELEPHONE MAN—Meri Wilson—GRT 127 | 27 DON'T WORRY BABY—B.J. Thomas—MCA 40735 |
| 8 YOU AND ME—Alice Cooper—Warner Bros. 8349 | 28 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 9 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 29 STAR WARS—Meco—Casablanca 604 |
| 10 HANDY MAN—James Taylor—Columbia 3-10557 | 30 ARIEL—Dean Friedman—Lifesong 45022 |
| 11 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 31 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 |
| 12 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 | 32 BLACK BETTY—Ram Jam—Epic 8-50357 |
| 13 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 33 COLD AS ICE—Foreigner—Atlantic 3410 |
| 14 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920 | 34 MARGARITAVILLE—Jimmy Buffett—ABC 12254 |
| 15 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 | 35 LONELY BOY—Andrew Gold—Asylum 45384 |
| 16 EASY—Commodores—Motown 1418 | 36 STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345 |
| 17 I'M IN YOU—Peter Frampton—A&M 1941 | 37 WAY DOWN—Elvis Presley—RCA 10998 |
| 18 ON AND ON—Stephen Bishop—ABC 12260 | 38 FLOAT ON—Floaters—ABC 12284 |
| 19 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 | 39 HIGH SCHOOL DANCE—The Sylvers—Capitol 4405 |
| 20 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 | 40 JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic 3401 |

Rock LP Best Sellers

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As Of 8/8/77

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

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|-----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| 1 LIVE—Barry Manilow—Arista AL 8500 | 21 BOSTON—Epic PE 34188 |
| 2 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 22 FLEETWOOD MAC—Reprise MS2225 |
| 3 I'M IN YOU—Peter Frampton, A&M 4704 | 23 IT'S A GAME—Bay City Rollers—Arista AB 7004 |
| 4 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 24 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 |
| 5 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 25 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |
| 6 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 | 26 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 7 JT—James Taylor—Columbia JC 34811 | 27 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 8 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 28 CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC AB 990 |
| 9 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 29 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 10 LOVE GUN—Kiss—Casablanca NBLP 7057 | 30 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 11 COMMODORES—Motown M7-884R1 | 31 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 12 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 32 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 13 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 33 PART 3—K.C. & The Sunshine Band—TK 605 |
| 14 OL' WAYLON—Waylon Jennings—RCA APL1-2317 | 34 ARRIVAL—Abba—Atlantic SD 18207 |
| 15 FOREIGNER—Foreigner—Atlantic SD 18215 | 35 A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G |
| 16 CSN—Crosby, Stills & Nash—Atlantic SD 19104 | 36 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 17 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901 | 37 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 18 DESTROYER—Kiss—Casablanca NBLP 7025 | 38 REJOICE—Emotions—Columbia PC 34762 |
| 19 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 39 LEFTOVERTURE—Kansas—Kirshner PZ 34334 |
| 20 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G | 40 FLOATERS—ABC AB 1030 |

7 Songwriters Suing Toledo Hockey Club

NEW YORK—A group of seven ASCAP composers has filed suit against Toledo Hockey Inc., charging copyright infringement on songs performed at a Toledo Goaldiggers hockey game without authorization.

Plaintiffs are Alan Jay Lerner, Frederick Loewe, David Rose Pub-

lishing, Riling Music, Revelation Music, Blendingwell Music and American Broadcasting Music. The songs involved are "Get Me To The Church On Time," "The Stripper," "Send In The Clowns" and "Bad, Bad Leroy Brown."

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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	12	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
2	3	7	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
3	5	10	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
4	4	9	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
5	7	12	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
6	2	14	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
7	8	6	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
8	9	5	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
9	11	18	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
10	6	16	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
11	10	16	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
12	15	7	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
13	13	7	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
14	12	17	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
15	20	5	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
16	22	4	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
17	14	19	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
18	16	21	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
19	19	7	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
20	23	9	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
21	21	8	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
22	24	3	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
23	17	14	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hamstead Heath, ASCAP)
24	30	4	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
25	25	5	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
26	29	4	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
27	27	8	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
28	18	15	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
29	31	3	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
30	33	4	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
31	28	13	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
32	26	11	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
33	35	4	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
34	32	9	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
35	43	6	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
36	34	6	(Remember The Days Of The) OLD SCHOOL YARD Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
37	44	2	ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kecca, ASCAP)
38	38	7	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
39	49	4	I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnoskos/Three-Some, ASCAP)
40	40	2	DOWN THE HALL Four Seasons, Warner/Curb 8407 (All Seasons, ASCAP)
41	46	3	FOR A WHILE Mary Macgregor, Ariola America 7667 (Capitol)
42	41	11	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
43	NEW ENTRY		DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
44	45	2	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
45	NEW ENTRY		THAT'S THE WAY LOVE SHOULD BE Dave And Sugar, RCA 11034 (Famous ASCAP)
46	47	4	HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)
47	NEW ENTRY		C'EST LA VIE Greg Lake, Atlantic 3405 (Palm Beach, ASCAP)
48	48	2	YOU'RE THE ONLY ONE Geils, Atlantic 3411 (Juke Joint/Walden, ASCAP)
49	NEW ENTRY		SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)
50	NEW ENTRY		THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)

DIRECT COMPARISON; CHOPIN x 4

CHICAGO—Latest entry in the swelling direct disk field is Sonic Arts Corp., San Francisco, bowing with two albums, including a double-pocket Chopin recital described as an "exercise for audiophiles."

Played by Russell Stepan, the Chopin set actually repeats the same program on all four sides, varying room acoustics and microphone placement in three subsequent d-d takes. The fourth side derives from a simultaneous tape recording of the most satisfactory direct disk pass, allowing a comparison between tape and direct disk properties.

Music of Beethoven, Schubert, Falla, Weber, etc. comprises the companion release, performed by pianist David Montgomery.

Sonic Arts, reportedly planning chamber orchestra direct disks, has secured distribution through Audio-Technica U.S., Inc., which handles the Umbrella line of direct disks. The new label, headed by Leo de-Gar Kulka, is an outgrowth of Sonic Arts Studio, San Francisco where disks were cut.

European Tour Set For Utah Symphony

SALT LAKE CITY—A concert tour of Europe to comprise 20 engagements in 30 days will begin Sept. 16 for the Utah Symphony conducted by Maurice Abravanel.

It will be the fourth international trek for the group. Greece, Austria, West Germany and Spain are on the fall itinerary.

A highlight will be a performance in the aged Herod Atticus Amphitheatre at Athens Festival festivities. And Abravanel says he is looking forward, too, to visiting Salonika. It is his birthplace.

DIAMOND JUBILEE

Special Disk/Book Album To Mark Minnesota's 75th

By DAVE DEXTER JR.

LOS ANGELES—In addition to the release on the Vox label of Stravinsky's "Petrouchka" and Prokofiev's "Love For Three Oranges" suite, the Minnesota Orchestra will be represented in November with a specially prepared record and book set showcasing memorable performances of the group conducted by five of its six music directors over the last 50 years.

It's all tied in with the 75th anniversary of the Minnesota Orchestra, now conducted by Stanislaw Skrowaczewski. Festivities will begin Sept. 23 with a performance of Beethoven's Ninth Symphony and a world premiere of Dominick Argento's "In Praise Of Music." Argento is a Minnesota-based Pulitzer prize-winning composer.

The special LP, to be titled "Ovation" and featuring a 140-page photo and documentary history of the orchestra by Barbara Flanagan of the Minneapolis Star, will offer performances by former Minnesota conductors Henri Varbruggen, Eugene Ormandy, Dimitri Mitropoulos and Antal Dorati, as well as one by Skrowaczewski.

Also booked to participate in the season's anniversary festivities is Ormandy, long the conductor of the Philadelphia Orchestra. He will return to Minneapolis for concerts Nov. 9-10-11. He was its conductor

Classical



SYMPHONY 'SHOPPERS'—GRT donated one each of its 1,000-plus tape catalog to the San Jose Symphony auxiliary auction—with one catch. The winner could take all the tapes a person could stuff into a shopping cart from the firm's parking lot in Sunnyvale, Calif., in 15 minutes. The high-bidding winner—the Collishaw family—attacked the tapes in a group-allotted time of three minutes, getting them all with the help of a few GRT employees. Seen with the winners are GRT president Alan Bayley, right, and marketing vice president Herb Hershfield, second right.

WHAT BUYERS WANT

Classical Ambience, Sans Rock, Spurs Cactus Sales

By ALAN PENCHANSKY

CHICAGO—Houston's Cactus Records chain has opened a new store there devoted exclusively to classical product.

Mike Duncan, chain manager, says the outlet, called Classic Cactus, has been demanded by the Texas city, where live opera and symphony are growing in popularity.

"We're giving the Houston classical market what customers have been telling us they wanted," explains Duncan, who says classical sales in the market have expanded with the availability of product.

Along with quiet decor featuring carpeting and live plants, what classical customers have wanted most is not to be bombarded with rock, r&b or country music, Duncan, and

George Hamm, manager of the new outlet, both affirm.

"Classical buyers always feel slighted," says Duncan of the experience at full-line stores.

Explains Hamm: "They really disliked listening to rock, jazz and r&b. They'd pick some things up and race out. Now we get them to hang out a little longer and pick up more records."

Hamm says the average classical sale is higher at the new store than at other of the chain's outlets. "Atmosphere is as important as price with the classical customer," he notes.

According to Hamm, customers at the new store range in age from 17-70, best represented at the extremes. The 25-35 age group, he notes, is least apparent.

College students from Rice Univ. and the Univ. of Houston are frequent shoppers, he says, noting that these customers' tastes range farthest beyond the basic repertoire.

The 2,000-square-foot outlet features complete, numerically displayed catalogs of Angel, Red Seal, Masterworks, ABC, Philips, DG, London and Nonesuch, as well as second-party imports and smaller lines purchased direct from sources in New York.

Shelf price for \$7.98 product is \$5.98. The budget lines are tagged at \$2.89.

Also displayed is an extensive "Basic Library" section, featuring "best available" versions of the repertory standards, as well as albums representing all musical genres from religious chant to electronic music. These titles are selected "by committee," says Duncan, with input from store personnel, classical station KLEF, and from representatives of the Houston Grand Opera company.

Classical Notes

"A Swedish Music Odyssey," a program of symphonic music and ballads being sponsored in conjunction with the Swedish Challenge for the America's Cups, is visiting five U.S. cities. The tour commenced July 24 with the American Symphony in Newport, R.I., and will be staged also with the Philadelphia Orchestra, the National Symphony and the Detroit Symphony. Conductor Ulf Bjorlin and ballad singer Sven-Bertil Taube are featured in the program that includes music of the sea by Swedish composers.

Artur Rubinstein's stereo recording of the Chopin "Waltzes" is "Critics' Pick" album for August from Red Seal. RCA also features the 91-

year-old pianist in an August new release of music performed at his final New York recital, in 1976.

Ralph Shapey has reached an exclusive publishing agreement with Theodore Presser Co. (ASCAP), ending the composer's ban, declared in 1969 "for personal reasons" on all public performances of his music. Shapey's works can be heard primarily on the CRI label.

Our Aug. 13 article on MusicCues Corp.'s new classical background music for commercial users erred in listing cost of the service. Average price per use of the recordings is \$50—not \$500.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	11	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
2	3	11	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
3	2	15	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
4	4	19	HEAVY WEATHER Weather Report, Columbia PC 34418
5	5	27	IN FLIGHT George Benson, Warner Bros. BSK 2983
6	7	19	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
7	9	7	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
8	8	11	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
9	13	9	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
10	14	9	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
11	6	19	FOUR Bob James, CTI 7074
12	10	11	RIGHT ON TIME Brothers Johnson, A&M SP 4644
13	15	7	STAIRCASE Keith Jarrett, ECM-2-1090 (Polydor)
14	21	5	LIVE! LONNIE LISTON SMITH RCA APL1-2433
15	NEW ENTRY		PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)
16	16	13	LOVE NOTES Ramsey Lewis, Columbia PC 34696
17	11	15	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
18	12	15	V.S.O.P. Herbie Hancock, Columbia PG 34688
19	22	7	TAILOR MADE Bobbi Humphrey, Epic PE 34704
20	17	19	GINSENG WOMAN Eric Gale, Columbia PC 34421
21	24	9	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
22	NEW ENTRY		MORE STUFF Stuff, Warner Bros. BS 3061
23	28	9	SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)
24	19	11	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
25	25	11	PASSENGERS Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
26	20	72	BREEZIN George Benson, Warner Bros. BS 2919
27	27	9	PROMISE ME THE MOON David Sanborn Band, Warner Bros. BS 3051
28	32	7	WATERCOLORS Pat Metheny, ECM-1-1097 (Polydor)
29	26	40	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
30	29	21	NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
31	35	5	QUINTESSENCE Bill Evans, Fantasy F 9529
32	NEW ENTRY		BACK TOGETHER Larry Coryell & Alphonse Mouzon, Atlantic SD 18220
33	36	5	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)
34	34	11	CAPTAIN FINGERS Lee Ritenour, Epic PE 34426
35	NEW ENTRY		FOR EVERYBODY Karma, Horizon SP 723 (A&M)
36	38	5	REVELATION Charles Earland & Odyssey, Mercury SRM-1-1149 (Phonogram)
37	NEW ENTRY		GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
38	39	5	BIG DADDY'S PLACE Wayne Henderson, ABC AB 1020
39	NEW ENTRY		MUSIC FROM OTHER GALAXIES & PLANETS Don Ellis & Survival, Atlantic SD 18227
40	31	11	ENCOUNTER Flora Purim, Milestone M 9077 (Fantasy)

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Atlantic captivates the recent Montreux Jazz Festival with four nights of programming. In top photo, Herbie Mann, who formulated the scheduling with the festival's Claude Nobs, plays percussion with members of Malomo. In photo above left, Don Ellis conducts his 22-piece band, Survival. And in photo above right are Sonny Fortune (sax), Jeff Berlin (bass) and Don Cherry (pocket trumpet).

EA Launches New Jazz Division

• Continued from page 3
door. Because we're going to have a mix of artists." In fact, Mizell observes that for the kind of music E/A is now getting into, "jazz is almost a misnomer. It's a limited term. The kind of music that I want to have here would be fusion music. That's why we're calling it jazz/progressive and not simply jazz, because I'll be interested in hybrid forms.

"We'll have jazz/funk or r&b, jazz/rock, folk jazz and jazz/MOR; various hybrids of different musical forms that have jazz as their predominant characteristic.

"But there are no hard and fast rules. If McCoy Tyner were available, I'd sign him," notes Mizell, who will be in charge of artist signings for the division.

"To the extent that elements from the past can be brought in and revitalized in the context of what groups are trying to do today, fine. But I don't want the so-called pure music that is 20 years behind the times and stuck there; or the type of jazz put out by commercial hacks and formula freaks which won't

have any artistic value five years from now."

Attempting to preempt criticism from jazz purists, Mizell explains, "I want to be real clear about the kind of music we're dealing with, so no one gets bent out of shape. I have no intention of abdicating the integrity of the tradition of jazz. I want to take the best of it and incorporate it into a fresh, new, vital form that has broad appeal.

"And I think this is perfectly consistent with the history of the music, which has been alive, organic and

changing; and not really ossified in any one form.

"A lot of people now call jazz bebop, but bebop at one point was not considered jazz. Swing was jazz and dixieland was jazz. Likewise a lot of people now say fusion music is not jazz."

The market has never been so rich for progressive jazz. George Benson had a No. 1 pop, jazz and soul album a year ago (and was only the second act ever to top all three charts with any one album, after Isaac Hayes, with 1971's "Shaft" sound-
(Continued on page 37)

AUGUST 20, 1977, BILLBOARD

Jazz Beat

LOS ANGELES—Remember Al "Jazzbo" Collins of WNEW, WNBC, "Monitor" and KFI fame? Well, he's happily at work at KGO in San Francisco. One hitch... Al's on an all-talk-formatted ABC-owned station and works from midnight to 6 a.m. Sunday and from midnight to 5 a.m. Monday. The only music he plays, he says, is 1 minute and 45 seconds of Count Basie's great version of "Blues In Hoss Flat" several times a night on the hour. He's still at his wittiest with crazy goings on between himself and his listeners.

George Benson and Phil Tropea are reported as producing guitarist Phil Upchurch's forthcoming debut LP for TK Records... Listen, featuring Mel Martin, makes its debut on Inner City. Martin plays reeds in the jazz/rock quartet.

Promoter Jack Kleinsinger takes his "Highlights In Jazz" concerts to Rio de Janeiro Aug. 16-27. Set for the tour: Phil Woods quintet, Helen Humes, Ray Bryant and Major Holley...
(Continued on page 37)

BUYU

His debut album as a leader, but this is no debut for José Mangual. He's been the driving rhythmic force behind some of the greatest names in music — Machito, Charlie Parker, Erroll Garner.

This album's gonna make history, cause it is history. 20 of today's leading musicians featuring the finest rhythm section ever assembled.

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On the Turnstyle label, part of the Latin Percussion Ventures, Inc. family.

Distributor inquiries invited.



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Soul Sauce

Dave Clark To Produce Gospel Acts

By JEAN WILLIAMS

LOS ANGELES—Dave Clark is going into the studio to start producing gospel acts.

Clark, a veteran promoter and scribe who penned Little Milton's newest Glades Records single "459—One Minute Before The Break Day" says, "There's a problem with gospel today.

"Records are either too gospel to get pop play or too pop to get gospel play so nobody plays certain records. The gospel artists for the most part are trying to sound like James Cleveland or Andrae Crouch and that's crazy.

"Another thing," continues the T.K. Productions staffer, "They are about to kill Shirley Caesar (on Roadshow Records.) She's recording what they (the public) are calling contemporary gospel. Well, that's not the true Shirley and it's not going to work.

"As far as contemporary gospel goes, there's no such thing. Gospel groups know that gospel is old music with deeply religious words.

"If you think the so called contemporary stuff they're recording now is deeply religious, you're crazy.

"There's no arranger or accompanying musician who can dictate to gospel artists. With these groups their music is created on emotions. Musicians must learn to play what gospel groups sing as opposed to the other way around."

KGFJ in Los Angeles has applied for transfer of its call letters to KKTT.

Al Green, who had planned for his first LP on Cream/Hi Records to be a gospel album, has changed his tune on that score and will record another r&b/pop LP.

It seems that while the very religious Green would like to do a gospel LP, the gospel market is obviously smaller than that of the r&b/pop audience. . . . Also at Cream/Hi, Quiet Elegance has recorded "Roots" which is scheduled to be released about the same time as Alex Haley's "Roots II" film is released. The LP is produced by Willie Mitchell.

Another happening at Cream/Hi is the signing of Jean Plum, a new Willie Mitchell discovery, with product due shortly.

And since Cream tied up with Hi, it has also entered the disco field with a new 12-inch 45 single "Come Softly To Me" by Brenton Wood. Wood, who had several hits a few years ago, is also making his entry into disco. Wood is best known for his recordings "Gimmie A Little Sign" and "Oogum Boogum."

Thom Bell, who has produced gold records for the Spinners, will now produce Elton John with a tentative studio date for this fall.

The session is slated to be held in Bell's Mighty Three Studio in Seattle.

Martha Reeves, formerly with Martha & the Vandellas has spent the last two years concentrating on songwriting and her solo recording career. She has signed an exclusive production agreement with Andre

(Continued on page 35)

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	1	9	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	35	28	13	BABY DON'T CHANGE YOUR MIND— Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	68	51	12	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)
2	2	10	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Of The Wall, BMI)	36	30	12	GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	69	81	2	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Yette, BMI)
3	5	11	DEVIL'S GUN—C.I. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	37	31	20	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	70	80	3	THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)
4	4	13	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steeltchest, ASCAP)	38	46	5	STOMPED, BEAT-UP & WHOOPED—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Four, BMI)	71	54	10	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Keynote 5130 (TK) (Muscle Shoals Sound, BMI)
5	8	9	LA. 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)	39	39	11	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Vol, ASCAP)	72	76	4	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
6	10	8	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)	40	52	6	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	73	83	5	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
7	3	14	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)	41	33	10	GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	74	78	6	TOMORROW—Cissy Houston (C. Strouse, M. Charmin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
8	9	9	I BELIEVE YOU—Dorothy Moore (D. Adrissi, D. Adrissi), Matalco 1042 (TK) (Musicways/Flying Adrissi, BMI)	42	38	9	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	75	56	9	I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)
9	12	8	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)	43	35	13	JOYOUS—Pleasure (Heppburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	76	79	4	EXPRESS YOURSELF— New York Community Choir (B. Diggs, W. Meeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)
10	11	8	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	44	37	17	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	77	87	2	BOHANNON DISCO SYMPHONY—Hamilton Bohannon (H. Bohannon), Mercury 73939 (Phonogram) (Bohannon Phase II/Intersong-USA, ASCAP)
11	15	5	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	45	50	4	CAN'T GET ALONG—Impressions (E. Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	78	88	2	MUTHA FUNK—Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Tabbert, L. Austin), ABC 12292 (Alnal, BMI/Mother Pearl, ASCAP)
12	7	13	EASY—Commodores (L. Richey), Motown 1418 (Jobete/Commodores, ASCAP)	46	36	14	ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	79	84	2	BABY LOVE—Mother's Finest (G. Murdock, J. Kennedy, M. Keck, J. Ceseay, G. Moore, B. Borden), Epic 8-50407 (Satsongs, ASCAP)
13	17	6	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	47	60	4	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electrocord, ASCAP) (RCA)	80	85	3	YOU CAN'T SEE FOR LOOKIN'—Betty Wright (W. Clarke), Alston 3734 (TK) (Sherlyn, BMI)
14	6	13	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	48	48	9	BITE YOUR GRANNY— Morning, Noon & Night (J. Worley), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	81	89	4	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
15	14	10	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	49	59	4	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/Padavon-Portfolio, BMI)	82	NEW ENTRY		LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI)
16	25	8	BOOGIE NIGHTS—Heatwave (R. Templeton), Epic 8-50370 (Rondor/Almo, ASCAP)	50	62	4	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI)	83	NEW ENTRY		LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Footman, T. McFaddin, F. Wilson), ABC AB 12298 (Screen Gems/Traco/Col-Gems/Speco-Lite, BMI/Jobete, ASCAP)
17	24	9	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	51	61	5	OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Sheldis 6307 (TK) (Special Delivery/Sherlyn, BMI)	84	90	2	FREE AS THE WIND—Crusaders (J. Sample), ABC/Blue Thumb 273 (Four Knights, BMI)
18	19	10	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Braggs), ABC 12280 (Don/ABC-Dunhill, BMI)	52	57	5	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	85	NEW ENTRY		YOU CAN DO IT—Arthur Prysock (Eve Sands, R. Carminaro, B. Weissman), Old Town OT 1002 (Every Little Tune/Eve Sands/Blen/American Dream, ASCAP)
19	21	9	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	53	53	5	NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Gate, BMI)	86	96	2	THIS COULD BE THE NIGHT—R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)
20	13	12	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	54	58	4	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	87	NEW ENTRY		SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)
21	16	12	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Cassette/Unichappell/Stamm, BMI)	55	65	3	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	88	NEW ENTRY		LOVE SHOCK—Kitty and the Haywoods (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonder), Mercury 73931 (Playone, BMI)
22	32	7	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	56	67	3	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Belfield), ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP)	89	NEW ENTRY		LOVE MUSIC—Regal Dewy (D. Randall, I. Levine), Millennium 603 (Sashimi/West/1, Levine, BMI)
23	18	10	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown) (Jobete, ASCAP)	57	68	3	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	90	94	2	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI)
24	34	5	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	58	42	12	FUNKY MUSIC—Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	91	NEW ENTRY		CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)
25	29	6	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	59	69	4	GIVE ME SOME SKIN—James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/Belinda/Unichappell, BMI)	92	75	8	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
26	20	8	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	60	66	5	DO IT THE FRENCH WAY—Crown Heights Affair (F. Nearing, B. Britton), De-Lite 1592 (Delightful/Cabrina, BMI)	93	93	3	UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Collins, B. Worrell, G. Clinton), Atlantic 3408 (Rick's/Malbiz, BMI)
27	22	13	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	61	64	5	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappell, BMI) (RCA)	94	NEW ENTRY		TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), GRT 127 (Castleridge, ASCAP)
28	23	15	THIS I SWEAR—Tyrone Davis (L. Graham), Columbia 3-10528 (Times Square/Content/Little Bear's, BMI)	62	44	11	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Salter), Marlin 3312 (TK), (Antisa, ASCAP)	95	95	3	LEAVING YOU IS KILLING ME—Vernon Burch (V. Burch), Columbia 3-10564 (Unart, BMI)
29	40	5	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	63	63	5	MY FIRST MISTAKE—Chi-Lites (P. Hurtt), Mercury 73934 (Phonogram) (Cookie Box/Richie Rome, BMI)	96	74	7	IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
30	41	6	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	64	82	2	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	97	73	8	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)
31	45	4	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	65	47	7	GOOD THING QUEEN PART 1—Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	98	86	5	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)
32	26	15	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	66	49	27	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	99	91	4	SO YOU WIN AGAIN—Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
33	43	6	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/EI Patricio, BMI)	67	77	3	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	100	100	16	WHATCHA GONNA DO?—Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)



SURPRISE AWARD—Henry Stone, president of TK Records, right, presents KC & the Sunshine Band with its platinum LP for "KC And The Sunshine Band Part 3" during the act's appearance at the Westchester, N.Y., Premier Theatre. From the left: Jeanette Williams, backup singer; KC and band members.

10th Gospel Workshop Underway

James Cleveland Led Event Keys On How-To Classes

LOS ANGELES—Classes in musical instruments, voice and choirs are among the key workshops at James Cleveland's 10th annual Gospel Workshop of America conven-

tion which opened Sunday (14) and runs through Friday (19) at the Cadillac Hotel in Detroit.

The convention, which expects more than 2,000 people, will also

feature nightly gospel concerts with Cleveland performing most evenings.

Other gospel acts slated to appear are Myrna Summers, Maceo Woods, Thornes Trio, Sensational Williams Brothers, Rodena Preston and the Charles Fold Singers.

The Detroit chapter of the Workshop will also be in concert offering 600 voices, while the 1,000 voice mass workshop choir will record a live LP for Savoy Records during the convention.

Also scheduled are workshops for gospel announcers, business opportunities in music, choir administration and choir orientation.

Gospel songwriters from across country who have submitted tapes for consideration in the songwriters contest will have an opportunity to perform their tunes.

Rodena Preston is head of the selection committee along with members James Cleveland, Gabriel Hademan Jr. and Donald Vails.

Milton Biggum, national promotion rep for Savoy Records, has arranged for three remote radio broadcasts with local stations WGPR, WMUZ and WJBL. Participating gospel acts will be interviewed and possibly perform during the programs.

He has also setup two television shows for certain acts with Martha Jean "The Queen" Steinberg hosting. There are slated to be four additional tv shows with the Rev. Robert Grant on WGPR-TV, the nation's only black owned tv station.

Biggum notes that he is negotiating for remote situations with local retail outlets for gospel exposure.

"This is our chance to bring more people into gospel. We want the community to become physically involved in what we're trying to do," says Biggum.

To coincide with the convention, Savoy is releasing Cleveland's newest LP, a double album titled "Rev. James Cleveland Live At Carnegie Hall."

The label has also scheduled a major national promotional campaign to accompany the LP plus special meetings across country with distributors and retailers.

Soul Sauce

Continued from page 35

Fischer, who recently left Rufus to form his own San-Jo Fish Production firm and Big Fish Music.

Reeves is recording initial tracks at Dawnbreaker Studios with former Rufus members Dennis Belfield, Al Ciner and Ron Stockert.

"Action," the Blackbyrds upcoming LP, has tunes written by group members with a tune by Rolling Stones' percussionist Ollie Brown tossed in. Brown also participated in the recording session. Donald Byrd, the new head of Blue Note Records, is once again producing the Fantasy recording group.

Is it true that Otis Smith, a long-

time vice president at ABC Records is leaving on Sept. 2? Reports are that he might very well go to Motown Records for a huge sum of money.

Mable John, former Ray Charles Raellette, who has opened her own publishing/consultant firm in Los Angeles has landed Creative Arts Co., her biggest account to date.

Creative Arts with John is pulling together a concert/talent show for the Black People's Cultural Assn., a non-profit organization. The show scheduled for Aug. 27 at the Los Angeles Convention Center will star Joe Tex.

Industry persons being honored at the event are Ray Charles, B.B. (Continued on page 37)

CORRECTION!

Last week the Tape King ad in Billboard carried certain prices incorrectly, due to a printer's error. The correct prices are as follows:

\$5.95 NEW YORK, N.Y. BEE GEES LIVE (\$11.98 list)

\$4.75 NEW WAR A.W.B. PERSON TO PERSON (\$9.98 list)

This LP Offer Ends AUGUST 31, 1977

(Some Quantities Limited)

\$7.98 List Tapes—\$4.25 • All 45's 61c box lots—63c loose

Minimum 10 per title—Minimum Order \$50

We catalog all labels on LP's and Tapes. Orders shipped same day. All orders C.O.D., CASH or CERTIFIED CHECK only.

TAPE KING INC.

220 West 19th Street, New York, NY 10011

212-675-0800

The Fastest Growing One Stop In The Country

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	FLOATERS ABC AB 1030	31	31	5	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
2	4	8	REJOICE Emotions, Columbia PC 34762	32	39	3	DOROTHY MOORE Malaco 6353 (TK)
3	2	20	COMMODORES Motown M7-884R1	33	38	4	CHOOSING YOU Lenny Williams, ABC AB 1023
4	3	14	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	36	4	LIVE! LONNIE LISTON SMITH RCA APL1-2433
5	5	19	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	35	37	43	PART 3 K.C. & The Sunshine Band, TK 605
6	8	21	SLAVE Cotillion SD 9914 (Atlantic)	36	41	5	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
7	7	5	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	37	43	2	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
8	9	24	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	38	21	26	UNPREDICTABLE Nataie Cole, Capitol SO 11600
9	6	18	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	39	49	2	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
10	12	9	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	40	50	2	FEEL THE FIRE Jermaine Jackson, Motown M6-888S1
11	11	13	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	41	48	2	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
12	17	10	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	42	29	16	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053
13	15	8	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	43	46	12	HOT Big Tree BT 89522 (Atlantic)
14	16	4	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	44	35	45	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
15	18	11	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	45	47	7	SHOTGUN ABC AB 979
16	23	12	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	46	53	10	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
17	19	10	SWEET PASSION Aretha Franklin, Atlantic SD 19109	47	28	28	IN FLIGHT George Benson, Warner Bros. BSK 2983
18	10	20	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	48	51	3	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040
19	25	4	SOMETHING TO LOVE LTD, A&M SP 4646	49	40	7	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
20	20	9	EXODUS Bob Marley & The Wailers, Island I/PS 9498	50	52	4	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
21	14	10	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	51	42	5	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
22	24	5	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)	52	45	10	THELMA & JERRY Theima Houston & Jerry Butler, Motown M6-887S1
23	13	23	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	53	32	19	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)
24	33	3	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Oee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	54	59	6	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
25	34	8	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	55	58	11	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
26	22	16	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	56	NEW ENTRY		THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026
27	27	21	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	57	NEW ENTRY		JOYOUS Pleasure, Fantasy F9526
28	44	2	SHAKE IT WELL Dramatics, ABC AB 1010	58	NEW ENTRY		MORE STUFF Stuff, Warner Bros. BS3061
29	30	9	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	59	60	3	PEDDLIN' THE MUSIC Lamont Dozier, Warner Bros. BS 3039
30	30	9		60	56	3	CERRONE'S PARADISE Cerrone, Cotillion SD 9917 (Atlantic)

MARKETPLACE

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CALL TOLL FREE (Except NY State)
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ADDRESS ALL ADS—BILLBOARD, Classified Adv. Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 768-7433.

Check heading under which ad is to appear (Type & Outright category classified ad is not accepted.)

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| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> Professional Services |
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C-30	70¢
C 45	79¢
C 60	84¢
C 90	90¢
C120	\$1.18

Minimum quantity 12 pieces

For labeled both sides Norelco Box Shrink Wrapped add 20¢.

Private label, custom length C-2 thru C-120 available.

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66 min. to 80 min. any quantity	73¢
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\$25.00 minimum orders. C.O.D. only.	

PROFESSIONAL 8-TRACK DUPLICATORS—\$1,295
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Studio quality high speed operation. Complete warranty. Write for literature.

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Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Gospel and Spanish categories. Displays, signs and sales aids furnished upon request. Call Bill (405) 364-5034 or write:

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36 minutes: 36 cents
42 minutes: 42 cents
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Two super cassettes
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7 Cassette Tabs 5000/Roll	28.75/RL
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Call/Write Arthur Brandwein	
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Customized audio equip., large, computerized floor/back walls, strobes, projectors etc. Bar equip., beer coolers etc., seating & tables for 200. Prefer but not necessary to move as package. PRICED LOW TO SELL FAST. Some payout avail. Reply:

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Call or write for a free catalog to:
J S J DISTRIBUTORS

2512 W. Fullerton, Chicago, Ill. 60647
(312) 227-0551 tfn

8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.

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1182 Broadway, New York, N.Y. 10001
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Dealers only—please ap29

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DISTRIBUTORS AND DEALERS WANTED for Dolly Parton doll. Call Al Bell - B & B SALES, INC., 420 E. 70th St., Shreveport, La. 71106 (318) 869-3381. au27

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only. tfn

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WANT TO BUY OR RENT ALBUMS by a group called the "Hi Lo's." Contact: David Hall, P.O. Box 148, Traverse City, Mich. 49684. au20

BEAUTIFUL MUSIC LIBRARY WANTED. Primary interest in Domestic and European cut-outs. Must be stereo and good condition. Box 7149, Billboard, 1515 Broadway, New York, N.Y. 10036. au30

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Ask for Evelyn Warren.

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Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.



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Specializing in services for New Labels and New Artists.

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We will co-ordinate your concerts from beginning to end. For details contact:

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(212) 221-6071 au20

INDEPENDENT PROMOTION BY HENRY (Lightnin) Neal, formerly with Gamble & Huff. HenSyl Promotion Co., 7923 Linekilt Pike, Phila., Pa. 19150. (215) 549-6845. au20

"**FREDDIE MIDDLETON**" PROMOTION Service for new labels & new artists—you need help to be a Star & the right Guidance—New Jersey-New York area. Fred Middleton, 16 Somerset St., Newark, N.J. 07103 (201) 622-5264. au20

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D P A, 631 Front, Cresson, Pa 16630. tfn

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"WANTED TO BUY," "FOR SALE," "SWAPPING"
Use the headline that fits your needs.

Regular Classified: 85¢ per word. Minimum \$17.00

Display Classified: \$38.00 per column inch.

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Billboard Golden Oldies

Trading Post

1515 Broadway, New York City 10036

FOR SALE

ORIGINAL OLDIES OF SIXTIES AND SEVENTIES, rock, soul, country, all under 75¢! Send 25¢ for list. JAS, Postbox 58, Flushing, NY 11379. eow

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Salary commensurate with experience. Excellent benefits.

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Draw against commission.
All inquiries kept strictly confidential.
Send complete resumes to
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Northeast distributor requires energetic buyer/manager. Excellent salary. Bonus plan and company benefits for the right man. Send resume including salary information to:
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BEULAH'S HIT RECORD "RAPE OF PATRICIA HERST" "Spot Tavern Bar Maid." \$1.00. Beulah, Crossville, Ill. 62827. Need agent. au20

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Radio-TV Job Mart, Billboard
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POSITIONS WANTED

EXPERIENCED DISCO DJ with **COMPLETE INDUSTRY KNOWLEDGE** seeks

Club Employment anywhere in U.S. Complete Disco Record Library. Write or call after 5. **Rob Middlemiss, RR2, Washago, Ont. (705) 689-5618.** au20

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Dealers Only
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RECORD WIDE DISTRIBUTORS
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Fenton (St. Louis), Mo. 63026
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ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

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EA Forms Jazz Division

• Continued from page 33

track); while Grover Washington, Jr. had back-to-back top 10 pop LPs in 1975. And such jazz-influenced acts as Earth, Wind & Fire and the Brothers Johnson regularly go platinum.

Mizell is aware of this and even predicts, "fusion jazz is the underground music of the '70s, just as psychedelic rock was the underground music in the mid-'60s and then became the main music in the late '60s."

"Fusion jazz is feeding pop music, and people will go to the source after they have a taste or two. It's the coming music."

Benson's "Breezin'" LP went to No. 1, of course, because the "This Masquerade" single was able to muscle its way into the top 10. But Mizell isn't that concerned with singles activity.

"It's not a singles market, and singles aren't really the key. Weather Report, Chick Corea and a lot of other acts do big numbers and don't have hit singles. What you're really talking about is FM music."

"If you get a single, fine. But even then I wouldn't expect it to sell. At best I would expect it to introduce this type of music to more people."

Mizell acknowledges that radio demands will be kept in mind when records are being cut, because, as he points out, "FM stations are being

increasingly severe in their restrictions about what they're playing."

"I don't plan to be dictatorial or force artists to be commercial. The idea is simply that we all agree we're trying to expose the act and there are certain ways to do it. It's not necessarily with a single, but you make sure on the record there are certain cuts that have play viability on the FM outlets, which is your shot."

Though Mizell is still negotiating with artists, and hasn't yet finalized any deals, the names of the artists he mentions most often in passing give a clue as to the type of artist E/A is most interested in: Miles Davis, Weather Report, Chick Corea, Stanley Clarke, George Duke and George Benson.

Mizell plans to mix established acts ("that's the bottom line . . . the foundation"), acts that have recorded but haven't broken through ("that's where most of my interest is going to be") and a few new acts that haven't recorded.

The plan is to have eight to 10 artists in the first year, and ultimately up to 15. There are also plans to acquire a catalog for distribution.

Joe Smith, E/A chairman, has explained that the label had considered expanding into r&b, but then realized that that would virtually require a separate promotion and marketing force.

The decision was then made to expand into progressive jazz instead, because that wouldn't require as much of a change of the day-to-day E/A operation. The expansion could be handled internally, with some key staff additions, notably Mizell.

Mizell, whose title is general manager of the jazz/progressive division, headed the West Coast operation at Horizon for six months.

"As the product manager at Horizon," he explains, "I was more into marketing. Now I'm much more involved in the creative end of it." As such he hopes to produce, as soon as he completes the administrative tasks of setting up the division; and match artists with suitable producers.

Among the producers he'd like to use are Tommy LiPuma, George Duke and Stanley Clarke; plus his cousins, Larry and Fonce Mizell, who have produced the Blackbyrds.

Mizell's serious involvement in jazz goes back at least 10 years. He chaired the Swarthmore Jazz Festival while in college where he put on shows featuring the likes of Gil Scott-Heron. He also had a jazz show on WHRB and wrote the liner notes to Donald Byrd's 1975 LP "Stepping Into Tomorrow."

He sums up the E/A jazz philosophy by saying, "Basically the situation will be young artists or young-thinking artists who are trying to make contemporary albums without ignoring the jazz tradition."

CBS-TV Mounting 'State Fair' Show

NASHVILLE—Roy Clark, Mel Tillis, Lynn Anderson, Mary Macgregor and Kansas will be featured in the musical segments of "State Fair America," a two-hour special airing Sept. 10 on CBS-TV.

Clark and Macgregor were taped at the Heart of Illinois fair in Peoria, Tillis and Anderson appeared at Cheyenne Frontier Days, Friday (29), and Kansas will be at the Allentown, Pa. State Fair.

Other notables set to take part in the tv panorama of one of America's most lasting summer traditions are Steve Ford, son of the former President; Jimmie Walker, Alan King and Gabe Kaplan.

Jazz Beat

• Continued from page 33

Additions to the Monterey Jazz Festival lineup for Sept. 16-18: the Airmen of Note, the U.S. Air Force's 17-piece jazz band and Matrix, the Wisconsin jazz/rock band which caused a sensation at last year's bash. Others already named for the shows: Count Basie, Joe Williams, Art Blakey, Horace Silver.

Norman Granz reportedly produced 15 LPs in three evenings at the recent Montreux (Switzerland) jazz festival for his Pablo Live label. Works are by Ray Bryant, Roy Eldridge quartet, Milt Jackson and Ray Brown quintet, Benny Carter quartet, Tommy Flanagan trio, Ella Fitzgerald, Dizzy Gillespie quintet with Jon Faddis plus three separate jams with Count Basie, Zoot Sims, Oscar Peterson, Roy Eldridge, Vic Dickenson, Jimmy Smith, Joe Pass, Mickey Roker, Dizzy Gillespie, Clark Terry, Nils Orsted Pederson, Eddie "Lockjaw" Davis, Milt Jackson and Ronnie Scott.

Finally, Granz cut Paulinho Da Costa, the Basie band, Oscar Peterson solo, Joe Pass solo and the Eddie Davis quartet. Phew.

Red Onion Records issues Gene Mayl's Dixieland Rhythm Kings next LP "Down South" this month. Veteran trombonist Bill Rank, who played with Bix Beiderbecke, sat in with the band at the recent annual Bix Beiderbecke Memorial Jazz Festival in the Midwest.

There's some shakin' goin' on among the musicians working New York's loft scene. Reports out of lower Manhattan indicate that Sam Rivers, owner of Studio Rivea, one of the earliest lofts, has been criticizing those musicians who have been playing lofts for the door without any guarantees. And Hamiet Bluiett, the baritone saxophonist, himself very active in playing lofts, indicates that some of the loft owners want the musicians to develop a sharing situation for moneys they earn, splitting profits above a certain point.

Supersax made its Las Vegas debut under the aegis of the Lss Vegas Jazz Society July 31 in the Tropicana Hotel's Fountain Room Theatre. . . . Bassist Mickey Bass hosts a two-hour show over WBAI-FM, New York, Fridays from 10 p.m. to midnight. His sextet has been playing Zigs in Newark and features John Hicks, Victor Lewis, Chico Freedman, Kiane Zawadi and Chris Albert.

The New York Jazz Museum's new director, Herbert Scott-Gibson, staged a benefit for the museum featuring artists from all schools of jazz Aug. 5. In addition, the museum is expanding its popular Friday jam sessions to two sets. First set goes at noon; the second at 3 p.m.

The Duke Ellington Society wants jazz lovers to support a proposal in the New York City Council calling for Manhattan's West 106th St. to be renamed Duke Ellington Parkway by writing to the council majority leader or the chairman of the parks committee. Refer to Intro, No. 1152.

Soul Sauce

• Continued from page 35

King, Berry Gordy Jr., Stevie Wonder, Joe Tex, Bill Cosby along with radio programmers J.J. Johnson of KDAY and Don Mac of KGfJ, both in Los Angeles.

Music for the evening will be provided by the Bobby Bryant Orchestra with Bryant conducting plus participants Edwin Starr, Dwan Smith, Rod McGrew of KJLH, musician Lim Taylor and Jean Shy.

The festivities, which will carry throughout the weekend will climax with the Joe Tex Review and a "Big Bump Contest," with cash prizes being given to the big fat woman who bumps best with Tex.

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Soul For Haggard

NEW YORK—Soul singer Millie Jackson is covering Merle Haggard's "If You're Not Back In Love By Monday," which was a hit for the country artist a while back. Spring Records will release the tune as a single.

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\$1 Mil Kansas City Weekend Astounds Top Promoters

By SHIFRA STEIN

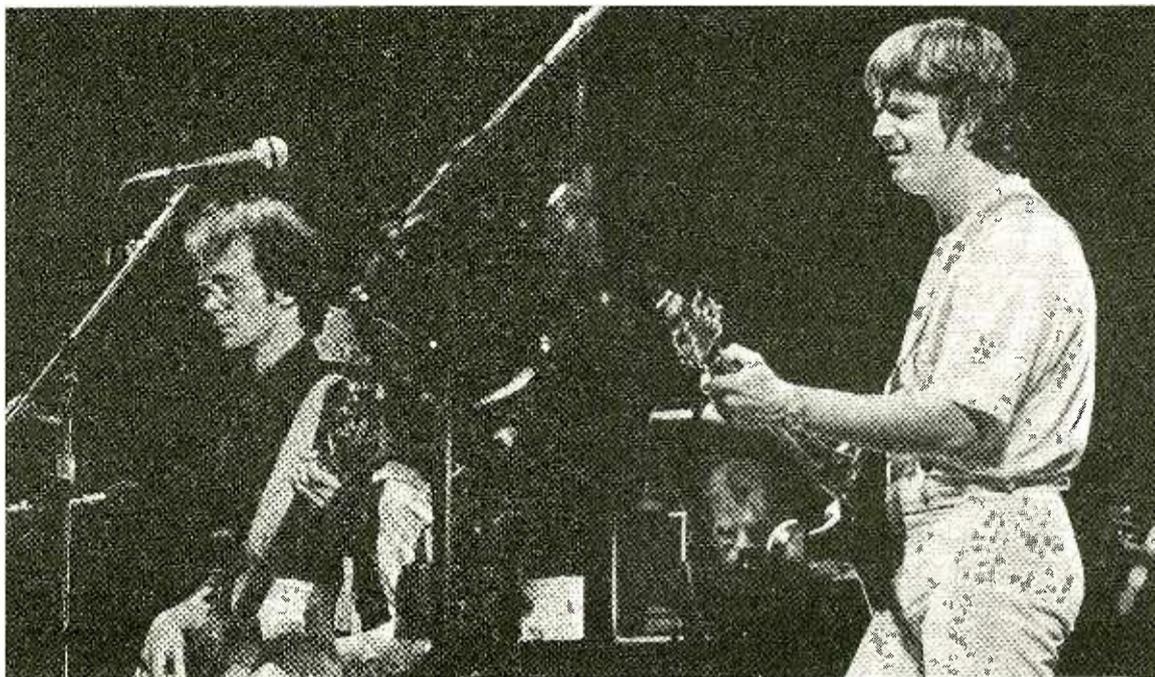
KANSAS CITY, Mo.—Concert promoters are excited about the potential of this music market. The reason for all the hubbub is a recent smash boxoffice weekend which brought in the nation's top recording artists to garner \$1 million in ticket sales.

Two of Warner Bros. hottest stars, George Benson and Alice Cooper, played the same night. Benson and his guest artist, Minnie Riperton, sold out two concerts at the Uptown Theatre, bringing in 40,000 fans for a gross of \$40,000.

Across town at Kemper Arena, 12,000 fans came to see Reggae-promoted Alice Cooper beheaded by a guillotine. Burton Cummings was onhand as a special guest. Kemper pulled in \$89,595.

The next evening, a super summer session promoted by the Kansas City Chiefs Football organization, in conjunction with Cowtown Productions, Inc., had Peter Frampton headlining, along with Steve Miller, Styx and Rick Derringer.

Held at Kansas City's gigantic Arrowhead Stadium, the evening was more an event than a concert with NBC-TV onhand to film Frampton for an upcoming television special. A crowd the size of Missouri's fifth largest city—58,000 people—gathered in the stadium, the largest au-



Steve Miller, right, jams onstage at Arrowhead Stadium.

dience ever to assemble here for a musical event, surpassing the 36,000 who attended the Rolling Stones concert held at Arrowhead last year.

Kansas City was one of two cities to get the Frampton-Miller double bill on concert tour this year and Arrowhead sold well over \$500,000 worth of tickets, bringing fans in from a four-state area.

The same evening, at Lamar Hunt's multimillion-dollar amusement park, Worlds of Fun, 10,500 came to hear the Spinners for an estimated \$84,000. The Commodores played funk to 13,000 fans at Kemper that same night to gross \$106,985.

All totaled there were close to 100,000 persons spending between \$6.50 and \$12 for tickets for the weekend gross of \$1 million.

Dennis Turner, personal manager

for both Cooper and Benson comments: "Kansas City has the strongest concert audience I've seen in the United States. We had no idea of the potential here."

Backstage at Arrowhead Stadium, both Steve Miller and Peter Frampton seemed well pleased with the crowds.

"This is a very high-spirited group," Miller says. "Anywhere we've played in Kansas City, we've had the same beautiful reaction. This is a terrific concert town."

According to Russ Cline, Director of Promotions for the Kansas City Chiefs, what impressed everyone the most was the fact that the crowd was so well behaved.

Barbara Skydell, executive vice president of Premier Talent Agency and Billboard Agent of the Year for 1977, had similar comments. Re-

sponsible for coordinating the Arrowhead show, she notes: "The Frampton concert was a tremendous success and brilliantly executed. There were only 22 arrests made the whole evening and these were for minor offenses."

Skydell relates that as a result of the spectacular weekend outcome, with no concert arrests made anywhere else during the weekend, she considers Kansas City a very important market.

"A town which can support this much entertainment has opened up a lot of eyes," she says.

The fact that the Kansas City Chiefs promoted the concert in 17 cities throughout the Midwest probably helped bring in out-of-town fans, who opted to take in more than one concert as long as they were in town.

Concert Set On Toronto CN Tower

By GERALD LEVITCH

TORONTO—A new company called Concert in the Sky Productions has announced plans for a unique series of live-broadcast concerts to be presented from the restaurant roof of the 1,821-foot CN Tower, July 1-4, 1978.

The company consists of former CHUM-FM program director Duff Roman; former Vancouver concert promoter Peter Sherwood; and former Capitol Records-EMI of Canada Ltd. publicist Karen Ball.

According to Ball, CHUM has purchased worldwide rights for AM and FM broadcast. She also claims that negotiations are currently underway with two of the major U.S. television networks for satellite live coverage.

No acts have yet been announced, although a number of big names have been mentioned. The promoters are definitely saying that the concerts will be a mixture of rock, pop, MOR and classical, in an effort to appeal to the widest possible audience.

They have also announced that their contract with the CN Tower runs for five years. The tower opened in the early summer of 1975, chiefly to serve as a radio and television broadcasting tower. However, its appeal as a tourist attraction has been somewhat sagging. The promoters of the "Concert In The Sky" are referring to their concerts as a way of calling attention to the tower, much as the original film of "King Kong" publicized the Empire State Building.

Punk Rock Invading Northwest John Bauer Books Test Concerts In Seattle, Portland

By JEAN WILLIAMS

LOS ANGELES—Punk rock has found its way into the concert arenas of the Northwest. The John Bauer Concert Promotion firm in Bellevue, Wash., is attempting to broaden its concert concept and at the same time introduce the Seattle and Portland markets to punk rock.

The firm recently held punk rock concerts in each city in conjunction with two major contemporary FM stations, KGON in Portland and KISW in Seattle.

While the concerts featuring the Ramones and Tom Petty & the Heartbreakers were not considered boxoffice successes, Bauer plans to continue booking punk rock groups.

Bauer, who is setting his fall concert season lineup, has firmed up pop and rock acts including Aerosmith, Fleetwood Mac, Lynyrd Skynyrd, Kansas and Yes.

He is firming up a date for James Taylor and is seeking some Crosby, Stills & Nash concerts for the fall and/or winter season. "These shows are absolutely no problem but I also want to bring punk rock to this area," says Bauer.

"While this is a strong rock 'n' roll market, any new musical movements which hit New York, Boston, Los Angeles or other major cities don't seem to get to this area for two years after kids have read about it.

"We don't have a Bottom Line like New York or a Roxy like Los Angeles but we want to get the new music here so this area can keep up with the rest of the country."

Bauer explains that he is initially dealing with American punk rock groups. "There's a difference in the English and American punk rock acts.

"I have researched the groups and found that punk rock is certainly rebellious, rebelling against the establishment and tired rock 'n' roll. But the difference in the two forms of punk rock is the different set of problems of the individual countries.

"Look at the Sex Pistols' single 'God Save The Queen.' This group's statement means a lot to someone who lives in England but not to someone living in Seattle."

Bauer notes that what enticed him to venture into punk rock concerts is the music's controversy. "It's become controversial to the kids who buy records.

"If you ask 50 15-year-olds what they feel about punk rock, 25 will say it's the only solution to rock 'n' roll today and the other 25 will say if it's ever played on radio they're leaving the country.

"We're talking about the 12-17 age group but it's the first thing I've seen in about seven years that has

been controversial enough to divide a once united audience.

"An FM station took a survey here playing punk rock during a certain hour and came up with the same findings, 50% loved it and 50% hated it. There's no middle ground with punk rock.

"The punk rock groups themselves seem to feel that what started out to be rock became overproduced pop music. I feel they're rebelling against groups such as the Beach Boys, Doobies, Chicago and others saying 'that's not my music, that's your music Mr. 22-year-old. I didn't grow up with that, you're talking about your problems not mine.'"

Bauer explains that he was testing the market with his first two shows, reducing ticket prices to \$4 from \$7.50-\$10.

"Punk rock in this area is mostly a word of mouth situation and what the kids happen to read in music industry magazines. They have not heard it on radio because for the most part it's not played here.

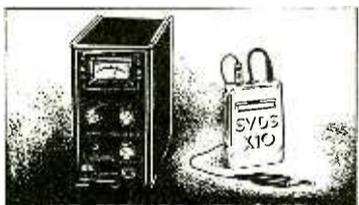
"Before scheduling the last two shows, I talked to kids at concerts, checked record sales, talked to radio people and local record companies but this only comprises about 25% of my decision. It really comes down to how do I personally feel about putting on this type of show."

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Talent In Action

O'JAYS

JOHNNY 'GUITAR' WATSON

Forum, Los Angeles

The O'Jays set the stage for a spectacular show on Aug. 6 by arriving in tattered garments via a fog filled stage while singing an audience favorite, "Ship Ahoy."

The already breathless packed-house went wild as the group slid through its all new show consisting of slick choreography and enchanting vocals.

For more than an hour the O'Jays took the audience on a musical trip of eight tunes and a medley of seven.

Following "Ship Ahoy," the veteran performers returned in impressive white costumes taking up its label's new clean up the ghetto campaign with "Message In Our Music."

With the audience jumping up and down but mostly on its feet, the O'Jays moved through "Joyful Noise," "Darling Darling Baby" and "Let
(Continued on page 40)

Billboard SPECIAL SURVEY For Week Ending 8/7/77

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	YES/DONOVAN—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Aug. 2, 3 (2)	34,000	\$6.50-\$8.50	\$264,909*
2	PETER FRAMPTON/DERRINGER—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Aug. 7	18,348	\$6.50-\$7.50	\$131,579*
3	ALICE COOPER/BURTON CUMMINGS—Reggae Ltd., Freedom Hall, Louisville, Ky., Aug. 7	14,407	\$7.50-\$8.50	\$110,143*
4	EMERSON, LAKE & PALMER/JOURNEY—John Bauer Concerts, Col., Portland, Ore., Aug. 2	10,535	\$10	\$105,350
5	STEVE MILLER BAND/OUTLAWS—Don Law Co., Garden, Boston, Mass., Aug. 5	12,616	\$7.50-\$8.50	\$105,097
6	STEVE MILLER BAND/NORTON BUFFALO STAMPEDE—Don Law Co., Civic Center, Providence, R.I., Aug. 6	12,592	\$7.50-\$8.50	\$98,046
7	EMERSON, LAKE & PALMER/JOURNEY—Bill Graham, Col., Oakland, Calif., Aug. 6	12,409	\$5.50-\$7.50	\$84,469
8	PETER FRAMPTON/38 SPECIAL—Contemporary Prod./Chris Fritz, Kiel Aud., St. Louis, Mo., Aug. 2	10,586	\$5.50-\$7.50	\$73,223*
9	BOOTSYS'S RUBBER BAND/MAZE/C.J. & CO./HORNY HORNS—Lewis Grey Prod., Convention Center, Dallas, Texas, Aug. 7	9,899	\$6.50-\$7.50	\$68,232*
10	ALICE COOPER/MAMA'S PRIDE—Sound 70 Prod., Municipal Aud., Nashville, Tenn., Aug. 6	9,736	\$7-\$8	\$68,152*
11	DOOBIE BROS./OUTLAWS—Cedric Kushner Prod., War Mem., Syracuse, N.Y., Aug. 7	10,500	\$6.50-\$7.50	\$67,645*
12	BAD COMPANY/CLIMAX BLUES BAND—Ruffino & Vaughn/Concerts West, Civic Center, Augusta, Ga., Aug. 3	8,000	\$7.50	\$60,000*
13	EMERSON, LAKE & PALMER/JOURNEY—Bill Graham, Cow Palace, San Francisco, Calif., Aug. 4	8,192	\$5.50-\$7.50	\$55,599
14	KRIS KRISTOFFERSON/RITA COOLIDGE/BILLY SWAN—Bill Graham, Pavilion, Concord, Calif., Aug. 3	8,000	\$6.50-\$7.50	\$55,404*
15	DAN FOGELBERG/FOOL'S GOLD—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Aug. 7	7,256	\$6.50-\$7.50	\$52,778
16	EMERSON, LAKE & PALMER/JOURNEY—Avalon Attractions, Selland Arena, Fresno, Calif., Aug. 5	7,333	\$6.50	\$47,665*
17	DAVE MASON/ELVIN BISHOP/MINK DE VILLE/SANFORD-TOWNSEND—MorningSun Prod./Associated Students Of Cabrillo College, Football Field, Aptos, Santa Cruz, Calif., Aug. 7	4,316	\$8.50-\$10	\$38,018
18	STYX/HEAD EAST—Star Date Prod., Lakeview Arena, Marquette, Mich., Aug. 6	4,612	\$5.50-\$6.50	\$26,810
19	SERGIO MENDEZ & BRASIL '77/L.A. FOUR—Concord Pavilion, Pavilion, Concord, Calif., Aug. 6	4,828	\$4-\$7.50	\$24,073
20	AL STEWART/STEVE SESKIN—Bill Graham, Comm. Theatre, U.C. Berkeley, Calif., Aug. 5	2,297	\$5.50-\$7.50	\$16,470

Auditoriums (Under 6,000)

1	GEORGE BENSON/MINNIE RIPERTON—Southwest Concerts, Jone Hall, Houston, Texas, Aug. 6 (2)	6,000	\$5.50-\$7.50	\$41,546*
2	GEORGE BENSON/MINNIE RIPERTON—Concert Express/The Concert Co., Theatre Of Performing Arts, New Orleans, La., Aug. 5 (2)	4,732	\$7.50-\$8.50	\$38,681
3	GEORGE BENSON/MINNIE RIPERTON—Bill Leopold, McFarland Aud., Dallas, Texas, Aug. 7 (2)	4,400	\$7.50	\$31,463
4	SUPERTRAMP/MAYSON—Whisper Concerts, William & Mary Hall, Williamsburg, Va., Aug. 7	4,607	\$5.50-\$6.50	\$28,706
5	KENNY LOGGINS/JENNIFER WARNES—Wolf & Rissmiller, State Univ., San Diego, Calif., Aug. 3	3,180	\$6.50-\$7.50	\$23,419
6	BOOTSYS'S RUBBER BAND/MAZE/HORNY HORNS—Lewis Grey Prod., Music Hall, Oklahoma City, Okla., Aug. 5	3,111	\$6.50-\$7.50	\$22,180*
7	SUPERTRAMP/CRACK THE SKY—Alex Cooley Inc. Fox Theatre, Atlanta, Ga., Aug. 5	2,835	\$5.50-\$7.50	\$21,204
8	BAY CITY ROLLERS—John Bauer Concerts, Paramount Theatre, Portland, Ore., Aug. 7	2,888	\$7-\$7.50	\$20,304
9	RENAISSANCE/JEAN-LUC PONTY—Fun Prod., Comm. Center, Tucson, Ariz., Aug. 7	1,578	\$7.50	\$11,123
10	EMMY LOU HARRIS—Fun Prod., Comm. Center, Tucson, Ariz., Aug. 5	1,531	\$7.50	\$10,868
11	HOT TUNA—Savoy Prod./Carlos & Star, Theatre 1839, San Francisco, Calif., Aug. 5 (2)	1,623	\$6-\$7	\$10,167
12	RAMONES/TOM PETTY & THE HEARTBREAKERS—John Bauer Concerts, Paramount, Seattle, Wash., Aug. 4	685	\$4-\$5	\$3,056

Talent Atlantic City No Threat To Vegas

• Continued from page 4

eventual competition because of the gambling lure.

At the Riviera, where pop stars appear, among them Olivia Newton-John, Glen Campbell and Liza Minnelli, publicity director Tony Zoppi says the common denominator of gambling and their population base of 40 million will be strong factors.

"Our tremendous weather for 11 months, established name and better accommodations are all on our side, but we're not selling it short though," Zoppi adds. "Their casino subsidization of stars will get near to what ours is."

Las Vegas Hilton entertainment chief, Dick Lane, echoes Zoppi's confidence that the hotels will hold their own, but adds a warning about possible cost increases demanded by acts.

"If Atlantic City increases entertainment costs, we'll have to find other forms of show business, for costs are at their height now and can't go any higher," cautions Lane. State gambling officials and law enforcement agencies, which regulate the gambling aspects, background investigations for licensing and monitoring of casino operations, see "great problems" for the new gambling resort, among them organized crime infiltrations.

Although Vegas has suffered with that image since inception, as a neutral ground for the mob, this isolated resort-community has gone legitimate with big corporations buying and running the show.

Both Caesars Palace and Hughes Hotels' entertainment chiefs Sid Gathrid and Walter Kane share the opinion that Vegas will not be affected at all in any way.

"We're so far ahead of everyone else. The stars, many who live here or in California, are committed years in advance and it'll take Atlantic City several years to get near us at all," says Kane.

The Hughes properties, the Sands, Frontier and Desert Inn, book family type MOR names such as Roy Clark, Ginger Rogers, Wayne Newton and Debbie Reynolds while Caesars has such superstars as Diana Ross, Sinatra and Shirley MacLaine.

Kane, who first arrived here in 1927, attributes the town's boom period to mentor Howard Hughes, who first came to Vegas in 1967, purchasing vast amounts of land and many hotels.

He adds it was at that time when the corporations came in to buy various hotels and that "those corporations won't let Las Vegas down now. We're what Paris is to France," he notes.

Like across-the-Strip neighbor the Dunes, the MGM houses a lavish, \$2-million spectacle "Hallelujah Hollywood," one of four large production shows. Colorful "Casino De Paris" is at the Dunes. "Folies Bergere" lights up the Tropicana and the first big creation, "Lido De Paris" glitters at the Stardust.

A majority of hotels surveyed said early reports indicate the Atlantic Ocean resort, long a graveyard of

Razz Opens Room

LOS ANGELES—Razz, a new group, has been set to reopen the Westside Room of the Century Plaza Hotel here on Thursday (18) in a new musical titled "Razz." The group will perform songs of the 30s and 40s backed by a seven-piece band.

deterioration, may offer one large production show, but will not come close to the current number and professionalism found in Strip shows.

Meanwhile, bookers of acts at the Aladdin Hotel, the winner of two music trend awards from Billboard this year, see the new venue entry as better for top rock, contemporary music acts.

"All it can do is help us publicity wise," says Gary Naseef, newly appointed assistant to executive producer-entertainment director James Tamer. "There will still be a certain connotation of coming to Vegas."

Naseef has been instrumental in tightening and upgrading rock attractions at the \$10 million, 7,500-seat Theatre For The Performing Arts, which has showcased Peter Frampton, Earth, Wind & Fire, Neil Diamond, Chicago and Linda Ronstadt.

Jack Eglash, Hotel Sahara entertainment boss, feels most of the Atlantic City talk is "pre-mature speculation at best" and thinks the search for superstars, who can consistently fill a showroom, will be the same.

"It may tighten up the market process, put acts in a better position to set their price or open it up for all new acts, but for right now, Atlantic

City is not a topic among acts or managers. They're more concerned about regional areas right now," reports Eglash.

The only news about the New Jersey city's entertainment situation is a rumor that Jackie Gleason may open one of the oceanfront hotels, adds Eglash.

Newly appointed entertainment chief Pepper Davis, at the Hacienda Hotel, concludes Atlantic City will run the casino operations on a seasonal basis, like the Bahamas.

"According to the governor of New Jersey who recently spoke here, the showrooms will run 18 hours weekdays and 20 weekends with showrooms separate from the casinos," says Davis.

A one-time comedy star, Davis has seen both sides of the entertainment scene and adds the new gambling center will be another place for acts to work, yet may cause a bidding war for top names in the future.

So, the coming Atlantic City project is seen as a healthy competitor, gambling and entertainment wise, but not as a threat to the hotel-resort industry here which has been methodically planned, nurtured and grown successfully for so many years.

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A60001

Campus A&A In Turn To Novelties

By ED HARRISON

LOS ANGELES—Smaller colleges with enrollments of 2,000-3,000 are looking to cheaper innovative novelty attractions instead of high priced major acts, says Ray Shelide, owner/agent of A&A Attractions in Ann Arbor, Mich.

"Smaller schools are definitely pulling away from major concerts in favor of smaller musical and non-musical acts," says Shelide.

"Rather than spend \$5,000-\$10,000 on one major act, they're using that money for more innovative entertainment, and spreading it out."

Among the acts A&A books are Buffo the Clown, solo folk singer Peter Alsop, Geno the Clown as well as Shotgun on ABC Records, Brownsville Station on Private Stock and Diamond Reo on Buddah.

The novelty attractions like Buffo are in the \$500-\$750 price range while the musical acts like Shotgun are \$1,000-\$1,500.

"Schools with enrollments of 2,000-3,000 are bringing in \$7,500-\$10,000 acts which aren't happening. Private schools with large budgets are trying to buy major acts like Hall & Oates or Linda Ronstadt and either can't get them or just don't have the proper facilities," says Shelide.

"Instead the schools are doing mini-concerts, going with someone who is non-recorded such as an NECAA showcase act," continues Shelide. "Rather than book a non-popular music act, they're looking for alternatives. Schools are getting fed up with over-priced acts."

"Major universities with enrollments of 20,000 plus will have no problem getting major acts."

Shelide feels that because major acts are sticking with promoters, the purpose of student activities departments is being defeated.

"A major act would rather play in a major venue than at a school," says Shelide. "When they do play a college, it's with a promoter, which eliminates the student learning experience."

"When colleges work with a promoter, the promoter takes the profits and the school gets the dates."

A&A, which also has a managerial branch handling Shotgun and Brownsville Station, books its clients into non-college venues and outlets to heighten exposure.

In the case of Buffo, Shelide says that television, not campuses, is its biggest outlet. Buffo has already appeared on the "Merv Griffin Show" and local tv. Buffo is also booked into coffee and folk houses.

Says Shelide: "Buffo has played the Comedy Store, Reno Sweeney's, Great Southeast Music Hall, Cellar Door, Charlotte's Web and any other place that will accept that kind of entertainment."

During the summer Shelide says he does research, scouts new acts, updates mailing lists and gears up for the fall NECAA regional meets.

A&A plans on attending seven regional confabs and showcasing an act.

Three agents work out of the office with John Parker handling the high school department, which services \$300-\$500 per night dance bands; while Shelide and brother Roger divide the seven NECAA territories.

Talent

Talent In Action

• Continued from page 38

Me Make Love To You" while displaying its new choreography to perfection.

A medley of "Backstabber," "Baby You've Got Your Hooks In Me," "Girl Is That Me," "She's A Lady," "Sunshine," "Love Train" and "Hand Clapping" only seemed to tease the audience as it shouted for more.

The group gave more by offering one of the best tunes of the show, "Work Me Over," along with "Stairway To Heaven." One of the high points of any O'Jays show is the group's rendition of "Money Money Money."

Sammy Strain, the newest member of the group, could easily have been mistaken for an original as he fit into the O'Jays' groove just as if he had started with the trio some 20 years ago.

Johnny "Guitar" Watson, on the other hand, initially captured the audience with his flashy green and white costume but, somewhere during his 45-minute set, he lost it.

The guitarist/singer seemed to do more talking than the audience was willing to sit still for. But when singing he gave a creditable performance.

He went through some of his DJM Records' hits including "Tarzan," "Ain't That A Bitch" and "Real Mutha Futha."

Also on the bill were Carrie Lucas and the Whispers who both seemed to charge the audience. The Whispers offered a medley of their older hits along with "I Only Meant To Wet My Feet" and "Two For The Money."

JEAN WILLIAMS

EMMYLOU HARRIS KENNY ROGERS

Universal Amphitheatre, Los Angeles

The mood was definitely country Aug. 1 and Harris didn't disappoint the near sell-out throng. Backed by a six-piece band the troupe churned its way through a near 20 song, 90-minute set of rhythmic country rockers, country ballads, and gentler song/poems.

Harris has as silky smooth a set of vocal cords as any one in pop or country.

Admittedly a little rusty because they were off the road for three months, the band seemed a little sluggish at first but picked up in intensity as the night wore on. And a few buzzing sound system difficulties didn't help the first few numbers.

Harris dipped generously into three previous albums as well as offering some new material. Highlights were "Amarillo," "Satan's Jewel's Crown," and "Wheels" from the "Elite Hotel"

Signings

D.H. Storm in a pact with Lambert and Potter signs with Ariola America Records. . . . Rory Black enters a long-term contract with Chrysalis Records. . . . Composer David Raksin signs for representation with the Robert Light Agency. . . . Marc Jordan enters an exclusive songwriters' agreement with Almo Music. . . . Susie Allanson to Warner/Curb Records.

Little David Wilkins to LeMar Fike Management. . . . Billy Mize to Tally/MCA Records. . . . Myrrh Records troupe Suncastr to A New Song Agency. . . . Donna Fargo to the Jim Halsey Co. . . . David Ingles to Heartwarming Records. . . . Jessy Dixon to Light Records.

Gloria Glore to True Records. . . . Yvonne Eilman and Ronee Blakley to Alive Enterprises for management. . . . Jeanne Napoli to Rick Bernstein Associates for West Coast personal management. . . . Eddy Lawrence Manson to Coyote Productions, Inc. for recording. . . . Sierra to Phonogram/Mercury with Felix Pappalardi producing the rock group's debut LP.

Rosetta Stone, a quintet featuring ex-Bay City Roller Ian Mitchell, to Private Stock. . . . Chick Rains and Greg Harris to RCA. . . . Leif Garrett, the 15-year-old film actor, to Atlantic with a remake of Chuck Berry's "Surfin' USA" due soon as a debut single. . . . Songwriter/guitarist Ray Parker Jr. to Arista. . . . Lou Reed's Oakfield Avenue Music and Metal Machine Music to RCA International Music Publishing for administration and exploitation. . . . The Voltage Brothers, a 10-piece r&b outfit, to Sidney A. Seidenberg for management. . . . Broadway composer Charles Strouse to AGAC's Catalog Administration Plan. . . . Singer/songwriter Donnie Harper to CAM/USA. . . . The Young Divines, a vocal quartet from Georgia, to Cotillion with a single due soon. . . . Singer Thom Jaeger to White Card Productions for recording and management.

Warner Bros. LP and "(You Never Can Tell) C'est La Vie" and "Hello Stranger" from the recently released "Luxury Liner" LP on Warner Bros.

Outstanding was a spellbinding Dolly Parton ballad called "Never Did Say No To Daddy," with Parton herself in the audience.

Harris seems at her best on more lamentable, interpretive material and offered several gems in this genre such as "Pancho & Lefty" and "Even Cowgirls Get The Blues."

The material gave the band ample time to do long, infectious country jamming with plenty of pedal steel guitar, mandolin and dobro in addition to bass and rhythm guitar. The pretty vocalist also did some nifty picking on her amplified acoustic guitar.

As anticipated, Parton excited the wildly enthusiastic crowd when she joined Harris on stage for a "Boulder To Birmingham" encore.

Kenny Rogers began the night with a tightly polished and professional 11-song, 45-minute set which effectively highlighted his well-accepted, pop/country approach.

Backed by five stellar Nashville musicians, Rogers demonstrated a wide vocal range on up-tempo, midtempo and soulful ballads.

Included in the mix was material from his new UA "Daytime Friends" album such as "Desperado" and "Sweet Music Man." The latter was a haunting ballad with simple acoustic backing and penned by Rogers himself.

The country oriented crowd responded powerfully to "Lucille," his monster pop/country single and even sang along. A spirited "Ruby, Don't Take Your Love To Town" and "Reuben James" rounded out the set.

"Just Dropped By To See What Condition My Condition Was In," Rogers' first big smash, was saved for the encore. JIM McCULLAUGH

FANIA ALL STARS

Madison Square Garden, New York

Though received with the usually intense enthusiasm of salsa fans, the Fania All Stars' yearly concert at the Garden on July 30, was more an exercise in gimmickry than in presenting full quality music.

The All-Stars, appearing in a cloud of smoke, played a 10-tune, 50-minute set relying on such staged exaggerations as costumes (violinist Puchi Legarreta as a muskateer and timbalero Nicky Marrero as a Mexican charro), elevated plastic pianos spinning in mid-air and the smoke-cloud ascension of percussionist Roberto Roena, whose bongos had been strapped to his waist.

Much of the antics came during "Ponte Duro," a cut favored by the All Stars since the group's inception. The tune did have its valuable moments, the keyboard work of Louie Ramirez on vibraharp and the dancing expertise of Roena with his uncle Anibal spotlighted under colorful strobes.

In addition to the stage surprises, the group's stale repertoire was finally refreshed with new charts, featuring three cuts from "Rhythm Machine," the latest LP on Columbia. "En Orbita," a spicy uptempo number, was graced with a precise trumpet solo by Luis "Perico" Ortiz and intricate bass embellishments by Bobby Valentin.

"Juan Pachanga," the only straight-up salsa piece on the LP, featured the talented Panamanian vocalist Ruben Blades, along with keyboardist Louie Ramirez in a strikingly beautiful vibes solo. "Ella Fue," the bilingual hit from the LP, contained a violin solo by Legarreta.

The soneros (vocalists) offered a different set of songs from previous concerts. Santos Colon sang the romantic Tito Rodriguez ballad "Tiemblas," Pete Conde did his hit "Catalina La O" and Ismael Quintana offered one of his most popular tunes.

But by far the greatest crowd response was reserved for the dynamic, young Ismael Miranda, who made the sign of the cross before dashing on stage. He sang his latest hit "Como Mi Pueblo," a finely crafted composition by Wilkins which is a poetic tribute to Latin people.

Ricardo Marrero & The Group, a progressive jazz and rock-influenced unit, opened the show with a 20-minute set. Puerto Rico's oldest active band, La Sonora Poncena, also appeared to enthusiastic response.

AURORA FLORES

DAN McCORISON

Palomino Club, North Hollywood

New MCA artist Dan McCorison demonstrated a strong potential for country/pop crossover success here Aug. 8 in his hour-long set.

His 13 selections were predominately country-rooted but varied from cowboy ballads, trucker tunes, and rocked-up gospel to a hybrid version of the traditional "Ring Of Fire" which

the Colorado-based artist described as "rodeo reggae."

Formerly with Dusty Drapes & the Dusters, McCorison presented an appealing combination on-stage of boy-next-door wholesomeness and a mature voice of deep country tones and effective dynamic range that can handle a variety of styles.

At his best on tunes that accentuate these qualities—the freewheeling "I Carry Your Smile," or the bluesy Carole Bayer Sager composition "Until The Next Time"—McCorison let things lag on the more traditional midtempo country selections on which he tended to sound too much like too many other competent but nondescript country crooners.

Overall though, an imaginative selection of material kept things moving, with the rock gospel "You Can't Hurry God," which featured some fine boogie piano work by Dick McIlvery, offering an inspired flash of early Elvis-style rockabilly.

The band as a whole seemed to have been selected to give the show a sharp edge that was more rock than down-home and it succeeded well in that mission.

House band Ira Allen and the Renegades opened with their usual tight, good-natured offerings of country favorites. SUSAN PETERSON

LIZ CORRIGAN

Ballroom, New York

You may not know Corrigan's name but if you watch television and you've heard the theme from Candid Camera or commercials for Coke or Monroe Shock absorbers you have probably heard her voice.

Corrigan is a studio singer and like other studio performers in New York she is trying to step into the limelight and make her name as famous as her voice.

Her July 27 set was an entertaining mix of styles featuring original material as well as songs from such diverse sources as Rodgers and Hart and Jimmy Buffett. The 12-song 45-minute set was highlighted by a stirring rendition of Buffett's "He Went To Paris" as well as a sexy Corrigan original "Ooh Mrs. Jones."

Corrigan is an exuberant and personable performer and her personality works to her advantage. She is backed by a solid trio that is as versatile as she is. Unfortunately Corrigan's versatility is her biggest weakness. She does too many different things without direction. Corrigan is an excellent singer who needs to develop a definitive style to expand her audience.

ROBERT FORD JR.

New On The Charts

PHILADELPHIA INTERNATIONAL ALL STARS

"Let's Clean Up The Ghetto"—93

The All Stars on this single consist of six separate acts from the Philadelphia International roster: Archie Bell, the O'Jays, Teddy Pendergrass, Billy Paul and Lou Rawls, all of whom have had top 10 pop singles produced by Gamble & Huff (in Pendergrass' case with Harold Melvin & the Blue Notes); and Dee Dee Sharpe Gamble, the artist who had a number two pop hit in 1962 with "Mashed Potato Time" and later met and married Kenny Gamble.

This single and an album of the same name are from a summer-long "Let's Clean Up The Ghetto" campaign that will also include concerts featuring many of these acts. The label is giving 100% of the net profits of the record sales to charity, as part of a five-year commitment to this project.

This song was actually written four or five years ago and was recorded last year. The album, which also includes cuts by artists other than these six performers, was released in June.

The label is planning more multi-artist albums (a "Philadelphia Classics" set, for example, in October) but there are no plans at present for more multi-artist activity on any one cut.

The song, which features MFSB on the backing instrumental track, was of course produced by Gamble & Huff, who have finished among the top 10 producers of the year on Billboard's year-end tallies five times—more often than any other producer in the business. They did it in 1968, '69, '73, '74 and '75.

Don Davis, RCA Team New Label

By SARA LANE

MIAMI—Don Davis, well-known producer ("Disco Lady" Johnny Taylor and "You Don't Have To Be A Star" Marilyn McCoo and Billy Davis) is forming his own label with RCA distributing, to handle his acts.

Davis, who also has a record studio, United States Sound with two 24-track facilities and a flourishing publishing company, Groovesville, has a couple of LPs ready to go with artists he's already signed to his as yet unnamed label.

Foxfire, a soft rock California group, and the Rockets, a group from Detroit, are contracted to the label and Davis is also working with Legacy and the Green Brothers.

While Davis is not actively soliciting acts, he says he's "receptive to new artists and interested in all forms of music, including jazz."

Davis started with Stax Records producing early Carla Thomas product. He hit it big with Johnny Taylor's "Who's Making Love?" and from then on, did all of Taylor's recordings. He's done an album with Mavis Staples and the Dramatics, and jumps back and forth between rock, soul and Top 40 with ease.

"Basically you have to be able to feel and understand the vibes of different types of music," he explains. "It's pretty hard to say where and how you get a background for this, but one thing certainly helps and that is to be exposed to all kinds of people and their music. I listen to anything that's even slightly appealing, fostering my interest in it until the more I become involved in it, the more I can relate to it."

Davis finds now that artists are seeking him out for his talents as a producer.

Davis noted recently at Miami's Criteria Recording Studios while producing English rocker Robin Trower, "Robin's manager called me one day and said Robin was interested in having me produce his next LP."

"Although I had heard some of his stuff, I got some of the earlier albums to see if there was anything I could do with him."

"A week later, the manager called again and said Robin had only bought one album in the past five years and it was 'Eagasm,' an LP I produced. He also said that if I wouldn't produce the next album by Robin, Robin would produce it himself. He only wanted me as a producer. How could I turn that down?" Davis asks.

Trower and his manager flew to Detroit to meet Davis and a week later they came to Miami to record.

Randall In L.A.

LOS ANGELES—The Playboy Club's Lainie's Room has booked the Frankie Randall show in for a two-week run. The debut show Aug. 1 featured the veteran singer, a new band plus supporting female vocalists. Randall, since moving from Las Vegas two years ago to be close to manager Lenny Poncher, has headquartered in Palm Springs performing in that spa town's bistros.

Beatles TV Tribute

LOS ANGELES—A tribute to the Beatles, "The Beatles Forever" an NBC-TV special set to air Thanksgiving day will feature Paul Williams, Ray Charles, Mel Tillis, Diahann Carroll, Anthony Newley, Bernadette Peters and Tony Randall.



Aufflo Rose

THE FIRST 35 YEARS



Little did they know, that '42 would be a vintage year for the Grand Ole Opry and "Music City."

Roy Acuff and Fred Rose. They came together 35 years ago in a little city named Nashville.

Fred wrote the songs. Roy fiddled them into the hearts of America...both on the radio and on the stage of the Grand Ole Opry.

People were soon calling them the "Kings of Country Music." Yet it was only the beginning.

Until then, artists and songwriters everywhere who wanted their music published and recorded had only one place to go...New York City's "Tin Pan Alley." But Roy and Fred had a different idea. And it was not long before Acuff-Rose Publications, Inc., Nashville's first publishing company, opened its doors to what was destined to become "Music City."



Today, you can still hear the songs of the immortal Fred Rose. Roy Acuff is still the "King of Country Music." And Acuff-Rose, Inc., is one of the most important country music publishing companies in Nashville, with more than 10 affil-

iate offices worldwide. Most people will agree that they have done more to discover talent, promote country music and excite the recording industry than anyone. And we at WSM's Grand Ole Opry honor their 35th anniversary.

So whenever you listen to or visit the Grand Ole Opry, you can thank quite a few of your stars for Roy and Fred.

We sure do!

THE GRAND OLE OPRY.

WESLEY ROSE: By GERRY WOOD THE CHICAGO CITY KID WHO BECAME HIS OWN MAN IN HIS FATHER'S COMPANY

Wesley Rose is the most powerful music business figure in the fabled music mecca of Nashville.

That's saying a lot for a city which has made millionaires of thousands of executives, artists and writers. Creative people have hooked rides into Nashville on trains or with their thumbs and later driven out of town in Cadillacs or their personally customized \$150,000 buses.

The stories are legion. Kristofferson—from bartender and janitor to a star who has been born. Cash—from pills to penitence on the high road to glory. Roy Acuff. Wesley Rose. Those last two names have a familiar ring to them, don't they? Acuff and Rose.

Now back to that first statement. The reason that Wesley Rose is the most powerful man in Nashville's music whirl is because he is his own man. When he makes a corporate decision, he doesn't have to wait for countless hours, or endless days, or even months, for some harried New York or Los Angeles president or assistant-to-the-president or corporate board to give him the go-ahead. He just goes ahead.

Rose doesn't have to invent autonomy, he has it. Free from restrictions, he can move quickly, decisively and innovatively to push himself and his company ahead. Few people in Nashville enjoy this type of home-based control. And none has gained his international stature.

He has been national president of NARAS, he's the only member of the ASCAP board of directors from the South, and he's in tight with BMI, too, as one of that organization's top publishers.

He's a man of principle. Have you ever heard of a publishing company phoning radio stations and asking them not to play one of its records?

It happened when Rose didn't like the prospect of country stations playing Elvis Presley records. Feeling that Presley belonged on pop and rock stations, rather than country, Rose was worried about the effect this would have on traditional country music. The song he was asking them not to play was an Acuff-Rose song.

Principle. He worked countless hours, for no pay, on the local and national scene for NARAS. A former national presi-



Wesley Rose (left) at a BMI gathering. Others (from left) Ray Baker, Whitey Shafer, Dallas Frazier, Ed Cramer, BMI president and Frances Preston, BMI vice-president.

dent of NARAS, a lifetime member of the organization and a national trustee, Rose resigned from the group, protesting what he believed was NARAS' drift toward a Los Angeles-controlled entity. He has refused to rejoin.

Competition. It'd be difficult to find a more competitive spirit in the music industry. Rose wants to be best and nothing less. And he wants his company to be best.

He's a mean tennis player. When he can't outmaneuver an opponent or "out finesse" him, he'll outsmart him. Rose has been known to psyche excellent tennis players into such erratic play that more than one racket has been flung at the net in disgust. He does the same in golf.

"Aren't you holding your club a little different today?" he's likely to ask—with a straight face—after his frustrated opponent has just flubbed a short putt or hooked a drive into the rough. It works every time.

Rose could have been your average successful accountant in Chicago if his life hadn't taken a Nashville turn.

It wasn't easy, but his father, Fred, finally convinced him to join the growing music publishing firm in Nashville. This happened after Wesley, at his father's request, took a look at the Acuff-Rose books with an accountant's eye and found that they didn't balance.

Wesley took it on one condition: It was to be set up as a
(Continued on page AR-19)

COUNTRY MUSIC WILL SPREAD WORLD WIDE

After reaching the status of a Wesley Rose, many people would be content to sit back and take it easy. Not Wesley.

"I want this company to proceed in the same manner—both ethically and morally—as it has in the past," comments Rose. In other words, he wants the next 35 years to be as good as, if not better than, the first 35 years.

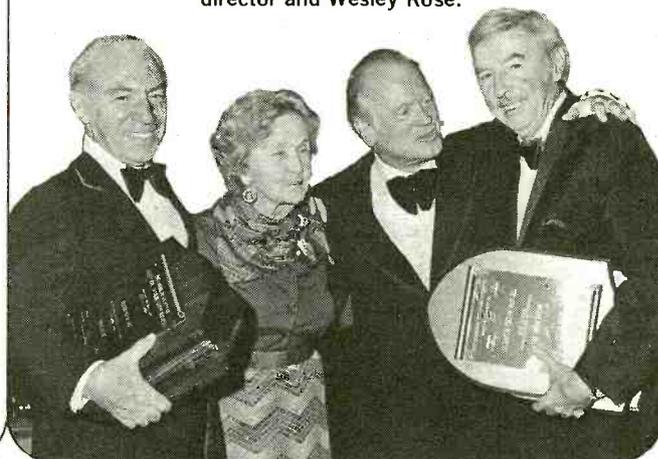
Citing the international explosion of country music—something that Acuff-Rose helped ignite—Rose notes that it's blanketing the globe. The whole world seems to be hopping on the country music bandwagon.

"The future of country music is very bright," he says. "Country music can be the prime music in every developed country in the world."

Pleased with the past, satisfied with the present, Wesley Rose saves his most optimistic appraisal for the future: "We're winning!"

Acuff-Rose

ASCAP awards congratulations. From left: Stanley Adzams, ASCAP president, Mrs. Fred Rose, Ed Shea, ASCAP southern director and Wesley Rose.



CONGRATULATIONS ACUFF—ROSE ON YOUR 35th ANNIVERSARY FROM YOUR FRIENDS AT

RCA Records





ROY ACUFF'S BASEBALL PITCHING, YO-YO SLUGGING RISE TO COUNTRY MUSIC KING

An almost fatal sunstroke changed the dreams and destiny of Roy Claxton Acuff.

The kid who loved baseball was done in by the Tennessee sun one hot, humid summer afternoon while pitching in a Knoxville ball game. He collapsed in the dugout and was rushed to a hospital.

The sunstroke didn't kill him, but it killed his athletic career. He was headed for a pro baseball tryout and tried to play ball again. And, again, he keeled over. That was the last time he ever played ball.

Acuff spent two years in the straightjacket environment of a bedroom. Sometimes at night, he'd venture out to the street corner and try to mingle with his friends. But his nerves were shot. They tightened and broke down, his muscles went into spasms and he was tied into a fetal knot. It took a shot of morphine and three people to straighten him out.

Substituting a yo-yo for a baseball, he recouped enough to go down to the corner drugstore. He'd throw out the yo-yo and catch it, playing mock baseball games. That was how Acuff became a pro on the yo-yo. Little did he realize that one day he would try to teach a President of the U.S. how to yo-yo.

Roy's father bought him 78 r.p.m. records of fiddle tunes. Like his father and uncle, Roy became accomplished on this hillbilly cousin of the violin. It received the attention and devotion that baseball once enjoyed.

The Acuff family was nurtured on country music. His mother played the organ and he often joined his brothers and sisters in song. Old John Copeland taught Acuff how to master the fiddle and Copeland gave the youngster some musical masterworks from the mountains.

Acuff was fiddling on his front porch one night when a medicine show man heard the promising licks and invited him to go on tour. The skinny youngster told the hawker that he didn't think he could stand the sunshine, so the medicine peddler said they'd work at night.

So Roy Acuff helped hawk bottles of Dr. Hauer's Mokiton Tonic and received valuable insights into show business. By

watching Dr. Hauer sell medicine, Acuff discovered how to sell a song: "On a medicine show, you just don't play a fiddle or sing a song—you have to meet people and sell medicine," Acuff explains. "I played straight man, comedy and singer—and it gave me a wide experience in show business."

Seasoned in selling tonic, Acuff at the same time was learning to play to an audience—a valuable education. He started a Knoxville radio career and formed the Crazy Tennesseans, a rather ragtag band of mountain musicians. And he started singing songs like "The Great Speckled Bird."

He started courting his high school sweetheart, Mildred Douglas, and they made Christmas of 1936 a very special day by getting married. Her salary as a cashier exceeded Roy's small earnings and enabled them to buy a \$500 house trailer, which became their first home sweet home.

Did Acuff journey to Nashville for his first recording session? No. He went to Chicago where he cut 20 songs in a week.

"You had to make two masters back then," Acuff recalls. "When you finished one they liked, you'd have to do another just like it so if they broke one during shipping, they'd still have a master."

The records didn't hit, frustrating Acuff who wanted to be discovered by the "Grand Ole Opry." A friend arranged an audition and Acuff blazed a trail to Nashville carrying his record of "The Great Speckled Bird." He played it and agonized over it while the "Opry" officials made up their minds. They invited him to return on Saturday as a performer.

Like all "Opry" novices, Acuff was nervous on his debut, but he gained an encore. He was unsure of how the radio listeners would accept him, but bundles of mail poured into WSM where, it was suddenly decided, Acuff should accept a morning slot, a regular "Opry" job and personal appearances in the Nashville area.

Later the band lost some members and gained some more, and changed its name to the Smoky Mountain Boys, a name which still sticks. Hollywood called and Acuff answered, though he almost walked off the set when the director wanted the Tennesseans to portray ignorant backwoodsmen. The script was changed and Acuff starred in the first of eight movies.

He was offered a contract for four movies a year but turned it down to concentrate on personal appearances. He started becoming an international star and his fan mail bore such postmarks as England, Germany, Mexico and Africa. He became so popular with the troops overseas during World War II—through personal tours and Armed Forces Radio broadcasts—that Japanese propaganda broadcasts blared, "To hell with Roosevelt, to hell with Babe Ruth, to hell with Roy Acuff!"

When correspondent Ernie Pyle was killed, his favorite record was played at the funeral: "The Great Speckled Bird" by Roy Acuff. Later, Acuff became known for another song: "Wabash Cannonball"—which the late Dizzy Dean used to croon on his baseball broadcasts. It was Dean who crowned Acuff the "King of Country Music." He wore the title well—and no one has ever stepped forth to claim it, so he still wears it, with pride and justification.

Another friend was Richard Nixon. Acuff was deeply hurt when Nixon was Watergated from Washington. When Nixon attended the opening of the new Grand Ole Opry House, Acuff gave him an on-stage lesson in how to yo-yo. Acuff often whips out his yo-yo during his songs and displays a dazzling virtuosity with it. He's also likely to balance the fiddle bow on his nose and the fiddle on chin. He's an engagingly eccentric performer.

Acuff once dabbled in politics himself, running for governor of Tennessee in 1948. He lost.

His show business success was more notable. He played the Palace Theatre on Broadway when it meant something. One day in Istanbul, he received a cablegram informing him that he had become the first living person to be elected to the Country Music Hall Of Fame. His record sales boomed over the 25-million mark. He gave a White House performance for returning POW's.

A creative genius, Acuff's biggest business success—and he has enjoyed several—was in the publishing company he formed with the late Fred Rose. Acuff-Rose is now directed by Fred's son, Wesley.

"Fred Rose was one of the greatest songwriters we ever had in Nashville," remembers Acuff. "He could write pop tunes so he went to California and wrote western songs for Gene Autry,"

(Continued on page AR-19)

35

YEARS OF MUSIC

"CONGRATULATIONS, WE ARE PROUD
FOR YOU"

Jim Reeves Enterprises

Mary Reeves

Mary Reeves, President

Hats on to you, Wesley

Effie



Happy Sack Productions
On Warner Bros. Records and Tapes.



FRED ROSE: POP PRODIGY TO COUNTRY CLASSICIST



Fred Rose was simply one of the best songwriters Nashville has ever enjoyed.

He did to black notes what Wesley does to black ink: turned them into success.

A masterful musician, he was one of the most unlikely candidates for success in Nashville you could ask for.

Born in St. Louis, Aug. 24, 1897, he was a proficient self-taught pianist by the age of seven—and

when he was 10, he was performing professionally. While only 15, he moved to Chicago to earn a living by playing in taverns and restaurants and, eventually, night clubs. Brunswick discovered him when it was looking for two pianists to cut player piano rolls. The pianists inked were Fred Rose and Fats Waller.

A songwriter by age 17, he turned out such hits as "Honest And Truly," "Deed I Do," and "Red Hot Mama." He traveled with the Paul Whiteman band and later formed a writing team with Elmo Tanner. When they split, Rose hosted a series of broadcasts—"Fred Rose's Song Shop." The stint landed him a daily 15-minute spot on CBS radio.

Rose switched the "Song Shop" program to Nashville's WSM in 1933 before leaving for Chicago, then New York, then Hollywood where he wrote songs for Gene Autry. Some of the hits which emerged were "Tears On My Pillow," "Be Honest With Me" and "Tweedle-O-Twill."

He eventually returned to Nashville, got together with WSM again, and, with Roy Acuff, got into the music publishing business. His creativity blossomed in several areas. He wrote, produced, played on sessions, discovered other songwriters and helped new artists.

Nashville's first publishing firm remains as a monument to a man who entered, and left, life for a song.

THE B-SIDE SUCCESS OF 'TENNESSEE WALTZ'

A series of accidents resulted in the success of the "Tennessee Waltz."

Back in 1948, Pee Wee King and Redd Stewart were traveling in a truck from Dallas to Nashville when the radio, tuned to the "Grand Ole Opry," blared Bill Monroe's "Kentucky Waltz."

"You're from Tennessee and you've never written a waltz about that state," King goaded Stewart.

Sufficiently challenged, King and Stewart wrote "Tennessee Waltz" an Acuff-Rose standard which threatens to be around as long as there's music.

As they composed the song, Stewart scribbled the lyrics on a matchbook cover. "Pee Wee and I added words and phrases, and the first thing you know we'd completed the song."

The writers took their song to Fred Rose in Nashville and Rose thought it was a fair song. Then they tried to peddle it backstage at the "Opry." Nobody wanted it.

Later, Redd and Pee Wee were in Cincinnati backing up a Cowboy Copas recording session with Fred Rose producing. Near the end of the session, Copas needed one more song, and Stewart conveniently pulled "Tennessee Waltz" out of his fiddle case.

Copas wasn't too wild about it. But when Stewart played it through on the piano, Rose emerged from the studio with an interest in the song. He talked Copas into recording it—and the song became Cowboy's biggest hit. Fred also gained the publishing rights.

Roy Acuff talked Stewart into singing the song himself for RCA Victor. Again, it was a popular item.

But it wasn't until Patti Page cut the song that it became a giant smash. It was supposed to be the B-side of a Christmas song, but it caught on—and soon everybody wanted to record it.

The song received the ultimate tribute in a state known for its Memphis-Nashville-Mountain music industry: It has become the official state song of Tennessee.

The "Tennessee Waltz."

Thanks, Redd, Pee Wee and Acuff-Rose.

THE DAY HANK WILLIAMS WALKED INTO A PING-PONG MATCH

It was the world's greatest interruption of a ping-pong game.

During a lunch break, Fred Rose and his son, Wesley, were slamming it out in a killer ping-pong match.

Wesley remembers it well. "In the middle of our game, this tall, skinny kid with an Alabama accent came in with his blonde wife." She did the talking and introduced her husband as a songwriter and offered the Roses the songs.

The Roses finished their game, put down their paddles, walked the couple back to the office, had the skinny kid put his songs down on acetate, and looked around for a label.

Sterling Records was looking for country artists. With the Willis Brothers providing the instrumentation, the singer cut his first tunes in the WSM studios. Eight sides produced one minor hit—"Honky Tonk."

MGM became interested, and the career of Hank Williams was underway. His first MGM song, "Move It On Over," hit the charts, and then "Lovesick Blues" started the Williams legend which still thrives.

Williams landed on the "Grand Ole Opry" and the starburst continued. With Fred Rose polishing his songs, Williams became perhaps the greatest songwriter in country music history. His songs transcended country and covered the world.

He lives today, more than he lived back in those raucous '50s when his troubled life came to a short and sudden end. The hillbilly poet, with his heart-grabbing lyrics and beautiful melodies, has become a legend.

And the magic of music gives us his words and his melodies long after his physical presence has left us.



Acuff Rose

Congratulations

Wesley

Mike Curb

C
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S

**ACUFF
ROSE**

FLOYD CRAMER

25 YEARS OF HICKORY HIT MAKING

Selecting a name for a recording company, Fred Rose wanted one which would connote something regional, dignified and country.

"Old Hickory" was the name given Andrew Jackson, the fiery, feisty President who once lived in Nashville.

Hickory was the name given the new record company by Rose.

Hickory Records is one of the oldest recording companies around. It's now a quarter of a century old.

Hickory has quite a history. Al Terry enjoyed a Hickory hit with "Good Deal, Lucille." The late Rod Brasfield made his only recording for Hickory. Danny Davis was an early Hickory artist before his "Nashville Brass" days. So was Tommy Hill, now a successful producer.

"Louisiana Man" by Rusty and Doug got the Kershaw brothers off to a hot start. The McCormick Brothers and Wilma Lee and Stony Cooper added to the country collage.

Hickory has gained some notable pop success. Sue Thompson, in 1961, hit with "Sad Movies" and "Norman." The Newbeats hit with "Bread And Butter." Hickory gave Donovan, that great English minstrel, his first U.S. exposure.

Meanwhile Hickory was going strong with Ernie Ashworth, "Talk Back Tremblin' Lips." Bill Carlisle, Bobby Lord and Bob Luman.

Always with an international eye, Wesley Rose reached across the briny seas to sign Frank Ifield. Hickory and its subsidiary labels have hit with such artists as Troy Shondell and Gene & Debbie.

The artist roster now: Don Gibson, Don Everly, Mickey Newbury, Jim Chesnut, Carl Smith and Doug Owen and Woody.

Recently ending a pact with MGM Records, Hickory Records is bigger and better than ever through its new affiliation with ABC Records. It's now ABC/Hickory. And, like other Acuff-Rose properties, Hickory keeps on growing.



KEEPING THE '77 CHARTS HOT

TITLES	Writer	Artist	TITLES	Writer	Artist
BLUE EYES CRYING IN THE RAIN	Fred Rose	Ace Cannon	MAKING BELIEVE	Jimmy Work	Emmylou Harris
BLUE SKIES AND ROSES	Jimmy Dallas	Karon Blackwell	MAKING BELIEVE	Jimmy Work	The Kendalls
COWBOYS AIN'T SUPPOSED TO CRY	Doug Owen	Moe Bandy	MANSION ON THE HILL	Fred Rose & Hank Williams	Ray Price
CRUTCHES	Liz Anderson	Faron Young	SHE TOOK MORE THAN HER SHARE	Whitey Shafer	Moe Bandy
DON'T BE ANGRY	Wade Jackson	Donna Fargo	SHOW ME A BRICK WALL	Steve Collom	Carl Smith
FAN THE FLAME, FEED THE FIRE	Eddy Raven	Don Gibson	SINCE YOU BROKE MY HEART	Don Everly	Don Everly
HAND ME ANOTHER OF THOSE	Mickey Newbury	Mickey Newbury	THE SON OF		
I CAN'T STOP LOVING YOU	Don Gibson	Sammi Smith	HICKORY HOLLER'S TRAMP	Dallas Frazier	Johnny Russell
I'M ALL WRAPPED UP IN YOU	Don Gibson	Don Gibson	ASTRANGER TO ME	Don Gibson	Mack White
I'M SORRY FOR YOU, MY FRIEND	Hank Williams	Moe Bandy	TAKE THESE CHAINS FROM		
IF YOU EVER GET TO HOUSTON			MY HEART	Fred Rose & Hy Heath	Terry Bradshaw
(Look Me Down)	Don Gibson	Mickey Newbury	TWEEDLE-O-TWILL	Fred Rose & Gene Autry	Kathy Barnes
THE LATEST SHADE OF BLUE	Eddy Raven	Cornie Smith	A WAY WITH WORDS	Eddy Raven	Carl Smith

**ABC and ABC/DOT
Congratulate
Wesley Rose and Acuff-Rose
On Their
35th Anniversary.**

Looking Forward To 35 More.

abc Records abc Dot Records



Wesley Rose, Shooichi Kusano and former governor Winfield Dunn (from left). Other persons are Kusano's associates.

NASHVILLE'S FIRST PUBLISHER BOASTS A FLOOD OF FIRSTS

Acuff-Rose not only was the first publishing company in Nashville, but was the first to record country music in this city. It was the first, too, to record what has become known as the "Nashville Sound."

Here is a listing of some of the historic firsts which belong to Acuff-Rose:

- First Nashville publisher to have its own recording studio.
- First Nashville country music firm to get "pop" hits.
- First Nashville publisher to get "pop" records of country music songs.
- First Nashville publisher to receive a "pop" award.
- First publisher to receive eight "pop" awards in one year.
- First Nashville publisher to have its own educational publishing operation.
- First Nashville publisher to have a promotion department.
- First Nashville publisher to have a foreign booking agency.

- First Nashville publisher to record foreign artists.
- First Nashville publisher to have a world-wide operation.
- Published the first song to achieve the No. 1 rank in every developed country of the world.
- Provided three of the first four members of the Country Music Hall of Fame. (Later it added a fourth with Tex Ritter.)
- Fred Rose was the first to be elected "Country Music Man of the Year."
- Fred Rose and Wesley Rose were first father-son combination to be elected "Country Music Man of the Year."
- First founder of the Country Music Association.
- First Nashville publisher represented on board of National Music Publisher's Association.
- First Nashville publisher represented on board of ASCAP.
- First Nashville publisher to serve as national president of NARAS.

ACUFF-ROSE'S WORLD SPANNING REACH

The following is a list of Acuff-Rose Foreign Affiliates which are controlled by Acuff-Rose in Nashville and either partially or wholly owned by Acuff and Rose:

- | | |
|----------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Tony Peters
ACUFF-ROSE MUSIC LTD.
14 St. George Street
London W1 | Jean-Claude Paulin du Besset
EDITIONS ACUFF-ROSE FRANCE SARL
4, rue d'Argenson
Paris 8 |
| Joe Halford
ACUFF-ROSE PUBLICATIONS PTY. LTD.
55 Dickson Avenue
Artarmon N.S.W. 2064
Australia | Veit Wylar
ACUFF-ROSE VERLAG A.G.
P.O. Box 377
Badenerstrasse 555
Zurich |
| Rudolf Loy & Sabine Mackprang
ACUFF-ROSE MUSIKVERLAG K.G.
2000 Hamburg 13
Heinrich-Barth-Str. 30
Germany | John Rasmussen
ACUFF-ROSE SCANDIA
Chr. d IX gade 7
1111 Copenhagen K |
| Ladislao Sugar
EDIZIONI ACUFF-ROSE S.R.L.
Via Quintiliano 40
20138 Milan | Shooichi Kusano
ACUFF-ROSE FAR EAST, INC.
2-12, Ogawa-Machi, Kanda
Chiyoda-ku, Tokyo |
| Roland Kluger
EDITIONS ACUFF-ROSE BENELUX
Rue Fernand Neuray, 8
1060 Brussels | Audrey Smith
ACUFF-ROSE (S.A.) (PTY.) LTD.
5th Floor, Edelbond Centre
Cor. Fox & Phillips Sts., P.O. Box 9062
Johannesburg 2000 |

FROM A ONE-ROOM CUBICLE IN 1943 . . .

You could find more than a baker's dozen different businesses within the Acuff-Rose complex in Nashville.

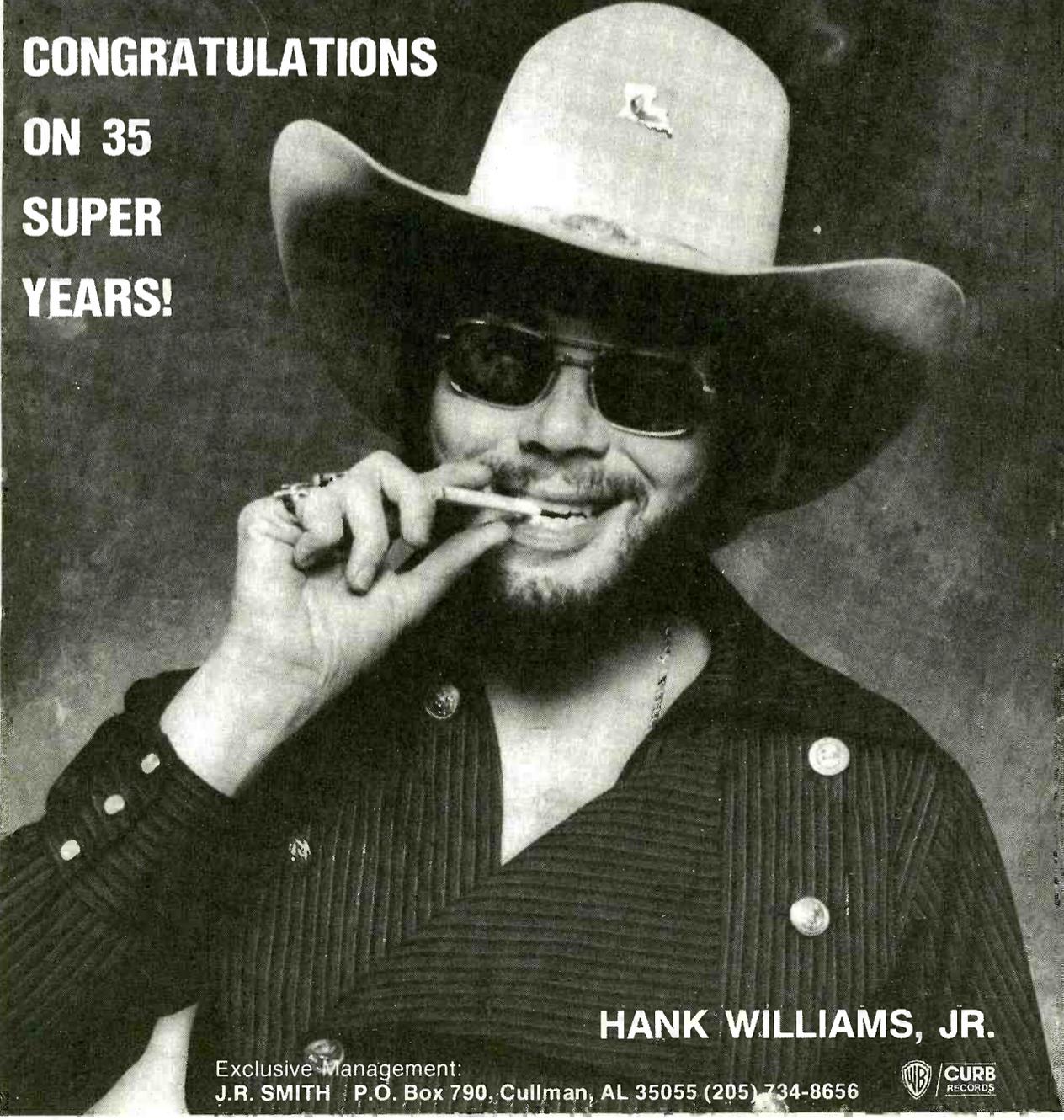
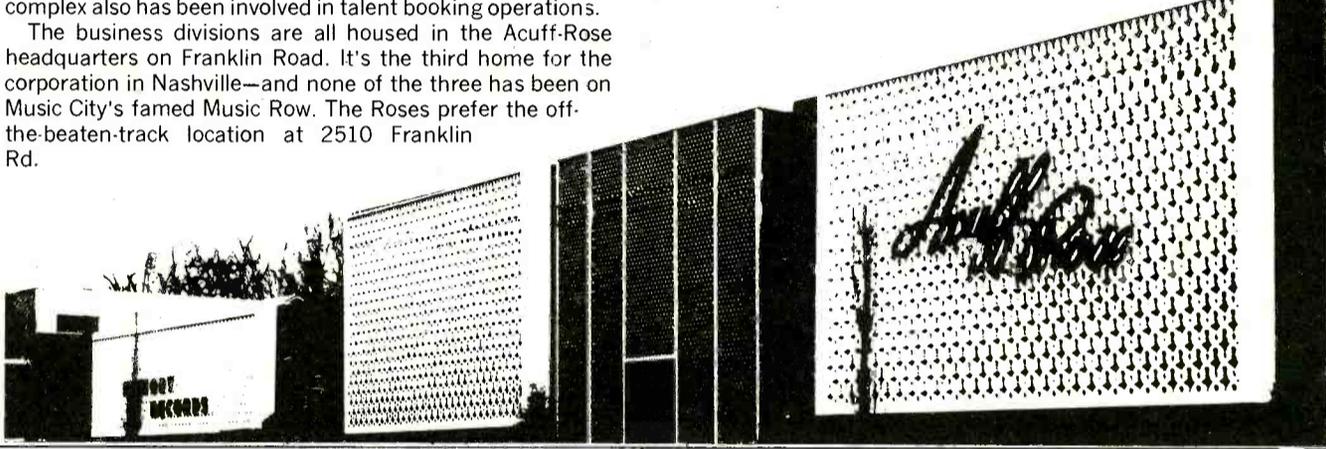
Acuff-Rose Publications, Inc. is the parent corporation—the BMI publishing firm which formed the basis of the Acuff and Rose partnership. Another active publishing company—Milene music—is the ASCAP wing. Just as Acuff-Rose has snared countless BMI awards, Milene has tallied a lion's share of ASCAP country music awards. There's also Fred Rose Music—another BMI firm.

Hickory Records has been another thriving venture, and the complex also has been involved in talent booking operations.

The business divisions are all housed in the Acuff-Rose headquarters on Franklin Road. It's the third home for the corporation in Nashville—and none of the three has been on Music City's famed Music Row. The Roses prefer the off-the-beaten-track location at 2510 Franklin Rd.

Operations began in a one-room cubicle at 220 Capitol Blvd. in downtown Nashville in 1943. Initial growth was quenched by utilizing storage space at a nearby business college.

The move to Franklin Road came in 1946 by renting one section of a retail store complex. When the firm continued to expand, Wesley Rose reached an agreement with the owner of nearby buildings, allowing him to take over the space when the stores were vacated. The entire section of stores was finally sold to Acuff-Rose for \$85,000. Today, the land alone is worth more than \$100,000. Yes, Wesley had done it again.



CONGRATULATIONS ON 35 SUPER YEARS!

HANK WILLIAMS, JR.

Exclusive Management:
J.R. SMITH P.O. Box 790, Cullman, AL 35055 (205) 734-8656

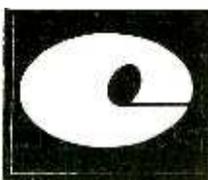


Cooper Love & Jackson wishes to congratulate our good friends at Acuff-Rose on their 35th anniversary.

Since its founding in 1942, Acuff-Rose has been an industry pioneer and innovator.

We're proud of our long association with your distinguished organization and we join with your many friends worldwide in saying Happy Anniversary.

Cooper, Love & Jackson Company
Insurers
1804 Hayes Street
Nashville, Tennessee 37203



A Polygram
Company

MUSIC PUBLISHERS
SINCE 1811

chappell international

congratulates

THE ACUFF-ROSE FAMILY for 35 wonderful years

Chappell and Acuff-Rose have been associated since 1944,
and we're very proud indeed to have been a part of your great success story.

Chappell & Co. Ltd. Acuff-Rose Music Ltd.
50 New Bond Street, London W.1.

Chappell S.A. Editions Acuff-Rose France
12 Rue de Penthièvre, Paris 75008.

Chappell & Co. GmbH Acuff-Rose Musikverlag
Heinrich Barth Str. 30, 2000 Hamburg 13.

*Some Things
Still Improve
With Age*

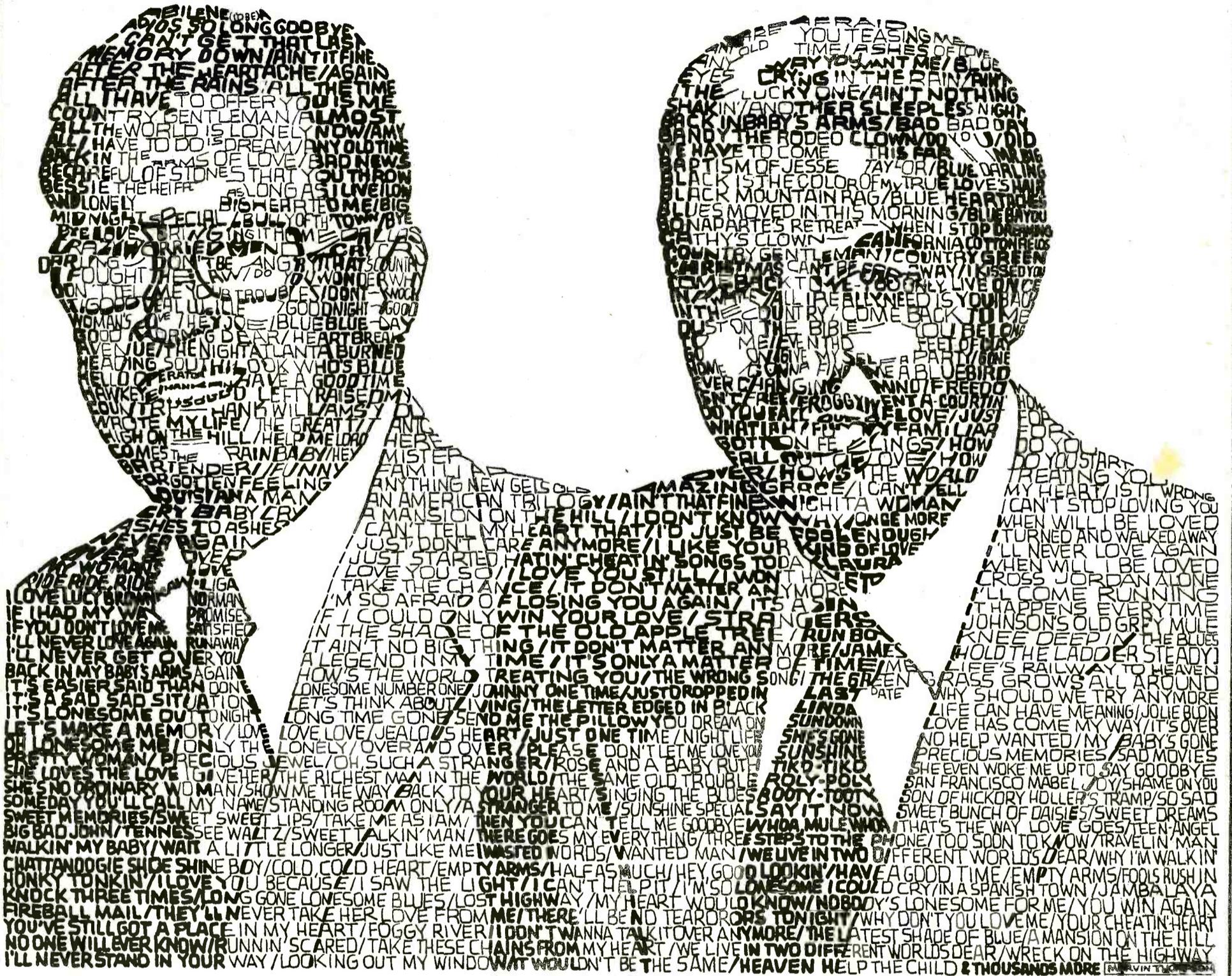
CONGRATULATIONS
Tree International



Jack Stapp — Chairman/Chief Executive Officer
Buddy Killen — President
Don Gant — Vice President



The Oldest and Largest Country Music Publisher in the World!



Acuff Rose PUBLICATIONS, INCORPORATED

Milene Music, INCORPORATED

Fred Rose MUSIC INCORPORATED

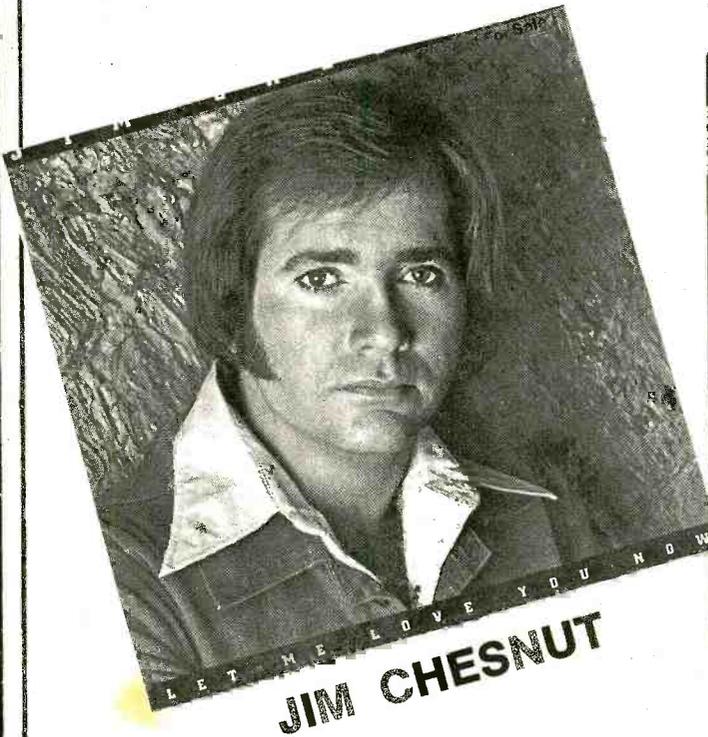
2510 FRANKLIN ROAD, NASHVILLE, TENNESSEE 37204 • PHONE (615) 385-3031 • CABLE ADDRESS: ACUFROSE

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- | | | | | |
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Staffs report directly to Nashville

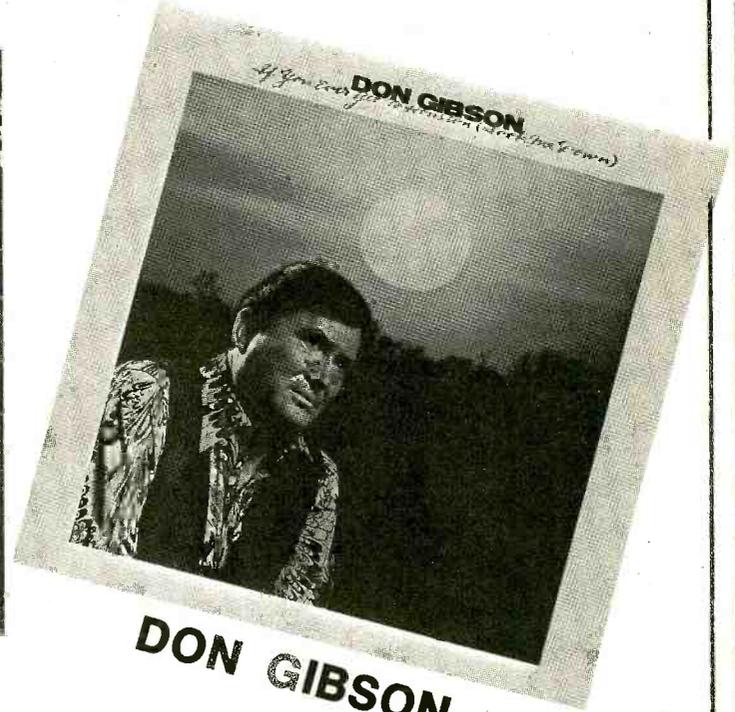
The Hits keep on coming from ABC/Hickory Records!



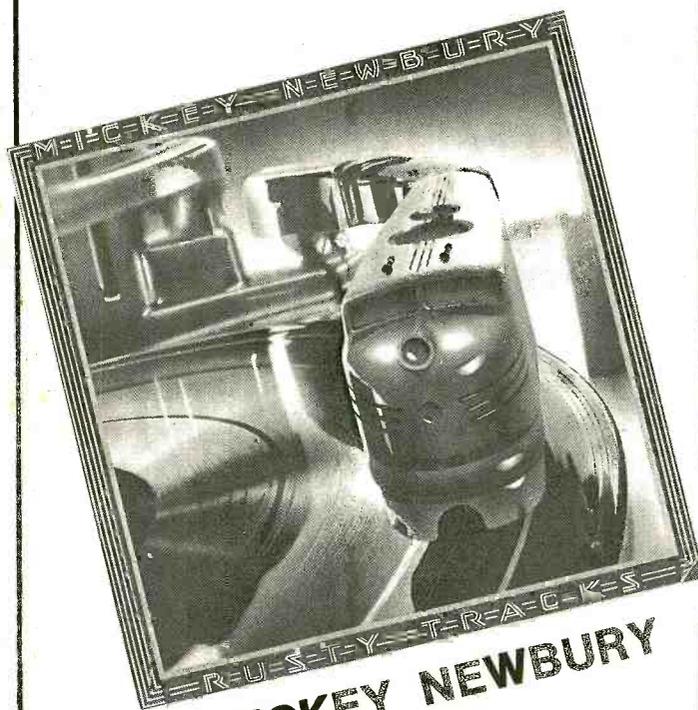
JIM CHESNUT



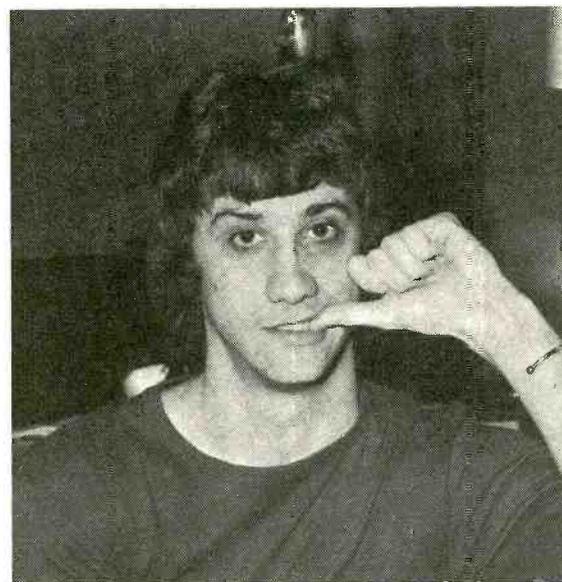
DON EVERLY



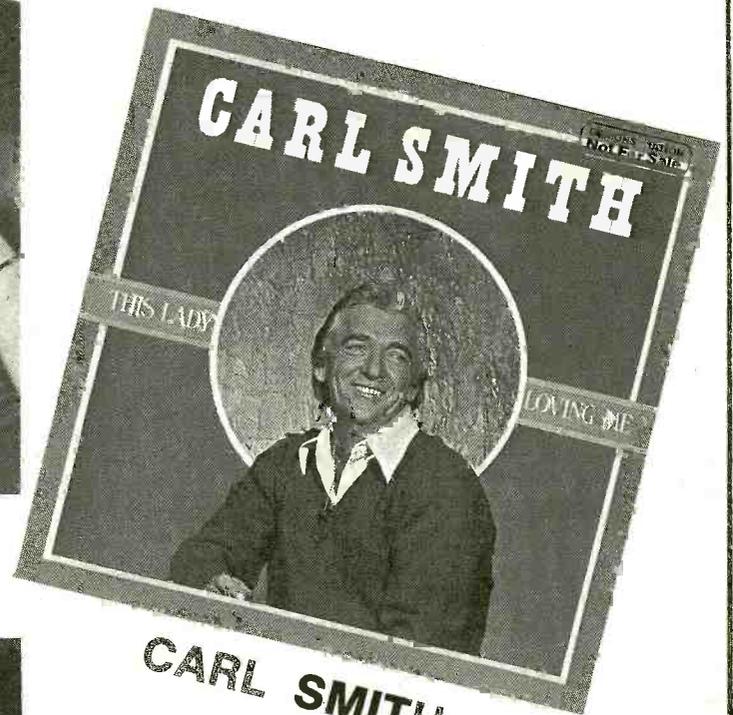
DON GIBSON



MICKY NEWBURY



DOUG OWEN



CARL SMITH

Hickory.

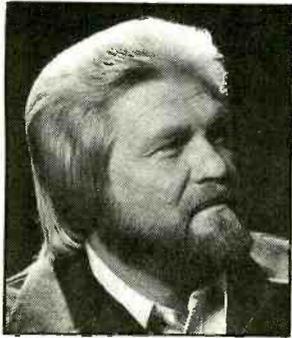


WOODY

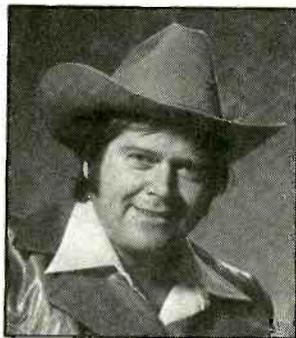
abc Records

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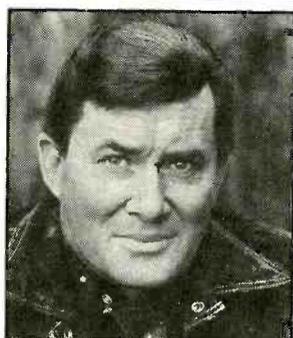
PUBLISHER HOT LIST



Whitey Shafer



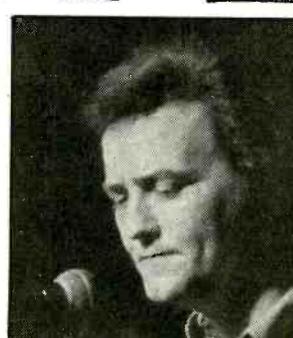
Dallas Frazier



Don Gibson



John D. Loudermilk



Mickey Newbury



Roy Orbison

DALLAS FRAZIER

Acuff-Rose Publications, Inc.

AIN'T HAD NO LOVIN'
AIN'T LOVE A GOOD THING
ALL I HAVE TO OFFER YOU IS ME
THE BAPTISM OF JESSE TAYLOR
BIG MABLE MURPHY
DON'T ANYONE MAKE LOVE AT HOME ANYMORE
DREAM PAINTER
THE EDGE OF YOUR MEMORY
ELVIRA
EVERYBODY KNOWS BUT YOU AND ME
EVERYBODY OUGHTA SING A SONG
HANK AND LEFTY RAISED MY COUNTRY SOUL
HE IS MY EVERYTHING
THE HONKY TONK DOWNSTAIRS
HOW COULD YOU BE ANYTHING BUT LOVE
I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME
I'M SO AFRAID OF LOSING YOU AGAIN
I'M SORRY IF MY LOVE GOT IN YOUR WAY
IF IT AIN'T LOVE (Let's Leave It Alone)
IF MY HEART HAD WINDOWS
IF THIS IS OUR LAST TIME
JOHNNY ONE TIME
JUST FOR WHAT I AM
POSSUM HOLLER
THE RAINBOW IN DADDY'S EYES
THE SON OF HICKORY HOLLER'S TRAMP
TELL ME MY LYING EYES ARE WRONG
THEN WHO AM I
THERE GOES MY EVERYTHING
WALK SOFTLY ON THE BRIDGES
WANTING YOU BUT NEVER HAVING YOU
WHAT'S YOUR MAMA'S NAME, CHILD
WHERE IS MY CASTLE
WILL YOU VISIT ME ON SUNDAYS

SANGER D. "WHITEY" SHAFER

Acuff-Rose Publications, Inc.

THE BAPTISM OF JESSE TAYLOR
DREAM PAINTER
HONKY TONK AMNESIA
I CAN'T GET OVER YOU TO SAVE MY LIFE
I JUST STARTED HATIN' 'CHEATIN' SONGS TODAY
I NEVER GO AROUND MIRRORS
I NEVER KNEW (What That Song Meant Before)
THE RAINBOW IN DADDY'S EYES
THAT'S THE WAY LOVE GOES
IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)
WHAT ARE THOSE THINGS (With Big Black Wings)
WOULD YOU WALK WITH ME, JIMMY
YOU, BABE
BANDY THE RODEO CLOWN
SHE TOOK MORE THAN HER SHARE

JOHN D. LOUDERMILK

Acuff-Rose Publications, Inc.

ABILENE
BIG DADDY
BREAK MY MIND
EBONY EYES
I WANNA LIVE
IT'S MY TIME
JAMES (Hold The Ladder Steady)
THE LAMENT OF THE CHEROKEE RESERVATION INDIAN
LANGUAGE OF LOVE
NORMAN
PAPER TIGER
A ROSE AND A BABY RUTH
SAD MOVIES (Make Me Cry)
TALK BACK TREMBLING LIPS
THEN YOU CAN TELL ME GOODBYE
WINDY AND WARM
TOBACCO ROAD
WATERLOO

EDDY RAVEN

Milene Music, Inc. & Acuff-Rose Publications, Inc.

COUNTRY GREEN
FAN THE FLAME, FEED THE FIRE
GOOD MORNING COUNTRY RAIN
SMOKY MOUNTAIN MEMORIES
TOUCH THE MORNING

ROY ORBISON

Acuff-Rose Publications, Inc.

BLUE ANGEL
CLAUDETTE
CRYING
IN DREAMS
OH PRETTY WOMAN
ONLY THE LONELY (Know The Way I Feel)
RUNNING SCARED
UP TOWN

LEON PAYNE

Fred Rose Music, Inc.

GENTLE HANDS
I LOVE YOU BECAUSE
LOST HIGHWAY
THEY'LL NEVER TAKE HER LOVE FROM ME
YOU'VE STILL GOT A PLACE IN MY HEART

MICKEY NEWBURY

Acuff-Rose Publications, Inc.

AN AMERICAN TRILOGY
FUNNY, FAMILIAR, FORGOTTEN FEELINGS
GOOD MORNING, DEAR
HOW I LOVE THEM OLD SONGS
JUST DROPPED IN
SAN FRANCISCO MABLE JOY
SHE EVEN WOKE ME UP TO SAY GOODBYE
SWEET MEMORIES

PEE WEE KING & REDD STEWART

Acuff-Rose Publications, Inc.

BONAPARTE'S RETREAT
TENNESSEE WALTZ

DON GIBSON

Acuff-Rose Publications, Inc.

BLUE, BLUE DAY
GIVE MYSELF A PARTY
I CAN'T STOP LOVING YOU
JUST ONE TIME
OH, LONESOME ME
SWEET DREAMS
TOO SOON TO KNOW
WHO CARES (For Me)

IRA AND CHARLIE LOUVIN

Acuff-Rose Publications, Inc.

ARE YOU TEASING ME
THE FAMILY WHO PRAYS (Never Shall Part)
I TAKE THE CHANCE
IF I COULD ONLY WIN YOUR LOVE
WEAPON OF PRAYER, THE
WHEN I STOP DREAMING

HANK WILLIAMS

Fred Rose Music, Inc.

COLD, COLD HEART
HEY, GOOD LOOKIN'
HONKY TONKIN'
I CAN'T HELP IT (If I'm Still In Love With You)
I SAW THE LIGHT
I'M SO LONESOME I COULD CRY
JAMBALAYA (On The Bayou)
THERE'LL BE NO TEARDROPS TONIGHT
YOU WIN AGAIN
YOUR CHEATIN' HEART
KAW-LIGA

CONGRATULATIONS

ACUFF ROSE

ON 35 YEARS OF MUSICAL SUCCESS.
LET'S GO FOR ANOTHER 35 YEARS
TOGETHER. FROM YOUR FRIENDS....



PEE WEE KING & REDD STEWART

Congratulations
To

WESLEY ROSE

**"ALWAYS A
WINNER"**

Pi-Gem Music and
Chess Music, Inc.

6-4, 4-6, 7-5

Aacuff-Rose publishing, and its affiliated companies, not only have a success story over 35 years, but a continuous story of hits.

Part of the story is told in the number of awards received. In regard to others, which came before BMI and ASCAP began their awards, it is told in a record of sales.

Most of these won awards through BMI or ASCAP. However, the list includes songs which were big hits before the time these awards were presented.

TITLE—Composers, Year of Copyright
 FIREFALL—Floyd Jenkins, 1943
 LOW AND LONELY—Floyd Jenkins, 1943
 PINS & NEEDLES—Floyd Jenkins, 1943
 WAIT FOR THE LIGHT TO SHINE—Fred Rose, 1943
 WE LIVE IN TWO DIFFERENT WORLDS—Fred Rose, 1943
 WHOSE HEART ARE YOU BREAKIN' NOW—Floyd Jenkins, 1943
 JEALOUS HEART—Jenny Lou Carson, 1944
 YOU TWO TIMED ME ONE TIME TOO OFTEN—Jenny Lou Carson, 1944
 BLUES IN MY MIND—Fred Rose, 1944
 WITH TEARS IN MY EYES—Paul Howard, 1944
 BLUE EYES CRYING IN THE RAIN—Fred Rose, 1945
 NO ONE WILL EVER KNOW—Fred Rose & Mel Foree, 1945
 ALL THE WORLD IS LONELY NOW—Mel Foree, 1946
 FOGGY RIVER—Fred Rose, 1946
 ROLY POLY—Fred Rose, 1946
 TENNESSEE CENTRAL (No. 9)—Beasley Smith, 1946
 IT'S A SIN—Fred Rose & Zeb Turner, 1947
 MOVE IT ON OVER—Hank Williams, 1947
 ROSE OF OL' PAWNEE—Fred Rose, 1947
 WALTZ OF THE WIND—Fred Rose, 1947
 MANSION ON THE HILL—Fred Rose & Hank Williams, 1947
 HONKY TONKIN—Hank Williams, 1948
 I'M A LONG GONE DADDY—Hank Williams, 1948
 PAN AMERICAN—Hank Williams, 1948
 ROOTIE TOOTIE—Fred Rose, 1948
 SOMEDAY YOU'LL CALL MY NAME—Jean Branch & Eddie Hill, 1948
 TEXARKANA BABY—Fred Rose & Cottonseed Clark, 1948
 THERE'S NO ROOM IN MY HEART—Fred Rose & Zeb Turner, 1948
 JEALOUS HEART—Jenny Lou Carson, 1949
 I'M SO LONESOME I COULD CRY—Hank Williams, 1949
 AFRAID—Fred Rose, 1949
 COUNTRY BOY—Boudleaux & Felice Bryant, 1949
 I DREAMED ABOUT MOM LAST NIGHT—Fred Rose, 1949
 I WISH I HAD A NICKEL—Tommy Sutton & W.S. Barnhart, 1949
 THE LESSON OF LOVE—Fred Rose & Nat Vincent, 1949
 PLEASE DON'T LET ME LOVE YOU—Ralph Jones, 1949
 A-SLEEPIN' AT THE FOOT OF THE BED—Happy Wilson & Luther Patrick, 1949
 THERE'LL BE NO TEARDROPS TONIGHT—Hank Williams, 1949
 MIND YOUR OWN BUSINESS—Hank Williams, 1949
 I JUST DON'T LIKE THIS KIND OF LIVIN'—Hank Williams, 1949
 BONAPARTE'S RETREAT—Pee Wee King, 1950
 TENNESSEE WALTZ—Redd Stewart & Pee Wee King, 1950
 IT WOULDN'T BE THE SAME—Fred Rose & Jimmy Wakely, 1950
 NOBODY'S LONESOME FOR ME—Hank Williams, 1950
 CHATTANOOGA SHOE SHINE BOY—Jack Stapp & Harry Stone, 1950
 CRAZY HEART—Fred Rose & Maurice Murray, 1951
 TOO OLD TO CUT THE MUSTARD—Bill Carlisle, 1951
 WEARY BLUES FROM WAITIN'—Hank Williams, 1951
 COLD, COLD HEART—Hank Williams, 1951
 DEEP BLUES—Fred Rose & Vic McAlpin, 1952
 HALF AS MUCH—Curley Williams, 1952
 JAMBALAYA (On The Bayou)—Hank Williams, 1952
 KAW-LIGA—Fred Rose & Hank Williams, 1952
 SETTIN' THE WOODS ON FIRE—Fred Rose & Ed G. Nelson, 1952
 TAKE THESE CHAINS FROM MY HEART—Fred Rose & Hy Heath, 1952
 FULL TIME JOB—Gerry Teifer, 1953
 I'M GONNA WALK AND TALK WITH MY LORD—Martha Carson, 1953
 NO HELP WANTED—Bill Carlisle, 1953
 RAMBLIN' MAN—Hank Williams, 1953
 SATISFIED—Martha Carson, 1953
 YOUR CHEATIN' HEART—Hank Williams, 1953

35 YEARS OF HITS

CRY, CRY DARLING—Jimmy Newman & J.D. Miller, 1954
 EVEN THO—Willie Jones, Curt Peebles & Webb Pierce, 1954
 ONE BY ONE—Johnnie Wright, Jack & Jim Anglin, 1954
 AS LONG AS I LIVE—Roy Acuff, 1955
 IF YOU DON'T SOMEBODY ELSE WILL—Johnny Mathis, Jimmy Fautheree, Geraldine Hamilton, 1955
 I'VE BEEN THINKING—Boudleaux Bryant, 1955
 MAKING BELIEVE—Jimmy Work, 1955
 WHEN I STOP DREAMING—Ira & Charlie Louvin, 1956
 I TAKE THE CHANCE—Ira & Charlie Louvin, 1956
 SWEET DREAMS—Don Gibson, 1956
 SINGING THE BLUES—Melvin Endsley, 1956
 BYE, BYE LOVE—Felice & Boudleaux Bryant, 1957
 CASH ON THE BARRELHEAD—Ira & Charlie Louvin, 1957
 GONNA FIND ME A BLUE-BIRD—Marvin Rainwater, 1957
 I CAN'T QUIT (I've Gone Too Far)—Marty Robbins, 1957
 I LIKE YOUR KIND OF LOVE—Melvin Endsley, 1957
 KNEE DEEP IN THE BLUES—Melvin Endsley, 1957
 WASTED WORDS—Don Gibson, 1957
 A WHITE SPORT COAT (And A Pink Carnation)—Marty Robbins, 1957
 YOU'RE RUNNING WILD—Ray Edenton & Don Winters, 1957
 BLUE, BLUE DAY—Don Gibson, 1958
 I CAN'T STOP LOVING YOU—Don Gibson, 1958
 OH, LONESOME ME—Don Gibson, 1958
 SHE'S NO ANGEL—Wanda Ballman & J.W. Arnold, 1958
 BIG MIDNIGHT SPECIAL—Wilma Lee Cooper, 1959
 COME WALK WITH ME—Burkett Graves, 1959
 DON'T TELL ME YOUR TROUBLES—Don Gibson, 1959
 GIVE MYSELF A PARTY—Don Gibson, 1959
 (Ti) I KISSED YOU—Don Everly, 1959
 I'M IN LOVE AGAIN—Vic McAlpin & Geo. Morgan, 1959
 POOR OLD HEARTSICK ME—Helen Carter, 1959
 WHO CARES FOR ME—Don Gibson, 1959
 BLUE ANGEL—Roy Orbison & Joe Melson, 1960
 CATHY'S CLOWN—Don & Phil Everly, 1960
 EACH MOMENT (Spent With You)—Billy Worth & Billy Hogan, 1960
 JUST ONE TIME—Don Gibson, 1960
 LAST DATE—Floyd Cramer, 1960
 ONLY THE LONELY (Know The Way I Feel)—Roy Orbison & Joe Melson, 1960
 SO SAD (To Watch Good Love Go Bad)—Don Everly, 1960
 TEEN ANGEL—Red & Jean Surrey, 1960
 THERE'S A BIG WHEEL—Don Gibson, 1960
 WHEN WILL I BE LOVED—Phil Everly, 1960
 WHY I'M WALKING—Melvin Endsley & Stonewall Jackson, 1960
 SOFTLY AND TENDERLY (I'll Hold You in My Arms)—Red Bailey & Jim Howell, 1960
 CRYING—Roy Orbison & Joe Melson, 1961
 EBONY EYES—John D. Loudermilk, 1961
 LOUISIANA MAN—Doug Kershaw, 1961
 LOVING YOU—Wilma Lee Cooper, 1961
 MY LAST DATE (With You)—Floyd Cramer—Boudleaux Bryant & Skeeter Davis, 1961
 RUNNING SCARED—Roy Orbison & Joe Melson, 1961
 SAD MOVIES (Make Me Cry)—John D. Loudermilk, 1961
 THREE STEPS TO THE PHONE—Harlan Howard, 1961
 YOU CAN'T PICK A ROSE IN DECEMBER—Leon Payne, 1961
 BIG BAD JOHN—Jimmy Dean, 1961
 ON THE REBOUND—Floyd Cramer, 1961
 LONESOME NUMBER ONE—Don Gibson, 1962
 NORMAN—John D. Loudermilk, 1962
 SNAP YOUR FINGERS—Grady Martin & Alex Zanetis, 1962
 SING A LITTLE SONG OF HEARTACHE—Ellen & Del Reeves, 1963
 I LOVE YOU BECAUSE—Leon Payne, 1963
 IN DREAMS—Roy Orbison, 1963
 SWEET DREAMS OF YOU—Don Gibson, 1963
 TALK BACK TREMBLING LIPS—John D. Loudermilk, 1963

WALL TO WALL LOVE—Helen & June Carter, 1963
 PICK OF THE WHEEL—Liz Anderson, 1964
 BAD NEWS—John D. Loudermilk, 1964
 BREAD AND BUTTER—Larry Parks & Jay Turnbow, 1964
 IT'S OVER—Roy Orbison & Bill Dees, 1964
 LONG GONE LONESOME BLUES—Hank Williams, 1964
 OH, PRETTY WOMAN—Roy Orbison & Bill Dees, 1964
 STRANGERS (My Friends Are Gonna Be)—Liz Anderson, 1965
 DON'T BE ANGRY—Wade Jackson, 1965
 GET YOUR LIE THE WAY YOU WANT IT—Buddy Mize, 1966
 I FOUGHT THE LAW—Sonny Curtis, 1966
 LI'L RED RIDING HOOD—Ronald Blackwell, 1966
 DEEP WATER—Fred Rose, 1967
 FUNNY FAMILIAR FORGOTTEN FEELINGS—Mickey Newbury, 1967
 NOBODY'S CHILD—Cy Coben & Mel Foree, 1967
 AIN'T HAD NO LOVIN'—Dallas Frazier, 1967
 RIDE, RIDE, RIDE—Liz Anderson, 1967
 THEN YOU CAN TELL ME GOODBYE—John D. Loudermilk, 1967
 THERE GOES MY EVERYTHING—Dallas Frazier, 1967
 BREAK MY MIND—John D. Loudermilk, 1968
 HERE COMES THE RAIN BABY—Mickey Newbury, 1968
 I WANNA LIVE—John D. Loudermilk, 1968
 IF I KISS YOU (Will You Go Away)—Liz Anderson, 1968
 IF MY HEART HAD WINDOWS—Dallas Frazier, 1968
 PLAYBOY—Gene Thomas, 1968
 YOU'VE STILL GOT A PLACE IN MY HEART—Leon Payne, 1968
 FADED LOVE AND WINTER ROSES—Fred Rose, 1969
 JOHNNY ONE TIME—Dallas Frazier & A.L. Owens, 1969
 THE SON OF HICKORY HOLLER'S TRAMP—Dallas Frazier, 1969
 ALL I HAVE TO OFFER YOU IS ME—Dallas Frazier & A.L. Owens, 1970
 CAJUN BABY—Hank Williams & Hank Williams Jr., 1970
 I SAW THE LIGHT—Hank Williams, 1970
 I'M SO AFRAID OF LOSING YOU AGAIN—Dallas Frazier & A.L. Owens, 1970
 PULL MY STRING AND WIND ME UP—Jim Mundy, 1970
 RINGS OF GOLD—Gene Thomas, 1970
 SHE EVEN WOKE ME UP TO SAY GOODBYE—Mickey Newbury & Douglas Gilmore, 1970
 I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME—Dallas Frazier & A.L. Owens, 1971
 LAMENT OF THE CHEROKEE RESERVATION INDIAN—John D. Loudermilk, 1971
 PHILADELPHIA FILLIES—Jim Mundy, 1971
 WHERE IS MY CASTLE—Dallas Frazier, 1971
 AIN'T IT ALL WORTH LIVIN' FOR—Sammy King, 1972
 AN AMERICAN TRILOGY—Mickey Newbury, 1972
 ANYWAY—Bobby Bond, 1972
 COUNTRY GIRL WITH HOT PANTS ON—Jim Mundy, 1972
 RUBY (Are You Mad)—Cousin Emmy, 1972
 TOUCHING HOME—Dallas Frazier & A.L. Owens, 1972
 WHERE DID THEY GO, LORD—Dallas Frazier & A.L. Owens, 1972
 COUNTRY GREEN—Eddy Raven, 1973
 CRYING OVER YOU—Danny Flowers, 1973
 IF IT AIN'T LOVE (Let's Leave It Alone)—Dallas Frazier, 1973
 JUST FOR WHAT I AM—Dallas Frazier & A.L. Owens, 1973
 LOST HER LOVE (On Our Last Date)—Floyd Cramer & Conway Twitty, 1973
 LOVE IS THE LOOK YOU'RE LOOKIN' FOR—Rose Lee Maphis, 1973
 TOUCH THE MORNING—Eddy Raven, 1973
 AIN'T LOVE A GOOD THING—Dallas Frazier, 1974
 BACK IN THE COUNTRY—Eddy Raven, 1974
 THE BAPTISM OF JESSE TAYLOR—Dallas Frazier & Whitey Shafer, 1974
 DREAM PAINTER—Dallas Frazier & Whitey Shafer, 1974
 I'M YOUR WOMAN—Bob Johnston, 1974
 LAST OF THE SUNSHINE COWBOYS—Eddy Raven, 1974
 LOVIN' SOMEONE ON MY MIND—Don Cook, 1974
 STILL LOVING YOU—Troy Shondell, 1974
 THAT'S THE WAY LOVE GOES—Lefty Frizzell & Whitey Shafer, 1974
 TOO MUCH PRIDE—Mack White, 1974
 WHAT'S YOUR MAMA'S NAME, CHILD—Dallas Frazier & Earl Montgomery, 1974
 WOULD YOU WALK WITH ME JIMMY—Whitey Shafer & A.L. Owens, 1974
 BRING BACK YOUR LOVE TO ME—Don Gibson, 1975
 GOOD OLD FASHIONED COUNTRY LOVE—Jim Mundy, 1975
 I CAN'T HELP IT (If I'm Still In Love With You)—Hank Williams, 1975 (second ward)
 (I'd Be) A LEGEND IN MY TIME—Don Gibson, 1975
 BANDY THE RODEO CLOWN—Lefty Frizzell & Whitey Shafer, 1976
 FREE TO BE—Eddy Raven, 1976
 IF I COULD ONLY WIN YOUR LOVE—Ira & Charlie Louvin, 1976
 SOMETIMES I TALK IN MY SLEEP—Eddy Raven, 1976
 THE SONG WE FELL IN LOVE TO—Tupper Saussy & Ray Baker, 1976
 WHY DON'T YOU LOVE ME—Hank Williams, 1976



*Thank you Fred,
wherever you are!*

Boudleaux & Felice

EXCLUSIVE SONGWRITERS

Roy Acuff Jr.
Liz Anderson
Moe Bandy
Dewayne Blackwell
Bill Bowers
Jim Chesnut
Steve Collom
Ron Demmons
Don Everly
Will Ewing
Dallas Frazier
Don Gibson

Jo Anne Hitchcock
Stan Hitchcock
Larry Johnson
Shelby Karter
Pee Wee King
Larry Lee
John D. Loudermilk
Charlie Louvin
Ted Mather
Jimmy R. McCown
Susie McCoy
Ken McDuffie

Mickey Newbury
Roy Orbison
Doug Owen
K. Phyllis Powell
David Pawelson
Eddy Raven
John David Redmond
Jamey Ryan
Tupper Saussy
Sanyer D. Shafer
Connie Smith
Larry Steele

Redd Stewart
Sue Thompson
Jerry Vann
Kitty Wells
Mack White
Larry Wilkerson
Jerry R. Williamson
Ray Williams
Bobby Wright
Johnnie R. Wright
Bill Woody

ROY ACUFF JR.

The son of Roy Acuff, he's created a reputation as a singer and songwriter in his own style. Beginning his career with Hickory Records, he has written exclusively for Acuff-Rose since 1969.

LIZ ANDERSON

A member of the Acuff-Rose writing team since August 1976. Anderson has written songs including "Big Girls Don't Cry," "My Friends Are Gonna Be Strangers" and "Crutches," recorded by such artists as Merle Haggard and Faron Young.

MOE BANDY

Bandy's first taste of professional success came in 1964 with his "Lonely Lady" for Stain Records, which lead him to Nashville and a succession of hits. An Acuff-Rose writer since 1974 and Columbia artist, his records include "I'm Sorry For You My Friend," "Hank Williams, You Wrote My Life" and "Bandy, The Rodeo Clown."

JIM CHESNUT

A native Texan, Chesnut started out singing in a choir, moved on to a folk/country group, became a deejay, and finally blossomed as a songwriter. Scoring the motion picture "For Such As We," and penning the Charlie Pride release "Oklahoma Morning" are among his credits.

DON EVERLY

As half of the legendary Everly Brothers, Everly has been a major creative force in what came to be called country rock in the '50s and '60s. Now on his own, and sticking close to his country roots, he takes pride in his membership in the "Grand Ole Opry," which dates to 1957.

DALLAS FRAZIER

Raised in the Bakersfield, Calif., area, Frazier started his songwriting career at age 10 and was playing professionally with Ferlin Husky by the time he was 12. After writing terms with Jim Reeves Enterprises and Blue Crest Music, Frazier signed with Acuff-Rose in 1974.

DON GIBSON

From the time of his own recording of "Too Soon To Know," Gibson has scored repeatedly with his compositions. The monster crossover hit by Ray Charles, "I Can't Stop Loving You" is one of BMI's all-time top money earners. Gibson has enjoyed recent chart success on Hickory.

JOHN D. LOUDERMILK

Just out of high school, the North Carolina-born Loudermilk penned "A Rose And A Baby Ruth." Since then, Loudermilk, who lists early influences varying from Segovia to Eddy Arnold, has been the creator of hits such as "Waterloo" and "Tobacco Road," and has won 12 BMI awards.

CHARLIE LOUVIN

As one of the biggest little guys in country music, Louvin is a 28-year veteran writer for Acuff-Rose. A member of the "Grand Ole Opry," he can be noted for such songs as "See The Big Man Cry" and "What Are Those Things."



Liz Anderson



Moe Bandy



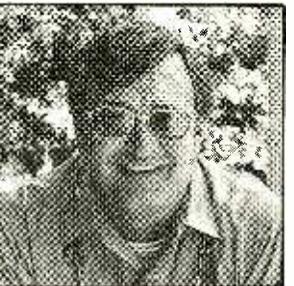
Don Everly



Dallas Frazier



Pee Wee King



John D. Loudermilk



Charlie Louvin



Eddie Raven



Redd Stewart



Sue Thompson



Kitty Wells



Johnny Wright

MICKEY NEWBURY

A singer as well as songwriter, Newbury's songs have been recorded by stars such as Andy Williams, Ray Charles, Jerry Lee Lewis and Don Gibson, and among the titles are "Sweet Memories" and "Heaven Help The Child." The latter was the first American song to win the Tokyo Music Festival grand prize.

ROY ORBISON

Ranking 19 on Billboard's all-time worldwide, best-selling singles list, Orbison has contributed many classics to both pop and country music since his debut in the late '50s with "Only The Lonely." He still sells out tours around the world, and the gold and platinum disks keep pouring in.

EDDY RAVEN

A Louisiana Cajun, Raven might have been a baseball player, but a poorly-set broken ankle turned him towards guitar playing and songwriting. After singing in Gov. Jimmy Davis' 1971 campaign, he succeeded with "Country Green" recorded by Don Gibson.

WHITEY SHAFER

Shafer left his turkey farm in Texas in 1967, heading for Nashville and a career in songwriting. He proceeded to turn out successes such as "That's The Way Love Goes," released by Johnny Rodriguez, and Connie Smith's "I Never Knew." He records for Hickory.

REDD STEWART

A 30-year veteran of the Acuff-Rose writing team, Stewart's first residuals came from a song written for a Louisville, Ky., car dealership at age 14. Stewart joined Pee Wee King and his band in 1937 and the dominate influence of both became a pioneering force in music.

SUE THOMPSON

Spurred by winning top honors in a talent contest at a San Jose vaudeville theatre, her first break came when she made a guest appearance on Dede Martin's Hoffman Hayride over KGO-TV in San Francisco which gained her a full-time part on Martin's daily radio show.

KITTY WELLS

A pioneer of many firsts in the country music industry, Wells was inducted into CMA's Hall of Fame in 1976. An Acuff-Rose writer since August of 1969, she has some 23 No. 1 records to her credit and more than 46 albums.

BOBBY WRIGHT

Singing professionally at age five, Wright's career has included recording, appearances on the "Grand Ole Opry," a stint on the "McHale's Navy" television series and an association with the Acuff-Rose staff since 1969.

JOHNNY WRIGHT

Teaming with Jack Anglin, Wright's first professional experience was an early morning show on WSIX in Nashville, "The Dixie Early Birds." In collaboration with Anglin, he has also written "Ashes Of Love," "Lonesome" and "One By One," among others.



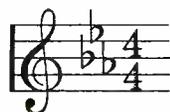
TENNIS (0-6)



GOLF (95)



PING PONG (0-11)



MUSIC (100%)

WESLEY,

SOME OF YOUR HOBBIES MAY BE SHAKY,
BUT WHEN IT COMES TO THE MUSIC BUSINESS
YOUR SUCCESS SPEAKS FOR ITSELF! SINCERE
CONGRATULATIONS ON ACUFF-ROSE'S 35th YEAR
OF EXCELLENCE AND ACHIEVEMENT.

YOUR FRIEND,
BUDDY LEE
BUDDY LEE ATTRACTIONS INC.

*Some companies are 35 years old,
ACUFF-ROSE is 35 years young.
Congratulations . . . and Happy Birthday!*

FRED FOSTER AND ALL YOUR FRIENDS AT MONUMENT RECORD CORPORATION

A PEOPLE COMPANY...

Fred Rose



Roy Acuff



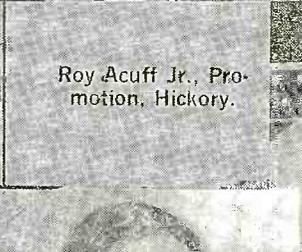
Wesley Rose



Mildred Acuff, Secretary-treasurer, Acuff-Rose.



Roy Acuff Jr., Promotion, Hickory.



Ray Baker, professional manager, Acuff-Rose.



Jo Barrett, secretary.



Richard Bracey, engineer, Acuff-Rose.



John R. Brown, general manager, Hickory.



Edna Crowder, royalties and bookkeeping, Acuff-Rose.



John Erdelyan, a&r, Acuff-Rose.



Mel Foree, Promotion, Acuff-Rose.



Acuff-Rose

CONGRATULATIONS ★ ACUFF-ROSE ★

The people at Acuff-Rose have been responsible for bringing so much great music to the world. So, on the occasion of their 35th Anniversary, we'd like to say "congratulations," and to extend our best wishes for many more successful years.



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We're the bank Nashville calls first.

FirstAmenBankgroup

Member F.D.I.C.

WES,
You are only
10 years older
than we are,
but you don't
act your age!

**Keep young
in spirit
and in
hopes always.**

**You are the
greatest!**
(Next to the Lowery Group)

Luv'n Kisses

Bill

A PEOPLE COMPANY...

Wesley Rose



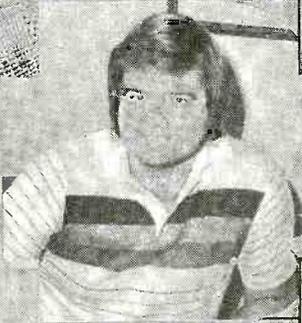
Roy Acuff



Fred Rose



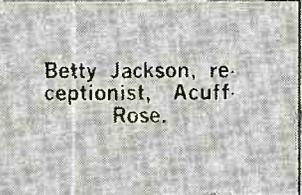
Howard Forrester, manager, Acuff-Rose artist bureau.



Ronnie Gant, engineer, Acuff-Rose.



Jimmy Holland, promotion.



Betty Jackson, receptionist, Acuff-Rose.



Bob Jennings, Promotion, Hickory; public relations director, Acuff-Rose.



David Kastle, a&r and producer.



Peggy Lamb, secretary, Hickory.



Dick Kiser, promotion, Hickory.



Sylvia Koon, secretary.



Congratulations

ACUFF-ROSE

*on 35 years of
Outstanding Achievement Within The
Music Publishing Field*

L. JOSEPH BOS. Chairman

UNITED ARTISTS MUSIC PUBLISHING GROUP, INC.

A PEOPLE COMPANY...

Roy Acuff



Fred Rose



Wesley Rose



Ray McClain, promotion, Hickory.



Dean May, office manager, Acuff-Rose.



Don Powell-national promotion, Hickory; producer, Acuff-Rose.



Johnny Powell, shipping.



David Pitt, printing, Acuff-Rose.



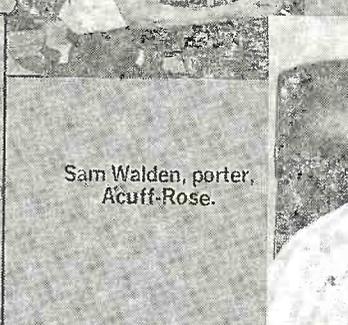
Nancy Ann Riley secretary to the President, Acuff-Rose.



Jean Thomas, music manuscript writer, Acuff-Rose.



Sam Walden, porter, Acuff-Rose.



Ron Woolman, bookings.



Acuff-Rose

AR-18
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"MANDOLINA TEXAS COUNTRY"

AFTER RECEIVING THE SINGLE FROM IT . . .

"SAN ANTONIO ROSE"

AND

"BLUE EYES CRYING IN THE RAIN"

Well, **CARL SWANSON** DOES IT AGAIN!

"NOBODY'S DARLING BUT MINE (CHA CHA)"

AND

"NO LETTER TODAY"

WE'RE PROUD TO HAVE INCLUDED SOME GREAT HITS FROM THE ACUFF-ROSE CATALOG IN OUR ALBUM AND WISH THEM WELL ON THEIR 35th ANNIVERSARY

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ROSE: HIS OWN MAN

• Continued from page AR-3

close friend relationship rather than a father-son relationship. A businessman to the hilt, Wesley drove a hard bargain even with his father.

"I made some pretty unreasonable demands, figuring he would turn them down," he remembers. Rose wasn't too wild about the idea of moving from Chicago to Nashville. "I told him I'd come only if I could be general manager of the publishing company and have the last word on all business decisions. To my astonishment, he accepted this without question. He just wanted to be a songwriter."

So Wesley gave his notice to Standard Oil in Chicago and headed South. But the transition wasn't easy. "I didn't know anything about the music business. I really learned the hard way."

Fred told Wesley not to sweat it: The music industry was full of people who knew nothing about the business.

Early in the Wesley Rose era, Mel Foree was hired as promotion manager—the first ever used in the country industry. Foree is still with the firm as one of its top executives, still doing what he does best: promoting.

Another executive came on the A-R ship early: Bud Brown. He also came down from Chicago. Brown and Rose had gone to school together and had married sisters.

Wesley didn't expect any extra courtesies as the son of Fred Rose. That's fortunate. Because he didn't get any.

When his dad took him to New York, the doors swung open for Fred, but it took a while for Wesley to achieve the same respect. "Because Fred Rose was my father did not automatically pave the way," he recalls. But he began to make it on his own, aided by his remarkable success in merchandising sheet music.

Enter Hank Williams. A raw, rednecked Southern genius, Williams ran headlong into the sophisticated Northern-bred Rose.

"I was a Chicago boy, not a country boy," Wesley says. "The music I had been exposed to was pop music—the big band stuff. But the first time I heard Hank sing, I was hooked on country music."

Williams, who remains the Shakespeare of country, and Rose, the city slicker, developed an unusual relationship which was centered more on their similarities than differences. They grew close. "We knew how to talk to each other and to understand each other."

The Acuff-Rose complex could have survived as well in Chicago except for the country creativity in Nashville. The recording studios were in Chicago (that's where Roy Acuff went to cut his first records). Shipping out of Nashville was a problem. In Chicago, it was a breeze since the Windy City was the nation's railway hub.

But in Nashville there was the "Grand Ole Opry." "That made us decide to settle in Nashville permanently," Wesley reveals. "The artists were available every weekend, and we could take our songs to them. Nowhere else in the world did stars congregate every weekend like they did on the 'Opry.'"

The songs went to the artists. The artists recorded the songs. They became hits. The stars became bigger stars. And that cycle of success breeding success made Acuff-Rose the top publisher in Nashville.

Hits followed hits. The company grew. Finally, Acuff-Rose could boast its own label: Hickory Records. It, also, enjoyed a string of hits.

Acuff-Rose is no cradle of nepotism. If it had been a father's gift to his son, the firm could have been in shambles by now. But Wesley, from the start, was his own man. His father couldn't have made a better choice. That Fred Rose hired Wesley to guide the destiny of Acuff-Rose is more a testament to his business acumen than his familial ties. He hired the best man on the block. And that man just happened to be his son.

Any other son with Fred Rose as a father would be living behind a larger-than-life shadow. By being his own man, Wesley has never had to do that.

He has taken a Nashville publishing company and forged it into a respected institution which is known as well in Tokyo as it is in Tennessee. He has taken it beyond its Nashville boundaries to the coasts of the U.S. and, not content with that, expanded it overseas.

The seed planted by Fred Rose and Roy Acuff more than 30 years ago had sprouted from the ground by the time Wesley Rose came into the field. It could have been underwatered. Or overfertilized.

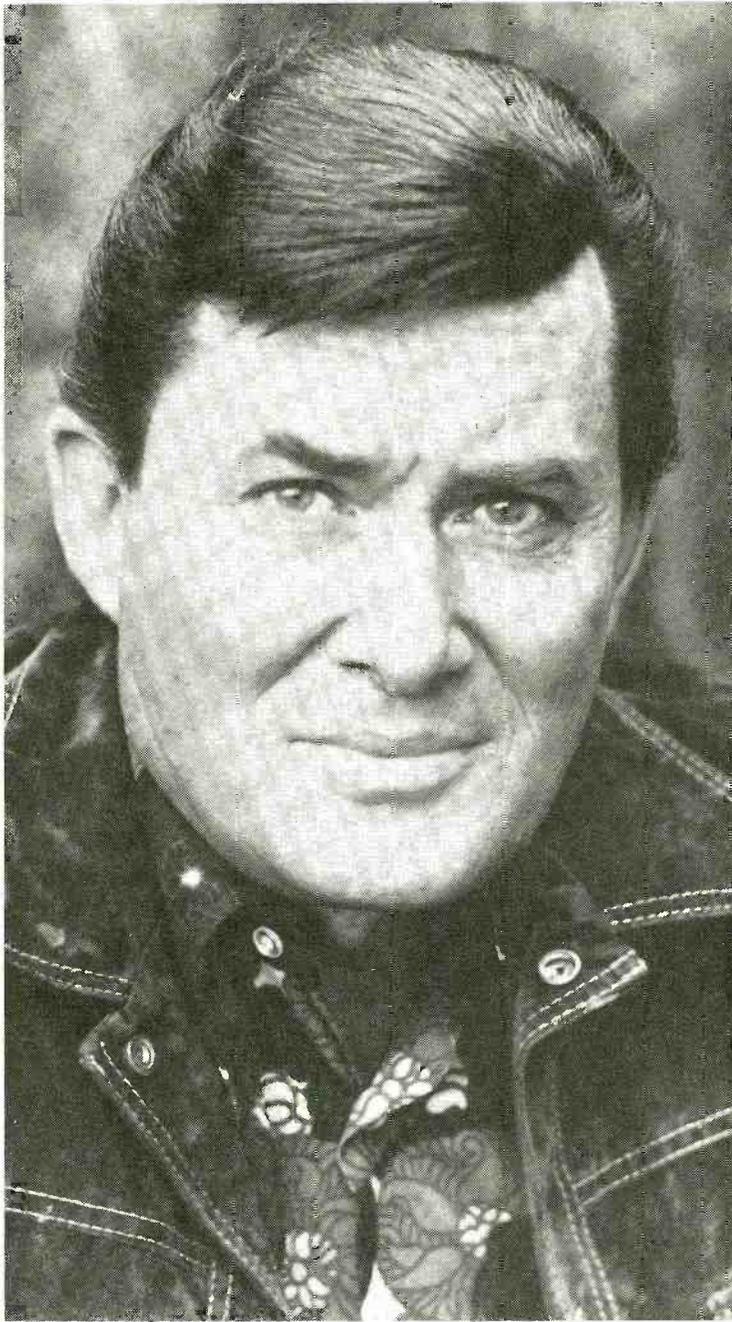
Instead, it received the creative care it demanded. It grew. It prospered. And it did that because of a Chicago country boy named Wesley Rose.

COUNTRY MUSIC KING

• Continued from page AR-4

then came to Nashville and started writing country songs."

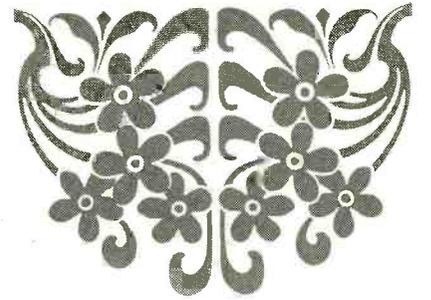
This man, a country music legend, maintains, "I'm proud that I'm a country music artist and that I was raised on a farm. I had something a lot of people lose. I'm proud that I've had the opportunity to live in the city and proud, also, that I've been given the chance to show what little talent I have to an audience, and to meet so many people. That's something to be proud of."



**TO WESLEY ROSE
AND ALL THE GANG
AT ACUFF-ROSE.**

**CONGRATULATIONS
ON OUR
35th ANNIVERSARY!
I'M PROUD
TO BE A PART OF IT.**

**DON
GIBSON**



**DEAR WESLEY & ROY,
CONGRATULATIONS
ON YOUR 35th**

**WE LIKE YOUR MUSIC
AND YOUR HELP!
SINCERELY,**

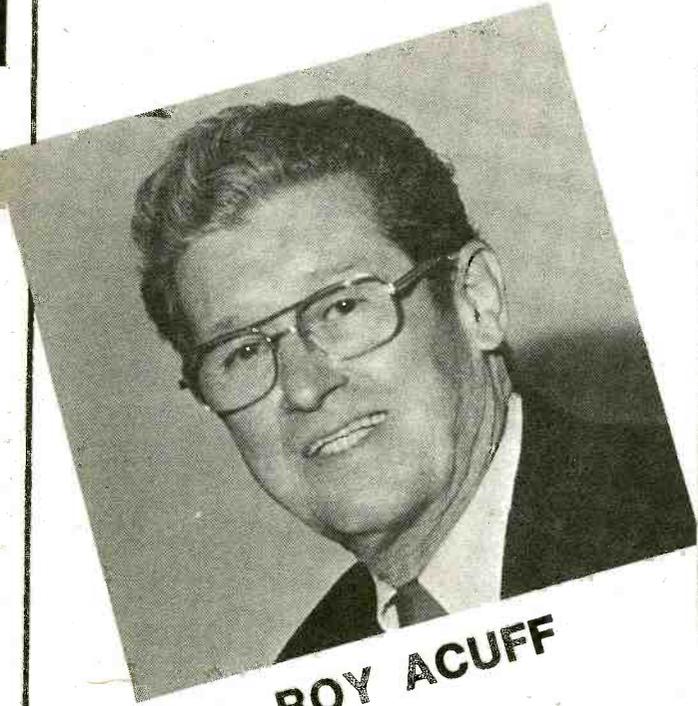
**MOE BANDY
&
RAY BAKER**

CREDITS

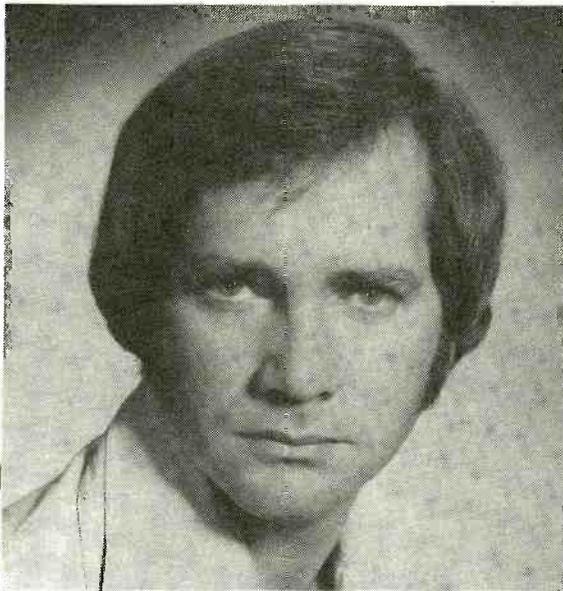
Editor, Earl Paige. Writing and editorial planning, Gerry Wood. Nashville Bureau Chief, Assistant, Sally Hinkle. Art, J. Daniel Chapman and Kim Bucknam.

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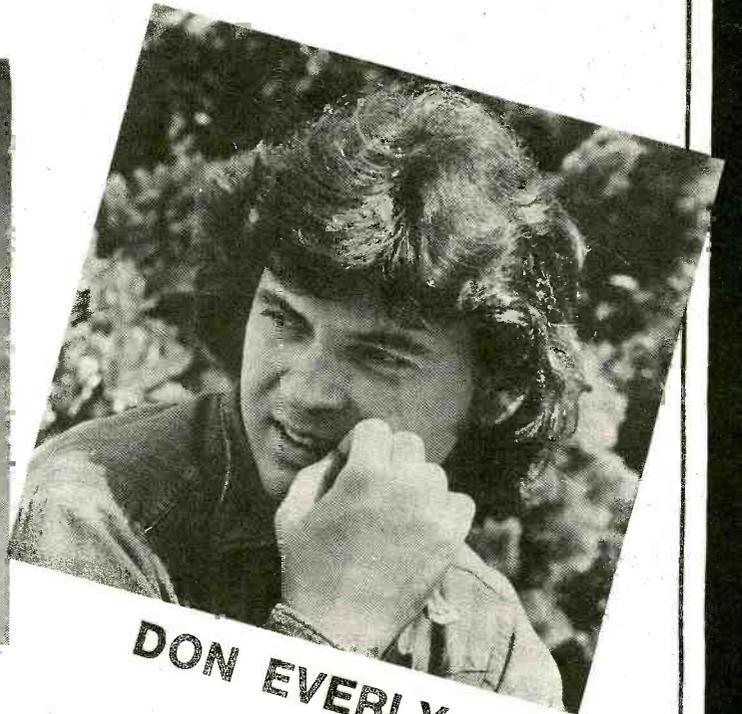
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ROY ACUFF



JIM CHESNUT



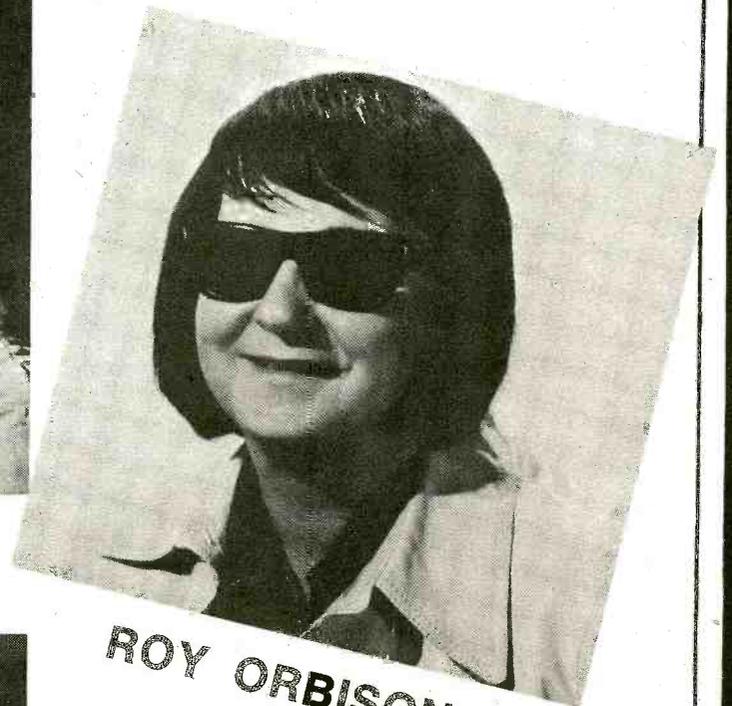
DON EVERLY



BILL MONROE



MICKEY NEWBURY



ROY ORBISON



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Country

More Nashville Publishers Add In-House Demo Studios

• Continued from page 1

demo work, says Don Gant, Tree vice president, but long-range projections indicate the new studio will be used for master work, too.

"I've never seen a studio yet that sounds good that didn't eventually produce some hits," comments Gant.

Gant cites the instant accessibility of an in-house studio in turning out quality demos as a benefit. He also mentions the growing number of artist-writers. "We can show to record labels what these guys can do," he notes, indicating this can be done without booking time at an expensive full-service studio.

Perhaps the most important reason is that the demo has come of age in Nashville. More than just pitching songs in Nashville, many local publishers are also working the New York and Los Angeles markets—

and, consequently, are battling an assault of good New York and L.A. songs being pitched into Nashville.

"We're competing with the influx of West Coast sounding music," observes Gant. "When you're working with guitar and voice and the West Coast publishers send full-blown demos, you're at a disadvantage."

Gant, also an independent producer, feels that the song dictates whether a demo should be simple or full-blown.

"Everything we need is now," comments Wesley Rose, head of Acuff-Rose Publications, the first Nashville publisher to open its own studio. That's why Acuff-Rose back in the '50s constructed a studio to rehearse artists and put down demos of songs "properly."

The Acuff-Rose studio later became a facility for Hickory Records

recording sessions—and is now used by Hickory, other labels and for its original purpose of demoing songs by Acuff-Rose writers.

Rose feels the complexity of the demo depends on "where you intend to pitch the song."

Besides the demos, the Acuff-Rose/Hickory studio has produced hits by such artists as Doug Kershaw, Don Gibson, Roy Acuff, Bill Carlisle and Sue Thompson.

"The better a demo sounds, the better chance it has to be recorded," maintains Bob Beckham, president of Combine Music, the pubby that enjoys the richest lode of successful artist-writers in Nashville.

Combine's demand for studio demo time became so great that the firm two years ago constructed its own basement studio called the Royal Amalgamated Tune Shop.

Beckham estimates such a studio costs between \$150,000 and \$250,000 in equipment and basic installation, plus continual day-to-day expenses and costs for updated equipment.

"It's a big pain in the ass, an expense, but it's a necessity because it gives you time in which to create," opines Beckham who rides herd on the copyrights of such writers as Kris Kristofferson, Billy Swan and Tony Joe White.

Despite Combine's wealth of writing talent, Beckham believes, "My percentages are a lot greater if I

need one," says Henry Hurt, vice president. "It costs a hell of a lot to build but it's a usable tool when you have writer artists."

Instead, Chappell-Nashville utilizes a "liberal budget" for demo sessions at the studio of the writer's choice.

Ray Stevens uses a 24-track studio as "a place to experiment, help the publishing company and cut my own records," according to Stevens.

He originally built a studio for Ahab Music and his own recording projects. It became so popular and so busy that he had trouble using it

SRO CONCERT ATTENDANCE

Christian Artists' Music Seminar Shows Commercial Potential

By GERRY WOOD

ESTES PARK, Colo.—The commercial potentiality of religious music hovered as high as the Colorado mountains during the third annual Christian Artists' Music Seminar in the Rockies, July 31-Aug. 6.

Following 110 seminars which featured 99 clinicians and artists and six SRO concerts which drew a total of some 13,000 fans, one conclusion became instantly apparent: This music which appeals to millions is undergoing major transformations.

Daytime seminars discussed the realities of religious music in the church, on the stage and in the dollar-oriented secular marketplace. The latter site provoked one of the most perplexing questions of the conclave—a question raised more than once during the seminars, workshops and discussion periods: "Are these Christian musicians in it for the ministry or the money?"

An increased awareness of the growing commercial possibilities of religious music was reflected in such sessions as "What Performance Licensing Organizations Do For You," by Jim Black of SESAC, Nashville; "Marketing, Advertising and Promotion," chaired by Bill Rayborn, president of the Rayborn Agency, Thousand Oaks, Calif.; "The New Copyright Law," chaired by Hal Spencer, president of Manna Music, Los Angeles; and "The Contemporary Songwriter," by Jimmy Owens, Light Records artist-writer.

"There has never been more of a crossover of this type music," commented Von Letherer, artist representative for New Life Records, Carson, Calif. "The Christian music market is big and growing even bigger. Gospel music in the secular field has never gained greater acceptance."

Citing the "big challenge" ahead, Letherer cautioned, "The Christian artists and musicians have got some great opportunities now, but we have to be careful we don't misuse them."

Linda Kay Toole, who works in promotion for New Life Records, pointed to the growth of religious radio stations, referring to a report that "radio stations across the country are converting to a religious music format at the rate of one station a day."

Job opportunities are opening up

in several areas of the publishing field, according to Lew Kirby of Shawnee Press/Harold Flammer Music, Delaware Water Gap, Pa. Advising those seeking positions in the sales, promotion, advertising and editorial segments of the publishing business, Lewis commented, "You need sensibility and knowledge of the market."

The inevitable stresses and tensions caused by such a fast-changing industry kept the discussions lively. "Church music is sick," opined author Keith Miller. "We've got to re-examine our game plan. Some of you are here for this reason."

"Jesus wouldn't have been a Christian if he had been born today because we're the very thing he came to change," commented the frank, sometimes controversial, Miller who added, "I was right out of the oil business, and I didn't have the disadvantage of a Christian upbringing."

Miller's earthy description of how he was converted to Christianity and his opinions of today's Christian music stirred the young audience.

Booking proved another controversial aspect, with many successful artists expecting their income to rise with their careers while many religious organizations expect the artists to donate their services or work for token fees.

"Once an artist goes with an agency, some people will be turned off," revealed Bill Rayborn. "Some are very opposed to agencies because they believe when an artist goes with an agency that their fee goes way up."

Rayborn notes an agency also helps an artist by taking the resultant "guff and flack" which arises often over artist fees.

Practical music sessions, dealing with everything from arranging to sound systems, drew strong response from the registrants totaling approximately 900—a new record attendance which is up 200 from last year's seminar sponsored by the Christian Artists' Corp. based in Thousand Oaks, Calif. Various trade booths reported good response and cassettes of the seminars were selling by the thousands.

Held at the YMCA Camp of the Rockies, the fete also featured a

heavy emphasis on gospel songwriting and emphasized the dramatic improvements in promotion and graphics.

"Our sessions have been better attended than ever before," commented Cam Floria, president of Christian Artists' Corp. and founder of the Continental Singers. He praised the performance of Barry McGuire, who has emerged from his "Eve Of Destruction" days to embrace religious music, as "adding a special meaning to the meeting and bringing it to unbelievable heights."

Floria plans to expand the concept at next year's music seminar, slated for July 30-Aug. 5, 1978, by seeking "phenomenal diversity—from hard rock to absolute classical."

The diversity was readily apparent this year as song styles ranged from country to soul, folk, rock, classical, jazz and music straight from old time religion. Talent competitions and showcases provided opportunities for talent development and exposure. Some 300 artists, including group members, displayed their musical wares during this rare week in the rare atmosphere of the Rockies. Some exciting new acts made their debut.

The highlights had to be the series of six concerts, running Sunday through Friday nights, starring some of the top names in religious music: Ken Medema, Merrill Womach, John Fischer, Gloria Roe, Bob Ralston, Bill Pearce, Certain Sounds, Evie, Dino & Debby, New Hope, Renaissance, Overtones, Celebrant Singers, Larry Norman, Walter Hawkins & the Family, Truth with Roger Breland, J.C. Power Outlet, Common Ground, Randy Stonehill, Barry McGuire, Chuck Bolte and the Jeremiah People, Danniebelle, Jamie Owens-Collins, Sue Chenault Dodge, the Continental Orchestra, the Hawaiians, Honeytree, the Pat Terry Group, Larnelle Harris, Spirit Of Love, Festival Of Praise, the Imperials, Sharalee, the Continental Singers, and Rick Powell and the Christian Artists Orchestra.

The concert series, dubbed "Praise In The Rockies," lifted the music to, and beyond, the rafters of the auditorium.



CONCENTRATED EFFORT—David Huddleston, left, star of the new NBC-TV series "The Kallikaks" and ABC/Dot recording artist Roy Clark concentrate on their music during a recording session at Nashville's Jack Clement Recording Studios. Clark sings the title song "Beat The System" for the show which premiered nationally Aug. 3.

make the demo sound as good as possible.

"Records nowadays are as much electronics as they are music," says Beckham, explaining the convenience of having a studio in the same building, available full-time for his staff and producers.

Besides demos, the Combine studio has produced masters for such acts as Mel McDaniels, Arlene Hardin, Dennis Linde, Rob Galbraith and Billy Swan.

Cedarwood Publishing Co. started with a two-track facility, increased it to four, then to eight, and—two years ago—installed 16-track equipment.

"A studio is an absolute tool an active publisher has to have," comments Bill Denny, Cedarwood president. "A publisher needs his own studio or close access to a studio at a reasonable cost."

Though the in-house studio is "an expense that never stops," Denny feels, "it allows us to control our own time in the studio and work closer with our writers and artists. People are spending more time on demos."

Besides demos, the busy studio, which is leased out occasionally, has been used for masters, including Diana Williams' hit "Teddy Bear's Last Ride."

Though the new headquarters for the Benson Company contains a studio, Ed Benson, vice president and director of artist and writer services explains, "The economics of the new studio are based on the record business, not the publishing business."

Benson likes the easy accessibility of the studio for demos, claiming, "Song plugging is going to have to become more sophisticated in Christian music publishing."

Chappell has full-facility studios in both New York and Los Angeles, but none in Nashville. "Being a publisher with no writer-artists, we don't

when he wanted to, so he built a second studio. Stevens recently sold his first studio and uses the second one exclusively for his publishing and recording projects.

Buzz Cason's publishing success with such songs as "Honey" and "Little Green Apples" led to his Creative Workshop studio which is still used for Cason Publications demos and has become one of the Nashville area's favorite studios for masters.

Many other publishers have the use of their affiliated labels' studios, and most others have at least a writer's room or playback room with basic one-track or two-track equipment.

CMA BANQUET MOVING TO AUDITORIUM

NASHVILLE—The site of this year's CMA banquet and show is being moved from the Grand Ole Opry House back to the Municipal Auditorium where the event has been held in past years.

Last year's event produced no raves, so the CMA plans to try the auditorium concept again.

The 19th anniversary banquet and show will be held Oct. 14, with CMA organizational members getting the first chance to buy tickets.

The \$20 tickets include admission to the cocktail party prior to the banquet, the buffet dinner and the show. The \$8 tickets cover everything except the buffet dinner. Drink tickets may be purchased in advance for \$1.25 each, or for \$1.50 if purchased during the cocktail party.

The CMA Awards telecast will be aired live from the Grand Ole Opry House Oct. 10.

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Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.									
Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks	Rank	Rank	Weeks				
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))						
1	2	9	★35	45	5	★68	82	2	★68	82	2	★68	82	2				
WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Marline Jr./F. Washington, D. Robey). RCA 10998. (Atab Wemar/Lion, BMI)			ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly). ABC 12288. (Keca, ASCAP)			PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (E. Stevens). Epic 8-50423 (Deb Dave, BMI)			★69			73	4	★69	73	4		
2	1	13	★36	44	7	★69	73	4	★70	76	3	★70	76	3				
ROLLING WITH THE FLOW—Charlie Rich (J. Hayes). Epic 8-50392. (Algee, BMI)			BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schonmaker-R. Broome). Warner/Curb 8429. (Calente, ASCAP)			A COLD DAY IN JULY—Ray Griff (R. Griff). Capitol 4446. (Blue Echo, ASCAP)			★71			81	3	★71	81	3		
★3	8	8	★37	41	6	★72	77	4	★72	77	4	★72	77	4				
RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker). MCA 40743. (Shade Tree, BMI/Peer International, BMI)			DREAMS OF A DREAMER—Darrell McCall (D. Brown). Columbia 3-10576. (Mull Tr Hit, BMI)			I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall). Republic 0003 (Singletree/Country Pickers, BMI)			★73			NEW ENTRY	81	3	★73	NEW ENTRY	81	3
4	3	13	★38	49	3	★74	89	2	★74	89	2	★74	89	2				
I DON'T WANNA CRY—Larry Gatlin (L. Gatlin). Monument 45-221. (First Generation, BMI)			IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes). Mercury 55001 (Phonogram/Warner Bros., ASCAP)			IF YOU'RE GONNA LOVE (You Gotta Hurt)—Dave Conway (L. Satterfield, D. Drenner). True 105 (Acoustic, BMI)			★75			72	9	★75	72	9		
5	5	12	★39	52	3	★76	79	3	★76	79	3	★76	79	3				
A SONG IN THE NIGHT—Johnny Duncan (B. Springfield). Columbia 3-10554. (House Of Gold, BMI)			DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.). Warner Bros. 8418 (Boxer, BMI)			SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart). Hill Country 778 (NSD). (Warner-Tamerlane/Beinda, BMI)			★77			87	2	★77	87	2		
★4	12	7	★40	42	5	★77	87	2	★78	68	7	★78	68	7				
DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh). United Artists 1016. (United Artists, ASCAP)			YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher). Columbia 3-10577. (Almo, ASCAP/Irving, BMI)			IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry-D. Haywood). RCA 11044 (Steepchase, BMI)			★79			NEW ENTRY	80	5	★79	NEW ENTRY	80	5
★5	13	8	★41	22	10	★80	80	5	★80	80	5	★80	80	5				
SUNFLOWER—Glen Campbell (N. Diamond). Capitol 4445. (Stonebridge, ASCAP)			IN THE JAILHOUSE NOW—Sonny James (J. Rodgers). Columbia 310551. (Peer, BMI)			ONCE IN A LIFETIME THING—Joh Wesley Ryles (J. Foster, B. Rice). ABC/Dot 17698 (Jack & Bill, ASCAP)			★81			NEW ENTRY	84	2	★81	NEW ENTRY	84	2
★8	9	11	★42	58	4	★82	84	2	★82	84	2	★82	84	2				
I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers). Epic 8-50391. (Tree, BMI)			SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly). Capitol 4457. (Publicare, ASCAP)			COCONUT GROVE—Maury Finney (H. Owens). Soundwaves 4548 (NSD). (Famous, ASCAP)			★83			83	5	★83	83	5		
★9	11	9	★43	50	4	★84	90	2	★84	90	2	★84	90	2				
TILL THE END—Vern Gosdin (C. Gosdin). Elektra 45411. (Hookit, BMI)			'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton). Warner Bros. 8416. (Eden/Times Square, BMI)			AIN'T THAT LOVIN' YOU BABY—David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)			★85			NEW ENTRY	86	3	★85	NEW ENTRY	86	3
★10	10	12	★44	25	12	★86	86	3	★86	86	3	★86	86	3				
(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dotty (K. Robbins). RCA 10982. (Pi Gem, BMI)			SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker). Con-Brio 120 (NSD). (Wiljex, ASCAP)			WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau). ABC/Dot 17712 (Chess, ASCAP)			★87			91	3	★87	91	3		
★11	9	9	★45	56	4	★88	NEW ENTRY	88	★88	NEW ENTRY	88	★88	NEW ENTRY	88				
SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling). Epic 8-50418. (ATV/Algee, BMI)			THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein). Elektra 45410. (Deb Dave/Evil Eye, BMI)			JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm R. Pletsch O. Fisher-A.B. Clyde). GRT 120. (Coffee Shop, BMI)			★89			NEW ENTRY	96	3	★89	NEW ENTRY	96	3
★12	16	5	★46	60	3	★90	NEW ENTRY	90	★90	NEW ENTRY	90	★90	NEW ENTRY	90				
I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty). MCA 40754. (Twitty Bird, BMI)			HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie). Ovation 1103 (Lorville, SESAC)			TO LOVE SOMEBODY—Narvel Felts (B. Gibb R. Gibb). ABC/Dot 17715 (Nemperor, BMI)			★91			NEW ENTRY	92	2	★91	NEW ENTRY	92	2
★13	4	11	★47	26	12	★92	92	4	★92	92	4	★92	92	4				
HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbris, J. Wilson). Playboy 85807 (Epic). (Chappell, ASCAP)			GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams). Capitol 4430. (Loaves & Fishes, BMI)			'GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy). Elektra 45409. (Algee/Deb Dave, BMI)			★93			93	4	★93	93	4		
★14	18	6	★48	66	2	★94	94	2	★94	94	2	★94	94	2				
THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gilton, J. Dougherty). RCA 11034. (Famous, ASCAP)			I GOT THE HOSS—Mel Tillis (J. House). MCA 40764 (Sawgrass, BMI)			TOO MUCH IS NOT ENOUGH—Billie Jo Spears (K. O'Dell). United Artists 1041 (Hungry Mountain, BMI)			★95			95	2	★95	95	2		
★15	7	12	★49	28	9	★96	96	3	★96	96	3	★96	96	3				
A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton). ABC/Dot 17701. (Beinda, BMI)			MY WEAKNESS—Margo Smith (N. Wilson, M. Smith). Warner Brothers 8399. (Galamar/Dusty Roads/Al Gallico, BMI)			IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones). United Artists 1026 (Brougham Hall, BMI)			★97			97	3	★97	97	3		
★16	6	12	★50	70	2	★98	NEW ENTRY	98	★98	NEW ENTRY	98	★98	NEW ENTRY	98				
I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes). MCA 40728 (Down "N" Dixie/Irving/Screen Gems-EMI, BMI)			EAST BOUND AND DOWN—Jerry Reed (J. R. Hubbard, D. Feller). RCA 11056 (Duchess/Vector, BMI)			MIDNIGHT FLIGHT—Pam Rose (M. McClellan). Capitol 4440. (Beechwood, BMI)			★99			NEW ENTRY	100	2	★99	NEW ENTRY	100	2
★17	17	8	★51	51	8	★99	NEW ENTRY	99	★99	NEW ENTRY	99	★99	NEW ENTRY	99				
BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson). Epic 8-50410. (Algee, BMI)			LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Wails, R. Reichag). Mercury 73930. (Phonogram/Warner Bros., ASCAP)			WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce). Epic 8-50424 (Sugar Plum/Tree, BMI)			★100			NEW ENTRY	100	2	★100	NEW ENTRY	100	2
★18	14	13	★52	62	3	★100	NEW ENTRY	100	★100	NEW ENTRY	100	★100	NEW ENTRY	100				
IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan H. David). RCA 10976. (Chess/Casa David, ASCAP)			AMBUSH—Ronnie Sessions (L. Martine Jr.). MCA 40758 (Ray Stevens, BMI)			SO CLOSE AGAIN—Margo Smith & Norro Wilson (N. Wilson, M. Wilson). Warner Bros. 8427 (Al Gallico/Jibe/Algee, BMI)			★101			NEW ENTRY	101	2	★101	NEW ENTRY	101	2
★19	21	8	★53	55	5	★102	NEW ENTRY	102	★102	NEW ENTRY	102	★102	NEW ENTRY	102				
IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury). ABC/Hickory 54014. (Acuff-Rose, BMI)			FREEDOM AIN'T THE SAME AS BEING FREE—Eddy Arnold (J. Johnson). RCA 11031. (Contention, SESAC)			FOR A WHILE—Mary Macgregor (P. Yarrow, K. Hunter). Ariola America 7667 (Capitol) (Silver Dawn, ASCAP)			★103			NEW ENTRY	103	2	★103	NEW ENTRY	103	2
★20	40	3	★54	64	3	★104	NEW ENTRY	104	★104	NEW ENTRY	104	★104	NEW ENTRY	104				
DAYTIME FRIENDS—Kenny Rogers (B. Peters). United Artists 1027 (Ben Peters, BMI)			I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice). Polydor 14408 (Jack And Bill, ASCAP)			JUST TO PROVE MY LOVE FOR YOU—David Allan Coe (D.A. Coe). Columbia 3-10583 (Captive/Window, BMI)			★105			NEW ENTRY	105	2	★105	NEW ENTRY	105	2
★21	27	6	★55	33	13	★106	NEW ENTRY	106	★106	NEW ENTRY	106	★106	NEW ENTRY	106				
WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby). MCA 40753. (Tree, BMI)			MAKING BELIEVE—Emmylou Harris (J. Work). Warner Bros. 8388. (Acuff-Rose, BMI)			I'M NOT RESPONSIBLE—Hank Williams Jr. (M. Kilgore-A. Mulkey). Warner Bros. 8410 (House of Cash, BMI)			★107			NEW ENTRY	107	3	★107	NEW ENTRY	107	3
★22	24	6	★56	NEW ENTRY	56	★108	NEW ENTRY	108	★108	NEW ENTRY	108	★108	NEW ENTRY	108				
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)			WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt, E. Stevens). Elektra 45418 (Briarpatch/Deb Dave, BMI)			GLAD I WAITED JUST FOR YOU—Beba McEntire (R. Porter, B.E. Jones). Mercury 73929 (Phonogram) (Ma Bee/Warner Bros., ASCAP)			★109			NEW ENTRY	109	2	★109	NEW ENTRY	109	2
★23	23	8	★57	37	9	★110	NEW ENTRY	110	★110	NEW ENTRY	110	★110	NEW ENTRY	110				
VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House). RCA 11009. (Maplehill/Vogue, BMI)			CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly). Gazelle/IRDA 413 (IRDA). (Frebar, BMI)			LET ME DOWN EASY—Cristy Lane (Lobo). LS 131 Kaiser (Famous, ASCAP)			★111			NEW ENTRY	111	2	★111	NEW ENTRY	111	2
★24	30	6	★58	69	2	★112	NEW ENTRY	112	★112	NEW ENTRY	112	★112	NEW ENTRY	112				
Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn). ABC/Dot 17710. (Jack and Bill, ASCAP)			SILVER MEDALS AND SWEET MEMORIES—Statler Brothers (D. Reid). Mercury 55000 (Phonogram) (American Cowboy, BMI)			EASE MY MIND ON YOU—Marie Owens (C. Riddle, Jr.). Sing Me 45-12 (MRC) (Sing Me, ASCAP)			★113			NEW ENTRY	113	4	★113	NEW ENTRY	113	4
★25	29	7	★59	39	14	★114	NEW ENTRY	114	★114	NEW ENTRY	114	★114	NEW ENTRY	114				
CRUTCHES—Faron Young (L. Anderson). Mercury 73925 (Phonogram) (Fred Rose, BMI)			I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield). RCA 10975. (Hall Clement/Maplehill/Vogue, BMI)			I FALL TO PIECES—Mary Miller (H. Cochran). Inergi 1-300 (NSD). (Tree, BMI)			★115			NEW ENTRY	115	2	★115	NEW ENTRY	115	2
★26	19	9	★60	43	17	★116	NEW ENTRY	116	★116	NEW ENTRY	116	★116	NEW ENTRY	116				
BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield). Polydor 14399. (Hall Clement/Vogue, BMI)			MARGARITAVILLE—Jimmy Buffett (J. Buffett). ABC 12254 (Coral Reefer, BMI)			BETTY'S SONG—Roy Drusky (D. Reeves, W. Ortiz). Scorpion 0540 (Hitkit/Boogie Bear, BMI)			★117			NEW ENTRY	117	2	★117	NEW ENTRY	117	2
★27	34	4	★61	53	7	★118	NEW ENTRY	118	★118	NEW ENTRY	118	★118	NEW ENTRY	118				
IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddie Fender (T. McClain). ABC/Dot 17713. (Crazy Cajun, BMI)			LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers). Con Brio 121 (NSD) (Con Brio/Dale McBride/Val Rio, BMI)			FRECKLES BROWN—Red Steagal (R. Steagal). ABC/Dot 17709 (Otter Creek, BMI)			★119			NEW ENTRY	119	2	★119	NEW ENTRY	119	2
★28	35	4	★62	78	2	★120	NEW ENTRY	120	★120	NEW ENTRY	120	★120	NEW ENTRY	120				
I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck). Columbia 3-10588. (Peer International, BMI)			DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.). MCA 40755 (Fourth Floor/Rick Hall, ASCAP)			THROW OUT YOUR LIFETIME—Cates (J. Hunter, R. LeBlanc). Caprice 2038 (Sound Corp, ASCAP)			★121			NEW ENTRY	121	2	★121	NEW ENTRY	121	2
★29	32	8	★63	65	5	★122	NEW ENTRY	122	★122	NEW ENTRY	122	★122	NEW ENTRY	122				
I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young). BMA 7-002 (WIG). (Jerry Wallace/Ken Sheldon, ASCAP)			BUDDY I LIED—Nat Stuckey (G. Martin). MCA 40752. (Tree, BMI)			DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster/Rice). Ranwood 1080 (Jack & Bill/T. B. Harms, ASCAP)			★123			NEW ENTRY	123	3	★123	NEW ENTRY	123	3
★30	31	7	★64	74	3	★124	NEW ENTRY	124	★124	NEW ENTRY	124	★124	NEW ENTRY	124				
TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David). United Artists 1010. (Chappell/Intersong, ASCAP)			LADY—Johnny Cash (J.R. Cash). Columbia 3-10587 (House Of Cash, BMI)			MR. BOJANGLES—Jerry Jeff Walker (J.J. Walker). MCA 40760 (Cotillion/Daniel, BMI)			★125			NEW ENTRY	125	2	★125	NEW ENTRY	125	2
★31	47	3	★65	75	2	★126	NEW ENTRY	126	★126	NEW ENTRY	126	★126	NEW ENTRY	126				
WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran). MCA 40747 (Tree, BMI)			THE OLD MAN AND HIS HORN—Gene Watson (D. Harms). Capitol 4458 (Doubleday, BMI)			IT ALWAYS BRINGS ME BACK AROUND TO YOU—Billy Walker (S. Owens G. Vowell). MRC 1003 (Tuckahoe, BMI)			★127			NEW ENTRY	127	2	★127	NEW ENTRY	127	2
★32	20	10	★66	63	6	★128	NEW ENTRY	128	★128	NEW ENTRY	128	★128	NEW ENTRY	128				
COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen). Columbia 3-10558. (Acuff-Rose, BMI)			THE COWBOY AND THE LADY—Tommy Cash (P. Russell). Monument 45222. (Clancy, BMI)			STOP AND THINK IT OVER—Mike Boyd (J. Gaffagnino). MBI 4816 (Red Stick/Crazy Cajun, BMI)			★129			NEW ENTRY	129	2	★129	NEW ENTRY	129	2
★33	38	7	★6															

Oak Ridge Boys



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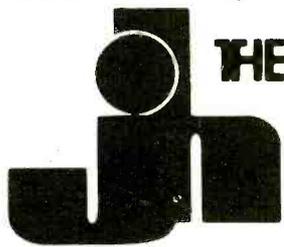
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WHN Winners: Tammy Wynette discusses the success of her Central Park concert in New York City with WHN's Lee Arnold, left, and Ed Salamon, right.

WHN Broadcasts Wynette 'Live'

NASHVILLE—WHN's Lee Arnold emceed a 90-minute live broadcast of Tammy Wynette's concert in New York's Central Park, July 18, as part of the WHN "Summer Festival Of Live Music."

The festival is a series of concerts with such artists as Wynette, Johnny Cash, B.J. Thomas and Jerry Jeff Walker. WHN listeners can win free tickets to the concerts through the station.

Opryland Group In Tourist Expo

NASHVILLE—Nashville Rush Hour, one of the new acts this season at Opryland, U.S.A., has been chosen to represent the 11 Southern

states of "Travel South U.S.A." during the Canadian National Exhibition Aug. 17-Sept. 5 in Toronto, Canada.

The six-member group, which performs daily in the theme park, is scheduled for five to six shows a day in the "Travel South U.S.A." Geodesic Dome and 17 performances in the special entertainment bandshell on the exhibition's midway.

Previously providing entertainment for the opening reception of the four-day National Discover America Travel Organization Conference and Travel Mart in Phoenix, Ariz., the exhibition shows mark the second time the group has represented Opryland for the tourist industry.

Award To Turner

NASHVILLE — Grant Turner, WSM Radio's veteran "Grand Ole Opry" announcer, was recently presented the Monroe award at the 11th annual Beanblossom Festival in Beanblossom, Ind.

Country music veterans James and Bill Monroe presented the award, which has become a tradition of the festival in the last four years and is given to a deejay or musician who has made a significant contribution to bluegrass and country music.

Nashville Scene

By PAT NELSON

BBC broadcaster Colin Chandler did a London to Nashville phone interview with Moe Bandy as a result of the success of his CBS album, "I'm Sorry For You My Friend," which reached a top 20 position on Music Week's country LP chart. "The Best of Moe Bandy, Volume 1" is also a top contender on the British charts.

Doug Gray and Jerry Eubanks of the Marshall Tucker Band flew to St. Louis to thank radio stations and retail stores for their help in making "Carolina Dreams" the group's fourth gold Capricorn LP. Awards were presented to Charlie Lake, program director of the Bartel chain; Ted Habeck, music director of KSHE; and Pete Parisi, program director of KDAI. MTB jackets went to various retail outlets in the area.

The Nashville Songwriters Assn., International and WKDA Radio hosted their second annual showcase Aug. 2 to a packed house at George Jones' Possum Holler with more than 40 songwriters performing including Paul Craft, Rory Bourke, Linda Hargrove, Ed Bruce, Eddie Raven, Red Lane, John Prina, John Schweers, Don Cook, Bobby Braddock, Geoff Morgan, Even Stevens and Carmol Taylor. All proceeds benefited the association and its newly established Hall of Fame.

If it hadn't been for an attentive deejay at WKYQ in Paducah, Ky., the Kendalls' fast climbing single "Heaven Is Just A Sin Away" might still be one of 10 album cuts instead of a starred 46 single on this week's Billboard Hot Country Singles chart. Jay Diamond of WKYQ decided the cut was a possible hit and introduced it to his market in April.

The tune received immediate response which Diamond reported to Ovation as being bigger than "Teddy Bear" and he followed it up with letters to his deejay friends advising them of the record's instant success. Ovation made the song a B-side but it continued to catch programmers' attention making it the group's best received single to date.

Flying Fish Records artists, John Hartford and the Dillards, will guest on the PBS-TV music program, "Austin City Limits," set for taping Monday (22). . . . Max D. Barnes, co-writer of Loretta Lynn and Conway Twitty's "I Can't Love You Enough" has a single coming out on Polydor Records produced by David Briggs titled "Allegheny Lady." . . . George Jones stars on the "Tulsa Opry" Saturday (20) at the Tulsa Performing Arts Center. Merle Haggard performed to a sellout crowd there July 23.

Chaparral Records of Texas has signed a national promotion pact with the Little Richie Johnson Agency. Sounds of Music, another Johnson firm, will handle distribution of the label beginning with Bucky Allred's new single produced by Scotty Turner. . . . The Oak Ridge Boys are headlining at Six Flags over Mid-America in Eureka, Mo., Saturday (20)-Sunday (21). . . . Freddy Fender heads the bill at Magic Mountain in Valencia, Calif., Tuesday (16)-Sunday (21). During his engagement there, Fender will go to Los Angeles for tapings of the "Tonight Show," "Merv Griffin Show" and "Dinah!"

Sue Thompson has been signed for the lead role in "Annie Get Your Gun" presented by the Anaheim Civic Light Opera. Thompson just finished a successful engagement at the Fremont Hotel in Las Vegas sharing the bill with Jerry Lee Lewis.

Hosts Wayne Loudermilk and Chuck Hausey have been in Nashville for tapings of "Country Music Time," a 15-minute public service radio show sponsored by the Air Force Recruiting Service for airing on more than 2,000 stations. Among the artists being interviewed are Del Reeves, Dickey Lee, Dotts, T.G. Shepherd, Ed Bruce, Ronnie Sessions, Billy Walker, Carl Smith and Johnny Carver. Other artists interested in being on the show should contact Larrick Productions in Nashville.

MCA artist Joe Ely taped a segment of the Lone Star Texas Music Special filmed in Luckenbach, Tex., and set for airing early this fall. . . . Kitty Wells has become the official spokesperson for the Heritage House Smorgasbord Family Restaurant Chain. Her duties include televised advertisements and participation in corporate functions. Richard Jones, general manager of the company's Nashville operations notes a "35% increase in business since the commercials started airing."

"Music From Outlaw Blues" from the film starring Peter Fonda and Susan Saint James, is set for release in August. Produced by Hoyt Axton, the album contains three solo songs by

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/20/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	14	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	7	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
3	4	6	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
4	3	8	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★	8	5	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
6	6	9	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
7	7	23	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
8	5	18	KENNY ROGERS, United Artists UA-LA689-G
9	10	9	RABBITT—Eddie Rabbitt, Elektra 7E1105
10	9	11	RAMBLIN' FEVER—Merle Haggard, MCA 2267
11	13	6	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
12	11	18	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
13	14	5	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
14	12	24	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188
15	15	15	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
16	16	50	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	17	30	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
18	18	9	THE BEST OF . . . VOLUME 1—Moe Bandy, Columbia KC34715
19	19	23	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
★	25	4	TILL THE END—Vern Gosdin, Elektra 7E-1112
21	21	14	BEST OF FREDDY FENDER, ABC/Dot DO2079
22	22	4	BOBBY BORCHERS, Playboy K2 34829 (Epic)
★	23	3	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
24	20	10	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
25	24	10	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
★	42	2	SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram)
★	37	33	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
28	27	14	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
29	30	4	MIRRIAM—Jessi Colter, Capitol ST 11583
30	29	6	I'M JUST ME—Charley Pride, RCA ANL 1-1214
31	31	9	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
32	33	17	I REMEMBER PATSY—Loretta Lynn, MCA 2265
33	23	26	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
★	NEW ENTRY		DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 7546
35	36	4	THE RAMBLER—Johnny Cash, Columbia KC 34833
36	38	3	BEST OF—Dolly Parton, RCA APL1-1117
37	26	12	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
★	44	2	COUNTRY SWEET—Stella Parton, Elektra 7E-1111
39	34	20	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
40	32	6	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
41	35	11	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DO-2076
42	39	11	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
43	41	18	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
44	46	2	RONNIE SESSIONS, MCA 2285
45	50	2	AWARD WINNERS—Various Artists, RCA APL1-2262
46	48	2	DREAMS 'N THINGS—Don King, Con Brio CBLP-052
47	NEW ENTRY		ANYTIME . . . ANYWHERE—Rita Coolidge, A&M SP4616
48	47	4	MIXED EMOTIONS—Sammi Smith, Elektra 7E-1108
49	43	3	NICK NIXON, Mercury SRM-1-1175 (Phonogram)
50	NEW ENTRY		RED, WHITE & BLUE (Grass), Mercury SRM-1-1165 (Phonogram)

Fonda, a duet by Fonda and Saint James, three tunes sung by Steve Fromholz who also appeared in the film, one by Axton and two instrumentals by the movie's musical director Charles Bernstein.

The Little Richie Johnson Agency is commencing a nationwide promotion tour during August with the agency's mobile unit traveling

throughout the country visiting radio stations and distributing companies. . . . WIXC Radio in Fayetteville, Tenn., has jumped from 1,000 to 5,000 watts and station staffer Dana Harmon needs help in rebuilding its country oldie library which was lost in a flood a few years ago. If you can offer any assistance write him in care of the station at P.O. Box 757, 37334.

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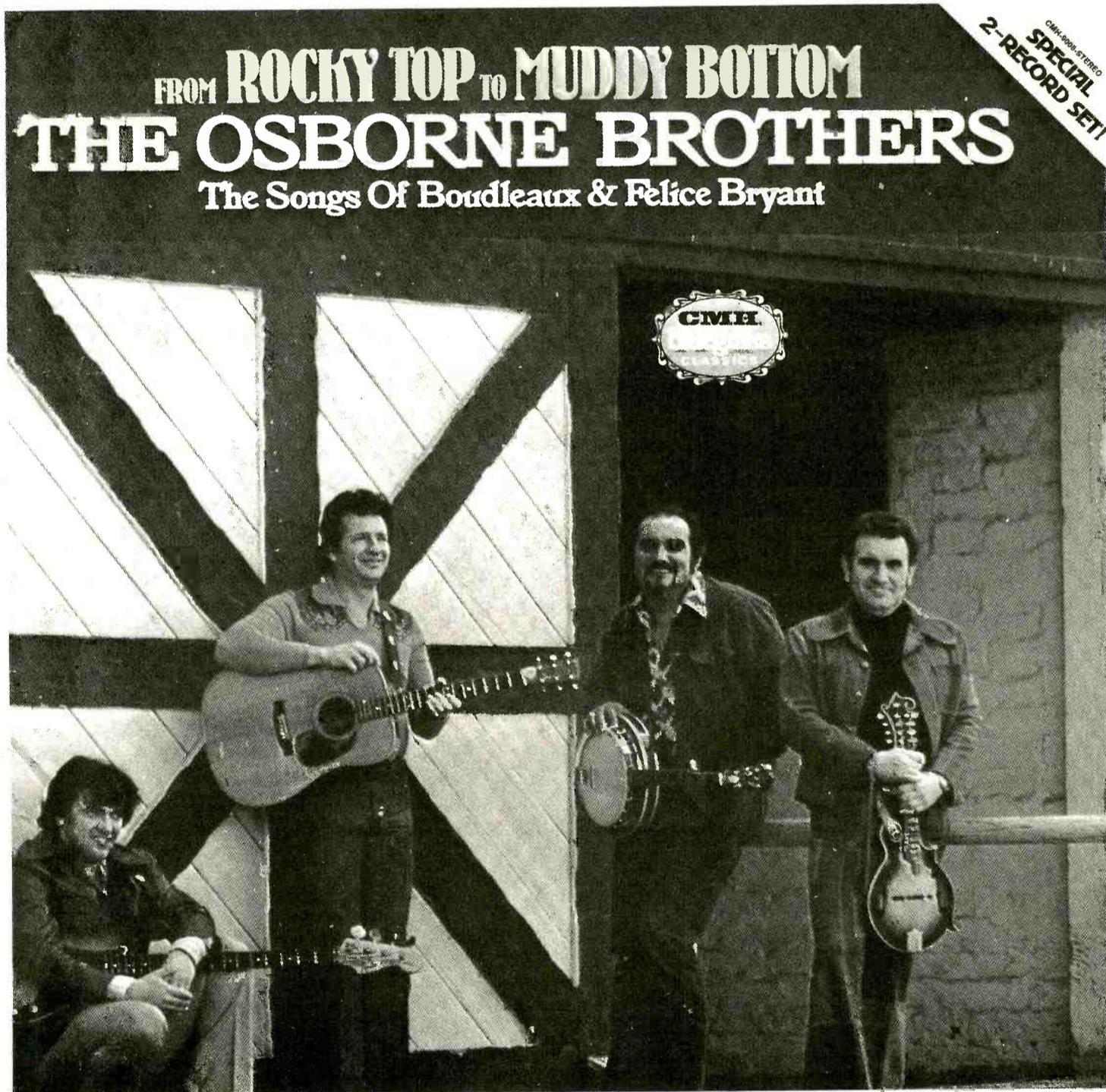
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TEAM DISCO—Disco deejay Cliff Ashman shakes his tambourine and sings while teammate Sharon Lee cues a disk for the duos non-stop variety show. The Team Disco concept was debuted recently at Long Island's fashionable East Hampton resort area. The show is currently working the Mellow Mouth discotheque in East Hampton.

• Continued from page 10

the less athletic, some rink operators are also incorporating separate dance floors for more conventional type disco dancing.

The music covers a broad range conventional disco sounds. Top 40 and MOR to facilitate the diverse tastes of the broad spectrum of patrons which, unlike most conventional discos that cater to specific age grouping, includes whole families.

According to figures released recently by the Roller Skating Rink Operators Assn. the experiment has resulted in fat dividends for the operators.

In addition, the disco industry, quick to recognize the roller skate arenas as important adjuncts to its business, has begun designing equipment especially for use in these giant halls.

In the forefront of this business are companies like Geranium Labs of New York, which is doing an increasing amount of business supplying special sound equipment to the rinks, Varaxon Electronics supplying specially-designed floors, and Cook and Oates of California, builder of some of the more lavish disco rinks in operation.

The creation of a disco environment at the neighborhood roller skating rink has created a unique blend of disco and skate enthusiasts numbering about 20 million nationwide, according to the trade association.

Today, there are an estimated

3,000 disco skate rinks flourishing around the country—the highest number since the first rink was developed in Rhode Island more than 100 years ago.

In the vanguard of disco rink concept are arenas like Skate World of Portland Oregon, and Sheepshead Skating Rink of Brooklyn, New York, which supports its concept with a major promotional campaign on many of the city's Top 40 radio stations.

SWB Tees Franchises

NEW YORK—SWB Electronics of Canton, Ohio, has begun franchising its Uni Audio portable disco console concept to other operators in the Ohio area as part of a long range plan to distribute the units nationwide.

The unit, utilizing Rusco stereo mixers, Technics 1500 direct drive turntables, Crown amplifiers, and Cerwin Vega speakers in a special mobile SWB console, is being franchised to interested operators and distributors for \$6,000 plus 10% of the franchisee's annual gross.

According to James Fravel, director of public relations for SWB, the console weighs less than 200 pounds, is constructed on wheels and can be made job-ready in less than 10 minutes as opposed to other portable systems that often take several hours to hook up.

St. Louis Clubs Collaborate For Dystrophy Help

NEW YORK—More than 20 of the 36 discotheques in the greater St. Louis area have joined forces to sponsor a number of fund-raising events during August with all proceeds going to the Muscular Dystrophy Assn.

According to Streiker, of Streiker Enterprises, St. Louis, the group has designated August "Disco For Muscular Dystrophy Month," and will each sponsor an event of their choice in this four-week period. All profits realized from these fund-raisers will go to the association.

Also being planned is a 21-hour Dance-A-Thon featuring groups of disco dancers. This will coincide with the Jerry Lewis muscular dystrophy telethon which will be televised nationally over the Labor Day weekend.

Streiker explains that each discotheque taking part in August fund-raising events will be allowed to enter a team of dancers in the Dance-A-Thon for each \$300 raised. The Dance-A-Thon will be televised locally during station breaks over KSD-TV, St. Louis.

The Dance-A-Thon will be held at St. Louis' popular Northwest Plaza and an estimated 20,000 are expected to jam the facilities for the show. The project will be co-sponsored by Peaches Records and Tapes which will also supply free T-shirts to the Dance-A-Thon teams.

Stigwood Movie Generates Disks

NEW YORK—The Robert Stigwood Organization has completed its disco movie, "Saturday Night Fever," featuring Midsong Records artist, John Travolta, and will release the film through Paramount Pictures in December.

Meanwhile, a disco album featuring the music from the film will be released by RSO Records in November. A seven-inch single, and a 12-inch 33 1/3 r.p.m. disco disk will also be released. These will feature two of the key songs from the film, "Night Fever" and "Staying Alive." The Bee Gees are the performing artists on both the singles and albums.

"Saturday Night Fever," based on a New York Magazine short story, was shot on location in discotheques in Brooklyn and Manhattan. The story line deals with a young, underprivileged disco patron who finds escapism in his neighborhood clubs.

Yofico Puts Ads In Mobile Show

NEW YORK—Yofico Sound of Middletown, Conn., has packaged a portable disco show that features commercial advertising in a closed circuit radio type format.

The venture is helping the company, which caters largely to student organizations in the New York, Connecticut, Massachusetts area, to keep costs down.

The commercial slots, many of which are originals created for clients by Yofico operators, Brian Ullman and Phil Jordan, are incorporated in a package that includes a complete sound and light

(Continued on page 48)

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National Disco Action Top 40

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- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 3 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 I FEEL LOVE/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"/TAKE ME—Donna Summer—Casablanca (LP/12-inch)
- 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 7 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
- 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 10 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 11 BEST OF MY LOVE—Emotions—Columbia (LP)
- 12 JE TAIME/VIOLATION/ON A RIEN PERDRE—Saint-Tropez—Butterfly (LP)
- 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 14 CHOOSING YOU—Lenny Williams—ABC (LP)
- 15 DR. LOVE—First Choice—Gold Mind (12-inch)
- 16 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 17 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
- 18 MUSIC—Montreal Sound—Smash (12-inch import)
- 19 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
- 20 MAKE IT WITH YOU—Whispers—Soul Train (LP)
- 21 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 22 PIPELINE—Bruce Johnston—Columbia (LP)
- 23 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 24 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 25 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
- 26 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 27 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)
- 28 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 29 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 30 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
- 31 SWEET LUCY—Raul de Souza—Capitol (12-inch)
- 32 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
- 33 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
- 34 I WANT TO STAY WITH YOU/LIGHT MY FIRE—Carol Douglas—Midsong International
- 35 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
- 36 DISCO '77—Sassy—TK (12-inch)
- 37 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
- 38 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch)
- 39 GOT TO GIVE IT UP—Marvin Gaye—Tamlia (LP)
- 40 MA BAKER—Boney M—Atlantic (import)

AUGUST 20, 1977, BILLBOARD

ATLANTA

- This Week
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
 - 3 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 4 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 5 MAKE IT WITH YOU/HEAVEN IS A DISCO—Whispers—Soul Train (LP)
 - 6 THEME FROM "THE DEEP"/I FEEL LOVE—Donna Summer—Casablanca (12-inch)
 - 7 DOCTOR LOVE—First Choice—Gold Mind (12-inch)
 - 8 DISCO '77—Sassy—TK
 - 9 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 11 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 12 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)

BALT./WASH. D.C.

- This Week
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 JE TAIME/ON A RIEN PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 5 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 8 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
 - 9 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 10 MUSIC—Montreal Sound—Smash (12-inch import)
 - 11 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 CHOOSING YOU—Lenny Williams—ABC (LP)

BOSTON

- This Week
- 1 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 4 MAKE IT WITH YOU/I FOUND LOVE AT A DISCO—Whispers—Soul Train (LP)
 - 5 NOWHERE TO RUN—Dynamic Superiors—Motown (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
 - 8 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
 - 11 JE TAIME—Saint-Tropez—Butterfly (LP)
 - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 13 CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
 - 14 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 15 BACK IN LOVE AGAIN—L.T.D.—A&M (LP)

CHICAGO

- This Week
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY/Theme From "The Deep"—Donna Summer—Casablanca (LP/12-inch)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 DOCTOR LOVE—First Choice—Gold Mind (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 9 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 10 THE MAGIC IS YOU—John Davis & The Monster Orchestra—SAM (LP)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 15 JE TAIME/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)

DALLAS/HOUSTON

- This Week
- 1 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 JE TAIME—Saint-Tropez—Butterfly (LP)
 - 8 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—SAM (LP)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 HIGHER & HIGHER—Dolly Parton—RCA (LP)

DETROIT

- This Week
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 3 I FEEL LOVE—Donna Summer—Casablanca (12-inch)
 - 4 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 8 DOCTOR LOVE—First Choice—Gold Mind (12-inch)
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 10 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—SAM (LP)
 - 11 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 12 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 13 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 14 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 15 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)

LOS ANGELES/SAN DIEGO

- This Week
- 1 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 I FEEL LOVE/TAKE ME/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (12-inch)
 - 9 MUSIC—Montreal Sound—Smash (12-inch import)
 - 10 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 11 JE TAIME/ON A RIEN PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 14 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 15 SWEET LUCY—Raul de Souza—Capitol (12-inch)

MIAMI

- This Week
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 9 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 11 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 12 CERRONE'S PARADISE—Cerrone—Cotillion (LP)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—SAM (LP)
 - 15 JE TAIME/ON A RIEN PERDRE—Saint-Tropez—Butterfly (LP)

NEW ORLEANS

- This Week
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
 - 9 SAN FRANCISCO-HOLLYWOOD—Village People—Casablanca (LP)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 14 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)
 - 15 STOP! I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)

NEW YORK

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 7 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 8 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
 - 9 PIPELINE—Bruce Johnston—Columbia (LP)
 - 10 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)
 - 11 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 12 CARRY ON, TURN ME ON/MAGIC FLY—Space—United Artists (12-inch)
 - 13 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
 - 14 I WANNA STAY WITH YOU—Carol Douglas—Midsong International (LP)
 - 15 WATCH OUT FOR THE BOOGIE MAN—Trax—Polydor (LP import)

PHILADELPHIA

- This Week
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY + THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP/12-inch)
 - 5 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 8 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 9 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—Salsoul (LP)
 - 10 PIPELINE—Bruce Johnston—Columbia (LP)
 - 11 ZODIACS—Roberta Kelly—Durium (import)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)
 - 14 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
 - 15 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)

PHOENIX

- This Week
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 4 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 5 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE/FLYING NIGHTMARE—Space—United Artists (LP)
 - 11 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
 - 12 LOVE MAGIC—Regal Dewey—Casablanca (12-inch)
 - 13 THEME FROM "BIG TIME"—Smokey Robinson—Tamlia (LP)
 - 14 MA BAKER—Boney M—Atlantic (12-inch import)
 - 15 COCOMOTION/LOVE TO THE WORLD—El Coco—AVI (LP)

PITTSBURGH

- This Week
- 1 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 2 AFRICAN QUEENS/SUMMER DANCE/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)
 - 7 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 8 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—SAM (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 MAKE IT WITH YOU/I FELL IN LOVE LAST NIGHT AT THE DISCO—Whispers—Soul Train (LP)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)

SAN FRANCISCO

- This Week
- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/UTOPIA/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 5 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 6 I FEEL LOVE—Donna Summer—Casablanca (12-inch)
 - 7 MUSIC—Montreal Sound—Smash (12-inch import)
 - 8 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (LP remix)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 10 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curton (12-inch)
 - 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 SWEET LUCY—Raul de Souza—Capitol (12-inch)
 - 14 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 15 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)

SEATTLE

- This Week
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 3 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 7 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 8 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 9 THE MAGIC IS YOU (Medley)—John Davis & The Monster Orchestra—SAM (LP)
 - 10 GET ON THE FUNK TRAIN (Medley)—Munich Machine—Casablanca (LP)
 - 11 AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamlia (LP)
 - 14 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 15 SWEET LUCY—Raul de Souza—Capitol (12-inch)

MONTREAL

- This Week
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Quality (12-inch)
 - 3 SHOPPING BABY/BURNING LOVE—D.D. Sound—RCA (12-inch)
 - 4 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 5 DANCING FEVER—Claudia Barry—London (12-inch)
 - 6 HIT & RUN—Loleatta Holloway—RCA (12-inch)
 - 7 DEVIL'S GUN—C.J. & Company—Westbound
 - 8 DANCE ON DISCO DARLING—Randy Rader—RCA
 - 9 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
 - 10 LOVING YOU—Patrick Norman—RCA (12-inch)
 - 11 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—CBS
 - 12 BLOOD & HONEY—Amanda Lear—RCA (12-inch)
 - 13 STOP! I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 14 DISCO LOVE AFFAIR—Mystic—RCA
 - 15 LULLABY—D.R.U.M.—Polydor (12-inch)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Aussie Hilton Ends Music Feud With Sydney Unions

NEW YORK—A feud that had erupted between the several unions and the Hilton Hotels in Sydney, Australia, over the use of recorded music in the hotels' discos, has been resolved, according to officials of the musicians union.

The Hilton Hotels which had been blacklisted by the unions pending a resolution of the problem, has agreed to a proposal to employ a dinner music quartet between the hours of 5 p.m. and 9 p.m. six days a week.

The resolution follows lengthy ne-

gotiations between Hilton officials and representatives of the Liquor Trades Union, the Federated Engine Drivers and Firemen's Assn., Actors Equity, and the Theatrical & Amusement Employees Assn. The unions have argued that Sydney's burgeoning discotheque industry is a major cause of unemployment among the city's estimated 3,500 musicians.

The dispute with Hilton had jeopardized planned concert appearances by such U.S. performers as
(Continued on page 49)

N.Y. Clubs See Seasonal Slump

By RADCLIFFE JOE

NEW YORK—With the exception of a few strategically-located rooms like Regine's, Studio 54, Sybil's and New York, N.Y., Manhattan's discotheques catering to a middle and upper income clientele are experiencing a falloff in their summer business.

The slow period which has caused clubs like Hurrah's to close for the summer, and others like 12 West and La Folie to go on a weekend schedule, is not seen by industry observers as an indication that the disco boom has peaked.

They state, instead, that it reveals

the creation of seasonal shifts by club patrons who are taking their summer disco business to clubs at their favorite seashore resorts in the fashionable Hampton communities of Long Island and to nearby Fire Island.

The statistics show that while the Manhattan clubs, catering to middle and upper class clients are simply marking time until the fall entertainment season marks a return of their regular patrons, their chic counterparts at nearby resort beaches are doing booming business.

Further proliferation of this sea-

sonal shift is created by the club's deejays, many of whom deliberately establish a schedule of working the Manhattan clubs from September through June, and reserving the summer months for gigs at their favorite out-of-town clubs like Marakesh, Mellow Mouth and the Blue Cloud in the Hamptons; and the Ice Palace, Sandpiper, Apple Orchard, Sea Turtle Inn, and Fire Island Pines on Fire Island.

Some club owners are trying to capitalize on the trend by establishing rooms at both the summer and winter communities.

Other operators are trying to stay out of the summer doldrums by mounting special promotions to attract clients during the slow period.

Most general admission clubs not catering to special income clients have been spared the financial bind of the summer migration.

Disco Mix

By TOM MOULTON

NEW YORK—Red Greg has released the Universal Robot Band's new LP. The album, titled "Dance & Shake Your Tambourine," is named after the group's recent disco hit. The disk features several strong cuts in the same style as the title cut. "Sunshine" is bouncy and funky with a strong melody and a strong hand-clapping break. "Space Disco" is the longest cut, and features several good breaks with synthesizer and guitar. "Flintstone Disco," is, as its name implies, a discoized version of the theme from the tv series. The group has a very unique sound which works well on the dance floor, and is also very easy on the ears.

Whitfield Records, distributed by Warner Bros. Records, has released the new Rose Royce LP titled, "In Full Bloom." There are two good cuts, with the stronger of the two being "It Makes You Feel Like Dancin'." This tune has some similarities to "Do It Anyway You Wanna," but is executed with a more laid-back feel. This is one of the strongest and most commercial things this group has done. "Do Your Dance" is the group's latest single. The album version runs for 9.15 minutes. This song is slower than the other cut, but it does work. The group's sound is changing to a mellower style which is actually quite appealing.

A couple of new 12-inch 33 1/2 disco disks out of Canada are quite good. On Columbia Records is "More & More" by Disconnection. This is a good uptempo instrumental with similarities in melody to "Venus." The sound is almost Philadelphia.

RCA Records (Canada) has released the new Black Light Orchestra's 12-inch 33 1/2 r.p.m. disco disk. "Loving You" is done in both vocal and instrumental versions. This is a much stronger record than the group's last, and should do well in this market. The instrumental version is the stronger of the two cuts.

Turbo Records has released the new "Brother To Brother" LP titled "Shades In Creation." There is one strong cut, "Dancin', Singin'." It has an interesting mix in the bass with the bass drum and vocals way out and everything else in the background. Toward the end the other instruments are brought up. Incorporated here are a lot of qualities of K.C. & The Sunshine Band.

"Easy Come Easy Go" is a mellow tune with a Latin touch. In it are many of the characteristics of "Native New Yorker." The songs were arranged by Charlie Calello and produced by Calello and Sandy Linzer. It is a different sound and may well be the sleeper of the year.

Casablanca has also released a one-sided disco disk of Donna Summer's "I Feel Love." It

(Continued on page 49)

Mobile Show

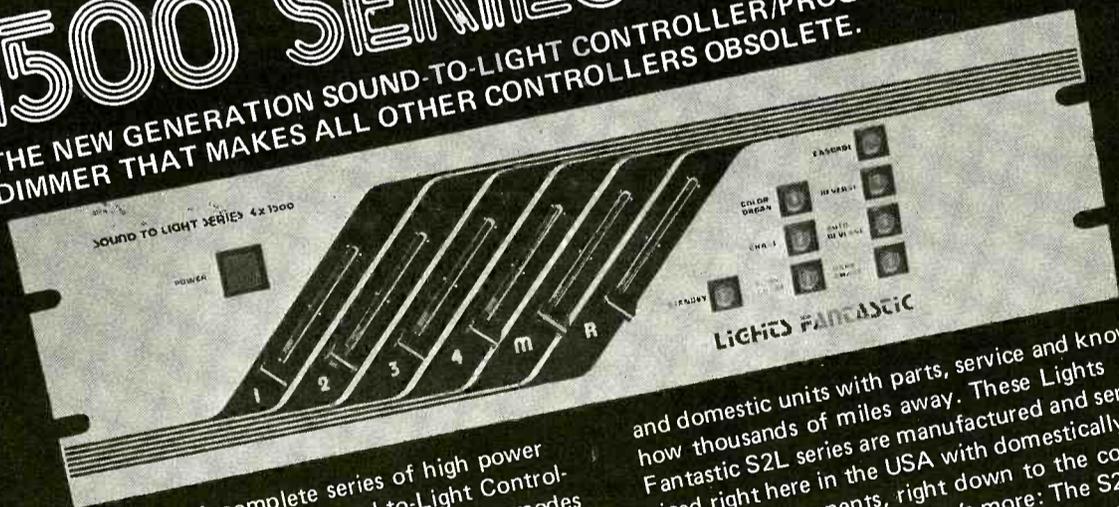
• Continued from page 46

show, public service announcements and a rear projection slide show.

Daryl Messinger, a spokesman for the company explains, the format, which was started on an experimental basis, has been so successful, that Yofico plans to expand the operation, and solicit major advertisers in the hope of realizing an even further reduction of service charges.

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Sight/Sound Spotlight

• Continued from page 3

Patrons to these unique disco rinks can either bring or rent roller skates and do their own skate versions of the hustle or bus stop. For promise a "knockout environment" for Disco III.

The disco sound panel, set for Tuesday afternoon (30) from 1:45-3:15, is moderated by Stephen Traiman, Billboard Tape/Audio/Video editor.

Among panelists are Vince Finnegan, national sales manager, Meteor Light & Sound, Syosset, N.Y.; John Keene, chief engineer, Audio Dynamics Corp., New Milford, Conn.; Mike Klasco, president, GLI, New York; Richard Long, president, Richard Long & Associates, New York; Gail Martin, sales manager, professional division, Cerwin-Vega, Arleta, Calif.; and Sid Silver, technical supervisor, Technics by Panasonic.

Chairing the disco lighting and video session, immediately following the audio seminar from 3:30-5 p.m., is Radcliffe Joe, Billboard Disco editor.

Included on the panel are Lowell Fowler, president, Blackstone Productions, Austin, Tex.; Doc Iacobucci, president, Roctronics, Cambridge, Mass.; David Infante, president, Laser Physics, New York; John Keefe, executive vice president, Digital Lighting, New York; Bob Lobi, president, Design Circuit, New York; Gary Leomis, president, Varaxon Electronics, Ithaca, N.Y.,

and Jack Ransom, national sales manager, Capitol Stage Lighting.

Other participants will be added to both panels, to give attendees the widest range of expertise possible. The focus will definitely be on helping club owners and deejays solve nagging equipment problems in the audio and video areas.

More than 80 disco equipment and service companies will have their latest products and innovations on display, in both a main exhibit area and a separate wing of sound demonstration rooms where the decibels won't compete with other disco displays.

Disco Mix

• Continued from page 48

now runs 8:15 minutes, and the break at the end is now longer and more exciting. The tune is still one of the best things Summer has done.

United Artists has released Maxine Nightingale's new LP titled "Night Life." There is one strong cut in "Right Now." The tune may be a little slow for some areas, but its speed can easily varied on the turntable. Featured is a nice tom tom break which later builds into full orchestration. "Will You Be My Lover" is also good but it will have to be slowed down as much as possible to work. It sounds as though it was cut for the British market.

Westbound Records, distributed by Atlantic Records, will release the "Cosmic Wind" LP by

Mike Theodore later this month. The album seems to have generated a lot of pre-release interest, and it is said to incorporate some of the qualities of C.J. & Co.

Casablanca Records has released the new Giorgio Moeroder LP titled "From Here To Eternity." Side one is done in medley form, with the musicians using the rhythm ace formula so popular with the Europeans (rhythm ace is an electronic drum which creates different patterns and tempos, and is currently being used primarily to keep perfect timing when cutting a rhythm track). The "A" side starts off with "From Here To Eternity," (not to be confused with the Karger & Wells theme from the movie of the same name). The tune features a lot of chords, and goes from one tune to another with

a nice flow. "Faster Than The Speed Of Love," "Los Angeles," "Utopia-Me Giorgio" and the title tune (reprise) make up side one.

Aussie Hilton

• Continued from page 48

Ray Charles, the Pointer Sisters and Manhattan Transfer, all of whom are dependent on Sydney musicians for backup sound.

However, even as the dispute with Hilton has been amicably settle, the unions are still pushing for similar agreements with other discos in the city.



Expanded Coverage

Expanded in-depth coverage of DISCO will be the high-light of Billboard's September 3 issue.

The expanded section will include the latest developments in Disco management, equipment (sound and lighting), music and programming as well as a special close-up look at the controversial 12-inch Disco single.

Disco coverage coincides with the Billboard Disco Forum III being held at the Americana Hotel, August 28 - 31 in New York City.

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Biggest Berlin Radio-TV Exposition Firmed

A/V Product Display From 26 Countries

By WOLFGANG SPAHR

BERLIN—With the presentation of around 1,000 mainly new models of systems and sets covering all actors of the entertainment and information electronics field, plus components and accessories from 26 European, Asian and American countries, the International Radio and TV Exhibition 1977 (Aug. 26-Sept. 4) is the most important event yet in this specific field in Germany.

Apart from operating ease and efficiency of modular components, there will be much emphasis on additional uses of television sets, improved sound quality of hi fi stereo music systems, extended range of portable radios and the perfection of antenna and cable techniques.

The entire Berlin Exhibition Grounds were fully booked months ago. At the disposal of around 400 registered companies, and some 30

"non-profit" participants, are 969,000 square feet of exhibition space in 24 halls, two pavilions and 430,000 square feet of landscaped open-air grounds.

Top exhibitor country is West Germany, represented by virtually all sections of this branch of the industry. Largest foreign participation is from Japan, the U.K. and the U.S. The further international aspect is stressed by product from Austria, Belgium, Canada, Czechoslovakia, Denmark, Finland, France, the German Democratic Republic, Hong Kong, Hungary, India, Ireland, Italy, Korea, the Netherlands, Norway, Poland, Singapore, Sweden,

Switzerland, Taiwan and the USSR.

Newly-displayed or widely-accepted systems, such as special traffic broadcasts, cable tv or broadband intercom systems, open up obvious favorable long-term prospects.

In the Federal Republic of Germany in 1976, production volume of radio, tv, phonograph or tape-recorder product was nearly \$2.8 billion. Production volume of the phono-technical industry for components, such as loudspeakers, headsets and microphones, amounted to nearly \$135 million, and that of the receiving antenna industry to around \$160 million in the same year.

in 1976, as in 1975, was around the 17.5 million unit mark, of which nearly 12 million were domestic sales. Way out on top of the sales league were color tv sets with a sales gain of 24% compared with 1975.

In terms of quantity, portable and pocket models achieved the highest figures in domestic and foreign sales of German-made radio sets—3.4 million units in 1976 against 3.7 million the previous year.

This year's Berlin Exhibition is the first to feature a special A/V sector. Comprehensive information on

(Continued on page 53)

L.A. Duplicator Sees 'Retail' Agfa Market

By JIM McCULLAUGH

LOS ANGELES—Tape Specialty, Inc., custom tape duplicators in North Hollywood, will begin marketing blank cassettes nationwide using Agfa-Gevaert tape.

"We are in the process of setting up a rep and distribution network now," reports Len Feldman, vice president of the company.

All product will bear the TSI logo and also mention that Agfa-Gevaert is the tape used.

Five configurations will be available including C-30 with a suggested list of \$1.98, C-45 at \$2.16, C-60 at \$2.49, C-90 at \$2.99 and C-120 at \$3.70.

"We are marketing the product now to recording studios," says Feldman, "but we want to expand our distribution throughout the country. We now have a rep in Washington, D.C., one in the Midwest and one in the local Southern California area."

"As of July 28, 1976 we had received approval from Agfa-Gevaert

to go ahead and market a line of blank tape with our own name."

Agfa-Gevaert is a European supplier of premium tape with American headquarters in Teterboro, N.J. Its prime clients are tape duplicators.

Tape Specialty, Inc. opened its doors in January of last year, indicates Feldman, as a custom tape duplicating business. Its major thrust is custom blank cassettes and the firm operates out of a 4,400 square foot facility with 14 people.

Clients serviced by the firm include recording studios, religious organizations, school systems and public libraries.

"We can manufacture custom blanks in any length," states Feldman, "that the client wants. C-45 is the standard but we can increase that by one minute or even half minute increments."

Feldman adds that the religious

(Continued on page 51)

U.K. Audio Fair: 'Home Showcase'

By PETER JONES

LONDON—The aim of the organizers of the Audio Fair '77, at Olympia here (Sept. 12-15) is to make it a complete home entertainment showcase rather than just another hi fi show. It is the one big public show held these days in Central London.

Product on display will cover the whole electronic range of items.

The show, most comprehensive yet in the series, is preceded by Home Entertainment Week (Sept. 9-11). Backed by local television and radio manufacturers, distributors and dealers with the aim nationally of getting customers into the retail outlets to check on the latest equipment.

The show is organized by Hiffe Promotions, the IPC specialist exhibition unit. There are more than

(Continued on page 51)

U.K. MUSIC INDUSTRY DOUBTFUL

Is 'License' Answer To Home Taping?

By ADAM WHITE

(This series of articles puts into focus the effects of home taping on the U.K. record industry, and measures being taken or considered to meet the problem. It began last week with a look at the scope of the situation and technological approaches by the industry.)

LONDON—Moves to encourage public recognition and acceptance of the Amateur Recording License (ARL) issued by the Mechanical Copyright Protection Society (MCPS) means stepping into a minefield, too.

This is due particularly to the fact that many members of the British Phonographic Industry (BPI) do not believe this "legitimising" of home copying is desirable.

(The license began life some four years ago at 50 pence—about \$1.20 when the pound was worth \$2.40, and now is 1.5 pounds—about \$2.55 with the pound worth \$1.70.)

A new, higher fee would have to be worked out, the industry agrees, for the current \$2.55 price tag has provoked widespread derision. Even

Graham Churchill, MCPS commercial operations controller, admits that the ARL is "a loss-making venture."

But what is a viable fee? Some speak of 5 pounds (\$8.50), some of 50 pounds (\$85). How many fewer people would apply for the license if it were the latter, and how—say the ARL opponents—could an \$8.50 amount possibly compensate for the copyright owners' current loss of revenue unless some six million people apply.

(Revenue loss to copyright owners is estimated at \$50 million per year, with eight million Britishers involved in home taping—and a hardcore 10% or 800,000 responsible for taping well over 40 million LP equivalents or half the 80 million annual projection.)

The number of licenses sold by the MCPS as of last December since the program began? Exactly 5,075!

The society admits that this is merely "a drop in the ocean" compared with the vast number of illegal home recordings, but comments that

it does indicate a market for the ARL.

The MPCPS also feels that its campaign last year to educate the public—which, it agrees, has little knowledge of the copyright and the legal obligations involved in home copying—was a success, although necessarily limited in scope by a modest budget, shared with Phonographic Performance Limited.

Before the promotion, in fact, the number of ARL issues was little over 1,000!

The campaign slogan was "Ever read the small print on a record label?" and advertisements were placed in the eight major hi fi magazines. Further press coverage followed from its efforts, and more encouragingly, so did an approach from Japanese audio manufacturer Aiwa.

Discussions with the MCPS led the firm (in contrast to many of its hardware colleagues) to make a direct reference to the license in its advertising. Aiwa also agreed to supply a free ARL with every stereo system

(Continued on page 52)

Rep Rap



Billboard photos by Earl Paige

REP OUTING—It's not a bunny rep but a welcome for the new Southern California ERA chapter consumer electronics division outing at the Playboy Club. Above, from left: Outgoing president John Fetting, Bidwell Sales; Scott Bassett, Bassett & Moore Partnership; Larry Feige, Markman Co.; Marcus Sorenson, Cal-West Marketing, and Perry Solomon, Jack Carter & Assoc. Latter two are tied for president, in a runoff. At right, young tigers laughing it up are John Steinberg, left, who heads his namesake North Hollywood rep firm, and Jim Dillard, Damark Industries.



BIRTHDAY & AWARDS—Audio Merchandisers & Assoc., La Habra, celebrates fifth birthday during the meeting. Around table, above from left: Allen and Iris Wem; Quanah and Warren Tempero; Allen Renning; Mike and Jackie Ingman, with Ron and Karen Van Meter and Walt Farr not present. With achievement awards for past year, below from left: Mike Renner, Oberman-Renner Sales, accepting thank-you award for Rich Oberman; Scott Bassett, Bassett & Moore Partnership, membership; Art Szerlip, Art Szerlip Sales, D-M-R; Larry Feige, Markman Co., bylaws and education; John Fetting, Bidwell Sales, outgoing president; Jerry Bielsky Sales, welfare; Alan Gediman, Marshank Sales, sound business show; and Mark Granby, Markman Co., outgoing vice president; Not shown is Eliot Davis, Eliot Davis & Assoc., publicity.



Sound Waves

'Semi-pro' Electret Mikes

By JOHN WORAM

NEW YORK—The electret principles of microphone design is making more and more condenser microphones available at prices within the budget limitations of most semi-professional studio operations. Among the latest debuts are three each from Audio-Technica and Nakamichi.

Unlike traditional condenser microphones, the electret microphone's diaphragm is permanently charged during the manufacturing process, and the technique eliminates the need for an external power supply, greatly simplifying the design of the microphone system.

The very small power requirements of the microphone's impedance-matching circuitry may be easily handled by a miniature battery, located within the microphone's housing.

Recently, Audio-Technica expanded its product base with a line of three electret condenser microphones, priced between \$50 and \$80. At \$80, the top-of-the-line AT813 offers a cardioid polar pattern, with rising bass response (proximity effect) when the microphone is placed very close to the sound source.

The company's specification sheet notes that the microphone will withstand sound levels as high as 122 dB and still produce a distortion-free output signal.

The microphone diaphragm is made from a thin polymer material with a thickness of just 6 microns; that is, about 0.00025 inches. The diaphragm is protected by an oversize multi-stage windscreen, and an internal shock mount system helps minimize handling and cord noises.

(Continued on page 52)

HEAD CLEANER

Nortronics Adds Tape Kit

MINNEAPOLIS—The Recorder Care Division of Nortronics Co. Inc. has introduced a new, deluxe multi-item head cleaning kit, dubbed Foam & Clean.

To list for \$9.95, the package combines a quantity of Nortronics' cellular foam swabs and a container of the firm's liquid head cleaner. Packaged for rack or shelf display, with see-through window, the kit is being promoted for professional and consumer applications in audio, video, instrumentation and digital recording.

Advantage of the cellular foam swabs over cotton, claims Nortronics, is that the former are entirely lint-free, and allow heavy scrubbing because they are non-abrasive. Cellular swabs hold more liquid than cotton, it is also claimed.

Nortronics' liquid tape cleaner can be used with complete safety on rubber parts, says the company, eliminating the need for a second specialty cleaner. A new fluid container size was developed for the Foam & Cleaner package. The bottle's special orifice prevents accidental contamination, says the manufacturer.

Other recent product introductions from Nortronics include a 12-

volt head demagnetizer (\$19.95 list) for use with automobile cassette and 8-track players, and Handylap (\$65 list), kit including lapping block for relapping worn magnetic tape heads.

Import Origins Must Be More 'Conspicuous'

WASHINGTON—In the future, imported stereo systems, radio and television sets, and other consumer electronic products will have to show their country of origin more conspicuously, to let consumers know before buying, where the item hails from.

The U.S. Customs Service has proposed that the home entertainment items be marked with the country of origin on front, top or sides of the product, to assure visibility at point-of-sale in stores.

Since 1931, Customs has allowed the country of origin to be stamped on the back of the product, where model number and other data are normally found.

Customs says many consumer electronic imports now carry brand names which do not suggest foreign origin. Also, at the retail outlets, the consumer can't tell where the item was made until he gets it home and unpacks it.

Comments on the proposed rule must be in the U.S. Customs office by Sept. 2, 1977, and addressed to: Cmnr. of Customs, Regulations and Legal Publications Division, 1301 Constitution Ave., N.W., Washington, D.C. 20229.

B&K Australia Agent

CHICAGO—The B&K-Precision product group of Dynascan appointed Parameters Pty. Ltd., Crows Nest, N.S.W., as distribution agent in Australia for the group's audio measuring and test equipment. The firm also maintains sales and service centers in Melbourne and Sydney.

Zenith Demos Its 2-Hour Beta VTR

CHICAGO—Zenith Radio Corp. has moved into the home video-cassette recorder market with a \$1,300 list VCR deck and a 25-inch color television console incorporating a VCR, to list for \$2,300.

The units, shown here to distributors Aug. 4, are being manufactured by Sony, as announced earlier this year when Zenith revealed plans to enter the home VCR market. Both machines utilize Sony's Beta-scan format.

Completing Zenith's initial VCR hardware lineup is an optional black-and-white video camera kit, to

list for \$395. Kit includes camera, microphone, camera power unit and cable.

A September availability in major markets was announced for the VCR deck, which comes with built-in clock timer, while the console combo is expected to reach dealers in late October. Console includes automatic digital timer mounted separately.

Both units are capable of record and playback in either one or two-hour operating modes, and incorporate an adjustable tracking control to accommodate variations in prere-



MOVIN' ON—Epic's Tammy Wynette gets a Channel Master Phase 40 CB radio and Power Wing antenna from Tom Richmond, the firm's antenna engineer, at recent "Movin' On 77" CB jamboree at Pocono Speedway, Long Pond, Pa. It was one of biggest CB gatherings ever with 50,000 on hand, and Wynette among country stars entertaining the audience.

Tape Specialty To Retail Agfa

Continued from page 50

organization field is the most lucrative custom blank tape and duplicating market followed by the school market.

"But the whole custom and duplicating market is very healthy right now," emphasizes Feldman.

"In our first month we grossed \$17,000. Today, we are grossing \$60,000 a month and growing," he claims. "We use a special magnetic media shell with the Agfa tape and that's proven very popular. In fact, we have more referrals than we can handle. This business is predominantly word of mouth."

Feldman admits he will have a tough education job ahead of him for both dealers and consumer with his Agfa tape.

"It's a tough, competitive business," he observes. "But I don't think the normal consumer really knows what he's buying sometimes, particularly if he buys price."

"I don't think the average consumer knows that most blank tape companies don't use first line tape for their blanks. Duplicating grade tape is the first line of tape and that's what Agfa is."

"We are also offering a lifetime guarantee on the product. Other firms offer a lifetime guarantee but when you read the small print you see that you have to mail them 75 cents and they will send you a new product. We offer no charge like that and it's a lifetime guarantee."

Tape Specialty joins several other custom duplicators around the country who are also going after the consumer mart (Billboard, July 30, 1977).

corded cassettes. Other features are built-in UHF and VHF tuners and one-button automatic fine-tuning control.

Zenith also will supply dealers with one and two-hour blank video-cassettes tapes, at suggested lists of \$12.45 and \$16.95, respectively. The tapes are being manufactured by Sony. With each new deck a free one-hour tape is included.

Zenith's national service organization has established VCR service training programs through its distributors for independent service technicians across the country.

LONDON OLYMPIA

U.K. Fair 'Home Showcase'

Continued from page 50

40,000 square feet available, plus a new audio studio, designed by Cyril Rex-Hassan, representing the size and acoustic conditions of the average domestic room in which most audio apparatus is used.

Exhibiting companies include AEG Telefunken, Agfa-Gevaert, BASF (UK), Beyer Dynamics, Chuo Semko, Decca Radio and TV, Grundig, Hitachi, Koss Stereophones, National Panasonic, Pye, Rank Audio-Video, Sanyo, Shure, Steepletone, Tannoy, Videotone and VOR International.

Though most companies are reluctant to reveal new sales lines in advance of the show, National Panasonic is showing a first reel-to-reel tape deck and a first portable Dolby cassette deck in the U.K.

Koss stereophones, with founder John Koss a pioneer in this field, is showing its new electrostatic stereophone, the Auditor Electrostatic 10, with a frequency response of uncommon accuracy reportedly ranging from 10 to 22,000 Hz, ± 1 dB.

From Agfa-Gevaert comes a new line of tapes and compact cassettes, including a new "super" tape in dual layer format. It has two magnetic coatings combined on the one tape. The lower is highly sensitive iron oxide designed for low frequency, above which is a fine coating of chromium dioxide for high frequency to give a high replay response.

Decca is showing a range of five new music centers (compacts) along with new color tv product. Tannoy is showing off its newly-developed Buckingham and Windsor loudspeakers.

At the show, the BBC is setting up a complete studio to broadcast its own programs, and London Broad-

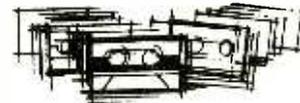
casting and Capital Radio are also taking part. In terms of layout planning, the aim has been to make the show appeal to teenage pop music fans as well as serious hi fi devotees. It is expected that the public attendance will top the 100,000 mark.

Ted Bowden, sales manager of Agfa-Gevaert's magnetic tape division, says the show had developed into a vital public relations exercise of wide range.

And Don Fairbairn of Shure notes: "This kind of show is now essential to the welfare of the hi fi industry—not just an in-trade exhibition, but a display which attracts large numbers of the buying public and enables the consumer to make direct comparisons."

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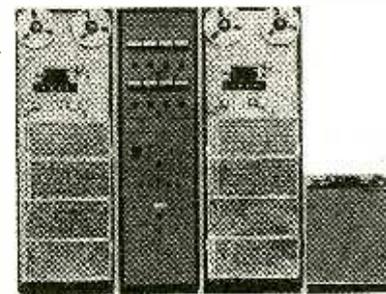
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Sound Business

DENNIS WILSON Plans Total Creative Complex In Hawaii; Another Solo LP

By JIM McCULLAUGH

LOS ANGELES—Declaring himself "at war" with the manufacturers of tape recorders and tape, Beach Boy Dennis Wilson is attempting to assemble a recording and production complex in Hawaii which he hopes might not only offer the ultimate recording equipment environment one day but act as a creative and consciousness raising center as well.

"I want to build a creative complex in Hawaii," enthuses the 33-year musician, "with perhaps as many as five studios, including facilities for sound stages, editing rooms for films, and a disk mastering lab. I want to take the absolute industry to Hawaii. The works."

In addition to the creative aspect, Wilson envisions a place "where the tape recorder and tape companies as well as other equipment makers could have a research and development center. I think the machinery today is built to break down and we're all getting ripped off. The quality of music could be so much greater. I want to attack this thing on an intelligent level and build a creative center for the equipment people to develop all under one complex."

Wilson won't say yet exactly where his project, tentatively called Bamboo, will be. Only that, "it's in Hawaii and it's close. Maybe six months to a year away."

"As far as I am concerned," he adds, "all the equipment people are to blame. None of them are up to par in my estimation. They just haven't put the money into the research and development they should. Take a satellite that goes to Mars, for example. There's no way that's going to break down. It's built to last. In our industry they build equipment like car tires. Made to burn out. I'm

really very upset at these people and at war with them. Why can't they make a tape recorder that is capable of 60-inches per second, for example? It can be done. Imagine the fidelity?"

Wilson concedes that Bamboo may not wind up the ultimate complex he envisions because it's such a futuristic notion. At the very least it will be a recording and production center.

"But I've talked to equipment people," he adds, "and it's viable from their side. I'm surprised no one has tried to do something like this before. Of course, there aren't that many people who create their own albums on every level."

The new complex, indicates Wilson, won't affect the status of Brother Studios in suburban Santa Monica, the Beach Boys' "home made" studio built 2½ years ago by Carl and Dennis and run by Dennis, except for perhaps a name change. In fact, another room is being added to Brother in an expansion move.

"The reason Brother was built," reflects Wilson, "was why pay a studio to record when you can pay yourself to record and at least survive?"

And the reason for Wilson's sensitivity to recording equipment is that he spends most of his time in the studio.

"My ears," he says, "are very sensitive to noise. In fact, I am always trying to make improvements with equipment we have here at Brother."

His first solo album entitled "Pacific Ocean Blue" on Caribou Records has just been released, the first time any Beach Boy has done a solo effort, and he's already halfway

through tracking a second LP at Brother.

"Pacific Ocean Blue" took nine months of studio time in Brother and Wilson "wrote it, produced it, engineered it, sang on it, and played on it" in one man band fashion.

Admittedly he's "terrified" with the project.

"The album has no specific philosophy," he observes, "It's about spontaneity and sounds. I don't think there's a record that's been done before with the types of dynamics it has. Not just in the lyrics and melodies but in the tones. The sound dynamics are very special. It's experimental."

"I'm not particularly a great writer or singer but I have love and I think that comes through. The reason I make records is because I enjoy it. That's all there is to it. I love to record and work in the studio. I don't have any specific philosophy when it comes to producing or recording. I just do it."

"But you do something," he continues, "and then you let it go and put it out and you worry about it. Will people like it? Will it sell? Is it going to be an embarrassment? All the normal insecurities people go through. I want to give back to people what they have been giving to me. Quality."

The Beach Boys, who have 33 group albums to their credit, will also be going into the studio shortly to record, adds Wilson.

"Actually," he says, "one Beach Boy album is done but I want to work on it some more."

"Brother is open to outside clients even though I'm always bumping people out because I do so much recording," laughs Wilson, "but I love to have people record here."

"I think we have a good team here," he concludes, "The right blend of musical and engineering talent, people I feel good about. Brother is healthy and surviving."

Artists who have used the Santa Monica studio this year include Helen Reddy produced by Kim Fowley and Earle Mankey, Seals & Croft, Paul Parrish, Chuck Crane, Barbara Keith, Eric Carmen, Melodie Raye and Marvin Goodwin. Elton John recorded material for his "Blue Moves" album last year there.

Crewe Croons In Return To Studio Career

LOS ANGELES—Producer/writer Bob Crewe, struck down in January by a speeding car, is gradually assimilating himself back into the studio. He's writing and exploring new areas.

While writing and producing have been his speciality, he is turning his attention to "the other side of the microphone"—singing. His first album of vocalizations, "Motivation," has been released on Elektra, produced by Jerry Wexler.

For Crewe, who is used to having his own way in the studio, working with the veteran producer was "awesome."

"There were times when we let it get bigger than both of us," says Crewe. "Neither one of us wanted to say anything. But after the first few days the pressure was eased and we learned new things about each other."

(Continued on page 74)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Initial sessions for the Sylvers next LP on Capitol began at Group IV. The group is assuming total production on the project.

Dennis Wilson's first solo effort is hardly shipped but he's already tracking a second solo effort at his own Brother Studios, Santa Monica.

Filmways/Heider saw Henry Mancini in its Ivar St. facilities, as well as Rod Stewart, who checked in to do some work on his new album project. John Hall's new album for Elektra was also taking shape there while Tom Waits' project is continuing. And Kenny Nolan was in doing overdubs. Meanwhile, the Heider remote team caught Heart, Captain & Tennille, Hot Tuna, Poco, VSOP and George Benson recently.

Bob Ezrin and Bob Christian were in Producer's Workshop mixing an Alice Cooper single. ... Graham Nash was producing Steve Gillette at Sound Labs, Don Gooch behind the board and manager Lloyd Segal in attendance.

Del Shannon, who had the original hit "Runaway," doing a few singles projects at Cherokee, producing himself with Dee Robb engineering. Art Garfunkel's album of Jimmy Webb tunes is at the mixing stage at Cherokee also with Dee and Bruce Robb engineering. And Dusty Springfield did some vocal overdubs there for her upcoming UA album produced by Roy Thomas Baker.

Ken Scott was producing Don Harrison at Chatcau. ... Albert Lee and Jackie Lomax were in recently at Shelter Studios working on a Graham Bell LP, Alan Sutton at the board. ... Gloria Gaynor was tracking at Conway Studios, Andre Fischer, ex-Rufus member, at the production helm.

Chuck Mangione has been putting in recording time at A&M and Kendun Studios.

In at One Step Up, Norman Whitfield producing Spider Turner, Masterpiece and Rose Royce with Steve Smith and Lee Jackson engineering. Barry Mann was also in producing himself for UA with Bo Torian at the board.

Detective was putting in recording time at Hidden Valley Ranch, produced by Steve Smith and engineered by Digger Smith.

★ ★ ★

In out of town action:

The Tokyo Quartet checking into Columbia's 30th St. New York studio for an LP, Steve Epstein, Stan Tonkel and Ted Brosnan handling the production/engineering end of it.

Reelsound Recording, Manchaca, Tex., has been busy doing remote work. Recorded recently were Ted Nugent, Peter Frampton and 38 Special in the Houston area.

Ashford & Simpson were recording an LP at Sigma Sound, N.Y., with Michael Hutchinson at the board. In other activity there, Brass Construction was in overdubbing strings and horns, produced by Jeff Lane with Gerry Block at the board. The Trammps also began a project for Atlantic at Sigma Sound's Philadelphia facility.

Up at SuperSound Monterey, Calif., Jon Mark and Johnny Almond were in cutting tracks, Mark producing and Richard Sontag engineering.

Country/pop artist Jamie Cartee cut a singles session at Cartee Music Studio, Muscle Shoals, Don and Alan Cartee producing. Raintree County was also in, Alan Cartee and Dick Glasser producing. And the Rubberband was also in completing overdubs and mixing a singles session produced by Alan Cartee and Tommy Stuart, Rubberband's lead singer.

Reelsound Recording, Manchaca, Tex., finished the first part of a remote recording on a live Ted Nugent LP with concerts in Cincinnati, Nashville, Memphis, Atlanta, Birmingham and Huntsville taped. Lew Futterman and Tom Werman were producing with Chet Himes at the board and Malcolm Harper, John Ingle and Sam Harper assisting.

RCA artist Bobby Bare produced 10 sides on himself at Jack Clement Studios, Nashville. In other activity there, Gene Watson and producer Russ Reeder were in working on Watson's next Capitol LP, Jim Williamson at the board. And Larry Butler was in wrapping up final mixes on Steve Lawrence and Eydie Gorme for UA with Billy Sherrill at the board.

In San Francisco at the Columbia Recording Studio, Eddie Money cut a single, Bruce Botnick handled both production and engineering chores. Journey cut several tracks with new vocalist Robert Fleischman, engineered by Glen Kolotkin. And recent mastering clients have included the Headhunters, Con Funk Shun and Essence.

Tape/Audio/Video

U.K. ANALYSIS

Taping 'License'

• Continued from page 50

sold. The response has been good, MCPS claims, and Aiwa is invoiced for every license application received.

A second development from the society's 1976 campaign was considerable contact with public lending libraries, who wrote to request batches of licenses for display in their record sections. Though the ARL does not cover the copying of such disks, the MCPS did enlist the libraries' aid in displaying the "Ever read the small print..." ad in poster form throughout the country.

(The ARL also contains another term of which many in the U.K. record industry are unaware—that the license only grants permission to copy records and prerecorded tapes "provided these have been purchased by the individual through normal retail channels." This little-published fact goes much of the way toward discounting opponents' arguments that the ARL merely encourages people to make their own recordings legally without buying the disks.)

Churchill of MCPS emphasizes that the society is very aware of criticism which has been leveled, while pointing out that "until Whitford's recommendations (on copyright revision) are legislated, there is no other alternative." The society is shortly to begin negotiations with the BPI about a possible change in the ARL fee—"we are hopeful and desirous of increasing this," says Churchill—and the closing of certain loopholes in its terms of issue.

In the meantime, a fresh approach to the hardware manufacturers is being made: letters will be mailed to some 150 U.K. firms drawing the home taping problem to their attention—especially the public's ignorance of the law—and asking them to include details of the ARL in their sales literature.

The society already has had early, unsolicited talks with one leading manufacturer, Sony, which has agreed to cooperate in the program.

If the BPI's discussions with the MCPS promise to be protracted, its prospects of progress via Whitford, many concede, are not even on the horizon yet. The report's recommendations, approximately 85% of which were actively sought and favored by the record industry, may take as long as three years to be legislated due to the order of other Parliamentary priorities.

The government has yet to set a date for submissions responding to Whitford, and a number of BPI insiders suspect that the Annan document on commercial radio figures more prominently in government thinking.

Nevertheless, if a united industry lobby can prove the seriousness of home copying to the department of trade, separate legislation to deal specifically with the threat could be introduced ahead of the general Whitford recommendations.

Whether that would concern the introduction of a levy on all recording hardware, as Whitford favors and as Germany has been operating on for over 10 years now, or one on blank tape, is an open question.

(This series concludes next week with a look at hardware manufacturer attitudes, implications of home taping in other markets, and future U.K. prospects.)

Sound Waves

• Continued from page 51

The slightly less expensive AT811 is also a cardioid microphone, with a 50 Hz to 20 kHz frequency response, as compared to 20 Hz to 20 kHz for the AT813. However, it will withstand sound levels as high as 130 dB, in case you're thinking of close-miking a Concorde on your next session.

The AT801 features an omnidirectional polar pattern with a very smooth frequency response between 40 Hz and 18 kHz.

All three microphones are housed in aluminum alloy bodies, and are powered by a single AA alkaline or mercury cell. According to a recent press announcement from Audio-Technica, an alkaline cell should last about 3500 hours (almost five

months) when used in intermittent service.

Nakamichi Research has expanded its line of microphones with three new electrets, introduced during the June CES show.

The new CM-700 Studio Electret Microphone uses a newly-designed electret element with a diameter of 16mm. The company states that the small diameter and low mass of the element contribute to an extended high frequency response, and improved transient response.

Interchangeable cardioid and omni-directional capsules are available, and the microphone is powered by a 6 volt silver oxide battery.

The CM-100 is a budget-priced version of Nakamichi's popular CM-300 microphone system, and except for a slight loss in dynamic range, matches the specifications of the higher-priced CM-300. The CM-100 sells for \$70, while the CM-300 costs \$110. Cardioid and omnidirectional capsules are interchangeable between the two systems.

Finally, the CM-50 is a miniature electret microphone with a head capsule measuring only ½-inch in diameter and 1¾-inch in length. The capsule is connected to the powering module by a very thin cable, and the powering module may be easily concealed. A "tie-clasp" accessory clip allows the capsule to be worn inconspicuously by the user.

Although all of these microphones are priced within the semi-professional category, they will no doubt find their way into many fully pro studio operations.

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Jubilee Tourists Bolster Summer Sales In London

By JOHN HAYWARD

LONDON—West End of London record stores are enjoying a solid summer's trading as a result of the influx of foreign tourists in this Jubilee Year. But dealers are making it by staying open extra late and by advertising overseas.

Several stores, including the Virgin chain with shops at both ends of the Oxford Street so-called "golden mile," and Harlequin, with several outlets in the area, remain open far into the night to snare continental shoppers used to back-home evening browsing.

At the same time, many dealers are worried about trade prospects after the tourists leave at the end of the season. Many say the one big hope is for an extended off-peak period which might attract more visitors. The summer boom in London started later than usual this year, with trade idling far below budget targets until mid-July.

Now tourists account for up to 90% of trade in some stores and grosses have been some 10% up on last year. Yet, surprisingly, the main June Jubilee holiday period did not pull record-store business and the tourist trade has not spread into the suburbs.

Gary Nesbitt, of Our Price Records, of Charing Cross Road, says:

"Nine out of 10 albums go to tourists, mostly to the Dutch, Germans, French and Scandinavians, and they are mostly into progressive albums which are much more expensive in their home territories.

"But I'm still of the opinion that the future looks horrifying when the tourists go home. It will be a dangerous business until there is a general uplift in consumer spending."

The Coventry Street branch of Harlequin, near the tourist trap of Picadilly Circus, stays open to 11 o'clock and sometimes midnight each day. One special late-night promotion is on disco music because people are then found to be more receptive, having either been to or on the way to discotheques.

Harlequin manager Alex Fitzpatrick says the daytime consumer market switched to Scandinavian, German and French youngsters buying rock records, often as replacements for their own original worn out disks.

Other dealers insist the Jubilee period itself was a "sales disaster" but note sales picking up now because of the tourists. Johnny Sewings, of the Marble Arch branch of Virgin, says the company took an advertisement series in the Paris Metro guide: "If

(Continued on page 58)

O'Keef's Maiden Finding Big Market In Small Fry

LONDON—Barry O'Keef, London-based mogul of the U.K. children's record market, vows: "I aim to become as big here as Walt Disney was in the United States."

And he claims to have harvested more than 400,000 record orders since his Maiden Music production and publishing outfit started in business nearly six months ago.

O'Keef believes his success is the result of an innovative marketing concept, combining budget prices and a companion illustrated storybook for every disk sold. Sales of his product, which is aimed at the under-nine market, have reportedly outstripped Polydor's competing "Stories of Enid Blyton" series, and are generating interest among local record companies.

Maiden Music's 15-album, 6-EP catalog features mainly traditional fairy tales and legends, though O'Keef has recently penned a series of original stories ranging from a parody of long-running television series "Dad's Army" to a fairy tale spoof of the Kung Fu interest. Scripts are narrated by name actors and accompanied by lavish orchestration penned by Oscar winning film-score composer Philip Green.

O'Keef, a former advertising executive, set up his first deal with Hallmark Greeting Cards, which test-marketed 152,000 Maiden Music records in a birthday card/flexi-disk package.

Then EMI International released a six-EP series under the collective title "Talking Tales" and, according to O'Keef, sold the entire pressing of 60,000 in less than three months. "EMI re-ordered 120,000 disks comprising 12 titles and is now talking terms over a possible Christmas promotion on television."

A second major deal, with EMI-Bovema's budget label Delta, resulted in an order of 60,000 albums for distribution in the Benelux countries. He says he is hoping to conclude another major deal with

WEA's newly-acquired budget label Damont.

O'Keef has set up four companies to handle business, including a production offshoot sited in the Republic of Ireland for tax reasons.

\$500G CAMPAIGN FIZZLES

400,000 Sold, But Still a Flop, Says EMI Of Beatles 'Bowl' Set

• Continued from page 4.

In London, Kaupé added post-mortem comments on the Beatles failure. He admitted that EMI may have been "lulled into a false sense of security" by the success of previous tv-backed product. Convinced that the Beatles above all, would be sure of

red-hot market acceptance, it did not undertake full pre-release research.

Kaupé made the point that another important difference between the "Bowl" set and other EMI tv items was in running time—33 minutes for the Beatles compared with 50-minutes for the Beach Boys and the others. There was also a gap between the release and the start of tv advertising, a matter of three weeks as opposed to just days for the others.

He said other factors included the general "soft" state of the market; consumer confusion with the "Beatles At The Star Club" package on Paul Murphy's Lingasong label featuring recordings of the group before it hit the bigtime; the "Bowl" sleeve, which was regarded by some experts as "weak;" and the quality of the television commercial itself.

In looking back, Kaupé says, the screams of the Hollywood Bowl audience should not have been used as a key feature of the small-screen advertising. He added: "We can see just where we went wrong."

Action Steps Up Against 'Private' Radio In France

PARIS—Raymond Barre, French prime minister, has personally given instructions to French Tele-Distribution, the umbrella company running the four national radio and television companies, to take whatever steps are necessary to stop private radio stations from breaking the government monopoly.

Currently there are around a dozen such stations, all but one undercover and mobile.

The latest in the line, Radio Fil Bleu of Montpellier, is "wide open" and easy to stop. After jamming the station, it was decided to close it down. Seals were put on the doors and the lawyers running the organization were prosecuted. In turn, the lawyers—Alain Cazotte and Albert Koops—took legal action against French Tele-Distribution changing it with illegal entry.

The government's case is that the Post Office Code grants it a monopoly, but lawyers argue that as the dissemination of information is free in France, the government has no right to stop private broadcasting.

Many Dutch Labels Still Wary Of 12-Inch Singles

AMSTERDAM — Most Dutch record companies are steering clear of 12-inch disco singles, mainly because they are not confident that the local market will support expensive disco product.

A seven-inch record retails here at \$2.40, while a disco single is almost double at \$4.47.

But the sales flop has driven EMI to research and push the best possible package and campaign for the Supremes' "Golden Greats" release.

It is felt the extent of EMI's determination to recapture "market-place credibility" is indicated by the terms of sale on the Supremes' album. Not only is full sale-or-return offered to the trade for two months through to Oct. 28, but August orders are not being invoiced until September, meaning that retailers effectively have an extra month's credit. A new lower price for the EMTV range has been introduced.

Theme of the Supremes campaign is "Three little girls who made it big," pushed in a 45-second commercial. This is the first use of licensed material by EMI's commercial development division. Kaupé stresses the repertoire-rich licensed label division at EMI, including names like Neil Diamond, Buddy Holly and Stevie Wonder.

All efforts to avoid a costly repeat of the Beatles' campaign are being made by the company.

Dureco, Inelco and VIP are pioneering disco single product here, but WEA, CBS, Phonogram, Polydor, Ariola, Negram, Basart and CNR have yet to move into the market. This month EMI-Bovema, Holland's biggest record company, has its first tentative venture into the 12-inch single market with the release of "Sweet Lucy," featuring U.S. trombonist Raul de Souza.

Dureco was the first company to release a 12-inch single here in Holland, mainly because of its distribution tie with U.S. label CTI. Its catalog of 12-inch disco product features acts like Boney M, Esther Phillips, Grace Jones and Lalo Schiffrin.

Inelco has released three disco singles, including French singer Laurent Voulzy's "Rockollection," and plans to release four more within a few weeks.

VIP, too, has a sizable catalog of 12-inch singles, and among its forthcoming releases is the title track from movie soundtrack "The Deep," sung by Donna Summer.

26 COUNTRIES TO DISPLAY

Biggest Berlin Radio-TV Expo

• Continued from page 50

the range of application of videocassette recorders, videorecord players and super-8 scanners is to be provided on an area of approximately 53,800 square feet. Consideration in this context is being given both to the interest of the experts and the many visitors expected to attend this show.

In four fully air-conditioned booths, experts will lecture on the various fields of application of A/V techniques and also present prepared programs. Scheduled are conceptual demonstrations and practical examples from the fields of on-the-job training, adult education and libraries, in-work information, plus advertising and sales promotion.

Relatively small groups are being given the opportunity to have detailed discussions with the expert presenters of the application of A/V equipment. Two daily sessions per booth are planned, with time schedules staggered to enable interested parties to study comprehensively the subject of "A/V in reality—its benefits and experiences so far."

Another highlight in the A/V section of the exhibition is a demonstration that "audiovision" has now really become attractive to the home sphere, thanks to new models and reduced prices. Under the slogan "A/V for everybody," A/V games will be organized within one center to which visitors are welcome.

Also in the field of video, signs are that the use of videotape for tv recordings is finding a strong foothold with private users. The first studio machines used tapes two-inches wide, but nowadays half-inch tapes, mostly in cassettes, are in regular domestic use in Germany and elsewhere and there are some video recorders using quarter-inch tapes.

One new recording system, accommodating even smaller cassettes, later to be combined with handy movie cameras, has already been demonstrated to the trade by a German company. Though it is not yet ready for the market, the signs are clear that with this system the super 8 m.m. cinefilm as it stands today is in for some stern competition.

By contrast, videodisks with mag-

netic coating are not seen in Germany to have any great future. The physical and technical limitations to which they are subject, for example over playing time, make it unlikely they will stand up against other disk systems already in existence or planned, based on alternative principles, and many on show in this year's Berlin Exhibition.

The five West Germany car radio manufacturers have benefitted from the booming sales of new vehicles in the Federal Republic and this sales surge will be reflected in the exhibition.

In 1976, the car sales total hit a 2.31 million mark and car radios sold a total of 3.071 million units against a 1975 figure of 2.51 million. Cassette players were incorporated in 36% of all the cars sold.

Dealers and servicemen will again be represented as trading partners at the exhibition.

At the Dealers' And Servicemen's Contact Center, presented jointly by the German Radio and TV Trade Assn., the National Assn. of German Retail Trade, the Federal Assn. of Radio and TV Technology, the Federation of German Electrical Trades and the Berlin Guild of Radio and Television Servicemen, German and foreign members of both sides can compare notes.

This meeting point for technical people associated with the trade and service engineering is open to both affiliated and unattached visitors.

WEA LOCK ON CHARTS

AMSTERDAM—It's 17 straight weeks since WEA Records here has held a stranglehold on the number one and two album chart slots.

The Eagles "Hotel California" and Fleetwood Mac "Rumours" have tossed the spots back and forth, but so far have not given way to any other entry. WEA competitors are wondering if they'll ever break through.

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Strong U.S. Presence Polygram Growth Key

• Continued from page 10

scale activity of Polygram led to the setting up of a video division on Nov. 1 of last year. First market test of the Philips/MCA VLP system is expected to take place on a limited scale in the U.S. at the beginning of 1978.

The report states: "Although no breakthrough of prerecorded videocassettes as a mass consumer product is likely in the near future, opportunities are being studied and closely watched. Introduction of the (Philips) VIP system in Europe is scheduled to take place about two

years after the start in the U.S. Further attention is focused on Japan, considered to be a very important video market."

Direct marketing is also seen as an important growth sector, with acquisition of the 95,000-member Realm Record and Tape Club in the U.K. from CBS/Columbia House by Polygram's Britannia Music Co. Ltd.

Growth was also especially strong in France, with DIAL, and in Sweden, with the Scandinavian Music Club, Prestige A.B.

The Polygram Group recorded in 30 owned national studios in 1976, the two most recent opened in Rio de Janeiro and Hong Kong. Five others, including facilities in Hilversum, Stockholm and Tokyo, are under construction or in planning.

In manufacturing, Polygram has facilities now in 20 countries, with a fully automated center opened in New Zealand, a new production site operational in Greece, a major facility modernized in Brazil and construction begun on a fully automated production and distribution center in Japan.

Considerable increases in capacity for record and tape production were noted in India, Japan, Nigeria, Norway, Singapore, Spain, U.K. and West Germany.

In the record and tape market, Phonogram and Polydor each have separate operating companies in 13 countries, while in 17 others the exploitation of both catalogs is the responsibility of either one or the other. Phonodisc organizations carry out recording, manufacturing, distribution and data processing for Phonogram and Polydor in eight countries, including the U.S.

tello, bespectacled new-wave figure. . . . Home Entertainment week (Sept. 4-11) organized nationally here by various trade bodies to draw attention to audio, hi fi, radio and all kinds of electronic music makers.

Supertramp returns to the U.K. for its first tour here in nearly two years, starting Oct. 15 and including two evenings at the massive Wembley Empire Pool. . . . **Elkie Brooks**, also with A&M, embarks on her first ever British tour as solo artist in September and her husband **Peter Gage** will be on guitar in her band. . . . Outstanding reviews for **Bonnie Raitt** for her show here at the Hammersmith Odeon. . . . Publicist **Keith Altham** in hospital recovering from a heart attack.

New restaurant **Friends** has **Elton John** manager **John Reid** as a director. . . . Given 10 more weeks in the ratings, **Stevie Wonder's** "Songs In The Key Of Life" will celebrate one full year in the U.K. album chart. . . . Hotting up of discounting war by at least one multiple expected in the next month.

Rocket planning major marketing campaign for the debut album of **Blue**, "Another Night Time Flight," with the emphasis on Scotland, the band's home territory. . . . Singer **Dorothy Squires** on a national tv, radio and press promotion tour to support her Decca album "Rain Rain Go Away," also the title of her much-delayed and controversial autobiography.

Walt Disney Music, which has had a licensing deal with Pye for three years, has switched to budget company Pickwick, the deal to include catalog items and new releases. **PETER JONES**

PARIS

Jean Sablon and **André Salvat** were awarded special medals at the "Rose d'Or" French song contest, the actual competition results to be announced in October. . . . The Minister of Cultural Affairs has set up a consultative committee, mostly of composers and including "Moulin
(Continued on page 58)

International German Volume Increases By 13% In 6-Month Tally

HAMBURG—During the first six months of 1977, the German record industry showed a 13% sales increase over the figures for the last half of 1976.

Announcing the figures, the Hamburg-based association of local record companies stressed that the mid-price and budget sectors of albums and cassettes contributed strongly to the increase, with a further sales boost coming from hit compilations advertised through television.

Singles stayed steady at a total 18.9 million units, while classical records, with poor 1976 returns, showed substantial improvement.

Low price albums sold a total 14.6 million, of which 2.1 million were classical and the rest pop, up 22% over the previous six months. Full-price LPs totalled 17.9 million (1.9 million being classical) rose by 15%.

Budget-price cassettes (total 4.1 million) were up 50% and full-price cassette product showed a 2% improvement with a total of 4.2 million units.

Pistols 'Anarchy' Imported In U.K.; 2 Punkers Bow

LONDON—"Anarchy in the U.K.," the Sex Pistols debut single unavailable since mid-January when the band was sacked by EMI and rapidly becoming a collectors' item, is back on the market here.

Wholesalers **Lightning Records** have secured a pre-release import quota from France's **Barclay Records**, for whom the "Anarchy" single is the first release under a deal negotiated in May. **Lightning** claimed sales of around 4,000 after just four days of business.

Also on the Punk front, two more independent labels came into existence this week, **O.H.M. . . . S** and **Begger's Banquet**.

Based in Manchester, the former is a vehicle for local band **The Drones**, which has come up with a four-track EP called "Temptations Of A White Collar Worker."

The first band featured on **Begger's Banquet**, launched by a London retailing and promotion company of the same name, will be new wave act the **Lurkers**.

Selecta Adds 2 Jazz Lines

LONDON—**Selecta**, the Decca distribution arm, has taken over distribution of **Compendium** and **Spotlite**, two jazz labels to add to its previous jazz representation which included **Black & White Jazz** (from **RCA France**), **77 Jazz Records**, **Lee-Lambert Records** (featuring the **Tony Lee Trio**) as well as **Decca's** own product.

Compendium, Norway-based outlet, reflects the modern and contemporary aspects of jazz and first releases include **Elton Dean** and **Hugh Hopper**, both former **Soft Machine** members.

Spotlite, originally set up to make available **Charlie Parker** recordings, and headed up **Tony Williams**, also has product from **Red Norvo**, **Coleman Hawkins**, **Harry Edison** and the **Be-Bop Preservation Society**.



DISK DIPLOMACY—In his second visit to Sweden for tv appearances, Aussie singer **Kamahl** stops off at the Australian embassy in Stockholm to pick up gold and diamond awards for sales of his "The Elephant Song" album on **Phonogram**. From left are Australian ambassador **Lance Barnard**, **Kamahl**, and **Phonogram** executives **Bo Gyllenpalm** and **Göte Wilhelmson**.

COMPUTER CONTROL

EMI Security System To Foil Token Thieves

LONDON—EMI is introducing a new high-security system to protect its record tokens operation and beat systematic thieving which caused company losses of around \$100,000 last year. The tokens area is responsible for several million dollars worth of turnover annually.

The system is computer controlled and has been in the planning stage for the past two years. It uses a bar-coding method which means that once two stubs have been removed, one at the point of sale and the other at the time of exchange, the returned counterfoil will not show a visually decipherable face-value.

John Mew, manager of EMI dealer services, says: "We plan to simplify the operation at the same time, which means it will be easier for dealers to operate and more difficult for criminals to exploit. We've been troubled by forgery and stolen tokens which are recycled and under

the old system have been difficult to detect."

The new system has been evolved with banknote printers **Thomas De La Rue** and will not only improve security but affect massive savings in the amount of board which has been used.

The scheme, which has the approval of the **Gramophone Record Retailers Committee**, is being phased in from the end of August when EMI will cease distributing current stock, which will not be returnable after Dec. 31.

In the past year, despite a 21% U.K. growth in the number of people purchasing tokens, the value per purchase has dropped by 10%. The same trading terms apply in the future: the selling dealer keeps 11% of the face value, the exchanging dealer 86% and EMI 3% for operating costs.

International Turntable

Just a month after becoming managing director-elect at **Phonogram** in London, **Ken Maliphant** has made sweeping changes in the company structure, dividing it into four major divisions, each with a general manager with full executive authority for running his section.

The divisions are a&r, marketing, commercial and finance/administration. Former head of public relations and promotion **Terry Bartram** takes over the expanded marketing division formerly headed by **Maliphant**. It now includes pop product, advertising and design, artist relations. **Mercury** marketing, singles marketing, the press office and national and regional promotion.

Roger Bain's a&r division constitutes the company's a&r managers, while business affairs manager **David Baker** controls music cost administration, international and legal services, reporting to **Maliphant**.

The commercial division under **Dave Adams** looks after sales tape merchandising, marketing, classical and export. But **Adams**' role is likely to be temporary because he is taking up a new position with **CBS** in three months.

Former chief accountant **Neil McEwan** is in charge of finance/administration, which takes in management accounts, financial accounts, copyright, royalties, housing and services.

These four general managers, with **Maliphant**, **Glyn Williams** and **David Baker**, will form the com-

pany's new board of management. But there are new appointments within the divisions.

Russ Curry, former international manager, takes up the new post of marketing manager for **Mercury**. Former singles marketing chief **Chris Dedman** is the new international exploitations manager. **Nick Wright**, former management information officer, is now executive assistant to the managing director, and **Stuart Coxhead** is to add to his promotion duties by acting as regional talent scout, based in **Leeds**. **Hedley Leyton** has joined the a&r department, his artist roster including **Steve Miller**, **City Boy**, and **Clifford T. Ward**.

A little-known record industry figure has been appointed **Decca's** new head of a&r in London. He is **Mike Smith** (30), who has never worked for a record company before but has experience as an independent record producer and filmmaker as well as being involved in management and songwriting. He replaces **Hugh Mendl**, whose a&r output for **Decca** has covered 20 years. **Mendl** continues with the company in an as-yet unspecified senior capacity.

Eugene Moule, 25, has joined the executive staff of **Private Stock** as director of international operations. He moves in from **Polydor**, Canada, where he was Montreal-based director of creative services. Prior to that he was two years with **Polydor** in Germany as **Information Services Manager**.

Rough Diamond Cut From Island After 6 Months

LONDON—**Rough Diamond**, the band fronted by **David Byron** and **Clem Clempson**, has split from **Island Records** here just six months after signing one of the most expensive long-term and worldwide deals in the company's history.

A statement stresses the contract was mutually terminated and **Rough Diamond** now plans to settle in the U.S. But it has no plans to sign as yet with any other record company.

The group's short run with **Island** was marked by controversy and problems. Early on it figured in a lawsuit after which an out of court payment was made to settle the ownership of its name. Then when the debut LP "Rough Diamond" was U.K.-released, it did not fulfill sales promise, though it was more successful in the U.S. Though tours were planned, the group actually played only one promotional gig in Britain.

From The Music Capitals Of The World

LONDON

Virtually all traditional open-air rock festivals here this summer have been called off because of shortage of star attractions and because ticket prices, by comparison among the cheapest in Europe, would not cover the fees of the few top acts prepared to visit.

Yet brand-new group **Stranger**, from **Sussex**, is being launched on its first-ever public appearance with a Sept. 2 bill-topping show at the **Hammersmith Odeon**, at a \$18,000 cost to its manager **Simon Gaul**. . . . **The Animals**, 1960s chart act of "House Of The Rising Sun" fame, together again for LP "Before We Were So Rudely Interrupted," plus a single, and success could mean tours again for the line-up of **Eric Burdon**, **Hylton Valentine**, **John Steel**, **Alan Price** and **Slade** manager **Chas Chandler**.

Top U.K. rock satirists **Alberto Y Lost Trios Paranoias** back at the **Royal Court Theater** for three weeks from Sept. 12 following four sell-out performances there in July. . . . **Rosetta Stone**, teenage quintet featuring ex-**Bay City Roller Ian Mitchell** and managed by **BCR** boss **Tam Paton**, debuts on **Private Stock** (Aug. 26) with "Sunshine Of Your Love," written by **Peter Brown**, **Jack Bruce** and **Eric Clapton**.

Peter Gabriel, ex-**Genesis**, starts his European tour (Sept. 7), to include a show before 100,000 at the **Fete de l'Humanite** in Paris, then into a U.K. tour from Sept. 13. . . . Five-date provincial tour set for **Bing Crosby** (and **Rosemary Clooney** and **Joe Bushkin**), prior to his two-week **Palladium** gig (starting Sept. 26). . . . "James Dean," tribute to the late actor, title of tribute record via the **Keyn Braun Band** on **Bus Stop Records**.

Sid Vicious, bassist with the **Sex Pistols**, fined \$200 for assaulting a policeman and carrying an offensive weapon (his base guitar). . . . **Santana** to headline this year's **Crystal Palace** garden party, one of the few surviving events on the festival calendar. . . . Tremendous splash of newspaper/magazine publicity for **Elvis Cos-**

WANTED "MA BAKER"



**Most wanted woman
in The Benelux.
Reward: 300.000 Copies**

Dureco Weesp Holland - Lt. Robert Aardse
Fonior Brussels Belgiums - Lt. Robert Dauw
Dutchy Publ. Holland - Lt. Frans Erkelens

New Puerto Rican Musician's Union Chief Plans Attack

Nater Targets Hotels, TV, Advertisers

By LORRAINE BLASOR

SAN JUAN—A plan to revitalize Puerto Rico's musician's union, decimated recently by lay-offs due to persistent inflation and a decline in the tourist trade, is receiving top priority from newly elected union chief Angel Nater.

No single group of workers has been losing so much ground in recent years as the island's musicians.

But spurred by Nater's new leadership, the Puerto Rico Musician's Federation will seek to reclaim some of the jobs lost by its members.

Focus of the rejuvenating campaign led by the 44-year-old Nater will be the hotel, television and advertising industries here which have consistently decreased musician employment.

Through a tough negotiating stance, Nater intends to increase the established minimums in hotel contracts, insist that television stations use more live rather than canned music, and pressure local advertising agencies to produce their jingles domestically.

Nater, whose election last March deposed the 16-year-old administration of Abraham Pena in an upset victory, says some 125 musicians'

jobs have been lost in island hotels since May 1976.

Nater concedes that the blame here falls on the recession and the decline of the island's tourism industry. "As with everything," he comments, "the first thing that's cut during a recession is entertainment."

Nater says hotels are now employing only the established minimum number of musicians, composed, for the most part of duos, trios or quartets.

The only two exceptions are the San Juan Hotel and the Caribe Hilton with orchestras of 40 and 30 members, respectively.

In light of this, Nater says the federation is considering asking for a raise in these established minimums when the next contract negotiations take place next year.

More immediate pressure will be placed on local television stations which, according to Nater, have all but eliminated jobs for musicians by their practice of using canned instead of live music.

Nater says the number of musicians employed directly by stations has plummeted from a former high of about 200 to approximately 35 today.

The only people in the tv industry hiring musicians are independent producers, and even they try to get

by with as few as possible, Nater claims.

Nater is committed to reversing this practice which will constitute a major issue in upcoming negotiations with the various island tv managements.

If results are not forthcoming

HAS UNIQUE NEEDS

Caytronics Eyes Growing Calif. Farmworkers Mart

By AGUSTIN GURZA

LOS ANGELES—Predicting that the Latin record market in Northern California may eventually call for a separate sales promotion office of its own, Caytronics director of West Coast operations Joe Ramirez advises the way to tap that market may not necessarily be by standard means.

"The market is there," declares Ramirez. "There's no longer any doubt about that now. But you have to know how to tap it, and mass merchandising is not necessarily the answer."

Ramirez returned from a Northern California tour recently "re-enthused" about the sales potential for Latin records there.

But he warns "the essential ingredient to maximize sales in the area is on-the-spot service."

Ramirez explains that the entire northern market had been serviced by Los Angeles distributors almost exclusively up until about a year ago.

Los Angeles-based firms like Guiro Records and, more recently, Baly Records, make monthly treks up the State selling Latin records out of modified mobile units.

But regardless of the efficiency or dedication of these operations, Ramirez points to the emergence of Northern California record distributors as the key development in providing hope for future growth.

The two firms he cites specifically are Luna Records of San Jose and Azteca Records of Stockton.

"The point is that the on-the-spot guys keep the pipelines filled," says Ramirez, a veteran of the Latin record industry in the U.S.

The greatest consumer potential in the North, Ramirez claims, is among migratory farmworkers from San Francisco to Santa Maria along the coast, and from Sacramento to Tulare in the central valley.

Asked if the migratory market is a considerable element, Ramirez gasps in mock surprise to express his wonder at the record purchasing fever he witnessed among field workers.

He reports that one woman, perusing a record rack in a Spanish supermarket, pulled out half a dozen 8-track tapes of recent best-sellers, laying out \$31 for her purchase without a blink.

Ramirez says 8-tracks are out-selling LPs despite a stiff \$5.98 retail tag. The tapes, he observes, are more practical for the ever-traveling field worker.

"I consider this trip rewarding if only because I saw firsthand what I've been hearing about for a while. The migratory worker thrives on music and considers it a necessity of life."



Joe Ramirez: predicting growth for Latin sales in Northern California.

But from a merchandising angle, Ramirez says the farmworker is "a customer requiring personalized attention."

"You can't sell him from a rack," he comments. Many of these buyers cannot read, and often they look for a specific record with only a hummed melody as a clue to its identity.

"For that reason," Ramirez continues "you have to supply an exceptionally high degree of service. But when this customer buys, he really buys."

In Ramirez' opinion, these characteristics of the farmworker/client are the key to the failure of standard merchandising techniques.

Reflects Ramirez: "This is one of the reasons why when we covered the state with Latin product through a merchandising plan with the Warehouse outlets, we flopped on our ass. We had made up pre-packs and merchandising displays for 80 Warehouse outlets, we put up banners in the windows, we nearly gave away the product. The result? Nothing.

"The answer is not price, or red-flagging, or anything else. The answer is specialized, on-the-spot service."

Noting that, historically, Los Angeles has been the dominant side of the California market, Ramirez says it is ironic that a full 60% of the Spanish radio stations serviced by his firm are located north of Bakersfield.

"That's always puzzled me," he says. "But if we were able to make the sales potential of the north commensurate with the promotion potential created by all those stations, it could really result in plus sales."

through the talks, Nater says he will have no qualms in paralyzing all tv musical activity.

Another practice costing jobs to the island's musicians is the common advertising agency practice of producing jingles outside of the island.

Nater's dynamic stance in pro of the federation's membership is apparently earning him rank-and-file support.

He claims that some 1,200 members who had disaffiliated themselves from the union during the past Pena reign have returned to the fold, bringing total membership to 3,200.

Also helping to revive sagging interest is Nater's push for various internal reforms which were promised in his campaign.

He is currently establishing a fund to bring special self-employment programs to island musicians, and has formed autonomous committees to deal with problems of federation members located outside of San Juan.

In addition, Nater is meeting with the island's 78 mayors to encourage the hiring of musicians for the numerous "fiestas patronales," or patron-saint celebrations, which are held year-round.

He also wants to organize a Puerto Rican extravaganza to be shown at the island's hotels so that tourists may acquire an appreciation for Puerto Rico's music and traditions.

Latin Scene

NEW YORK

It was mistakenly reported in last week's column that the group **Los Kimbos** directed by timbalero **Oreste Vilato** were exclusively signed to RMM management office. They are actually signed with **Joe Curbelo Management** in an exclusive contract. ... Pianist **Charlie Palmieri** scheduled for Caracas, Venezuela, Aug. 17 to 21 following with **Org. Broadway** in Venezuela Aug. 24 to 28 and followed with **Charanga '76** in Venezuela Sept. 7 to 11.

Veteran Latin musician **Tito Puente** scheduled to do the Monterey (Calif.) Jazz Festival Sept. 18. He will also be opening shortly thereafter in Mexico on Sept. 23. He will begin his tour Sept. 8 with an appearance in Los Angeles.

After a sold-out performance at Lincoln Center's Avery Fisher Hall July 31, the renowned Cuban group **Los Papines**, the first Cuban musical group to be given visas to enter the U.S., will be back here after its tour on Sunday (14) in a free outdoor concert with the Brooklyn Philharmonia and **David Amram** at 3 p.m. in the back of the Brooklyn Museum.

Cuban singer and songwriter **Lissette** will be cast as the female lead in a soon-to-be-produced Columbia Pictures Spanish-language film, "Soy" (I Am) announced **Carlos Barba**, vice president and general manager of Columbia Pictures' Spanish Theatrical Film Division. The film will be a love story based on one of **Lissette's** original songs also titled "Soy." The film will be produced in color by **A. Zacarias** in Mexico, Spain and the United States. **Fernando Allende** and **Juan Gabriel** will co-star.

Also, the word is out that **Lissette** just might sign a recording contract with **Coco Records** switching from her current label **Borinquen Records**. Although no one has given the final word yet, it is believed she will be contracted to be the first bilingual Latin female vocalist, as **Lissette** can sing just as well in English as in Spanish.

In the meantime, there is a film company in Puerto Rico interested in filming the life of vocalist **Ismael Rivera**. **Rivera**, who has an extensive history in the Latin music scene, is as much beloved by the community for being an artist as he is for his personality. A film on this artist, if handled correctly, would be a real depiction of the brutal and exploitative paths that must be taken by many Latin musicians before they can achieve any semblance of fame and respect. **AURORA FLORES**

Billboard SPECIAL SURVEY For Week Ending 8/20/77

Billboard Special Survey Hot Latin LPs

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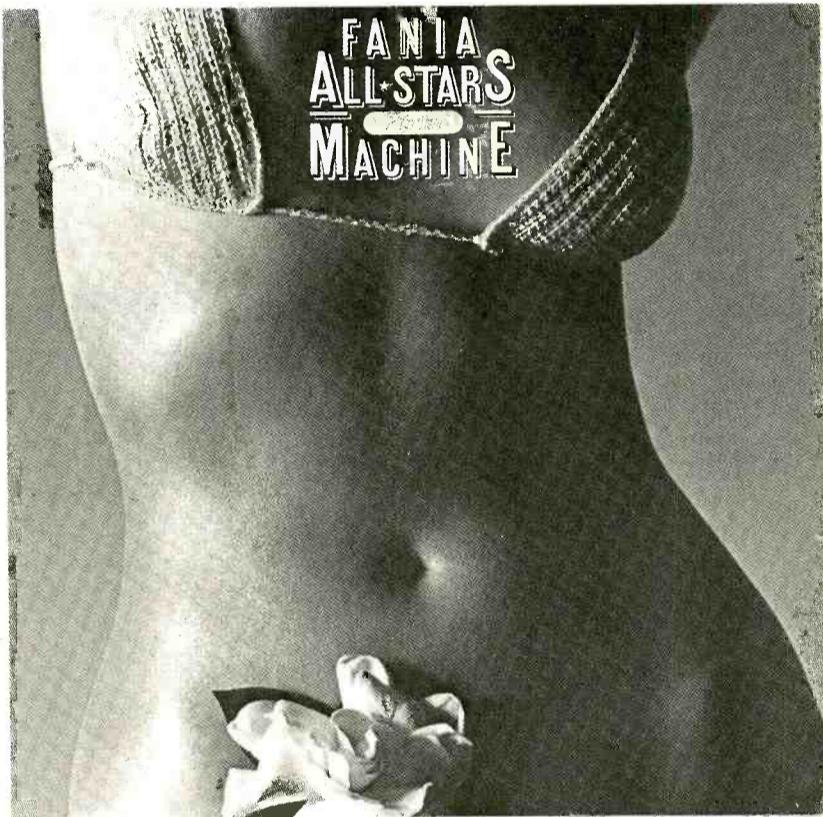
SAN ANTONIO (Pop)		NEW YORK (SALSA)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, RameX 1012	1	JOHNNY PACHECO The Artist, Fania 503
2	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	2	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
3	CHELO La Voz Ranchera, Musart 10638	3	ISMAEL MIRANDA No Voy Al Festival, Fania 508
4	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	4	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
5	LITTLE JOE Y LA FAMILIA Big Band Of The Year, Freddie 1065	5	EL CIEGUITO DE NAGUAS Karen 27
6	AMALIA MENDOZA Con Mariachi, Gas 4151	6	ORQUESTA BROADWAY Pasaporte, Coco 126
7	LOS CADETES DE LINARES Cruzando El Puente, RameX 1014	7	WILLIE COLON El Baquino De Angelitos Negros, Fania 506
8	JIMMY EDWARDS Love Songs, GC 131	8	SAOCO Siempre Sere Guajiro, Mericana 144
9	RAMON AYALA El Triunfador, Freddie 1064	9	TIPICA 73 The Two Sides Of Tipica 73, Inca 1053
10	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	10	WILFREDO VARGAS Wilfredo Vargas Y Sus Beduinos, Karen 28
11	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	11	CHARANGA 76 Encore TR 128
12	COSTA CHICA Tapame, Fama 549	12	FANIA ALL STARS Rhythm Machine, Columbia 34711
13	RENACIMIENTO 74 Viajando, RameX 1009	13	HECTOR LAVOE De Ti Depende, Fania 492
14	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	14	SOCIEDAD 76 Sociedad 76, Borinquen 1312
15	EDDIE OLIVARES & THE PLAYBOYS La Nueva Explosion, Freddie 1071	15	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
16	LOS CADETES DE LINARES Dos Amigos, RameX 1003	16	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
17	JUAN GABRIEL Con Mariachi, Arcano 3283	17	LA SONORA PONCENA Conquista Musical, Inca 1052
18	LOS TERRICOLAS En Mexico, Discolando 8240	18	ANGEL CANALES Angel Canales Con Sabor, TR 125
19	SALVADOR HUERTA En Mi Mesa Favorita, Peerless 1975	19	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
20	PEOPLE People, GC 132	20	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsout/Salsa 4109
21	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	21	EDDIE PALMIERI Gold, Coco 133
22	NELSON NED Por La Puerta Grande, West Side Latino 4077	22	OSCAR D'LEON Con Bajo Y Todo, TH 2012
23	LOS UNIDOS Que Me Entieren Cantando, Perez 501	23	BOBBY RODRIGUEZ Salsa At Woodstock, Vaya 58
24	RIGO TOVAR El Triunfador Internacional, NovaVox 318	24	BOBBY VALENTIN Bobby's Best, Fania 507
25	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066	25	JOSE FAJARDO El Talento Total, Coco 135

MEMO

To: Bruce Lundvall, President CBS Records

From: Jerry Masucci, President, Fania Records

MANY THANKS FOR MAKING THE NEW
FANIA ALL STARS LP "RHYTHM MACHINE"
A HIT AND FOR YOUR TOUR SUPPORT.



PRODUCED, ARRANGED & CONDUCTED BY JAY CHATTAWAY
PRODUCED IN ASSOCIATION WITH JERRY MASUCCI
EXECUTIVE PRODUCER: BOB JAMES
A FANIA RECORDS PRODUCTION
DISTRIBUTED BY COLUMBIA RECORDS

Fania All Stars Concert Tour 1977

SCHEDULE

JULY 30	MADISON SQUARE GARDEN	NEW YORK, N.Y. SOLD OUT
AUGUST 12	HOLLYWOOD PALLADIUM	LOS ANGELES, CAL.
AUGUST 13	COW PALACE	SAN FRANCISCO, CAL.
AUGUST 14	MAXINE'S	MEXICO CITY, D.F.
AUGUST 16-21	POLIEDRO	CARACAS, VENEZUELA
AUGUST 26	ROBERTO CLEMENTE STADIUM	PUERTO RICO
AUGUST 27	CIVIC CENTER	MIAMI, FLA.

New Hit Single Release

"SHE WAS THE ONE" / "JUAN PACHANGA"

3-10585

FLEETWOOD MAC REBUTTAL

Group Spokesman Denies Tax Goof On Toronto Gig

By GERALD LEVITCH

TORONTO—Responding to an earlier story speculating on Fleetwood Mac's tax situation involving a July 4 concert here (Billboard, July 2, 1977), the group's business manager has countered charges that adequate advance precautions were not made.

Canadian tax officials were, in fact, contacted well in advance by representatives of the band, states David Bloom of Berlfein & Co.

Bloom says, "They were able to negotiate some reduced withholding on the Provincial tax. We paid the Federal withholding, which was 15%, and the Provincial withholding, which was 2%. That's not the final tax. That's merely the withholding."

Bloom continues: "The tax is based on net income after expenses. And our net income after expenses will probably be such that the tax will be substantially less than the 15% and the 2%, and we'll get a refund. Your informant (for the earlier story) would have no way of knowing anything about what we have done because he didn't represent us.

"There was no deadline ever presented to me," Bloom says. "We were informed that it's advisable to submit a budget in advance if you want to come under the hardship rule. The budget was submitted in advance. We discussed it with the tax authorities. And the conclusion was that we did not fit under the hardship rule. So the budget was there, and it was discussed with the tax authorities. We did this about 10 days before the concert."

Bloom adds: "It was submitted far enough in advance to effect a reduction in the withholding with the Provincial tax people. If we had not done anything with the Provincial people, the promoter, Mike Cohl of C.P.I., would have been required to withhold 4%. As it was, he was only required to withhold 2%."

"It really isn't so arbitrary," Bloom says. "The rule is that they withhold 15% unless you can show them that there is some hardship involved. The point with Fleetwood Mac is that the group intends to come back to Canada and do other concerts. There is no way we want to get involved in anything that was shady or under-handed to avoid Canadian law."

Devaluation New Blow To Faltering Canadian Market

• Continued from page 1

cases in an immediate price increase for audio hardware, most of which is imported. Estimates of the price increase range as high as 5%, although some suppliers indicate they'll try to absorb the increased costs rather than pass them along to retailers.

Shrinking discretionary income has made Canadian consumers price conscious, with a resultant decline in the sale of single records and overall volume sales. Dollar devaluation, in fact, came hard on the heels of an announcement that the jobless rate rose to 8.1%, up one tenth of a percent from June.

11 Sales Awards By CRIA In July

TORONTO — The Canadian Recording Industry Assn. reports 11 certifications for the month of July, including four platinum albums, four gold albums, and three gold singles.

The four platinum albums are "Ole" by Electric Light Orchestra, "I'm In You" by Peter Frampton, "Night Moves" by Bob Seger, and Helen Reddy's "Greatest Hits."

New gold albums are "Kenny Rogers," "3:47 EST" by Klaatu, "Come In From The Rain" by Captain & Tennille, and the "Rocky" soundtrack.

The gold singles are "Lucille" by Kenny Rogers, "I'm Your Boogie Man" by K.C. and the Sunshine Band; and "You Won't Dance With Me" by April Wine.

A Canadian platinum album represents 100,000 units, a gold album 50,000 units, and a gold single 75,000 units.

Sales of country singles, which account for a substantial chunk of single sales here, were reported down, particularly affecting small retailers who can't compete with racked operations that account for heavy single sales.

"Even the rackjobbers are getting picky," says Mike McCoy, national promotion manager for CBS-Canada. "A No. 1 single here used to be gold (75,000 units)," he adds. "Now it sells around 50,000 or 60,000."

McCoy notes resistance among some retailers to stock single records. "People would rather spend their money on LPs," he claims, "because it seems the better buy."

Customs officials here, as well as the Royal Canadian Mounted Police, are becoming increasingly concerned about smuggling, since an estimated 95% of audio hardware is imported with the exception of speakers.

"But if someone's going to go to the States to buy hi fi equipment, chances are they'll pick up a set of speakers while they're there," opines one industry source.

Canadian sales taxes and import duties can boost the price of imported goods more than 27%, making a border crossing shopping trip quite profitable, provided the goods are not declared.

Royal Canadian officers were observed at the Audio Trade Show asking distributors for assistance in thwarting smugglers, particularly those who may also be wholesalers or retailers.

The audio distributors sent a telegram to Premier Trudeau expressing "disgust" over the government's failure to intercede immediately in the air strike.

"Once again the Canadian government has made it extremely difficult for private enterprise to function by failing to provide essential services," the audio dealers declared.

MCA Meeting Set In Toronto

TORONTO — MCA Records (Canada) will be holding its national convention at the Harbour Castle Hilton here Aug. 24-26.

Attending from the U.S. will be Mike Maitland, president of MCA Records; Lou Cook, vice president of administration; and Richard

Bibby, vice president of marketing.

On Aug. 26, MCA will charter the Mariposa Belle, a replica of a paddle steamer, for a cruise on Lake Ontario. On board will be key dealers, press, radio personnel, club owners, concert promoters, and national sales and promotion staff for MCA.

From The Music Capitals Of The World

• Continued from page 54

Rouge" writer Georges Auric and also critic Maurice Fleuret, to advise on grants to encourage composers of lyrical music.

RCA here has released a series of albums under the title "Disco," aimed specifically at dancers. . . . And RCA has also put out a Chantal Gallia album in which the artist impersonates 14 French pop singers, including Sylvie Vartan, Dalida, Line Renaud, Nicoletta and Jane Birkin.

A second gold disk for Marie Myriam, winner of this year's Eurovision Song Contest with "L'Oiseau et l'Enfant," and she is soon to perform on Polish TV. . . . Etta Cameron out through Barclay with "You Gotta Move," recorded in Munich and released to link with her appearance at the 1977 Palma Festival.

Introduced as "a new voice in French music," Bernard Lavilliers has "Les Barbares" out on Barclay and he is hailed as "the closest yet France has come to folk rock." . . . A spokesman for Audiophon, which has bought out King Music, said severe sentences on former King Owner Olivier Dewavrin for misrepresentation and false advertising would make no difference and that new hi fi equipment would still be marketed at King Music but with the name Laskys added.

Marie Laforet has signed to Polydor, her first single "Il A Neige Sur Yesterday" having been written by herself with Gerard Layanai. . . . A festival of Canadian music to be organized in Paris in November. . . . Neil Diamond completed a film in Paris intended for U.S. TV, called "A Free Man In Paris." HENRY KAHN

HAMBURG

The 14th Berlin Jazz Days starts Nov. 2 with a "percussion evening," musicians including Max Roach, vibes player David Friedman and Les Percussions de Strasbourg. . . . WEA reports sales of more than 150,000 on the Fleetwood Mac "Rumours" album.

Bellaophon launching a special campaign on behalf of its representation of the Casablanca label, the push organized by Branco Zivanovic, managing director. . . . Composer/producer Peter Orloff released five singles in a month on his own Aladin label, with product from Mel Jersey, Oliver Tobias, John McCoy, Ebony and Tamango. . . . Pepo Buchner new repertoire manager for UFA in Munich.

Peer Musikverlag now represents Edition Marbot, a move requested by Rolf Marbot prior to his death in 1974. New director of Marbot is Michael Karnstadt of Peer and former manager Ernie Bilkenroth will work for the company on a free-lance basis. . . . Teldec signed deals with Trojan Records and B&C/Mooncrest. . . . Mike Hurst, producer of Showaddywaddy, and an ex-Springfield, has his first single here, "Mexican Melody," written by Drafci Deutscher.

Rolf Baierle of Roba Music in Hamburg is getting many covers for U.K. catalog copyrights like Cliff Richard's "Every Face Tells A Story," Racing Car's "They Shoot Horses Don't They" and Gordon Bennett's "Valentino." . . . Ralph Siegel in Munich produced his first international single "I Gotta Move," by Ette Cameron. . . . Tina York, produced by Jack White in Berlin, starts her Polydor link with "Ein Adler Kann Nicht Fliegen."

Publisher Hans R. Beierlein, of Munich, won the prize "Rose D'Or d'Antibee" for his work on the French chanson, the award made at the international chanson festival in France. . . . RCA orchestra chief Frank Valdor has his own tv show in September, showcasing South American music. . . . Ariola's Bernd Cluever has the German version of the Smokie hit, "It's Your Life."

Ralph Siegel is producing Demis Roussos. . . . Hans Falkenberg of Arco Studios in Munich celebrated his 50th birthday with a party for 500 guests. . . . Producer Michael Chambosse launching new girl singer Sally for Deutsche Austrophon. . . . German country group Truck Stop now on the Nature label in the Metronome group. . . . Deutsche Grammophon sold more than 400,000 units from the folk label Isarton during the first seven months of the year.

Most successful album series for children here are the stories of the bee, Maja, the five albums so far reaching the 1.2 million mark here and Wolfgang Arming, Deutsche Grammophon marketing chief, expects two gold disks for the bee this year. . . . Alfred K. Schacht now has outstandingly successful writer Miriam Francis in his Oktave publishing group, the composer having set up Miffa Music. . . . Siegfried Wagner, a&r chief of DGG, leaving the company Sept. 30 to build up a free-lance production company.

WOLFGANG SPAHR

DUBLIN

Phil Lynott of Thin Lizzy flew in from London to receive an award on behalf of the group for Irish sales in 1976 and the group headlines Dublin's first major open-air rock festival at Dalymount Park Aug. 21, the bill also including Graham Parker and the Rumour, Fairport Convention, the Boomtown Rats and a "very special guest."

Ram released two new albums, "The Dubliners 15 Years On," a double set with old and new material, and "Songs Of Sondheim," with 13 of the composer's songs from "Side By Side Sondheim," the show currently at the Shelbourne Hotel with Tony Kenny, Gemma Craven, Loreto O'Connor and Gay Byrne. The latter album was recorded at the Gaiety Theatre and produced by Jim Doherty.

CBS Ireland released "All Ashore," by Butler-Dempsey, among the numbers they wrote for James McKenna's play about Dublin in the 1950s, "The Scatterin'," with an unemployment and emigration theme. Fran Dempsey and Pearse Butler, formerly with the now-disbanded Duffie group, staged the musical in Dublin and Cork.

Jamie Stone signed with Rebel Records and is to record an album in London for the company which is to be distributed worldwide by EMI. Rebel staffers Gavin Dare, Dave Hawman and Colin Ricardo were in for the signing of the deal at EMI Ireland. . . . Hawk released "Dance On With The Indians," which includes pop, country, country-rock and instrumentals, the 15 tracks including three songs by Irish writers.

EMI issued a maxisingle of three tracks by Dublin group The Others, "Ring, Ring," "She Is Mine" and "Why Must They Die," the first being a cover of the Abba song and the group's first single from EMI. The maxi comes in a special bag with the lyrics of the two original songs, written by Michael Carwood.

Also from EMI is Cahir O'Doherty's revival of "Runaround Sue," from the album "Rock My Soul," issued two years ago. . . . New Dolphin releases include "The Guinness Record Of Irish Ballads Vol. 3," and albums by Sean Dunphy, the Barleycorn and Johnny Barrett. . . . Among recent Release albums are Larry Cunningham's 21st anniversary LP and others by Brendan Shine, Gene Stuart and the Homesteaders, Bill Ryan and Bucksnot, Gloria, Eileen King and Country Flavour, Shaskeen, Ray Lynan and the Hillbillies and the Owenmore Ceili Band.

KEN STEWART

LISBON

Notable success here for the premiere in Portugal of "Zuresko Olerkia," an important piece composed by Luis de Pablo, based on Vizcayan traditional percussion instruments, with Vizcayan players helped by the percussion group of Spanish television. The concert, held in Estoril, was incorporated into the third Costa de Sol Festival of Music.

U.S. gospel group the Stars of Faith performed in a special concert at Cascais church. . . . A national ballet company has been set up here following a decision by the general culture office and the cast, which includes eight foreign dancers, six from the U.K., will be rehearsed by ballet-master Brydon Paige. . . . Portuguese television moving to a big new 15-story building in the Avenue da Republica next year.

The RDP Orchester and the Gulbenkian Choir, conducted by Silva Pereira, played a successful concert at Coliseu dos Recreios, the program including Beethoven's Ninth Symphony.

FERNANDO TENENTE

Tourist Trade

• Continued from page 53

you can't find the record you want in Paris, go to the Virgin shop in Marble Arch, London."

But one hazard has been increased shoplifting through this summer, though at least one shop has taken on two security men and used a magnetic tag system. New Oxford Street Virgin manager Mike Smith promotes its wares through a discount coupon in a student travel brochure."

On a more optimistic note, several dealers note that tourist trade, which has long been of a seasonal nature, now tends to spread right round the year.

CHFI Reinstates All-Night Classics

TORONTO — "Classics Till Dawn," which provides the only late night classical programming for the Toronto-southern Ontario region, returned to CHFI-FM on Aug. 15. It left the air in late July of 1976 under a deluge of protest, to be replaced with MOR programming.

According to CHFI program director Ted Randal, "We had switched 'Classics Till Dawn' into the 10 to midnight slot and gave it a

new name, 'Adagio.' At that time, new CRTC regulations were coming in, and we modified our programming."

He continues: "But the public request for the return of 'Classic Till Dawn' has been really extensive. We had a lot of complaints when we took it off, and the requests to have it returned have been very, very great.

"In the 10 to midnight period other stations also offered classical programming. Our classics were not serving a large and unduplicated audience. However, prior to that, we had a unique position in that we were offering a unique service."

Randal adds, "When the announcement of its return was made in the newspapers, we got very favorable response from our audience. And there was not one objection to its return. That's really good. It has been a terribly popular program."

The new host, de B. Holly, was also the subject of massive publicity and local press protest when he was dropped from the local CBC morning classics program in 1976, after 25 years as a Toronto radio fixture. His return to the air is expected to generate considerable interest in the show.

CHUM Contest: Free Sessions To Tyro Talent

TORONTO—CHUM-FM will be sponsoring a series of 10 free recording sessions for budding Canadian musicians at the CNE's Canadian Recording Industry Pavilion, Aug. 17 to Sept. 3.

The station is holding an open competition to select at least 10 finalists. The winners will receive up to 8 hours of professional studio time to record under the supervision of CHUM-FM and the Canadian Independent Record Producers Assn. A professional engineer and producer will also be present.

The CHUM-FM/CIRPA committee will choose one winning tape from among the finalists. This will be announced during a special one-hour CHUM-FM program on Sept. 5, which will also play excerpts from the tapes recorded during these sessions. The winning tape will be circulated to Canadian a&r representatives.

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	Donna Summer	I FEEL LOVE—GTO—Heath Levy (Moroder/Bellette)
2	2	Brotherhood of Man	ANGELO—Pye—Tony Hiller/ATV (Tony Hiller)
3	9	Chrysalis (Harry Maslin)	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)
4	14	Anchor	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)
5	3	Boney M (Atlantic)	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)
6	6	Rita Coolidge	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)
7	13	Rah Band (Good Earth)	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
8	5	Emerson, Lake & Palmer	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
9	11	Commodores (Motown)	EASY—Commodores (Motown)—Jobete (Carmichael/Commodores)
10	7	Smokie (RAK)	IT'S YOUR LIFE—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
11	24	Jonathan Richman	ROADRUNNER ONCE ROADRUNNER TWICE—Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)
12	8	Sex Pistols	PRETTY VACANT—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
13	15	Stranglers (United Artists)	SOMETHING BETTER CHANGE—*Stranglers (United Artists)—April/Albion (Martin Rushent)
14	10	Alessi (A&M)	OH LORI—Alessi (A&M)—Alessi (Bones Howe)
15	4	Hot Chocolate (RAK)	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Mickie Most)
16	16	Detroit Emeralds	FEEL THE NEED—Detroit Emeralds (Atlantic)—Carlin (Abrim Tilmon/Westbound Records Inc.)
17	26	Candi Staton	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)
18	19	Bob Marley & the Wailers	EXODUS—*Bob Marley & the Wailers (Island)—Rondor (B. Marley & Wailers)
19	30	Deniece Williams	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)
20	12	John Miles	SLOW DOWN—*John Miles (Decca)—Velvet/RAK (Rupert Homes/Widescreen Prod.)
21	43	Carly Simon	NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry)
22	23	Barry Biggs	THREE RING CIRCUS—*Barry Biggs (Dynamic)—Carlin (Byron Lee)
23	20	Jam	ALL AROUND THE WORLD—*Jam (Polydor)—Anderson (Chris Perry/Vic Smith)
24	27	Fleetwood Mac	DREAMS—*Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)
25	21	Glady's Knight & the Pips	BEYOND—Glady's Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)
26	18	Olivia Newton-John	SAM—*Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)
27	29	Dave Edmunds	I KNEW THE BRIDE—*Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock Pile Prod.)
28	44	Steve Gibbons Band	TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk)
29	25	Television (Elektra)	PROVE IT—Television (Elektra)—Warner Bros. (Andy Johns/Tom Verlaine)
30	—	Thin Lizzy	DANCIN' IN THE MOONLIGHT—*Thin Lizzy (Vertigo)
31	49	Mink Deville	SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzsche)
32	32	Danny Williams	DANCIN' EASY—*Danny Williams (Ensign)—Chrysalis (Tony Evers)
33	39	Chris & Eddie Amoo	LOVE'S SUCH A WONDERFUL THING—*Real Thing (Pye)—Open Choice/Peterman (Chris & Eddie Amoo)
34	28	Stranglers (United Artists)	PEACHES/GO BUDDY GO—*Stranglers (United Artists)—Albion/April (Martin Rushent)
35	17	Tavares	ONE STEP AWAY—Tavares (Capitol)—ATV (Freddie Perren)
36	31	Gary Glitter	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND—*Gary Glitter (Arista)—Leeds/P. Gadd/Rock Artists (M. Leander)
37	41	Billy Paul	YOUR SONG—Billy Paul (Philadelphia)—DJM (Gamble/Huff)
38	47	Jigsaw	IF I HAVE TO GO AWAY—Jigsaw (Splash)—Belsize (Peate/Scott/Pyer)
39	—	Rods	DO ANYTHING YOU WANNA DO—*Rods (Island)
40	33	Barbra Streisand	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)

This Week	Last Week	Artist	Title
41	34	Bay City Rollers	YOU MADE ME BELIEVE IN MAGIC—*Bay City Rollers (Arista)—Chrysalis (Harry Maslin)
42	—	Philadelphia International All Stars	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia)
43	36	Ramones	SWALLOW MY PRIDE—Ramones (Sire)—Chappel (Tony Bongiovi/T. Erdley)
44	—	Jacksons	DREAMER—Jacksons (Epic)
45	—	Yvonne Elliman	I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)
46	—	Elvis Presley	WAY DOWN—Elvis Presley (RCA)
47	—	Tom Petty & the Heartbreakers	AMERICAN GIRL—Tom Petty & the Heartbreakers (Island)
48	—	Space	MAGIC FLY—Space (Pye)
49	—	Dooleys	I THINK I'M GONNA FALL IN LOVE WITH YOU—*Dooleys (GTO)
50	—	Bill Conti	YOU TAKE MY HEART AWAY—Bill Conti (United Artists)

LPs

This Week	Last Week	Artist	Title
1	2	Yes	GOING FOR THE ONE—Yes (Atlantic)
2	1	Johnny Mathis	JOHNNY MATHIS COLLECTION (CBS)
3	5	Soundtrack	A STAR IS BORN (Soundtrack) (CBS)
4	4	Connie Francis	20 ALL TIME GREATS—Connie Francis (Polydor)
5	9	Fleetwood Mac	RUMOURS—Fleetwood Mac (Warner Bros.)
6	6	Donna Summer	I REMEMBER YESTERDAY—Donna Summer (GTO)
7	3	Neil Diamond	LOVE AT THE GREEK—Neil Diamond (CBS)
8	8	United Artists	STRANGLERS IV (United Artists)
9	12	Pye	THE MUPPET SHOW (Pye)
10	7	Rainbow	ON STAGE—Rainbow (Polydor)
11	15	Eagles	HOTEL CALIFORNIA—Eagles (Asylum)
12	11	Bob Marley & the Wailers	EXODUS—Bob Marley & the Wailers (Island)
13	13	Abba	ARRIVAL—Abba (Epic)
14	35	Various Artists	NEW WAVE—Various Artists (Philips)
15	14	Emerson, Lake & Palmer	WORKS—Emerson, Lake & Palmer (Atlantic)
16	42	Boney M	LOVE FOR SALE—Boney M (Atlantic)
17	21	Smokie	GREATEST HITS—Smokie (RAK)
18	—	Bay City Rollers	IT'S A GAME—Bay City Rollers (Arista)
19	16	Electric Light Orchestra	A NEW WORLD RECORD—Electric Light Orch. (Jet)
20	18	Mamas & Papas	THE BEST OF THE MAMAS & PAPAS (Arcade)
21	17	100.C.C.	DECEPTIVE BENDS—100.C.C. (Mercury)
22	59	Manhattan Transfer	COMING OUT—Manhattan Transfer (Atlantic)
23	10	Be Bop Deluxe	LIVE IN THE AIR AGE—Be Bop Deluxe (Island)
24	23	Pink Floyd	ANIMALS—Pink Floyd (Harvest)
25	28	Pink Floyd	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
26	19	Abba	GREATEST HITS—Abba (Epic)
27	50	Elvis Costello	MY AIM IS TRUE—Elvis Costello (Stiff)
28	31	Eagles	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
29	26	Rod Stewart	THE BEST OF ROD STEWART (Mercury)
30	46	Jam	IN THE CITY—Jam (Polydor)
31	20	Island	STEVE WINWOOD (Island)
32	39	Pink Floyd	WISH YOU WERE HERE—Pink Floyd (Harvest)
33	24	Shadows	20 GOLDEN GREATS—Shadows (EMI)
34	27	Leo Sayer	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
35	22	The Beatles	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)
36	25	Tangerine Dream	SORCERER—Tangerine Dream (MCA)
37	33	Crosby, Stills & Nash	CSN—Crosby, Stills & Nash (Atlantic)
38	30	Supertramp	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
39	43	George Benson	IN FLIGHT—George Benson (Warner Bros.)
40	37	Barbra Streisand	STREISAND SUPERMAN—Barbra Streisand (CBS)
41	36	Stevie Wonder	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
42	40	Peter Frampton	I'M IN YOU—Peter Frampton (A&M)
43	32	Neil Young	AMERICA STARS 'N BARS—Neil Young (Reprise)
44	38	Hot Chocolate	GREATEST HITS—Hot Chocolate (RAK)
45	—	Alan Parsons Project	I ROBOT—Alan Parsons Project (Arista)
46	47	Steve Harley & Cockney Rebel	FACE TO FACE—Steve Harley & Cockney Rebel (EMI)
47	44	Mike Oldfield	TUBULAR BELLS—Mike Oldfield (Virgin)
48	—	Berni Flint	BERNI FLINT (EMI)
49	34	Various Artists	LIVE AT THE ROXY CLUB—Various Artists (Harvest)
50	55	Cat Stevens	IZITSO—Cat Stevens (Island)
51	29	Neil Diamond	HIS 12 GREATEST HITS—Neil Diamond (MCA)
52	48	Heart	LITTLE QUEEN—Heart (Portrait)
53	—	Genesis	WIND & WUTHERING—Genesis (Charisma)
54	41	Boz Scaggs	SILK DEGREES—Boz Scaggs (CBS)
55	52	CBS	THE CLASH (CBS)
56	—	Atlantic	MANHATTAN TRANSFER (Atlantic)
57	53	Steve Miller	BOOK OF DREAMS—Steve Miller Band (Mercury)
58	56	Queen	A DAY AT THE RACES—Queen (EMI)
59	—	Epic	VIBRATORS (Epic)
60	49	Beach Boys	20 GOLDEN GREATS—Beach Boys (Capitol)

WEST GERMANY

(Courtesy Musikmarkt)
As Of 8/20/77
SINGLES

This Week	Last Week	Artist	Title
1	1	Baccara	YES SIR I CAN BOOGIE—Baccara (RCA)—Magazine
2	—	Boney M	MA BAKER—Boney M (Hansa/Ariola)—Far/Intro
3	—	Oliver Onions	ORZOWEI—Oliver Onions (RCA)—Cyclus Electrola—Melodie der Welt
4	—	Smokie	IT'S YOUR LIFE—Smokie (RAK/EMI)
5	—	Julie Covington	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)—Leeds/Gerig
6	—	Space	MAGIC FLY—Space (Hansa/Ariola)—Intro
7	—	Bay City Rollers	IT'S A GAME—Bay City Rollers (Arista/EMI Electrola)—Chappell
8	—	Eagles	HOTEL CALIFORNIA—Eagles (Asylum/WEA)—WB Music
9	—	Juergen Drews	BARFUSS DURCH DEN SOMMER—Juergen Drews (Warners)—Intro
10	—	John Paul Young	STANDING IN THE RAIN—John Paul Young (Ariola)—FD and H LPs

This Week	Last Week	Artist	Title
1	—	Boney M	LOVE FOR SALE—Boney M (Hansa/Ariola)
2	—	Smokie	GREATEST HITS—Smokie (RAK/EMI Electrola)
3	—	Eagles	HOTEL CALIFORNIA—Eagles (Asylum/WEA)
4	—	Abba	ARRIVAL—Abba (Polydor/DGG)
5	—	Pink Floyd	ANIMALS—Pink Floyd (EMI/EMI Electrola)
6	—	Otto	DAS WORT ZUM MONTAG—Otto (Russi Rackords)
7	—	Fleetwood Mac	RUMOURS—Fleetwood Mac (Warners)
8	—	Various Artists	DIE BIENEOMAJA—Various Artists (Polydor/DGG)
9	—	Status Quo	STATUS QUO LIVE—Status Quo (Vertigo/Phonogram)
10	—	James Last	PLAYS ROBERT STOLZ—James Last (Horzu/Polydor)

AUSTRALIA

(Courtesy Radio 2SM)
As Of 8/5/77
SINGLES

This Week	Last Week	Artist	Title
1	—	Joe Tex	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)
2	—	Scaggs	WHAT CAN I SAY—Boz Scaggs (CBS)
3	—	Thelma Houston	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)
4	—	Peter Allen	I GO TO RIO—*Peter Allen (A&M)
5	—	Dr. Hook	WALK RIGHT IN—Dr. Hook (Capitol)
6	—	Alan O'Day	UNDER COVER ANGEL—Alan O'Day (Atlantic)
7	—	Marcia Hines	WHAT I DID FOR LOVE—*Marcia Hines (Miracle)
8	—	Bonnie Tyler	LOST IN FRANCE—Bonnie Tyler (RCA)
9	—	Supercharge	YOU'VE GOTTA GET UP & DANCE—Supercharge (Virgin)
10	—	Kenny Rogers	LUCILLE—Kenny Rogers (United Artists) LPs

This Week	Last Week	Artist	Title
1	—	Boz Scaggs	SILK DEGREES—Boz Scaggs (CBS)
2	—	Fleetwood Mac	RUMOURS—Fleetwood Mac (Warner Bros.)
3	—	E.L.O.	A NEW WORLD RECORD—E.L.O. (United Artists)
4	—	Peter Frampton	I'M IN YOU—Peter Frampton (A&M)
5	—	Little River Band	DIAMANTINA COCKTAIL—Little River Band (EMI)
6	—	Supertramp	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
7	—	Harry Nilsson	BEST OF NILSSON—Harry Nilsson (RCA)
8	—	Sherbet	PHOTOPLAY—Sherbet (Razzele)
9	—	Peter Allen	TAUGHT BY EXPERTS—Peter Allen (A&M)
10	—	Renee Geyer	MOVIN' ALONG—Renee Geyer (RCA)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist	Title
1	—	Dillinger	COKANE IN MY BRAIN—Dillinger (Island)
2	—	Baccara	YES SIR I CAN BOOGIE—Baccara (CNR)
3	—	Mr. Walkie Talkie	BE MY BOOGIE WOOGIE BABY—Mr. Walkie Talkie (Philips)
4	—	Negram	SEVILLA—BZN (Negram)
5	—	Johnny Guitar Watson	A REAL MOTHER FOR YA—Johnny Guitar Watson (CBS)
6	—	Guys and Dolls	MAMACITA—Guys and Dolls (Arista)
7	—	Hot Chocolate	SO YOU WIN AGAIN—Hot Chocolate (RAK)
8	—	Flash and Pan	HEY ST. PETER—Flash and Pan (Philips)
9	—	Omega	BIG BISOU—Carlos (Omega)
10	—	Brotherhood of Man	ANGELO—Brotherhood of Man (Pye)

This Week	Last Week	Artist	Title
1	—	Neil Diamond	LOVE AT THE GREEK—Neil Diamond (CBS)
2	—	Eagles	HOTEL CALIFORNIA—Eagles (Asylum)
3	—	George Baker	SUMMER MELODY—George Baker (Selection) (Negram)
4	—	Boney M	LOVE FOR SALE—Boney M (Hansa) (CBS)
5	—	Johnny Guitar Watson	A REAL MOTHER—Johnny Guitar Watson (CBS)
6	—	Philips	AAN HET STRAND STIL EN VERLATEN—Havenzangers (Philips)
7	—	Mamas and Papas	THE BEST OF THE MAMAS AND PAPAS—Mamas and Papas (Arcade)
8	—	Fleetwood Mac	RUMOURS—Fleetwood Mac (Warner Bros.)
9	—	Rob de Nijs	TUSSEN ZOMER EN WINTER—Rob de Nijs (Philips)
10	—	Warner Bros.	GOING FOR THE ONE—Yes (Warner Bros.)

MEXICO

(Courtesy Radio Mil)
As Of 7/29/77

This Week	Last Week	Artist	Title
1	—	Jose Jose	GAVILAN O PALOMA—Jose Jose (Ariola)
2	—	Juan Gabriel	SIEMPRE EN MI MENTE—Juan Gabriel (RCA)
3	—	Orfeon	LA FERIA DE CEPILLIN—Cepillin (Orfeon)
4	—	Laurie Marshall	ALL DAY AND ALL NIGHT—Laurie Marshall (Philips)
5	—	Nelson Ned	A PESAR DE TODO—Nelson Ned (Gamma)
6	—	Orfeon	DILE—Fernando Allende (Orfeon)
7	—	Raff	VIVE—Napoleon (Raff)
8	—	Donna Summer	I FEEL LOVE—Donna Summer (RCA)
9	—	Manolo Munoz	PESARES—Manolo Munoz (Gas)
10	—	Miguel Gallardo	OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol)
11	—	Aldo Monges	BRINDO POR TU CUMPLEANOS—Aldo Monges (Microfon)
12	—	Lorenzo Santamaria	PARA QUE NO ME OLVIDES—Lorenzo Santamaria (Capitol)
13	—	Vicente Fernandez	LA MUERTE DE UN GALLERO—Vicente Fernandez (CBS)
14	—	Raff	PAJARILLO—Napoleon (Raff)
15	—	Mary Macgregor	TORN BETWEEN TWO LOVERS—Mary Macgregor (Ariola)

SWITZERLAND

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Artist	Title
1	—	Baccara	YES SIR I CAN BOOGIE—Baccara (RCA)
2	—	Donatella	LAILOLA—Donatella (Produttori Associati/Metronome)
3	—	Boney M	MA BAKER—Boney M (Hansa/Ariola)
4	—	Julie Covington	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA/Polydor)
5	—	Lynsey de Paul/Mike Moran	ROCK BOTTOM—Lynsey de Paul/Mike Moran (Polydor)
6	—	Rose Royce	CAR WASH—Rose Royce (MCA/Polydor)
7	—	Oliver Onions	ORZOWEI—Oliver Onions (RCA)
8	—	Stevie Wonder	SIR DUKE—Stevie Wonder (Motown/EMI)
9	—	Bay City Rollers	IT'S A GAME—Bay City Rollers (Arista/EMI)

LPs

This Week	Last Week	Artist	Title
1	—	Boney M	LOVE FOR SALE—Boney M (Hansa/Ariola)
2	—	Eagles	HOTEL CALIFORNIA—Eagles (Asylum)
3	—	Smokie	GREATEST HITS—Smokie (RAK/EMI)
4	—	Soundtrack	EVITA—Soundtrack (MCA/Polydor)
5	—	Soundtrack	CAR WASH—Soundtrack (MCA/Polydor)

NEW ZEALAND

(Courtesy Record Publications)
As Of 8/7/77
SINGLES

This Week	Last Week	Artist	Title
1	—	Heatwave	BOOGIE NIGHTS—Heatwave (Phonogram)
2	—	Kenny Rogers	LUCILLE—Kenny Rogers (Festival)
3	—	Pussycat	MY BROKEN SOUVENIRS—Pussycat (EMI)
4	—	Tavares	WHODUNNIT—Tavares (EMI)
5	—	Andy Gibb	I WANT TO BE YOUR EVERYTHING—Andy Gibb (Festival)
6	—	Rose Royce	I WANNA GET NEXT TO YOU—Rose Royce (Phonogram)
7	—	Alan O'Day	UNDERCOVER ANGEL—Alan O'Day (WEA)
8	—	Mark Williams	IT DOESN'T MATTER ANYMORE—Mark Williams (EMI)
9	—	Hot WEA	ANGEL IN YOUR ARMS—Hot WEA
10	—	Leo Sayer	HOW MUCH LOVE—Leo Sayer (Festival) LPs

This Week	Last Week	Artist	Title
1	—	Bee Gees	HERE AT LAST, LIVE—Bee Gees (Phonogram)
2	—	Alan Parsons Project	I ROBOT—The Alan Parsons Project (EMI)
3	—	Fleetwood Mac	RUMOURS—Fleetwood Mac (WEA)
4	—	Barbra Streisand	A STAR IS BORN—Barbra Streisand (Phonogram)
5	—	Supertramp	EVEN IN THE QUIETEST MOMENTS—Supertramp (Festival)
6	—	The Eagles	HOTEL CALIFORNIA—The Eagles (WEA)
7	—	Leo Sayer	ENDLESS FLIGHT—Leo Sayer (Festival)
8	—	Steve Miller	BOOK OF DREAMS—Steve Miller (Phonogram)
9	—	Peter Frampton	I'M IN YOU—Peter Frampton (Festival)
10	—	Kenny Rogers	KENNY ROGERS—Kenny Rogers (Festival)

ARGENTINA

(Courtesy Prensario)
SINGLES

This Week	Last Week	Artist	Title
1	—	Luciana	

Per-Use Option Required for Blanket TV Licensing

• Continued from page 1

some comfort from the opinion handed down by the Appellate Court judge. Murray I. Gurfein Aug. 8. They point out that matters of fact were not disputed and that they were not ruled monopolies, as CBS had contended.

But neither underplayed the serious nature of court reversal.

Bernard Korman, ASCAP general counsel, maintains the case is far from resolved. "We can ask for a stay, ask for reconsideration, or take the case to the Supreme Court." He also notes that ASCAP's countersuit charging CBS with monopolistic practices is still pending in the courts.

BMI president Edward Cramer states that procedural steps against

the latest decision are now being weighed. "The case is not over yet." He also speculates that some doubt exists that the decision applies to BMI, since none of the precedents cited by Judge Gurfein involved his rights organization.

A footnote to the opinion, however, states that references to ASCAP "shall be taken to include BMI, unless the context clearly indicates otherwise."

The central issue in the case poses the contention that free competition is voided by the concept of blanket licensing. ASCAP's position that blanket licensing is justified as a "market necessity" was not held valid by the Appeals Court with respect to network television.

The "ASCAP blanket license in its present form is price-fixing," said the judge, "and with respect to tele-

vision networks cannot be saved by a 'market necessity' defense."

Market necessity has been held a valid reason for price controls in certain cases, as in earlier litigation involving radio use of protected music (K-91 Inc. versus Gershwin Publishing Corp.).

The judge also ruled that per program licensing options by ASCAP do not constitute an acceptable argument against price fixing charges. Although narrower in scope, "the per program license is simply another form of blanket license," the opinion states.

Both permit any work in the catalog of a rights group to be used by payment of a percentage of advertising revenues or a flat fee. And neither allows the "licensee to pay only for those compositions it actually uses," said the judge.

The judge also rejected the lower court's view that CBS' right to negotiate with individual copyright owners is a viable alternative to the blanket license. Availability of the latter, he said, "itself involves the fixing of a collective price," and would be the first choice of the copyright owners.

"The blanket license dulls his incentive to compete," Judge Gurfein declared.

Korman found the antitrust decision paradoxical in view of network power in bargaining directly with copyright proprietors. A powerful network pitted against thousands of individual ASCAP members is hardly a "one on one" match, he says.

Although the NBC and ABC tv webs are not a party to the suit, their blanket licenses with ASCAP and BMI contain provisos that any per-

use licenses that may become available would also be offered to them.

The CBS suit was filed the last day of 1969 following a move by BMI to terminate its license with the network on the claim that rate negotiations then underway would have widened the gap between payments to ASCAP and BMI.

For years now, pending a final disposition of the case, ASCAP has been receiving an interim performance royalty of \$4.3 million a year from CBS, with BMI garnering something less than \$2 million.

The licensing organizations had intended to petition for substantial retroactive payments if their defense of the action proved successful. This prospect now has been pushed somewhat further into the future, if it occurs at all.

Jimmy's Web Woes

• Continued from page 1

However, checks with local distributors and the branch operation of a major record company lend credence to the report that at least a dozen of the chain's "weak sister" outlets will be phased out.

There is less doubt about the fate of Jimmy's recently opened Westbury, Long Island warehouse, currently in the last stages of a final shutdown. Stock from that facility is being transferred to the chain's Rahway, N.J., storage space.

Despite the sweeping nature of the reported cutbacks, some industry feeling seems to be that this is a long overdue consolidation, brought on by the chain's initial over-extension.

However, at presstime, there was widespread conjecture that the situation at Jimmy's may, in fact, be far more grave than originally envisioned.

According to reliable industry sources, with more than \$5 million in outstanding record/tape accounts, Jimmy's is in a tight credit situation with several major label suppliers.

Others have placed the debt figure as closer to \$7 million. And a source close to the distributor firing line has observed, "They're now in a position

where they don't have the luxury to make their own decisions."

Certainly the chain has done a major cutback in local advertising—newspaper, radio and television—over the past several weeks, in marked contrast to the rapid fire ad blitzes which helped Jimmy's, with its \$2.99 specials, become a fixture on the New York area music scene.

This may be considered a reflection of less label advertising money available and lends added believability to reports of a difficult credit situation existing between Jimmy's and record manufacturers.

Ironically, in a recent interview (Billboard, Aug. 6, 1977), Jimmy's operations manager Dick Butler observed: "Any retailer has to be questioned when he goes beyond the limits of his distribution capabilities, support services and marketing skills."

Jimmy's first appeared upon the New York area retail scene in May 1975 and quickly established itself as a major, rapidly expanding force. The chain is a division of Sutton Distributors, Inc., the Rahway, N.J.-based company specializing in cut-outs, helmed by James, Charles and David Sutton.

for selling illegal 8-tracks of new releases by the Isley Bros. and the Emotions, says Lou Holtzman, owner of Eastside Sound, a recording studio and professional sales outlet for Ampex Tapes.

The 8-tracks carry a legend identifying the manufacturer as "Eastside Sound Studios" and say they are "fantastically accurate re-creations of the top hits played by our studio musicians."

Holtzman says that no studio musicians recorded this material in his studio, and that as far as could be determined it is pirated original stuff.

He says that the suspicious tapes first turned up about a month ago in Maryland and Florida retail shops and various flea markets. He says he notified the RIAA which in turn contacted the FBI which is now investigating the case.

The suspect 8-tracks do not carry the original artwork, though when stacked the labels at the end identify the artist and album title ("Go For Your Guns" by the Isley Bros. and "Rejoice" by the Emotions), and give the song titles.



JUMP FOR JOY!—Eagles guitarist Glenn Frey, right, is embraced by a team member, after the Eagles softball team edged out the Elektra/Asylum executives 12-10 on a hot August afternoon in Los Angeles. The Eagles' fortunes were reversed in the second game when they lost 15-1 to Andrew Gold's Lonely Boys.

Challenge To AFM Fund Pact Dropped

NEW YORK—A challenge to the validity of the AFM's 1946 trust fund agreement with movie producers was dismissed here by a state Supreme Court justice.

The AFM trust fund pact provides that AFM members receive 5% of revenues generated from television use of films covered by the pact. Allied Artists Productions and Allied Artists Corp. filed suit to challenge this, citing alleged antitrust violations. The producers also claimed a 1960 amendment to the pact released them from making further payments to the fund.

Not so, says the court, which levied a summary judgment against the producers and ordered an assessment of damages to be prepared to ascertain how much money is owed the fund.

Platinum 'Wars'

LOS ANGELES—"Star Wars" soundtrack on 20th Century Records has gone platinum and may soon be double platinum, according to Steve Keator, head of publicity for the label.

The movie has grossed more than \$90 million coast-to-coast, but hasn't yet reached peak distribution; it has become almost a cult syndrome with many people going to see the film more than once.

The record label has benefited with bonus sales of the soundtrack LP package as a result.

Stark National Push

• Continued from page 1

median, will be called Grapevine Records & Tape. Joe Bressi, central buyer for Stark, says it's expected that Grapevine will feature a bit more competitive pricing than the average Camelot store.

Stark took over last week a 15,000 square foot discotheque location, Harry O's, in Canton. It is the first known acquisition of a disco by a record/tape/accessory chain nationally. The name of the location will be changed.

Bressi says that plans call for up-and-coming disco acts to be booked during midweek, in addition to recorded music. Buyout of the disco was triggered by two Camelot stores, which are located equidistant from the location, where the chain noted

extremely good disco recorded product sale.

David confirms that both the super store and disco are serious diversification moves which will be studied closely by the burgeoning Stark complex.

The 15,000 to the 40,000 square foot building, planned to open by early fall in N. Canton, gives Stark probably the second largest warehousing facility operated by any retail chain.

The only larger facility is the giant Pickwick Minneapolis suburban facility, which serves not only the massive Musicland chain with certain repertoire, but also the adjacent five-state area covered by Pickwick independent label distribution.

Stark centrally serves its entire Camelot chain and 13 major leased accounts from the Ohio location.

'Touch Me' Tapes Score

• Continued from page 16

it under lock and key. In our stores it's an ideal situation. And even though it's a test program it's contributing to overall sales. It's even an education for our own retail sales force.

"It just proves that if the product is exposed it's going to sell. We are also still merchandising tapes behind the counter in glass compartment style but this method expedites sales much better.

"And it doesn't make the consumer feel like a thief either. It's an excellent concept and an excellent step for the future and I wish more companies would do something like this."

John Thomas, buyer, Siebert's, Little Rock, Ark., states, "We will still need more time to judge overall reaction and eventual sales figures but first reaction from some of our accounts indicates it has been going over very well."

Steve Salsburg, national director of advertising for Lieberman, Minneapolis, says, "From a merchandising approach it's very good although I would agree it has some limitations for rackjobbers. Certainly for in store packaging it's great. In fact, I think Capitol is several months ahead of the industry when it comes to merchandising innovations."

Salsburg notes that Lieberman and Capitol co-engineered an ad for the Chicago area Playback chain for "Touch Me" tapes with a promotion that ran in the Chicago Sun-Times Aug. 5.

A spokesman for the chain reports that initial consumer reaction has been very positive.

"No one," adds Salsburg, "really knows yet the right way to display it in store just yet and I think it's going to take a little bit more time to work those things out."

Says Scott Young, director of Pickwick's retail division in Minneapolis, "I hope it works. I don't like the way prerecorded tape is merchandised in the industry.

"I like the concept very much and I feel there has to be a way to merchandise an LP together with the cassette and 8-track. But I think we will need time to judge how it goes over."

Notes Noel Gimble who runs a one-stop and rack in Chicago, "It seems to be picking up sales. I don't know if it's the right way to go but it certainly has a lot of potential."

Of course, like any other test marketing campaign the program is experiencing growing pains. The most common complaints cited were some individual store display problems with the need for merchandising racks from Capitol, some inventory and warehousing problems, and that pilfering has not been entirely eliminated.

Says a skeptical Lou Fogleman of the California Music Plus chain, "It's been running somewhat fair to poor. I think the basic idea is good but the packages are too small for some of my LP browsers and unfortunately there's been a little bit of a rip-off problem. Some people are walking out of the store with the entire package and not just trying to pop the tape out of them.

"In some cases, also," he continues, "I'm inclined to think con-

(Continued on page 73)

Closeup

RODERICK FALCONER—Victory In Rock City, United Artists UALA777G.

Poetry in rock is hardly a new development. Ever since the emergence of Dylan and the Beatles, printed lyric sheets have become familiar fixtures on rock albums, even when the artists are considerably less than bona fide poets.

In the late 60s, writers such as Leonard Cohen and Joni Mitchell brought the form into further flowering by joining works which could have stood entirely on their own as poetry to music that was, if not equally remarkable, still quite serviceable.

Which brings us to Roderick Falconer who, at the age of 30, has already been a Woodrow Wilson Fellow in English, a writer in residence at Stanford Univ., a lecturer in creative writing, the author of a highly praised volume of poetry and a protégé of James Dickey.

Falconer's first United Artists LP, entitled "New Nation," was a critical success, but failed to establish him as more than just a cult favorite. While the record was a fascinating rock document, it abounded in poetic images that may have caused some listeners to long for fewer metaphors and internal rhyme schemes in favor of the simplified rock that is readily accessible.

With "Victory In Rock City," his second album, Falconer has delivered the goods. He has successfully welded his lyrical vision to melodies that are strong and memorable. Falconer seems to have a shrewd grasp of public sensibilities and he has constructed a cold, shimmering totality rising from substructures already provided by predecessors such as Bowie, Iggy Pop, Jim Morrison and the Velvet Underground.

There are nine cuts on the LP, but really only seven songs, "Rock City," which kicks off side one, turns up again on side two in an instrumental version that borders on disco. And "Prologue," the next to last track on side two, is really just what its title implies, a preface to "Victory," the anthem-like tune which closes the album on a particularly regimental note.

Regimentation, power, fame, the future—these are some of the recurring topics in Falconer's work. Often he assumes a wry, brash point of view as he takes the listener on a guided tour of a world that is far from perfect. Nightmare visions are present in these songs and Falconer's relentless musical approach forces one to confront them directly.

Let us convey the impression this is a difficult or depressing album, it should be stated that just the opposite is the case. Falconer's music is joyful rock at its best.

His band is exceptionally tight, with a rhythm section that keeps things moving precisely and with the same sort of future shock style that Falconer exhibits in his vocals. Fredric Myrow rates a bow for his effective orchestral arrangements, as do Falconer and Peter Ivers who co-produced with taste and obvious relish for the project at hand.

Some of the highlights: "Rock City," with its attendant crowd noises and Falconer's cheerful banter with a vocalist from his backup group, the Birds Of Prey; "That's Not Normal," cinematic and even surreal as Falconer displays some subtle vocal nuances against a searing guitar and driving drum sound; and "Hard Times," in which he advances the thesis that our parents were right—rock 'n' roll is a killer.

ED KELLEHER

Promotion Promoted At Disc Chain Meet

• Continued from page 4

York for outstanding jobs done with his product in-store.

Then John Cohen, the chain's founder/president, accoladed the top store manager for best merchandising in each of the three regions, while Barbara Siebert, St. Petersburg, Fla., nabbed the national merchandiser prize.

CBS Records was selected by the chain as its best national supplier while Big State Distributing, Dallas, got the regional pick. And Cohen, in making the awards, and in his opening banquet remarks, emphasized the mutual benefit of creative merchandising.

And the before-and-after socializing on closing night indicated the strong tie the individual store buying direct has developed between key store and supplier personnel.

Approximately 60% of Record Bar stores are in the Southwest, served primarily by Dallas and Houston suppliers. Most vendors flew in staffers from Houston. The strong camaraderie between stores and distributors was readily evident.

Disc Records employes got a mini-NARM convention literally. RCA, which hosted lunch Tuesday, previewed new product by Hall & Oates, Pure Prairie League, Iggy Pop, Johnny Taylor, Dave & Sugar, Ronnie Milsap, Jerry Reed, Chet Atkins, Red Bone, Vickie Sue Robinson, Dr. Buzzard, Red Bone and Floyd Cramer, plus newcomers Matrix 9, Evelyn Champagne King, Smooth Talk, Ralph Graham, Rosie, Rocky & Cheyenne and others. Pug Pugliari and Charlie Hall, regional reps, hosted the showing, which included a host of new classical albums, highlighted by new Boston Symphony, Chicago Symphony, Rubinstein and a complete "Faust" opera with Monsterrat Caball.

Bill Rudolph of Disneyland regaled the managers with lengthy excerpts from forthcoming Disney movies like "Pete's Dragon" and "The Rescuers." Disney will begin distributing a new Charley Brown custom label at Christmas with subsequent album and single releases from the Charles Schultz cartoon firm.

Disneyland will also release records from a late 1977 "The Hobbit" movie to be released by the firm.

ABC Records deferred from a presentation in favor of a discussion and explanation of a merchandising program this fall by B.J. McElwee, national accounts chief. Based on what managers do with the new Stephen Bishop and Billy Davis and Marilyn McCoo albums, they will be awarded mopeds and bicycles.

Sam Passamano of MCA told the

meeting that 70-plus \$6.98 albums would drop to \$4.98 in a program set for early 1978. He previewed packages from Roger Daltrey, the Who, Peter Townshend and Ronnie Lane, Jerry Jeff Walker, B.J. Thomas, Lynyrd Skynyrd, Golden Earring, Kiki Dee, Peache & Herb, Anastasia, Cliff Richard, Dan McCorison, Dave Axelrod, Sherbet, Wishbone Ash, Conway Twitty, Loretta Lynn, Brenda Lee, Mel Tillis, Bill Anderson, Mary Lou Times, Boyd Axton, Merle Haggard, Tanyo Tucker.

He said greatest hits packets will be forthcoming from Neil Sedaka, Elton John and Olivia Newton-John.

Ken Yastic, former Columbia regional director just made Pickwick Records sales manager, said the 1,200-piece album catalog, will release 150 albums this year. Classical a&r chief Peter Munves urged Disc managers to get behind his recently-released Quintessence albums.

The initial release has sold more than 250,000 units in May and June, he said. Munves revealed the line will shortly release self-merchandising store fixtures, divider cards and a deferred billing deal.

Disc Records has upped its billing 20% over the prior year, Paul Smith, sales topper for CBS Records, said. The labels then showed a condensed 40-minute version of its four-hour new product London convention presentation.

Frank Mooney, CBS Southwest vice president, said it included mostly albums due for release in early fall. Included in the multimedia showing were: Chicago, Charlie Rich, Wet Willie, Kansas, Crawler, Pierce Arrow, Johnnie Taylor, Blue Oyster Cult, Engelbert Humperdinck, Lou Rawls, Art Garfunkel, Aerosmith, Phoebe Snow, Bruce Springsteen, Neil Diamond, Jane Oliver, Dennis Wilson, the Beach Boys, Billy Joel, Boz Scaggs, Lake, Pockets, Starwood, Libby Titus and Boston.

The entire labels' presentation went over extremely well because Ken Freeman, Dallas audio/visual specialist, was enlisted to run all the presentations, thus cutting down cost and affording the finest of equipment. He had done a similar chore first at the recent Western Merchandisers' meeting in Amarillo.

Again, emulating NARM, Raul Acevedo, Cohen's second-in-command, set up Wednesday morning as an exhibit session. Showing their wares were firms like: Pfanstiehl, Record Shack, Transcriber, BASF, Discwasher, Pacifica, Gem, Big O Posters, Artistic Music Distributors, GRT, and Springboard.

Motown's President Ales

• Continued from page 15

ing for a three night appearance at the Forum which is unprecedented for a black act. It's all reflective of the work everyone puts into it."

The impressive promotional and advertising thrust the company undertook recently for the Wonder LP in the Midwest was also a turning point in the company's marketing philosophy, adds Lushka.

A hefty amount of money was placed into tv and print ads there "which sold an awful lot of product."

Interestingly enough, adds Lushka, "We sold a tremendous

amount of product to a white market but didn't really pick up any extra black market. It proves we haven't reached the white market on it even though we are over the five million mark on that album."

In September Motown will launch a similar, massive campaign for the LP with tv on the West Coast and key it into the Warehouse chain's tenth anniversary. The label will continue to "work" that album for its maximum potential.

Finally, concludes Lushka, "It all comes down to the bottom line. You can be a company doing \$50 million and have 15% more bottom line than a company doing \$80 million."



SPECIAL DELIVERY—Big Tree artists, England Dan & John Ford Coley join Private Stock's David Soul on the latter's upcoming ABC-TV network special. Entitled "David Soul & Friends," the program is presented by Dick Clark Productions, and set for Aug. 18 airing. From left: Coley, Soul and Dan Seals.

Lapidos' Beatles Fair Infests Chi

CHICAGO—Producer Mark Lapidos' Beatfest fan fair checks into the Palmer House here Aug. 19 and 20 in its first Midwest run.

Lapidos promises to fill four of the downtown hotel's main ballrooms with Beatles films screening, Beatles flea market and memorabilia auction, Beatles scrapbook and art museum, panel discussions, look-alike and sound-alike contests, taped radio and television interviews with the fab four, live performances by the look-alike band Abbey Rhode, etc.

This is the seventh running of the fan fest, hosted previously in L.A., San Francisco, Philadelphia, and

annually in N.Y. since appearing in 1974.

Lapidos says response in Chicago is second only to that in New York and reports more than 2,000 tickets sold nine days prior to opening. Tickets are \$8, \$14 for both days.

Lapidos, 29, and wife Carol, devote themselves full-time to producing the Beatles conventions.

New London Phone

NEW YORK—The recently opened West Coast office of London Records now has a telephone number: (213) 465-5104. The office is located at 6430 Sunset, Los Angeles, Calif. 90028.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/20/77

Number of LPs reviewed this week 36 Last week 40



Pop

ISLEY BROTHERS—Forever Gold, T-Neck PZ34452 (CBS). This excellent and well-deserved greatest hits set is divided into fast and slow sides, with the fast side including their biggest hits and the slow side showcasing covers of hits by other artists. Material dates from 1973 on, so the group's biggest hit is omitted—'69's "It's Your Thing." But the LP demonstrates that the Isleys have been instrumental in bringing on both disco and the progressive soul approach of acts like Earth, Wind & Fire and the Commodores.

Best cuts: "That Lady," "For The Love Of You," "Harvest For The World."

Dealers: Stock pop and soul.



Soul

ROSE ROYCE—In Full Bloom, Whitfield 3074 (WB). The nine-member group that has the only platinum single of '77 (with the title cut from the "Car Wash" soundtrack), switches from MCA to mentor/producer/writer Norman Whitfield's custom label on Warner Bros. The sides here are structured almost identically, opening on both with a mix of slow soul ballads and medium-length disco cuts and concluding with nine-minute non-stop disco extravaganzas.

Best cuts: "Do Your Dance," "It Makes You Feel Like Dancing," "Ooh Boy."

Dealers: Group went No. 1 pop and soul and hit big in the discos the first time out. Expect the same coalition to support this set.



Country

HANK WILLIAMS, SR.—24 Greatest Hits, Vol. 2, MGM MG25401. As the Hank Williams legend soars internationally, each Williams release becomes a country music event. Though these selections have been previously released on MGM Records, this collection assembled as a greatest hits package should fare well in both airplay and sales. It's produced by the late Fred Rose and carries some important liner notes from Wesley Rose. The songs are some of the best in the seven-year career of this starcrossed artist. Basic traditional country background with lots of guitar and some piano and fiddle lend support to the country core voice of Williams.

Best cuts: "Crazy Heart," "I'll Never Get Out Of This World Alive," "Moanin' The Blues," "Lost Highway," "You're Gonna Change (Or I'm Gonna Leave)," "A Mansion On The Hill."

Dealers: Should sell well for a long, long time.



First Time Around

ALAN O'DAY—Appetizers, Pacific PC4300 (Atlantic). The first LP release by the Warner Bros. Music label features the multiple writing and singing talents of O'Day, whose "Undercover Angel" zoomed to the top of the Hot 100. The other material here rates with it, as each is mainstream pop with infectious hook-laden lyrics and instrumentals. O'Day plays keyboards although the stinging support comes from his sidemen. Well-paced and sprinkled with some funky arrangements, O'Day alternates from uptempo rockers to more subdued ballads. His own version of the self-penned "Angie Baby" which Helen Reddy capitalized on, is also included. Strong production by Steve Barri.

Best cuts: "Undercover Angel," "Soldier Of Fortune," "Started Out Dancing, Ended Up Making Love," "Angie Baby."

Dealers: "Undercover Angel" should be the LP's catalyst.

NICK GILDER—You Know Who You Are, Chrysalis CHR1147. Clearly defined images of love, lust and heartbreak manifests itself in Gilder's rather effeminate sounding vocals and perspective lyrics co-written by guitarist James McCulloch. The Canadian-born singer successfully combines the best ingredients of mainstream pop rhythms with his own distinct vocal approach that produces a sometimes bubblegum, sometimes subtly satirical balance. Ever-lurking synthesizers and strong guitar and bass secures Gilda rock credibility. And true romanticism.

Best cuts: "All Across The Nation (The Wheels Are Rolling)," "Backstreet Noise," "Roxy Roller," "Runaways In The Night," "Genevieve."

Dealers: Gilder is a Chrysalis push.

GARY OGAN—Paradise PA3078 (W.B.). Scotland native Ogan is like a one-man self-contained band playing guitars, piano, strings, drums, percussion and moog, writing all the songs, singing and producing. Ogan's mellow, well-contained vocals works well on the folk, jazz flavored tunes, ballads and uptempo pop material. Leon Russell and L.A. Express drummer John Guerin are among the musicians helping out. The album is a showcase for Ogan's remarkably diverse talents.

Best cuts: "Foolish Love," "Nothing's Right When Love's Gone Wrong," "Make Me Sing," "The Road At Strains," "Sold On You."

Dealers: Leon Russell's striking cover drawing is eye-catching.

Billboard's Recommended LPs

pop

EMPEROR, Private Stock PS2029. This five-piece group specializes in tight harmonies, tough alternating lead vocals and some impressive instrumentation. The interweaving keyboards, bass and guitar keep the album moving fluidly as does the change in pace from driving rockers to more mid-tempo ballads. **Best cuts:** "Dream," "Flicker," "I'm Alive," "A Million Years Ago."

MYLON LE FEVRE—Weak At The Knees, Warner Bros. BS3070. Le Fevre's shifting vocals are the album's focal point covering material by such writer luminaries as Dave Loggins, Dylan, Allen Toussaint as well as three self-penned tunes. A supporting pedal steel guitar, banjo, fiddle and harmonica infuses a low key country base although the LP is overall clearly pop sounding. **Best cuts:** "Girl From The North Country," "Basic Lady," "Country John," "Let's Get Together."

CHER—Cherished, Warner Bros. BS3046. Cher's recent outings with producers Jimmy Webb and Steve Barri were not notably successful but here she is reunited with Snuff Garrett, who helmed three No. 1 singles for her between '71 and '74. The colorfully-shaded sagas of down-on-their-luck ladies again highlight the usual mix of torch songs, hook-laden catchy pop numbers and soft MOR. The arrangements, many by Al Capps, are full-bodied and feature nice occasional touches of Indian and cajun music, as did "Half Breed" and "Dark Lady." **Best cuts:** "L.A. Plane," "Send The Man Over" (co-written by Garrett), "She Loves To Hear The Music."

MURRAY McLAUCHLAN AND THE SILVER TRACTORS—Hard Rock Town, True North ILTN9466 (Island). McLauchlan writes and sings about life's ups and downs in the perspective of someone who has lived them intensely. The lyrics portray reality, not romantic fantasy. A well-versed musician also, he plays a driving guitar, piano and harmonica with solid support by the Silver Tractors. **Best cuts:** "Love Comes And Goes," "Hard Rock Town," "Love Can Make Ya," "Straight Outa Midnight."

RY COODER—Show Time, Warner Bros. BS3059. Recorded live last December, this album features pleasant and melodic tunes combining rural country blues with a Spanish influence and dominated by Cooder's funky bottle neck, open tuning and finger picking guitar style and the accordion of Flaco Jimenez. Simple and to the point, the lack of studio polish pushes the subtle and infectious groove of Cooder's music. Backing vocals, horns and a basic rhythm section support Cooder's lead vocals. **Best cuts:** "Dark End Of The Street," "Alimony."

VARIOUS ARTISTS—The Roots Of Rock'n'Roll, Savoy 2221. Truly the roots of rock. Featured are The Ravens, Little Esther Phillips, the Robbins, Johnny Otis, Nappy Brown, Big Maybelle, and others from the Savoy stable that dominated the r&b charts in the 1940s and 50s. There's a market for nostalgia and oldies, and the originals of these cuts are highly prized. It will be interesting to see how a double LP with 31 classics from the era of "race" music goes over. **Best cuts:** Most are certifiable classics so it's strictly a matter of personal preference.

HIRTH MARTINEZ—Big Bright Street, Warner Bros. BS3031. Martinez' gruff voice, funky lyrics and acoustic guitar strumming, backed by a handful of top-notch studio musicians, fronts a rich production of varied coloring that rises from a base of country, blues and folk. Low down in flavoring, Martinez' songs are full of emotion leaning on an optimistic and uplifting stance towards the areas he explores. **Best cuts:** "The Mothman Samba," "The Moone Toone," "Cold And Silver Moment."

EDDIE HAZEL—Games, Dames and Guitar Thangs, Warner Bros. BS3058. Founding member and first guitarist in Funkadelic's four-piece guitar section, Hazel, like Bootsy Collins and the Horny Horns is another offshoot from George Clinton's world of progressive funk. Under the everpresent influence of Jimi Hendrix, Hazel, a superlative and soulful guitarist carries on rather than imitates with flowing melodic lines and hammering frenzied solo passages backed throughout by his Parliament/Funkadelic buddies. However, the album lacks direction and focal point and the weak vocals are non-descript. **Best cuts:** "California Dreaming," "Frantic Moment," "Physical Love."

VARIOUS ARTISTS—Bionic Gold, Big Sound BSLP001. This is the debut LP of the label, owned and operated by young members of the so-called new wave. The players are not without talent, imagination, taste and an appreciation of 1960s rock, from Phil Spector through Holland-Dozier-Holland and the Beatles. Original material is promised in the future from the nine different artists and groups represented here, and this signifies they have the stuff rock is made of. **Best cuts:** "All Grown Up," "I Can Hear Music," "This Could Be The Night," "Two Of Us," "To Know Him Is To Love Him."

soul

STAPLES—Family Tree, Warner Bros. BS3064. This family group's gospel/pop sound has been coupled with highly commercial material. Lead singer Mavis as usual carries impressive vocal gymnastics throughout. Instrumentation is heavy complementing these disco to blues-oriented tunes. **Best cuts:** "Family Tree," "What You Doing Tonight," "I Honestly Love You," "Let's Go To The Disco."

MASS PRODUCTION—Believe, Cotillion SD9918 (Atlantic). A vast variety of material is offered by this self-contained group which constantly changes the mood of this LP. Instrumentation tends to be both heavy and mellow on this entirely group-written effort. Mass Production is vocally and instrumentally impressive. **Best cuts:** "Free And Happy," "Being Here," "Superlative," "Cosmic Lust."

KENI BURKE, Dark Horse DH3022 (W.B.). The former adolescent star of the Five Stairsteps shows his multi-faceted sides as he wrote (or co-wrote) all tunes, plays riveting bass/guitars, sings passionately and produced. The material on this, his second LP, is more diversified, ranging from love ballads to boggie dance numbers to mainstream r&b funk with an underlying Stevie Wonder influence. Burke's bass fronts a solid rhythm, string and horn section. **Best cuts:** "Give All The Love You Can," "Shuffle," "Something New (Like A Sweet Melody)," "You Are All Mine."

O. V. WRIGHT—Into Something (Can't Shake Loose), Hi HLP6001 (Cream). Wright's husky forceful vocals interpret the rich material with steadfast conviction. While his vocals are the album's centerpiece, a bouncy rhythm section with support from the Memphis horns and strings give the album a breezy jazz effect although it remains a well-tailored soul production in the James Brown fashion. Willie Mitchell's crafty production brings it together. **Best cuts:** "Into Something (Can't Shake Loose)," "Medley," "Precious, Precious."

MILLIE JACKSON—Feelin' Bitchy, Spring SP16715 (Polydor). When Jackson decides to get "bitchy" look out. Laced with obvious sexual connotations and sung in a husky but sexy blues vocal, this LP is one of the most blatant sexual musical statements, especially "All The Way Lover." Her main stream of thought runs along the male's failure to satisfy. The string, horn, percussion, and keyboards dominate, supplying a nice blend of funky r&b and blues arrangements but don't expect airplay on many cuts. **Best cuts:** "All The Way Lover," "Angel In Your Arms," "A Little Taste Of Outside Love," "If Your Not Back In Love By Monday."

ANN PEEBLES—If This Is Heaven, Hi HLP6002 (Cream). Under the guidance of producer/writer Willie Mitchell, Peebles is able to effectively interpret a wide range of sultry blues, r&b and jazz flavored material. A fully orchestrated band complete with sax, strings, horns, trombone and other well-toned instruments compliments Peebles' rich vocals. **Best cuts:** "If This Is Heaven," "I'm So Thankful," "When I'm In Your Arms," "You Gonna Make Me Cry."

country

KENNY DALE—Bluest Heartache, Capitol ST11673. Rich vocals and mellow instrumentations, including acoustic guitars, strings, harmonica, fiddles, steel and background vocal accompaniment standouts, enhance Dale's latest release that contains his previous hit, "Bluest Heartache Of The Year," and his currently charted single, "Shame, Shame On Me (I Had Planned To Be Your Man)." A pleasant listening package, the album also draws from such notable writers as Willie Nelson, Mickey Newbury and Erroll Garner. **Best cuts:** "Shame, Shame On Me (I Had Planned To Be Your Man)," "Bluest Heartache Of The Year," "Crazy," "Misty."

jazz

CHICK COREA/DAVID HOLLAND/BARRY ALTSCHUL—A.R.C., ECM 11009 (Polydor). This Manfred Eicher production was recorded in 1971, soon after Corea left the Miles Davis group. His playing here is clean and lyrical and Holland is his customary authoritative self on bass. Six tunes in all, including a beauty written by Wayne Shorter. The LP was previously available in Europe. **Best cuts:** "Nefertitti," "Vedana," "Games."

ERROL PARKER EXPERIENCE—Sahara 1007. Parker is a talented pianist who really gets cooking on side two of this album. Side one is highlighted by a tune called "The Taste Of You," sung in memorable fashion by Clyde Tate. Sax, drums and bass provide the accompaniment on this collection of four songs. **Best cuts:** "The Taste Of You," "The Blockbuster," "Breeze Of Brazil."

PAUL MOTIAN—Conception Vessel, ECM 1028ST (Polydor). This LP was recorded in 1972 and previously available in the U.S. only in import shops. Motian's precise percussion work provides the spark on a half dozen self-penned cuts. Guitarist Sam Brown contributes some tasty licks and Keith Jarrett turns up with some nice flute and piano playing. Manfred Eicher rates a bow for his production. **Best cuts:** "Georgian Bay," "Rebica," "Conception Vessel."

PAUL SMITH—The Art Tatum Touch—Vol. 2, Outstanding 007. The 10 compositions here are piano showcases for Smith, interpreting the works of Cole Porter, Rodgers & Hammerstein, George and Ira Gershwin, Harold Arlen and others while capturing Tatum's sensitivity and spirit. The sweeping tempo and chord changes are the LP's highlight. **Best cuts:** "I Get A Kick Out Of You," "Let's Fall In Love," "Someone To Watch Over Me," "Sweet Lorraine."

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 Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.

Talent In Action

STEPHAN BURNS MAUREEN SILLIMAN CRAIG CARNELIA

Reno Sweenys, New York

Opening this July 21 double bill were songwriter Carnelia and his attractive lady friend with an engrossing 11-song 50-minute set. Carnelia's songs are fresh and entertaining as they deal with common themes from different perspectives. His imagery is simple but effective and many of his songs, such as "Give Me A Nickel," "Come On Snow" and "Yours And Mine," drew sympathetic nods from the small but attentive audience.

The duo delivers the tunes in a fast paced manner that is free of extraneous talk or gimmicks. Silliman has a fine voice and a stage manner that reminds one more of an actress than a singer.

Carnelia is also a good singer and a fine musician doubling on acoustic guitar and piano. The group needs no more instrumentation as anything else would detract from Carnelia's captivating lyrics.

To a New York cabaret scene that is dominated by flashy acts with little substance Carnelia and Silliman are a welcome addition.

Of course one must take the good with the bad and the other half of the show, singer-song-

writer Stephan Burns, was simply awful. Burns is a handsome young man who looks like he should be modeling three-piece suits in Esquire or throwing a javelin on a Wheaties box.

But good looks is his only asset for as a songwriter he merely rearranges clichés. His voice is thin and his manner is pretentious.

ROBERT FORD JR.

ROY CLARK MINNIE PEARL BUCK TRENT

Frontier Hotel, Las Vegas

It was pure downhome country music July 28 in the Frontier's SRO Music Hall when ABC-Dot

recording act Roy Clark, country comedienne Minnie Pearl and banjoist Buck Trent took to the stage. The Jim Halsey entertainment package, more solid than ever, slick and enjoyable, featured the slimmed-down Irishman's outstanding guitar musicianship.

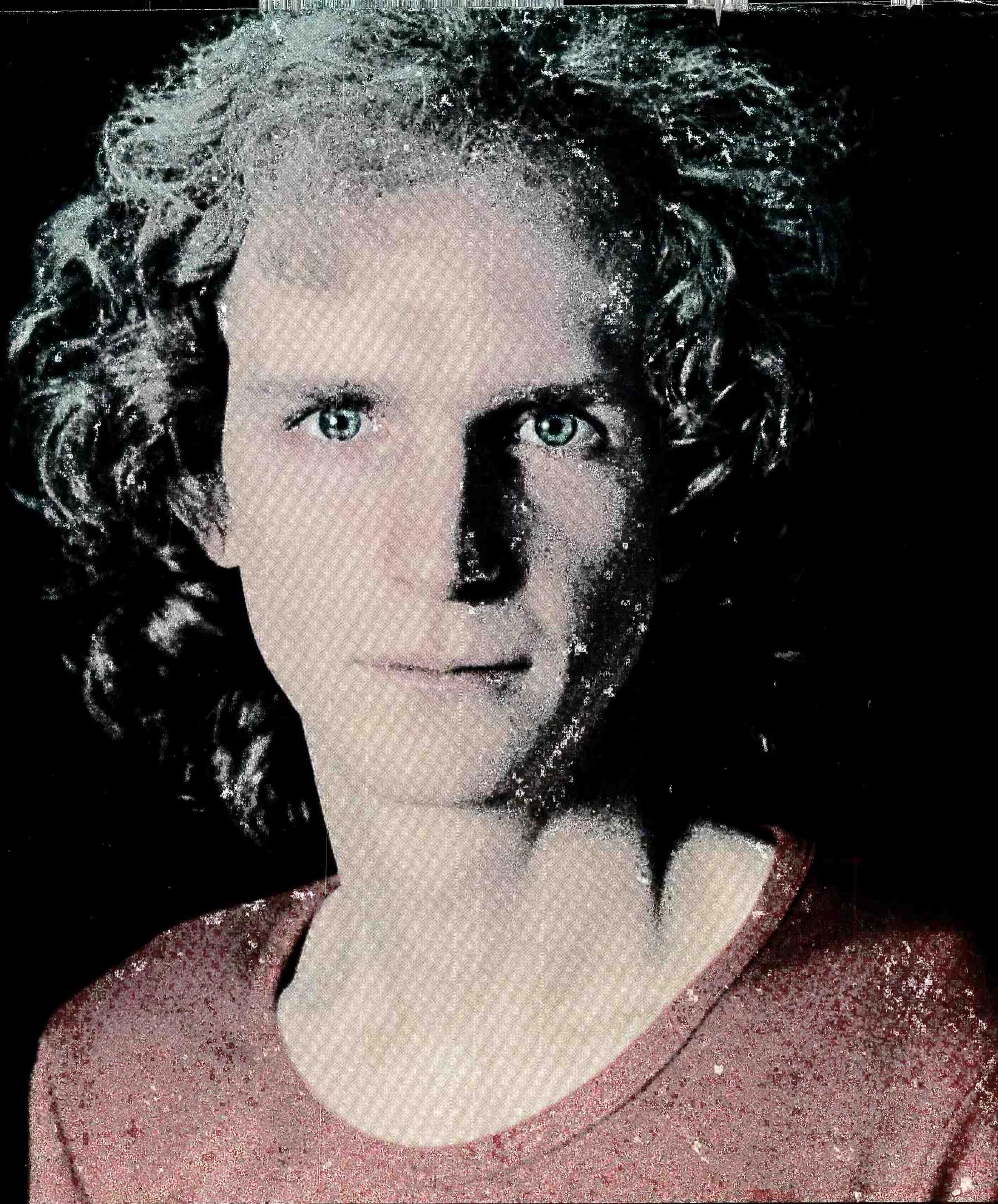
The 16-song, 1½ hour program, paced and spaced tightly with the three acts and 12-year-old banjo player Jimmy Henley, provided maximum musical mayhem. Clark's irrepressible humor, spliced in between mostly country ballads, welded the show together.

Pearl, after a six-year absence from the Vegas scene and making her Strip debut, spun forth her outrageous, corny humor about family,

friends and life while Trent executed a good solo, "Haul Off And Love Me." Henley, a state fair discovery, picked some wicked strings on "Foggy Mountain Breakdown" and "Orange Blossom Special," which included Clark in an excellent fiddle spot.

Spooing the Platters' hit "Great Pretender," Clark bridged different styles in a side-splitting sketch put-on and scored nicely with an electric guitar treatment of "Lara's Theme." Undaunted by opening night technical snafus, including the overpowering but excellent Al Alvarez orchestra, Clark easily guided the show's helm.

HANFORD SEARL



ANOTHER SIDE OF ANDY PRATT. It all started with the now classic "Avenging Annie" and continued with the highly acclaimed "Resolution" album. There was no doubt about it, Andy Pratt was established as a prominent singer/songwriter whose lyrical sensitivity and innovative musicianship made him the critic's choice, a cult hero in his own right.

And now, there's "Shiver in the Night," an album as sophisticated and sensitive as it is accessible and fun. Because "Shiver in the Night" is songs of feeling, songs of love and songs that just make you want to get up and dance. And *that's* another side of Andy Pratt.

"SHIVER IN THE NIGHT" NE 443 ANDY PRATT AS YOU'VE NEVER HEARD HIM BEFORE.
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**She's turning critics into fans...
And the whole world on it's ear...**

I Remember Yesterday

"I Feel Love" # 1 in England

"I Feel Love" # 1 in Italy

"I Feel Love" # 5 in France

"I Feel Love" # 1 in Canada

"...the luxurious stretching out of a performer just beginning to realize her strengths and possibilities. 'I Remember Yesterday' is clearly meant to be the album to move Summer as both singer and songwriter beyond disco classification. It succeeds with ease."

—ROLLING STONE, Ken Tucker

"...the inevitable change of pace album: a smooth but sudden shift away from the audacious, orgasmic concepts of Summer's previous three releases toward something more varied, more conventionally structured and more commercial"

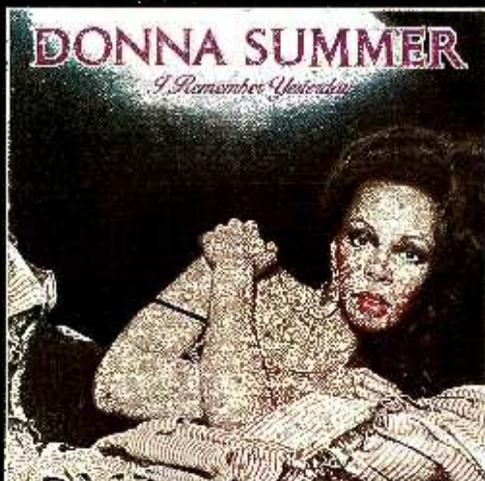
—RECORD WORLD, Vince Aletti

"I Feel Love" is...undoubtedly one of the best things Summer has done. The result is a hypnotic effect...

—BILLBOARD, Tom Moulton

"Sheer brilliance. Ultra modern music which holds its own beside Eno and Fripps 'Evening Star', Kraftwerk's 'Radio Activity' and Bowie's 'Low'. With her producers, Giorgio Moroder and Pete Bellote, she's created an atmospheric synthesis of futuristic space drama and old world romance. It's powerful stuff, never pretentious—a dancer's dream and immaculately crafted 'I Feel Love', already a disco hit, should cross over into the pop chart—or is it too 'progressive'? A hit.

—MELODY MAKER, Caroline Coon



The album that's turning
everyone around:
Donna Summer
"I Remember Yesterday"
NBLP 7056

Management:
Wald—DeBlasio—Bogart

I Feel Love



The international success story
that is her latest single:
Donna Summer "I Feel Love"

NB 884

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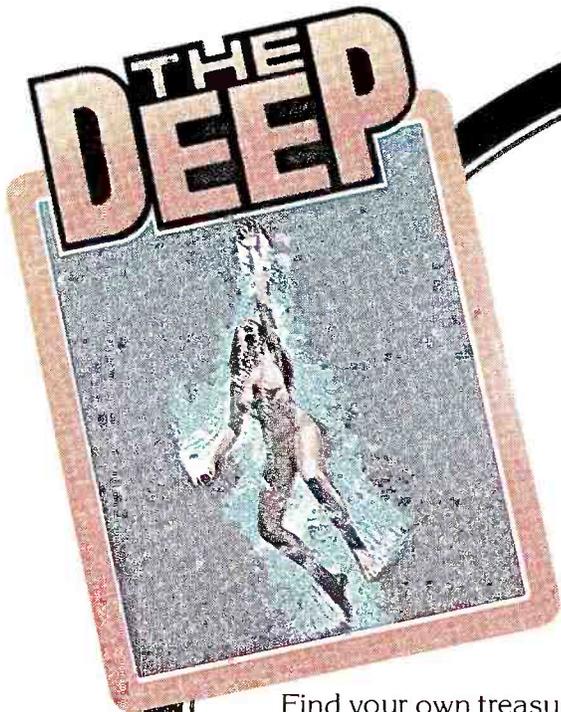


Record Sales With Posters!

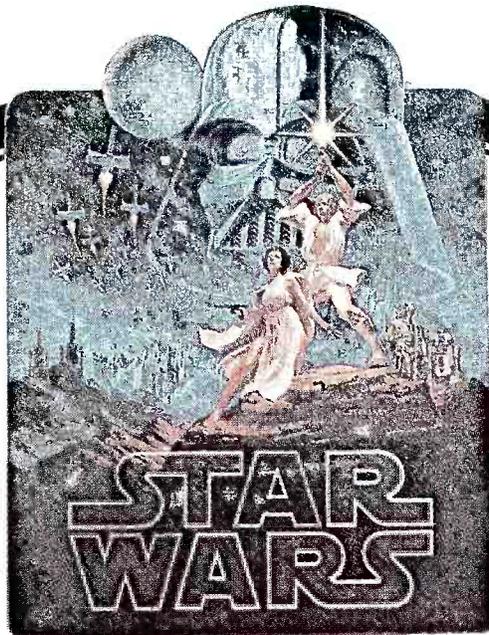
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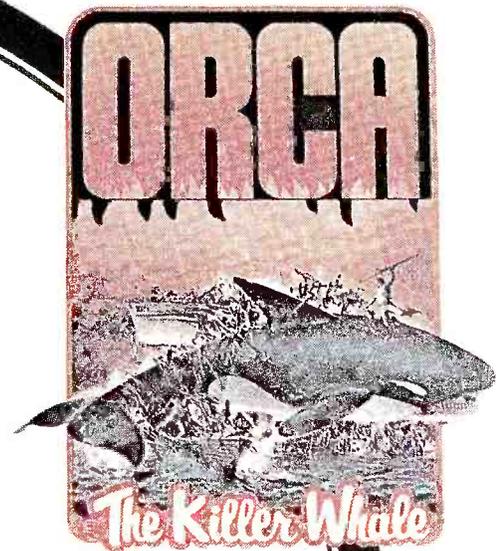
The Big Seller!



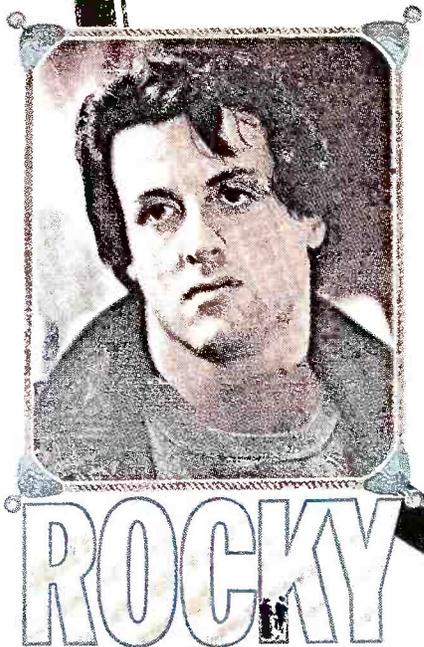
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Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/20/77

Number of singles reviewed
this week 87 Last week 70

Top Single Picks

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ERIC CARMEN—She Did It (3:39); producer: Eric Carmen; writer: Eric Carmen; publisher: C.A.M., BMI. Arista AS0266. Carmen's newest is a lot punchier, driving and cheerier than "All By Myself." His fragile vocals, veering further away from the bumblegummish Raspberry sound, fronts a rocking rhythm section. The tempo changes from a subdued ballad-like intro to a funky, uplifting hook-laden chorus.

DONNY OSMOND—You've Got Me Dangling On A String (2:58); producer: Brian Holland; writers: E. Wayne, R. Dunbar; publisher: Gold Forever, BMI. Polydor PD14417. A tight Holland production helps maintain a high energy level throughout as Osmond displays a more disciplined vocal range. The supporting horn section and interwoven harmonies adds an underlying r&b flavor. Osmond has come through with a solid boogie effort that sustains a foot-stomping vitality.

recommended

STARLAND VOCAL BAND—The Light Of My Life (3:03); producer: Milton Dkun; writer: Bill Danoff; publisher: Cherry Lane, ASCAP. Windsong JH11067 (RCA).

DAVID SOUL—Silver Lady (3:33); producer: Tony Macaulay; writers: Tony Macaulay, Geoff Stephens; publishers: Almo/Macaulay, ASCAP. Private Stock PS45163.

NILSSON—Who Done It? (5:20); producer: Nilsson House; writer: Nilsson; publisher: Golden Syrup, BMI. RCA, JH11059.

GREGG ALLMAN—Cryin' Shame (3:39); producers: Lenny Waronker, Russ Titelman; writers: Stephen Beckmeier, Steve Berlin; publisher: In Pocket, ASCAP. Capricorn CPS0279 (Warner Bros.).

CAROLE BAYER SAGER—You're Moving Out Today (3:33); producer: Brooks Arthur; writers: Carole Bayer Sager, Bette Midler, Bruce Roberts; publishers: Unichappell/Begonia/Fedora/Divine's, BMI. Elektra E45422A.

KATE TAYLOR—It's In His Kiss (The Shoop Shoop Song) (2:40); producers: James Taylor, Lew Hahn; writer: R. Clark; publisher: Hudson Bay, BMI. Columbia 310596.

GALDSTON & THOM—No One Gave Me Love (6:27); producers: John Simon, Phil Galdston, Peter Thom; writers: Phil Galdston, Peter Thom; publisher: Chappell, ASCAP. Warner Bros. WBS8436.

38 SPECIAL—Tell Everybody (2:59); producer: Dan Hartman; writers: D. Barnes, D. Van Zant; publisher: Feelgood, ASCAP. A&M 1964.

PAUL WILLIAMS—Waking Up Alone (3:47); producer: Michael J. Jackson; writer: Paul Williams; publisher: Almo, ASCAP. A&M 1961S.

LEIF GARRETT—Surfin' USA (2:23); producer: Michael Lloyd; writer: Chuck Berry; publisher: Arc, BMI. Atlantic 3423.

LESLIE AND KELLY—Give Me Your Love (3:32); producer: not listed; writer: Bob Gundry; publishers: Nightingale/Leslie Ann Gary, ASCAP. Big Tree BT16097 (Atlantic).

ALEXIS—Fly By Night (2:45); producer: Ron Nevison; writers: R. Falberg, R. Reeder, L. Braden, D. Walker, D. Peters, E. Uli-barri; publisher: Sixela, BMI. MCA MCA40773.

PAT TRAVERS—Stevie (4:32); producer: Emil Zoghby, Pat Travers; writer: Pat Travers; publisher: Chappell, ASCAP. Polydor PD14416.

SAMMY JOHNS—Chevy Van (2:57); producers: Jay Senter, Larry Knechtel; writer: Sammy Johns; publishers: Captain Crystal/Chattahoochee/Legibus, BMI. Warner Bros. WBS8441.

DAVE EDMUNDS—Get Out Of Denver (2:16); producer: Dave Edmunds; writer: Bob Seger; publisher: Gear, ASCAP. Swan Song SS70116 (Atlantic).



LENNY WILLIAMS—Shoo Doo Fu Fu Ooh (3:21); producer: Frank E. Wilson; writers: Lenny Williams, Bernard Thompson; publishers: Len-Lon, BMI. ABC, AB12300. Ex-Tower Of Power lead vocalist shines here on a funky, upbeat number keyed by a bouncy rhythm and horn section. Williams is silky smooth and high on the vocal with its offbeat lyric.

BRICK—Dusic (3:43); producers: Phil Benton, Brick; writers: R. Ransom, R. Hargis, J. Brown; publishers: Caliber/Good High, ASCAP. Bang B734 (Web IV). This is high-energy, funky tune bound to incite dancing. A jazzy flute and sax improvise over the insistent beat, while vocals are handled by a high-pitched chorus. The tune is similar in structure to the group's high-charted "Dazz."

DRAMATICS—Shake It Well (3:48); producer: Don Davis; writers: Eddie Robinson, Don Davis; publishers: Groovesville, BMI/Conquistador, ASCAP. ABC, AB12299. One of the funk-iest, most r&b-oriented singles yet for this veteran group, this is similar to recent product from War and the Staples. The gritty, slow-to-midtempo number features some strong guitar, and members of the group laughing and rapping in spots.

recommended

MILLIE JACKSON—If You're Not Back In Love By Monday (3:40); producers: Brad Shapiro, Millie Jackson; writers: G. Morton, S. Throckmorton; publisher: Tree, BMI. Spring SP175 (Polydor).

IMPACT—Rainy Days, Stormy Nights Part I (3:32); producer: John Davis; writer: Deith Barrow; publisher: Miss Thang, BMI. Fantasy F798AS.

CAMEO—Funk Funk (3:35); producer: Larry Blackmon; writer: Larry Blackmon; publisher: Better Days, BMI. Chocolate City. CC011 (Casablanca).

HIGH INERGY—You Can't Turn Me Off (In The Middle Of Turning Me On) (3:31); producer: Ken Washburn; writers: Pam Sawyer, M. McLeod; publisher: Jobete, ASCAP. Gordy. G7155F (Motown).

TAMARA DOBSON—Jungle Girl (3:32); producer: L. Leon Pendarvis; writers: L. Pendarvis, Janice Gadsden, Billy Barnes; publisher: Pinwheel, BMI. MCA, MCA40775.

METERS—Be My Lady (3:27); producer: David Robinson & Friends; writers: A. Neville, C. Neville, J. Modeliste, L. Nocentelli, G. Porter Jr.; publisher: Cabbage Alley/Rhineland, BMI. Warner Bros. WBS8434.

BOOKER T. AND THE M.G.'s—Sticky Stuff (3:15); producer: Booker T. and the M.G.'s; publishers: House of Jones/Midnight Hour/Warner-Tamerlane/Lastraw, BMI. Asylum E45392 (Elektra/Asylum).

AL JARREAU—Take Five (3:19); producers: Al Schmitt, Tommy Lipuma; writer: Paul Desmond; publisher: Derry, BMI. Warner Bros. WBS8443.

JIMMY CASTOR BUNCH—The Return Of Leroy Pt. 1 (2:51); producer: Castor-Pruitt; writers: J. Castor, J. Pruitt; publisher: Jimpire, BMI. Atlantic 3424.

RUBY ANDREWS—I Wanna Be Near You (4:18); producer: R. Dunbar; writer: R. Dunbar; publisher: Unified, BMI. ABC, AB12286.

BOBBY PATTERSON—If He Hadn't Slipped Up And Got Caught (3:27); producer: Bobby Patterson; writer: Bobby Patterson; publisher: ATV, BMI. Contempo 7006 (T.K.).

DONNY BURKS—Do Bad (3:42); producers: Billy Nichols, Charlie Wallert; writers: D. Burks, G. Redington; publishers: Hog/Boomerang, ASCAP. Brunswick 55539.



DON WILLIAMS—I'm Just A Country Boy (3:01); producer: Don Williams; writers: Marshall Barer-Fred Brooks; publisher: Folkways, BMI. ABC/Dot D017717. Beautiful, soft arrangement of the old evergreen should take Williams back to No. 1 on the Hot Country Singles chart and perhaps establish him on the Hot 100 pop chart. Very simple instrumentation—guitar, bass and strings—is kept mainly in the background, focusing attention on the flawless Williams delivery.

BARBARA MANDRELL—Hold Me (2:54); producer: Tom Collins; writer: Glenn Ray; publisher: Gator, SESAC. ABC/Dot D017716. Mandrell takes a love ballad suited to her range and style and sings it effectively. Mellow background vocals and a good combination of strings and steel surround the excellent vocal work.

MERLE HAGGARD—A Working Man Can't Get Nowhere Today (2:55); producers: Ken Nelson-Fuzzy Owen; writer: Merle Haggard; publisher: Shade Tree, BMI. Capitol P4477. An up-tempo offering from Haggard, this is the lament of the working man. It's the type of song Haggard can write, sing and sell to perfection.

recommended

SUNDAY SHARPE—Hold On Tight (2:39); producer: Eddie Kilroy; writers: R. Bourke-G. Dobbins-J. Wilson; publisher: Chappell, ASCAP. Playboy ZS85813.

DAVID ROGERS—Do You Hear My Heart Beat (2:20); producer: Dave Burgess; writers: Dave Burgess-Don Pfrimmer; publisher: Singletree, BMI. Republic REPO06A.

JIM REEVES—Little Ole Dime (2:47); producer: original-Chet Atkins, overdub—Bud Logan; writer: Jim Carroll; publisher: Tuckahoe, BMI. RCA JH11060.

WILMA BURGESS—Darlin' (2:34); producer: Jerry Bradley; writer: Ray Griff; publisher: Blue Echo, ASCAP. RCA JB11057.

JESSI COLTER—I Belong To Him (3:15); producers: Ken Mansfield & Richie Albright; writer: Jessi Colter; publisher: Helen D. Johnson, BMI. Capitol P4472.

BUCK OWENS—Our Old Mansion (2:42); producer: Norro Wilson; writers: Norris D. Wilson-Carmol Taylor-George Richey; publishers: Al Gallico-Algee, BMI. Warner Brothers WBS8433.

JIMMIE RODGERS—Just A Little Time (3:52); producers: Jimmy Bowen & Robert Gentile; writer: Jimmie Rodgers; publishers: Bibo, Steel Plate & 13th Day, BMI. ScrimShaw S1313F.

DANIEL—Honky Tonk Happiness (2:32); producer: Chaz; writer: M. Johnson; publisher: Dawnbreaker, BMI. LS GRT132.

MICHAEL CLARK—Drinkin' Man's Blues (3:31); producer: Jay Senter; writer: Marcia Routh; publisher: Roger Miller, BMI. Capitol P4474.

KENNY PRICE—Leavin' (2:28); producer: Ray Pennington; writer: Joseph P. Davis; publisher: Doom, BMI. MRC MR1004.



GARY TOMS—Turn It Out (3:54); producers: Bill Stahl, Peter Richards; writer: Gary Toms; publishers: Happy Endings/High Flush, ASCAP. MCA, MCA40770. Highlight of this tune is a bold, earthy lead vocal in soul tradition. The spirit is festive and raucous, driven by overlapping vocal chorus lines, hand-clapping and explosive percussion. Hot horn and flute improvisations are also featured.

recommended

BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (6:58); producer: Barry White; writers: N. Pigford, E. Paris; publisher: Sa-Vette, BMI. 20th Century TCD65.

BRENTON WOOD—Come Softly To Me (6:44); producers: Hal Winn, Brenton Wood; writers: G. Troxel, B. Ellis, G. Christopher; publisher: Cornerstone, BMI. Cream CR7718.



Easy Listening

recommended

FUTURES—Burt Bacharach (3:07); producers: Phil Ramone, Burt Bacharach; writer: B. Bacharach; publisher: New Hidden Valley, ASCAP. A&M 1960S.



First Time Around

GREG & PAUL—She's A Rebel (2:12); producers: Jay Siegel, Paul Shaffer; writer: Gene Pitney; publisher: January, BMI. Casablanca NB893. This is unabashedly commercial, in an early '60s pop sense, with a delightful Spectroscopic arrangement featuring casanets, handclaps and clever horn fills. The duo is starring in a summer television series masterminded by Don Kirshner and Norman Lear.

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.

GRT: Best Quarter Tape Sales

NEW YORK—The best quarterly tape sales volume in history, a marketing/distribution agreement with the new Tomato label and a price reduction on its Sunnyvale mid-range tape line to make it equivalent to disks are announced by the GRT Corp.

The Sunnyvale, Calif.-based manufacturer and marketer reports music tape sales broke all previous monthly and quarterly records in the April-June period. All three months set records for comparable periods, and unit sales were up 32% compared to last year's prior high spring quarter, according to Herb Hershfield, vice president marketing.

"GRT's single best selling album was 'Barry Manilow Live' (Arista LP) which alone sold nearly 400,000 tapes in the quarter," he notes. "Both 8-track and cassette tapes are selling well."

The exclusive tape marketing and

distribution agreement with The Tomato Music Co., Ltd., was announced jointly by Hershfield and Ken Eggers, the label's president. The company was founded by Eggers earlier this year after successful development of the Poppy Band Utopia labels previously.

Initial releases on 8-track and cassette will be "A Tribute To Leadbelly," featuring Pete Seeger and Arlo Guthrie; "Townes Van Zandt Live At The Old Quarter, Houston, Texas," and Clifton Chenier's "Cajun Swamp Music Live." Albert King and Dick Gregory will be featured on later releases.

Wholesale price on all Sunnyvale mid-range tape product was dropped about 25% to \$1.73 from \$2.28, effective Aug. 5, bringing the tape cost down to coincide with disks, according to Howard Silvers, national sales manager/records for GRT.

"We feel that this adjustment will enhance our Sunnyvale record and tape line in retail," he told dealers in the announcement. "It will allow you to broaden the promotional range with every one of your customers."

Recent releases in the Sunnyvale line, available in LP, 8-track and cassette, include "The Sun Story" volumes featuring Johnny Cash, Charlie Rich, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Carl Mann.

Scripts TV 'Music'

LOS ANGELES—Michael Cristofer will write a six-hour mini-series for NBC-TV titled "Music Inc." The fictional series, focusing on music industry characters, is being written for the Stigwood Group and produced by Beryl Vertue.

Shakespeare's Guitar Playing Is Oked

NEW YORK—Shakespeare went on trial here and, as a result, guitar playing has been judged no more of a nuisance than the rest of New York City.

No, it wasn't the Bard who found himself in New York County civil court, but a professional guitarist named Warren Shakespeare, charged with disturbing the tranquility of tenants in a Manhattan apartment building.

Seems Shakespeare's six hours of daily acoustic strumming was getting on the nerves of neighbors directly above and below him. Though the defendant obviously felt it was a case of "much ado about nothing," it remained for Judge Eugene Wolin to decide if his practice sessions were "to be or not to be."

In his decision, the judge observed: "Living in an apartment house in New York City has its advantages as well as disadvantages.

We do not hear the bees, birds or crickets but buses, trucks and sirens instead. If noises or sound may be classed as nuisances, then all of New York City is a nuisance."

Case dismissed. Or as Shakespeare put it: "All's well that ends well."

Songwriter's Aid Book Available

NEW YORK—The Songwriter's Handbook by Harvey Rachlin, designed as a how-to aid for tyro tunesmiths, is to be published in October by Funk and Wagnalls.

The book covers songwriting from conception of the lyric through to recording. Writer agreements with licensing organizations are included. List price is \$8.95 in hardcover.

Billboard HOT 100 ChartBound

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SHE DID IT—Eric Carmen (Arista 0266)
YOU'VE GOT ME DANGLING ON A STRING—Donny Osmond (Polydor 14917)
SEE TOP SINGLE CHECK REVIEWS, page 67

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)					
★	3	11	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	ALM	35	14	16	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	ALM	69	58	17	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	WBM		
★	2	1	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	WBM	★	38	6	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	WBM	★	81	3	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addrisi, D. Addrisi, Malaco 1042 (TK)	ALM		
★	4	16	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	WBM	★	37	7	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Ariola America 7655 (Capitol)	WBM	★	82	3	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)	B-3		
★	4	2	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	ALM	★	42	5	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	CPP	★	72	76	3	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028	CPP	
★	7	12	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	CPP	★	39	40	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445	WBM	★	84	84	2	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420	WBM	
★	8	19	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920	ALM	★	45	5	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	WBM	★	74	59	16	IT'S SAD TO BELONG—England Dan & John Ford Coley (Kyle Lehning), R. Goodrum, Big Tree 16088 (Atlantic)	HAN	
★	7	5	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335	CPP	★	44	10	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	ALM/ CPP	★	75	65	6	DOWN THE HALL—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8407	CPP	
★	11	13	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	WBM	★	42	43	7	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)	★	76	50	9	WALK RIGHT IN—Dr. Hook (Ron Haffkine), Svanoe, Darling, Capitol 4423	PSP	
★	9	9	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	WBM	★	51	3	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovini), J. Williams, Millennium 604 (Casablanca)	CPP	★	77	77	9	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390	B-3	
★	10	12	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256	ALM	★	48	5	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	B-3	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project (Alan Parsons Woolfson, Parsons, Arista 0260)	ALM	
★	13	7	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	CPP	★	45	7	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)	ALM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugati, Musker, RSO 878 (Polydor)	CHA	
★	15	10	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	B-3	★	54	4	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	CPP	★	90	2	DON'T IT MAKES MY BROWN EYES BLUE—Crystal Gayle (Larry Butler), R. Leigh, United Artists 1016	B-3		
★	23	7	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	CPP	★	47	9	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	ALM	★	81	83	3	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295	WBM	
★	16	13	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	WBM	★	48	7	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449	CPP	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr. (Frank E. Wilson) J. Footman, T. McFadden, F. Wilson, ABC 12298	CPP	
★	18	10	SMOKE FROM A DISTANT FIRE—Sanford-Townsend (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	CHA	★	62	3	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	WBM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	YOU'RE THE ONLY ONE—Geils (J. Geils Band) Peter Wolf, Seth Justman, Atlantic 3411	CPP	
★	20	11	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	B-3	★	50	4	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8408	CPP	★	84	88	4	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	WBM	
★	21	12	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938	ALM	★	61	5	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	ALM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Gouldman, Mercury 73943 (Phonogram)	WBM	
★	18	19	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	CPP	★	64	3	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884	ALM	★	85	89	3	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350	WBM	
★	22	7	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	ALM/ CPP	★	53	21	MARGARITAVILLE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12254	WBM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	CAN'T YOU SEE—Marshall Tucker Band (Bill Hornsby) Toy Caldwell, Capricorn 0278 (Warner Bros.)	WBM	
★	25	11	BLACK BETTY—Ram Jam (Kasenzet-Katz), H. Ledbetter, Epic 8-50357	WBM	★	54	18	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	B-3	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	MARTIAN BOOGIE—Brownstone Station (Eddie Dramer) Lutz, Weck, Koda, Nazarian, Private Stock 45167	WBM	
★	28	7	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	CPP	★	66	5	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)	ALM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	NOTHING BUT A BREEZE—Jessie Winchester (Brian Atern) Jessie Winchester, Bearsville 0318 (Warner Bros.)	WBM	
★	30	5	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	WBM	★	56	49	11	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	PSP	★	90	93	3	FOR A WHILE—Mary Macgregor (Peter Yarrow, Barry Beckett), P. Yarrow, K. Hunter, Ariola America 7667 (Capitol)	WBM
★	27	8	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	ALM	★	57	15	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387	ALM/ IMM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdlyi), Ramones, Sire 746 (ABC)	WBM	
★	26	9	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	WBM	★	69	3	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027	B-3	★	91	91	8	MY CHERIE AMOUR—Soul Train Gang (Don Cornelius), S. Moy, S. Wonder, H. Crosby, Soul Train 10849 (RCA)	CPP	
★	29	14	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	ALM	★	70	2	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Cliff Davies, Lew Futterman), T. Nugent, Epic 8-50425	WBM	★	92	92	2	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharpe, Gamble) (Kenny Gamble, Leon Huff), L. Rawls, B. Paul, A. Bell, Philadelphia International 83862	B-3	
★	26	24	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey), Bindi, Paoli, Sigman, Capitol 4418	B-3	★	60	63	4	HURRY SUNDOWN—Outlaws (Bill Szymczak), H. Thomasson, Arista 0258	WBM	★	93	94	2	FUNK IT UP (David's Song)—Sweet (Sweet), Scott, Tucker, Connolly, Priest, Capitol 4454	WBM
★	27	6	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Cadello for the Entertainment Co.), A. Gordon, Columbia 3-10555	B-3	★	61	27	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic)	CPP	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	MAKE IT WITH YOU—Whispers (Don Cornelius, Dick Grifey), D. Gates, Soul Train 10996 (RCA)	CPP	
★	28	12	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	CPP	★	74	14	DEVIL'S GUN—C.J. & Co (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)	WBM	★	94	95	2	TURNING TO YOU—Charlie (Terry Thomas, John Anderson) Terry Thomas, Janus 270 (GRT)	CPP	
★	32	6	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	ALM	★	63	19	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022	B-3	★	95	96	2	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	CPP	
★	34	4	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	★	75	4	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Osborne, Arista 0252	ALM	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394	WBM	
★	31	17	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omartian), A. O'Day, Pacific 001 (Atlantic)	WBM	★	65	9	OLD SCHOOL YARD—Cat Stevens (Cat Stevens, Dave Kershnerbaum), C. Stevens, A&M 1948	CPP	★	97	86	19	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphed), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)	B-3	
★	32	33	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	★	67	11	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippis for McCoy-Kippis Prod.), V. McCoy, Buddah 569 (RCA)	WBM	★	98	71	22	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924	CPP	
★	39	5	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	WBM	★	68	73	3	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrick, Capitol 4428	WBM	★	100	78	16		

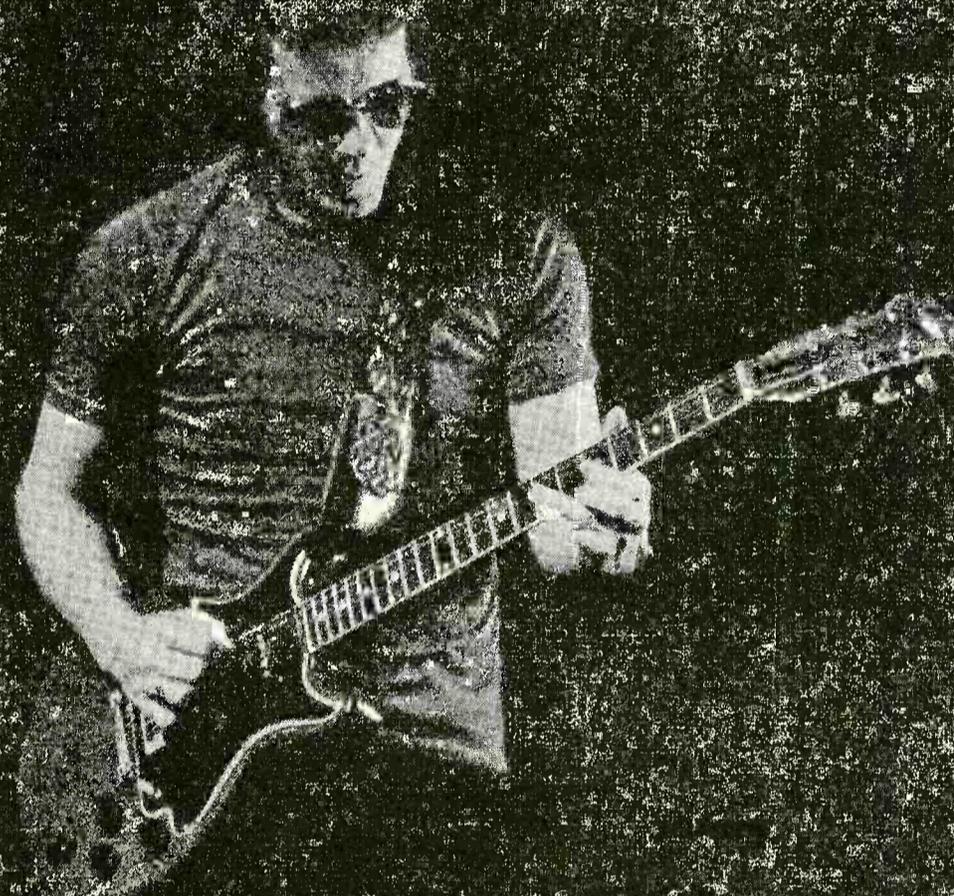
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's 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-Licensor)		HOT 100 A-Z—(Publisher-Licensor)		HOT 100 A-Z—(Publisher-Licensor)		HOT 100 A-Z—(Publisher-Licensor)	
Angel In Your Arms (Song Tailors)	61	Da Doo Ron Ron (Trio/Mother)	28	I Believe In Love (First Artists/ Emanuel Gnosco/Threesome)	86	Looks Like We Made It (Irving)	35
A Real Mother For Ya (Vir-Jon, BMI)	42	Daytime Friends (Bibi Peters, BMI)	58	Make It With You (Colgems BMI)	74	Luckenbach, Texas (Back To The Basics Of Love) (Baby Chick, BMI)	100
Ariel (Blendingwell, ASCAP)	63	Devil's Gun (ATV, BMI)	28	Make It With You (Colgems BMI)	74	Make It With You (Colgems BMI)	100
Baby Don't Change Your Mind (Van McCoy/Warner-Tamerlane, BMI)	67	Don't It Make My Brown Eyes Blue (United Artists, ASCAP)	80	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	27	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	27
Barracuda (Wilson/Know/Play My Music, ASCAP)	67	Don't Stop (Gentoo, BMI)	11	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	27	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	27
Best Of My Love (Sagittaire, BMI/Steelsch, ASCAP)	14	Down The Hall (All Seasons, ASCAP)	75	Nothing But A Breeze (Fourth Floor, BMI)	89	Nothing But A Breeze (Fourth Floor, BMI)	89
Black Betty (Robert Mellin, BMI)	20	Do You Wanna Make Love (American Broadcasting, ASCAP)	7	On And On (Stephen Bishop, BMI)	55	On And On (Stephen Bishop, BMI)	55
Boogie Nights (Ponder/Almo, ASCAP)	57	Dreams (Gentoo/Welsch Witch, BMI)	97	Remember The Days Of The Old School Yard (Colgems-EMI, ASCAP)	25	Remember The Days Of The Old School Yard (Colgems-EMI, ASCAP)	25
Cat Scratch Fever (Magic Land, ASCAP)	59	Easy (Jobete/Commodores, ASCAP)	97	Rock And Roll Never Forgets (Bob Seger, Capitol 4449)	44	Rock And Roll Never Forgets (Bob Seger, Capitol 4449)	44
Christine Sixteen (Kissongs, ASCAP)	29	Edge Of The Universe (Casseroles/Unchappell, BMI)	33	So You Win Again (Island, BMI)	36	So You Win Again (Island, BMI)	36
Cold As Ice (Somerset/Evansongs/Warner Bros., ASCAP)	29	Feels Like The First Time (Somerset/Evansongs, ASCAP)	98	Sunflower (Stonebridge, ASCAP)	23	Sunflower (Stonebridge, ASCAP)	23
		Float On (ABC-Dunhill/Woodsongs, BMI)	13	That's Rock 'N' Roll (C.A.M.-U.S.A., BMI)	40	That's Rock 'N' Roll (C.A.M.-U.S.A., BMI)	40
		Hurry Sundown (Hustlers, BMI)	60	The Greatest Love Of All (George Benson, Atlantic 3387)	46	The Greatest Love Of All (George Benson, Atlantic 3387)	46
				Undercover Angel (Warner Bros., ASCAP)	31	Undercover Angel (Warner Bros., ASCAP)	31
				Walk Right In (Peer International, BMI)	76	Walk Right In (Peer International, BMI)	76
				Whatcha Gonna Do? (Irving/Pablo Cruise, BMI)	6	Whatcha Gonna Do? (Irving/Pablo Cruise, BMI)	6
				You And Me (Ezra/Early Frost, BMI)	9	You And Me (Ezra/Early Frost, BMI)	9
				You Made Me Believe In Magic (Chrystal, ASCAP)	10	You Made Me Believe In Magic (Chrystal, ASCAP)	10
				Your Love Has Lifted Me Higher & Higher (Chevis/Warner-Tamerlane, BMI)	3	Your Love Has Lifted Me Higher & Higher (Chevis/Warner-Tamerlane, BMI)	3
				You're My World (Chappell/Intersong, ASCAP/Gruppo Editoriale Aristo, BMI)	26	You're My World (Chappell/Intersong, ASCAP/Gruppo Editoriale Aristo, BMI)	26
				You're The Only One (Juke Joint/Walder, ASCAP)	83	You're The Only One (Juke Joint/Walder, ASCAP)	83

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

MURRAY McLAUGHLAN HARD ROCK TOWN



One of Canada's true superstars:

- Five-time Juno Award winner — Canada's top music award (other winners of same being Joni Mitchell, Neil Young and Gordon Lightfoot).
- Just returned home from a triumphant sell-out tour of Japan.
- On July 22 and 23 played to a total of 30,000 fans at record-breaking, headlining Toronto dates.
- Within a month of release, *Hard Rock Town* is about to become McLauchlan's third gold record.
- Received unanimous praise from the North American press, including:

One of Canada's most popular singer/songwriters... McLauchlan is... on a par with Neil Young and Leonard Cohen.

— Stephen Holden, *Rolling Stone*

"Murray McLauchlan's tensions about how to live in a particularly unhealthy time give *Hard Rock Town* an impact that makes it one of the best albums anyone's done in this country for years."

— *The Toronto Star*

"One of Canada's premiere pop singers..."

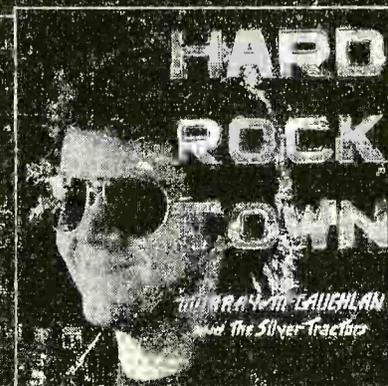
— *The Toronto Globe and Mail*

"These songs show the evolution of a remarkable realist songwriter."

— *Crawdaddy*

And now Murray McLauchlan brings his
Hard Rock Town to America.

The streets won't ever be the same again.



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on
TRUE NORTH RECORDS

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Billboard TOP LPs & TAPE

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	26	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲					7.98	7.98	7.98	8.95	★	40	3	CAROLE KING Simple Things Capitol SMAS 11667						7.98	7.98	7.98						71	75	6	SILVER CONVENTION Golden Girls Midson International BKL1-2296 (RCA)	6.98	7.98	7.98																	
★	2	7	CROSBY, STILLS & NASH CSN Atlantic SD 19104	●					7.98	7.98	7.98		★	37	38	20	SLAVE Cotillion SD 9914 (Atlantic)	●					7.98	7.97	7.97					72	72	8	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98	7.98	7.98																	
	3	3	8	BARBRA STREISAND Superman Columbia JC 34830	▲					7.98	7.98	7.98		★	38	41	45	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	13.98	15.98	15.98								73	74	35	EAGLES Hotel California Asylum 6E-103	▲					7.98	7.98	7.98													
★	8	10	STAR WARS/SOUNDTRACK 20th Century 2T 541	●					8.98	8.98	8.98		★	44	5	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98	7.98	7.98								★	112	2	L.T.D. Something To Love A&M SP 4646	6.98	7.98	7.98						6.98	7.98	7.98												
★	7	7	JAMES TAYLOR JT Columbia JC 34811	●					7.98	7.98	7.98		★	48	108	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●						6.98	7.97	7.97		★	86	7	ROGER DALTRY One Of The Boys MCA 2271	6.98	7.98	7.98						6.98	7.98	7.98												
	6	4	9	PETER FRAMPTON I'm In You A&M 4704	▲					7.98	7.98	7.98		★	46	7	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	6.98	7.98	7.98								★	76	77	52	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	●					6.98	7.98	7.98	8.95												
	7	6	14	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲					7.98	7.98	7.98		★	42	42	16	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	6.98	7.98	7.98							★	110	3	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra 6E-6002	9.98	9.98	9.98						9.98	9.98	9.98											
	8	9	9	EMOTIONS Rejoice Columbia PC 34762	●					6.98	7.98	7.98		★	55	8	ANDY GIBB Flowing Rivers RSD RS-1-3019 (Polydor)	6.98	7.98	7.98							★	78	78	39	LEO SAYER Endless Flight Warner Bros. BS 2962	●					6.98	7.97	7.97														
	9	10	21	COMMODORES Motown M7-884R1	●					7.98	7.98	7.98		★	45	43	25	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	6.98	7.98	7.98						★	89	6	WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	6.98	7.98	7.98						6.98	7.98	7.98												
	10	5	7	KISS Love Gun Casablanca NBLP 7057	▲					7.98	7.98	7.98		★	46	32	14	WAYLON JENNINGS Ol' Waylon RCA APL1-2317	6.98	7.98	7.98						★	80	NEW ENTRY	GRATEFUL DEAD Terrapin Station Arista AL 7001	7.98	7.98	7.98						7.98	7.98	7.98												
	11	11	13	BARRY MANILOW Live Arista AL 8500	▲					11.98	11.98	11.98		★	58	4	STYX The Grand Illusion A&M SP 4637	6.98	7.98	7.98							★	81	87	28	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	7.98	7.98						6.98	7.98	7.98											
★	14	9	SHAUN CASSIDY Warner/Curb BS 3067	●					6.98	7.97	7.97		★	48	52	44	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98	7.98	7.98							★	82	79	35	THELMA HOUSTON Anyway You Like It Tamla T6-345S1 (Motown)	6.98	7.98	7.98						6.98	7.98	7.98											
	13	13	13	HEART Little Queen Portrait/CBS JR 34799	▲					7.98	7.98	7.98		★	49	35	14	CAT STEVENS Izitsa A&M SP 4702	7.98	7.98	7.98							★	94	15	POCO Indian Summer ABC AB 989	6.98	7.95	7.95						6.98	7.95	7.95											
	14	12	12	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	●					11.98	12.98	12.98		★	50	50	6	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-J2	11.98	11.98	11.98							★	84	73	10	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029	6.98	7.95	7.95						6.98	7.95	7.95										
★	18	4	YES Going For The One Atlantic SD 19106	●					7.98	7.98	7.98		★	51	51	48	BOSTON Epic JE 34188	▲					7.98	7.98	7.98		★	85	90	72	HEART Dreamboat Annie Mushroom MRS 5005	▲					6.98	7.98	7.98														
	17	15	28	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	●					6.98	7.95	7.95		★	52	53	10	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98	7.98	7.98							★	98	4	STUFF More Stuff Warner Bros. BS 3061	6.98	7.97	7.97						6.98	7.97	7.97											
★	20	9	FLOATERS ABC AB 1030	●					6.98	7.95	7.95		★	54	56	75	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲					7.98	7.98	7.98		★	87	67	12	MOODY BLUES Caught Live + 5 London 2PS 690/691	11.96	13.98	13.98						11.96	13.98	13.98											
★	21	21	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	●					6.98	7.98	7.98		★	55	45	19	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	6.98	7.98	7.98	7.98	7.98					★	89	91	98	KISS Alive! Casablanca NBLP 7020	●					9.98	9.98	9.98														
★	22	11	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	●					6.98	7.98	7.98		★	56	49	9	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98	7.98	7.98							★	90	88	31	ABBA Arrival Atlantic SD 18207	6.98	7.97	7.97						6.98	7.97	7.97											
★	25	14	BROTHERS JOHNSON Right On Time A&M SP 4644	▲					7.98	7.98	7.98		★	57	63	9	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	7.98	8.97	8.97							★	101	9	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	6.98	7.98	7.98						6.98	7.98	7.98												
★	24	8	NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	●					7.98	7.98	7.98		★	58	60	7	GEILS Monkey Island Atlantic SD 19103	7.98	7.98	7.98							★	92	92	77	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲					6.98	7.97	7.97														
	23	23	18	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	●					6.98	7.98	7.98		★	59	59	28	GEORGE BENSON In Flight Warner Bros. BSK 2983	7.98	7.98	7.98	8.95						★	93	93	7	WILLIE NELSON To Lefty From Willie Columbia KC 34695	6.98	7.98	7.98						6.98	7.98	7.98										
★	26	5	ELVIS PRESLEY Moody Blue RCA APL1-2428	●					7.98	7.98	7.98		★	71	5	MELISSA MANCHESTER Singin' Arista AL 4136	6.98	7.98	7.98							★	95	65	14	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMAS 11638	●					7.98	7.98	7.98															
★	27	5	BAY CITY ROLLERS It's A Game Arista AB 7004	●					7.98	7.98	7.98		★	61	61	26	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98	7.98	7.98							★	96	96	16	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98	7.98	7.98						7.98	7.98	7.98											
	26	17	9	TED NUGENT Cat Scratch Fever Epic PE 34700	●					6.98	7.98	7.98		★	62	62	21	MAYNARD FERGUSON Conquistador Columbia PC 34457	6.98	7.98	7.98	7.98	7.98					★	97	97	65	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲					6.98	7.98	7.98	7.98												
	27	28	43	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	▲					6.98	7.98	7.98		★	63	54	26	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.)	7.98	7.98	7.98							★	98	76	14	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	●					8.98	8.98	8.98													
★	30	6	ALAN PARSONS PROJECT I Robot Arista AB 7002	●					7.98	7.98	7.98		★	64	64	13	ALICE COOPER Lace And Whiskey Warner Bros. BSK 3027	7.98	7.98	7.98							★	101	102	14	HELEN REDDY Ear Candy Capitol SO 11640	7.98	7.98	7.98						7.98	7.98	7.98											
	29	29	6	STEVE WINWOOD Island ILPS 9494	●					6.98	7.98	7.98		★	65	69	6	RAINBOW On Stage Oyster OY-2-1901 (Polydor)	9.98	9.98	9.98							★	102	95	15	LITTLE FEAT Time Loves A Hero Warner Bros. BS 3015	6.98	7.97	7.97						6.98	7.97	7.97										
	30	19	25	PABLO CRUISE A Place In The Sun A&M SP 4625	●					6.98	7.98	7.98		★	66	66	37																																				

NATRA Confab: Associate Members Gain New Role

• Continued from page 3

tell you legally what to do but we must reconstruct what we have in the confines of our constitution because the constitution is filed with the government in order to protect our non-profit status.

"We need guidelines because the constitution as it's written no longer supplies our needs."

Broadly noted that proposals for amendments must be entered 60 days prior to the convention, while E. Rodney Jones, program director of WVON in Chicago stated, "There are only 10 or 12 people here from radio. If they (radio announcers) had this organization at heart they'd be here taking care of business. You must reorganize this organization."

"These people (record people)," he continued, "have supported you

during the last 25 years and without their support you won't have any."

He suggested a mandatory meeting for radio people to restructure the constitution, later opening the meeting to the general body.

Attorney Charles Wright of Florida's Dade County mayor's staff was called in to interpret the constitution. He advised the group that it had the right to change its constitution at any point provided its members had been advised prior to the change.

However, the group has the ability to suspend its rules and the constitution can be amended at any time under any set of rules.

Another interpretation by attorney Maurice Donsky of Miami was under the present constitution, in order to amend, the amendment must

be done at chapters and it should be on the agenda. The amendment cannot be done during the convention.

Cordell suggested forming a new organization from a committee and writing a set of temporary by-laws. "Then when we are functioning as we want to function, we will merge the two organizations," he said.

Assistance in preparing this story provided by Sara Lane in Los Angeles.

The meeting adjourned but private meetings were held throughout the night and into the next morning.

Eighty percent of the well attended convention were music industry reps and 20% announcers. Most of those in attendance agreed that the importance of the promotion man could no longer be overlooked by NATRA.

KOKY's Black, who formed a coalition with a dozen program directors with the group's first meeting in

Memphis on July 24, said his coalition will be meeting during the next 90 days apart from NATRA to decide which course to take.

In a stirring hour-long speech at the award's dinner centering on "Unity," Minister Abdul Haleem Farrkham, a spokesman for the World Community of Islam said NATRA died a natural death when members began leaving it, pulling apart from it, going away from that principle of oneness.

And now the family is coming back together. Why? he asked. "Because there's a principle here that's NATRA and it's bigger than you an individual," he said answering his own question.

Philadelphia International's Gamble commented that it's time to put an end to all confusion. "We've

accomplished something that has never been accomplished and that's the thought of uniting all people in the music industry who are looking for a decent way of living, a way of educating young people, a way of bringing together the forces that created NATRA and the forces that also created the promotion industry."

Lucky Cordell stated, "Those unable to attend the Chicago convention can vote by mail. In that way we do not destroy our constitution; we work within its framework. We will present to you a new situation which we feel will include our entire industry."

On the social side, entertainment was provided by the Commodores, Blue Notes, James Brown, Betty Wright, the Manhattans and Jimmy "Bo" Horne.

New RCA Videodisk

• Continued from page 19

olis, with all r&d under Dr. Don McCoy.

Sonnenfeldt continues to claim significant advantages for the two-hour RCA capacitance system over the optical system of the Philips/MCA combine to be marketed by Magnavox here by early next year on a limited basis.

"We have the advantage in capital investment, inventory, one package with long-play capability, a material cost that doesn't change regardless of the program's length ("only the royalty payment is affected, so the penalty for shorter programs isn't high"), he says.

Although he wouldn't comment directly on the introduction this week (18) of the RCA videocassette system licensed from Matsushita, he acknowledges that the prerecorded software supply is vital to either tape or disk.

"We have to have outside investment in new product for this new market in addition to the major library we already have rights to convert to either disk and/or tape," Sonnenfeldt reiterates. "Even with the 1,500 programs we have from many sources, we don't consider that enough for an entry into the videodisk market."

Speculation on what, if any, prerecorded software will be available in the VHS format to accompany the RCA VTR debut will soon be laid to rest. Roy Pollack of RCA Consumer Electronics is keeping a

Contract Triangle

CHICAGO—Triangle Productions here has been named as a consultant on format and talent selection for the new Park West night club. The giant venue, opened in May, will bow its new format after Labor Day.

Texas Soon To Have 5 Amphitheatres

By GLADYS CANDY

SAN ANTONIO—A huge permanent outdoor entertainment facility south of San Marcos, almost midway between the metropolitan areas of San Antonio and Austin, is scheduled to open Oct. 30. It is the first of five such locations planned for Texas.

Construction on "Showtime City," as the complex will be called, began Aug. 1. When completed it will accommodate 35,000 people and be used primarily for live, nationally known musical acts.

The project is the work of Outdoor Entertainment Centers of America, Inc., a San Antonio-based firm

tight lid on all information until distributors get the word this week.

Anticipated price of the player, with built-in digital tuner/timer, is from \$1,095 to \$1,300. While a two-hour videocassette has been demonstrated in Japan with four-hour record/playback capability at half-speed, RCA may introduce only a two-hour cassette. A four-hour switch is likely to be included, but reports indicate a production-format tape with four-hour capacity is some months away.

Universal Handles 'Sgt. Pepper' Film

LOS ANGELES—The Robert Stigwood production of "Sgt. Pepper's Lonely Hearts Club Band" movie will be distributed in the U.S. and Canada by Universal. Already set for the film are Peter Frampton and the Bee Gees. Filming starts in October in Los Angeles.

The original story was written by Henry Edwards and Stigwood. The story is based on the lyrics of John Lennon and Paul McCartney. Edwards will write the screenplay. Stigwood will produce. Dee Anthony will be executive producer.

Baron LP Promo In 90-Second Spots

LOS ANGELES—Instead of 30-second or 60-second radio spots to promote the first album of comedian Sandy Baron for 20th Century Records, the label produced a 90-second spot featuring Baron talking directly to the listener about his new LP.

The LP, titled "How I Found God, Zen, Yoga, est, Arica, Sufi, Scientology, TM . . . And My Life Still Sucks!" will be backed by a college tour by Baron and a promotion campaign that includes bumper stickers, T-shirts, and in-store displays.

headed by James McIver, a Dallas businessman with interests in oil, ranching and construction. The facility will be managed by Tony Peterson.

Cost of the project has been set at \$500,000, according to Linda Stevenson, advertising director.

Stevenson explains seven shows a year are planned at the facility through its Showtime Productions subsidiary and that the venue would be available for lease to other companies for a variety of uses.

Showtime City will be placed on 10½ acres in the center of a 200-acre tract purchased by the firm. Ninety



PHYLLIS FROLICS—Buddah artist Phyllis Hyman frolics with her fans in front of a Discount Records store in Boston during a promotional visit.

'Whodunit?' Novelty Sparks Litigation

LOS ANGELES—Capitol Records, Bull Pen Music, Perren-Vibes Music, Freddie Perren, K. St. Lewis, BMI, ASCAP and Tavares are accused of infringing by Valdosta, Ga., songwriters John Carswell and Riley Rutland.

In a local Federal District Court filing, plaintiffs accuse defendants of infringing on "Whodunit?" song they claim to have copyrighted in June 1976. Tavares had an r&b hit with such a titled song earlier this year. The suit asks the court to enjoin defendants from further infringement.

Kansas Tour Office

NEW YORK—Kirshner recording act Kansas has opened a tour office in preparation for its upcoming album release and national tour. The address is BNB Associates, Ltd., 9454 Wilshire, Beverly Hills, Calif., 90212. Telephone: (213) 273-7020. Sylvia Nestor, the group's press rep, has relocated from New York to administer the new office and coordinate all media activities.

\$7 MIL SALES

Pro Art's Posters Reinforcing Music

LOS ANGELES—Pro Arts, Inc. of Medina, Ohio, the company which inundated America with eight million Farrah Fawcett-Majors posters, is proving that record sales also mean poster sales.

The company claims gross sales of \$7 million this year and projects \$50 million by 1982.

In the first week of its release, Pro Arts reports sales to retailers of 500,000 Shaun Cassidy posters and more than 200,000 Kiss posters. Both acts are hot on the record charts as well.

"The poster is a reinforcement device," says Ted Krikilis, vice president of the firm, "to trigger the memory. Looking at the poster will help recall a specific sound or image."

"With Kiss, for example, if a consumer attended its concerts, the poster will help recall the stage act," he says.

Krikilis believes that those consumers purchasing these pop posters are also buying the album and vice versa.

Other rock stars in the catalog are Elton John, Alice Cooper, Starz, Barry Manilow, Greg Allman, the Osmonds and K.C. & the Sunshine Band.

What makes Pro Arts so successful, explains Krikilis, is its approach to product development, marketing and subject selection.

In order to gauge celebrity appeal, Pro Arts' marketing department sets up photograph displays of possible candidates in shopping malls. Questionnaires regarding personal background are distributed and forwarded to a national market research company who in turn provides a computer print-out on the top responses.

The personality's agent is then contacted, a contract negotiated and a photograph session follows. Once the best shot is selected, it is sent to the celebrity for approval. The personality receives a royalty on gross sales.

Pro Arts also maintains its own in-house art department and operates a photographic laboratory for color separations.

The new line of Kiss posters, one for each of the four members, is expected to become the biggest selling rock poster. Krikilis is projecting eight million copies to be sold, or two million of each member.

With Alice Cooper, says Krikilis, the change of image and act, made the firm re-evaluate his poster value. Since the old poster of Alice in his

bizarre days is now outdated, it was removed from the catalog to minimize returns.

Pro Arts sells to distributors, retail chains, department stores, record outlets and other contemporary stores.

'Greenwillow' Cast On New CBS LP

NEW YORK—The original cast LP of Frank Loesser's "Greenwillow," starring actor Anthony Perkins, is among the CBS Collector's Series current release package.

Regarded as a rarity among Broadway cast LPs, it's the first time the show has been put on disk.

The remainder of the Collector's Series release are reissues, including "A Tribute To James Dean," featuring excerpts from "Giant," "East Of Eden" and other films in which Dean played a major role.

New Butler Score

LOS ANGELES—Artie Butler, Neil Sedaka's personal music conductor, has been contracted to score "Operation Petticoat" for Universal Studios.

Butler, who recently scored "The Rescuers," just completed musical arrangements for Barry Manilow and Bette Midler's upcoming LPs.

FILM SCORES FROM McCOY

NEW YORK—Composer Van McCoy has pacted to provide music for two new films and an upcoming television series. The film scoring assignments are for "Ten Seconds," a made for television feature starring Donald O'Connor, and "Sidewalks Of New York," an original screenplay about the heyday of vaudeville. McCoy will also produce the soundtrack for the latter film.

In addition, McCoy will score and write the theme music for "The Difference Between Day & Knight," a comedy series featuring O'Connor and Mickey Rooney, set to begin filming in January.

McCoy recently completed a stint as musical director for Paramount's "Sextette," a feature starring Mae West and Ringo Starr. In addition to composing the score, including the title song, McCoy makes his acting debut in the film.

AUGUST 20, 1977, BILLBOARD

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
106	103	12	O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic)	6.98		7.98		7.98	
107	107	25	NATALIE COLE Unpredictable Capitol SO 11600	7.98		7.98		7.98	
108	121	2	JIMMY BUFFETT AIA ABC DS 50183	6.98		7.95		7.95	
109	109	67	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98	
110	81	11	GREGG ALLMAN Playin' Up A Storm Capricorn CP 0181 (Warner Bros.)	6.98		7.98		7.98	
111	183	3	MECO Star Wars & Other Galactic Funk Millennium MMLP 8001 (Casablanca)	6.98		7.98		7.98	
112	115	16	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98	
113	NEW ENTRY		BE BOP DELUXE Live! In The Air Age Harvest SKB 11666 (Capitol)	6.98		7.98		7.98	
114	116	13	THE OUTLAWS Hurry Sundown Arista AL 4135	6.98		7.98		7.98	
115	117	13	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97	
116	108	21	WEATHER REPORT Heavy Weather Columbia PC 34418	6.98		7.98		7.98	
117	120	13	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98	
118	NEW ENTRY		CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98		7.98		7.98	
119	85	8	THE DEEP/ORIGINAL MOTION PICTURE SOUNDTRACK Casablanca NBLP 7060	8.98		8.98		8.98	
120	130	71	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	
121	100	16	KENNY ROGERS United Artists UA-LA689-G	6.98		7.98		7.98	
122	106	22	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	7.98		7.98		7.98	8.95
123	123	40	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98	
124	111	12	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95	
125	84	7	EARL KLUGH Finger Paintings Blue Note BN-LA737-H (United Artists)	7.98		7.98		7.98	
126	129	10	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98		7.98		7.98	
127	127	53	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98	
128	NEW ENTRY		THE BERNIE LEADON/MICHAEL GEORGIADES BAND Natural Progression Asylum 7E 1107	6.98		7.97		7.97	
129	150	5	STEPHEN BISHOP Careless ABC ABCD 954	6.98		7.95		7.95	
130	NEW ENTRY		SERGIO MENDES & BRAZIL '77 Elektra 7E-1102	6.98		7.97		7.97	
131	137	47	BEE GEES Children Of The World RSD RS-1-3003 (Polydor)	6.98		7.95		7.95	
132	135	7	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98		7.97		6.97	
133	142	6	DERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98		7.98		7.98	
134	134	8	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98		7.98		7.98	
135	145	4	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	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	141	34	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century F 539	6.98		7.98		7.98	
137	147	4	PETER McCANN 20th Century T 544	6.98		7.98		7.98	
138	80	18	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	6.98		7.97		7.97	
139	139	6	PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98	
140	136	11	FIREFALL Atlantic SD 18174	6.98		7.98		7.98	
141	151	2	SANFORD & TOWNSEND BAND Warner Bros. BS 2966	6.98		7.97		7.97	
142	126	32	ATLANTA RHYTHM SECTION A-Rock And Roll Alternative Polydor PD-1-6080	6.98		7.98		7.98	
143	143	6	CAROL DOUGLAS Full Bloom Midson International BKLI-2222 (RCA)	6.98		7.98		7.98	
144	149	144	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
145	159	3	HEATWAVE Too Hot To Handle Epic PE 34761	6.98		7.98		7.98	
146	157	19	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98	
147	158	20	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98	
148	165	4	LOVE & KISSES Casablanca NBLP 7063	6.98		7.98		7.98	
149	155	36	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97	
150	161	3	NILSSON Knifflsson RCA AFLI 2276	7.98		7.98		7.98	
151	114	9	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	7.98		7.98		7.98	
152	154	11	BRAINSTORM Stormin' Tabu BQLI-2048 (RCA)	6.98		7.98		7.98	
153	153	5	SORCERER/ORIGINAL MOTION PICTURE SOUNDTRACK MCA 2277	6.98		7.98		7.98	
154	NEW ENTRY		TIM WEISBERG BAND TWB United Artists UA-LA773-G	6.98		7.98		7.98	
155	144	43	CAT STEVENS' GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	
156	146	13	HOT Big Tree BT 89522 (Atlantic)	6.98		7.97		7.97	
157	160	5	CHUCK MANGIONE Land Of Make Believe Mercury SRM-1-884 (Phonogram)	6.98		7.98		7.98	
158	124	47	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98	
159	119	26	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
160	171	2	THE RUMOR Mercury SRN 11174	6.98		7.98		7.98	
161	105	15	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98		7.98		7.98	
162	162	3	CERRONE Carrone's Paradise Cotillion SD 9917 (Atlantic)	6.98		7.97		7.97	
163	140	10	ANNIE/ORIGINAL CAST RECORDING Columbia PS 34712	7.98	7.98	8.98		8.98	
164	138	14	WILLIE NELSON Before His Time RCA APLI-2210	6.98		7.98		7.98	
165	118	8	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
166	113	71	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98	
167	148	17	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
168	122	10	THELMA HOUSTON & JERRY BUTLER Thelma & Jerry Motown M6-88751	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	169	5	CELI BEE & THE BUZZY BUNCH Ape 77001 (TK)	6.98		7.98		7.98	
170	172	3	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ-34659 (Epic)	7.98		7.98		7.98	
171	179	3	KEITH JARRETT Staircase ECM-2-1090 (Polydor)	11.98		11.98		11.98	
172	184	4	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98		7.97		7.97	
173	175	3	DOROTHY MOORE Malaco 6353 (TK)	6.98		7.98		7.98	
174	164	4	RITCHIE FAMILY African Queens Merlin 2206 (TK)	6.98		7.98		7.98	
175	176	3	STRAWBS Burning For You Oyster OY-1-1604 (Polydor)	6.98		7.98		7.98	
176	190	3	LENNY WILLIAMS Choosing You ABC AB 1023	6.98		7.95		7.95	
177	180	40	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
178	186	46	AL STEWART Year Of The Cat Janus JXS 7022	6.94		7.95		7.95	
179	128	10	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
180	NEW ENTRY		CROSBY, STILLS, NASH & YOUNG Deja Vu Atlantic SD 7200	6.98		7.97		7.97	
181	132	23	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
182	178	47	LED ZEPPELIN Soundtrack From The Film "The Song Remains The Same" Swan Song SS 2-201 (Atlantic)	11.98		13.97		13.97	
183	187	2	AC/DC Let There Be Rock Atco SD 36-151	7.98		7.98		7.98	
184	131	14	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	6.98		7.98		7.98	
185	185	21	DOLLY PARTON New Harvest ... First Gathering RCA APLI-2188	6.98		7.98		7.98	
186	189	2	MINK DE VILLE Capitol ST-11631	6.98		7.98		7.98	
187	133	42	KANSAS Leftoverture Kirschner JZ 34224 (Epic)	7.98		7.98		7.98	
188	156	5	JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98		7.98		7.98	
189	125	27	PINK FLOYD Animals Columbia JC 34474	7.98		7.98		7.98	
190	NEW ENTRY		LAKE Columbia PC 34763	6.98		7.98		7.98	
191	195	18	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
192	200	168	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
193	173	16	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97	
194	196	7	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	6.98		7.98		7.98	
195	152	42	BARRY MANILOW II Arista AB 4016	7.98	7.98	7.98	7.98	7.98	
196	163	24	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581	7.98	7.98	7.98	7.98	7.98	
197	177	3	PAUL WILLIAMS Classics A&M SP 4701	6.98		7.98		7.98	
198	198	2	FLORA PURIM Encounter Milestone M-90077 (Fantasy)	6.98		7.98		7.98	
199	194	35	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
200	197	118	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	90
AC/DC	183
Addressi Brothers	165
Aerosmith	144
Gregg Allman	110
Atlanta Rhythm Section	142
AWB/Ben E. King	39
Roy Ayers Unbiquity	72
Bad Company	122
Bay City Rollers	25
Beates	95
Joan Baez	70
Beach Boys	200
Be Bop Deluxe	113
Bee Gees	14, 131
George Benson	59, 120
Stephen Bishop	129
Boston	51
Brainstorm	152
Jimmy Buffett	17, 108
Cameo	118
Shaun Cassidy	12
Celi Bee & The Buzzy Bunch	169
Cerrone	162
Charlie	124
C.J. & Co.	132

Climax Blues Band	105
Natalie Cole	107
Judy Collins	77
Commodores	9
Rita Coolidge	19
Alice Cooper	64
Crosby, Stills & Nash	2, 180
Crusaders	84
Pablo Cruise	30, 139
Roger Daltrey	75
Derringer	133
Doobie Brothers	177
Dramatics	100
Carol Douglas	143
Eagles	73, 92
E.L.O.	27
Emerson, Lake & Palmer	69
Emotions	8
Enchantment	135
Maynard Ferguson	62
Firefall	53, 140
Fleetwood Mac	1, 40
Floater	18
Dan Fogelberg	31
Foreigner	15
Peter Frampton	6, 67
Aretha Franklin	52
Marvin Gaye	33
Geils	58
Andy Gibb	44

Andrew Gold	193
Grateful Dead	80
Al Green	134
Daryl Hall & John Oates	76
Heart	13, 8

EMI's Meets Boost Latin Sales

• Continued from page 1

product presentations Wednesday through Friday (10-12), was that the dramatic sales results in Latin America were the direct result of the firm's initial Latin label conference held last year, also in Rio.

"This is really the first opportunity we have had to review the impact of our first Latin label conference," said David Stockley, EMI's a&r and marketing director for Latin America and conference coordinator in a phone interview.

"And it is clear that the results have been very positive," Stockley concluded from conference headquarters at Rio's Sheraton Hotel.

Participants at the meetings this year were enthused, moreover, at the results derived from EMI's continentwide organization established only a year ago around the time of the first Latin conference (Billboard, Dec. 11, 1976).

The purpose of EMI's Latin American administration is to increase the international potential of Latin artists through centralized promotion and planning. And that goal naturally was the focus of both conventions.

Convinced that the increased communication and efficiency provided by these meetings had already yielded concrete benefits, the delegates assumed the work of this year's agenda with renewed enthusiasm and optimism for the coming year.

The structure of the three-day meetings provided for product presentations in the mornings followed by open discussions in the afternoons.

The EMI group companies represented were Capitol (U.S.), Capitol de Mexico, EMI-U.K., EMI-Odeon in Spain, Chile, Brazil, Argentina, and EMI-Italiana.

In addition, EMI licensees from Uruguay, Venezuela, Bolivia, Ecuador, Central America, Colombia, Peru and Barbados were represented.

Comments Stockley: "We're reviewing product from each country and coming to a consensus, if you like, among the participants as to which ones have international appeal. We also discuss what special

activity we can undertake to increase international potential in certain cases."

Stockley explains that the afternoon discussion sessions, not always a part of product presentation formats, are "becoming an absolutely essential ingredient" of the conference.

"It is becoming the very basis of our activity here," Stockley declares.

Among other things, the discussions allow participants to report which artists reviewed have strong potential in their countries, report on past success or failure with specific artists, register projected product needs, and arrange immediate release schedules.

"The feed-back," says Stockley, "has been very important in terms of guiding the a&r policies of the different countries."

The improved health overall was reflected specifically with the report of Benjamin Correa, who says his firm's position within the Mexican market jumped from fourth place to second within the past year.

He attributes the gain to the increased product exchange coming from the label manager's meeting last year.

"As an example," says Correa, "a little over a year ago, we did not count on product from Spanish artists. Now, people like Miguel Gallardo are doing very well in our market."

Correa says Mexico hopes to gain reciprocal benefit this year for Ricardo Cerratto whose new product was presented along with that of Rosenda Bernal and Los Randal.

Mexico also debuted the work of Francisco Cornejo who Correa says is a balladeer along the rancho style of Javier Solis.

Correa remarks that there has been a "notable increase" in the number of artists presented this year who have broad continental potential.

And he notes, along with other executives, that the main benefit of these meetings is the closing of the time gap in release schedules from one country to another.

Several pointed to the continental success of Spanish singer Miguel

Gallardo last year to underscore the importance of synchronized released capability.

For his part, Rafael Gil, director of EMI's affiliate in Spain, says the improvement in the quality of the presentations this year was striking.

Gil, along with Argentina's a&r director Roberto Ruiz, singled out Mexico and Chile as countries with particularly strong product this year.

Spain has been one of the most successful affiliates for EMI in the Latin field. Its presentations this year included product from established artists Miguel Gallardo, Lorenzo Santamaria, Manolo Otero, Dyango and Santabarbara.

It also unveiled four new artists, a group called Aguaviva, a guitarist named Cepero, a balladeer named Tony Frontera and a group, Los Chunguitos, who play rumba flamenca.

Argentina's Ruiz comments also that many participants at the meetings are surprised at the number and variety of EMI artists, a fact that was often lost on them in the pre-convention days.

He reports the benefits for Argentina during the past year have been felt mostly with vocalists Luciana and Mario Echeverria, both of whom were back with new product at this year's sessions.

Ruiz reports great enthusiasm for a group, Los Jaivas, previewed this year, which combines "folklore with progressive" elements.

Mexico's Correa frankly admits that there was minimum interest for the Latin product from the European and U.S. representatives in attendance.

But he stresses that the English product they presented is extremely valuable in Latin America.

From the U.S., Capitol presented Bob Seeger, Glen Campbell, Dr. Hook, Tavares, the Sylvers and Natalie Cole.

The EMI-U.K. representative Peter Jamiesen reports his firm debuted two new acts, King Harry and the Rheads Brothers, both in a rock vein.

It also showed product by Olivia Newton-John, Be-Bop Deluxe, Mr. Big and Gonzales.

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Capitol's 'Touch Me' Tape Pack a Hit

• Continued from page 60

sumers are buying those artists anyway because of their name and not necessarily with the way they are presented.

"It's a good merchandising concept and there's one thing I do know. As tapes continue to become a stronger factor at retail we are going to need to concentrate on new concepts in packaging."

John Galgano, another Chicago one-stop comments, "We've put them out and some dealers are just ripping the packages open and stacking them like they do regular tapes. We haven't gotten any display racks from Capitol to go along with them. We had some racks left over from last year's 'Greatest Music' campaign and are using those."

Capitol's vice president of marketing Jim Mazza reveals that as the label comes out with a major release in the future such as a Bob Seger, it will be available in "Touch Me" format.

"We really approached this thing as an industry problem," says Mazza, "from a philosophical point of view. We are not attempting to standardize the industry but if no one does anything about the problems with tape merchandising then nothing's going to get done."

JIM McCULLAUGH

IN WATERVILLE, ME.

Rural Small Town Swamps Cecil's Disco

NEW YORK—New York style disco has come to the sleepy township of Waterville, Me., and residents are literally standing in line to sample the experience, reports Don Cloudman, manager of the new Cecil B's disco located in Waterville's Howard Johnson's Motor Lodge.

The club, designed and constructed by Audio Transport Systems of Bridgewater, Mass., features state-of-the-art sound and light customs, according to Rick Mansur, president of Audio Transport Systems.

The room, a split level facility with an upstairs restaurant, features Technics turntables, TEAC open reel tape decks, Tapco equalizers, and SAE power amplifiers. The disco mixer, console and speaker systems were designed and manufactured by Audio Transport.

Lighting equipment featuring strobes, pin spots and mirror balls

was designed by Lights Fantastic of Long Island, N.Y. The dance floor is wood parquet, highlighted by special peripheral lights.

The club, according to Cloudman, offers a mix of New York disco music and Top 40 sounds, with programming and initial operations instruction provided by Wendy Hunt of the Boston Record Pool. During the week admission is free, but there is a \$1 cover charge on weekends.

Cloudman feels that although the room is small, with a mere 120 capacity, yet it emphasizes the viability of the disco concept outside of the major metropolitan areas. He believes that the unprecedented success of Cecil B's, will trigger a glut of local competition in the near future.

Inside Track

LATE FLASH

Sutton Distributors and Jimmy's Music World filed a petition for reorganization under Chapter II of the Bankruptcy Act in U.S. District Court in Manhattan late Friday (12). The attorneys representing Sutton say that individual petitions will also be filed by each of the stores in the Jimmy's chain early this week. See story on page one.

There were rumblings among Canadian participants at the recent Billboard International Radio Forum in Toronto over the law requiring program lists to have at least 30% native musical content. Some industry people believe the law has resulted in backlash among U.S. promoters, while others think it makes playlists even tighter. Canadian sources think a partial suspension is feasible, with French-language stations remaining under the law. . . . Meanwhile, NAB's v.p. for radio **Charles Jones** told Tennessee broadcasters recently to help their peers clean up the airwaves by avoiding those infamous sex-and-drugs lyrics which he dubbed "SAD" music in a local trade newsletter article. "If you're playing sex and drugs music because you honestly believe it's harmless," pronounces Jones, "then I suggest you attend a teenage pot party and then check the number of 12 and 13-year-olds in your state who are pregnant."

Rolling Stone magazine has unveiled plans for a late fall airing of a two-hour, prime-time special called "the first tv show to truly capture the power and passion of rock 'n roll." Jack Nitzsche has been selected as musical director of the show to be produced by Steve Binder for CBS-TV.

RCA said to be loading all guns for a huge campaign on **Hall & Oates** new album. **Bob Summer**, recently promoted v.p. of the division headed a series of regional meetings of RCA staff in Boston, Nashville and Denver and inside word from the "troops" is that the field loved him. . . . Has MCA signed the controversial punkers, the Sex Pistols. . . . The all-girl teenage group **the Runaways** was cut down to a foursome when lead singer **Cherie Currie**, yes, ran away from the group to pursue a career in films. Vocal duties pass to rhythm guitarist **Joan Jett**, while new member **Vicki Blue** replaces original member **Jackie Fox** on bass. Undaunted by desertions, producer **Kim Fowley** is finishing the girls' new album titled "Waitin' For The Night." Fowley reports also he is having conversations with representatives for the Osmonds, Carly Simon, and Mac Davis and song-writing meetings with Leon Russell and Al Stewart. . . . Punk pushes on in New York with **Hilly Kristal** of CBGB's, spawning ground for the city's new wave, confirming the purchase of nearby 1,700-seat Anderson Theatre, which he plans to turn into a rock venue by Halloween. To cater to punk fashions, meanwhile, Manic Panic opened recently to join Jan's and other New York boutiques cashing in on the sale of spiked heels and safety pin jewelry. . . . The Detroit Plaza Hotel refused to rent **Alice Cooper** a room for a press conference, claiming he drew too big a crowd.

Cecil Hale, Phonogram national r&b publicity/promotion rep has been invited to sit in on the dinner committee for an October fete to honor the Rev. Martin Luther King Sr., in Manhattan. Hale was tapped for the job by U.N. Ambassador **Andrew Young**. . . . **Wayne Newton**, Hughes Hotel's "Midnight Idol," and one of Las Vegas' highest paid entertainers, recently signed another long-term, multimillion-dollar pact with the Summa Corp. after holding out for a better contract with several other Strip hotels entering the picture. . . . Throwing a tantrum in Reno recently, **Kenny Rankin** had the curtain dropped on him during the Flip Wilson show and was himself dropped from the comedian's Caesar's Palace opening Aug. 4. . . . **Cleo Laine**, on the other hand, closed out her successful, impressive Vegas debut with **Bill Cosby** at the Las Vegas Hilton and has talked with other hotels about a return engagement with husband/musician John Dankworth.

Scotland's teen idols the **Bay City Rollers** were to be featured singing live for the first time on American tv as guests on Burt Sugarman's "Midnight Special" Friday (12). Meanwhile the group's new LP on Arista was certified RIAA gold in three weeks, a record for the group. . . . Singer/songwriter **Robert Lamm**, one of founding members and keyboard players for rock group **Chicago**, and his wife Julie Nini are the proud parents of a baby girl born Aug. 2 in L.A. Christened Sacha Natalia, the couple's first child was delivered by the Lamaze natural

childbirth method. . . . Execs and staff at Motown threw a bash to celebrate v.p. of marketing **Mike Lushka's** birthday.

LEFTOVERS FROM THE DISC RECORDS CONVENTION, DALLAS: 20th Century Records hosted a private showing of "Star Wars" and A&M Records fested some 50 of the chain's people at a full-afternoon picnic/barbecue, where the North bested the South, 16-5, in softball.

Larry Hall of Big State umpired and favored distaffer pitchers openly. **Billy Emerson** of Big State oversaw both affairs for his labels. . . . **Barbara Siebert**, who is leaving Disc Records as manager of the St. Pete's store to join Phonodisc's Florida sales staff, let regional chief **Linn Chisholm** have it in the puss with a cream pie. It was her third and final pie casting. . . . **Mrs. Mardy Crowley**, wife of Southwest topper Sam, rates plaudits for her management of the Dallas sales chief. . . . **Ken Yastic**, new Pickwick Records sales chief, left the convention Tuesday (9) when his father, Ed, 75, died unexpectedly in Detroit. . . . CBS Records provided a Mexican feast and show by Pierce Arrow at the Faces, Dallas rock boite, for the conventioneer.

But the unexpected wow went to **ABC Records**, which provided an electronic margarita maker, that worked overtime every evening before and after the repast. . . . **John Cohen** announced his right arm, **Raul Acevedo**, would be married soon, but no one knew who the lucky girl was. . . . RCA's filmed presentation sparkled with an opening where a Howard Cosell imitator went to work on John Cohen, once a star tackle with Penn State. . . . Capitol Records bankrolled a dinner, but didn't make a product presentation to Disc Records.

Epic Chicago promo man Jerry Smallwood regaled all his stations and hypees with a four-page epistle, titled "Impressions Of London And A Stroll Through Hyde Park," in which he describes what happened at the CBS International confab. . . . **Radio Doctors**, Milwaukee, holds its annual golf outing and dinner at the North Shore Country Club, Mequon, Wis. Tuesday (9). . . . **Emerson, Lake & Palmer** wound up paying salaries totaling \$40,000 a week to the 64-piece symphony which accompanied them on parts of their tour this summer, despite the fact the orchestra proved too costly to maintain. They departed after the Madison Square Garden gigs. . . . The gleam in **Neil Bogart's** eye over a possible buy-in or total buy-out is fading quickly. . . . **Van McCoy** and **Charles Kipps** scoring "When You Were Sweet Sixteen," with book by **George Jessel**. Story is based on **James and Bonnie Thornton** of vaudeville.

Ronnie Lane of the **Faces** is tracking the tundra for thieves who lifted some \$20,000 worth of Studers, Revoxes and Helios plus mikes and other gear from his London mobile studio. . . . **The rumor was rampant in Los Angeles at presstime that radio programmer Paul Drew, KHJ's Michael Styles and sundry record promo biggies were in Washington conferring with Carter aides at the White House, but confirmation was not forthcoming from Washington quarters.**

Producer Jeff Lane was honored by his hometown, Lancaster, N.C., July 5 so he rewarded his friends there with the donation of an annual high school scholarship that will help put a student through medical school. He also staged a concert at which the **Staple Singers, Brass Construction and Garnett Mimms** performed. The Rev. **Jesse Jackson** spoke. . . . **West Coast Record Plant co-owner Gary Kelgren**, who drowned in his swimming pool (Billboard, July 30, 1977) is subject of a feature in the current **New Times**. It delves into his lifestyle and influence on California rock. . . . Australia may subsidize pop and rock shows at the under-utilized **Sydney Opera House**. . . . **Carmol Taylor and Stella Parton** opened the 2,000-capacity **Nashville East Danceland Ballroom, Pennsauken, N.J.**, Wednesday (27). A former warehouse, it is one of the largest country venues in the East.

Ron Boutwell, merchandising mogul who handles **Kiss** and **Barry Manilow** T-shirt licensing among others, just bought a 36-acre Malibu, Calif., "retreat." . . . **Promoter Howard Stein** is manager of **Mark and Clark Band**, which spotlights identical twin brothers playing twin grand pianos. He will promote a few **Peter Frampton** dates so he doesn't lose touch with life backstage. . . . **The Duke Ellington Society** urges jazz buffs to write New York's city council and park commission requesting it rename West 106 St. Duke Ellington Parkway.



ROBOT VIGIL—Arista Records' "I Robot" promotional campaign, on behalf of the Alan Parsons Project album of the same name, ventures to the gates of the White House in Washington, D.C. The mechanical man, supposedly waiting for an audience with President Carter, is flanked by, left to right, **Page Wiencek**, Penguin Feather Record Shop; **Eugene Horn**, Schwartz Bros. Distributors; **Ken Kandell**, Jonas Cash promotions; **Steve Meyerhardt**, Penguin Feather; and **Don Krauss**, local marketing manager for Arista.

3 Blue Note Jazz Artists Play With L.A. Symphony

LOS ANGELES—Three Blue Note artists and singers Sarah Vaughan and Carmen McCrae performed with the Los Angeles Philharmonic Friday and Saturday (12-13) at the Hollywood Bowl in a unique program of jazz and classical selections.

Jazz instrumentalists **Bobby Hutcherson** appeared on vibraphone, **Earl Klugh** on guitar and **Noel Pointer** on violin under the direction of conductor **Calvin Simmons**, Philharmonic assistant conductor.

Dr. **George Butler**, formerly vice president and general manager of Blue Note Records, indicates he spent over a year coordinating the project.

Crewe Croons

• Continued from page 52

To help support the album and single "Marriage Made In Heaven," Crewe is New York bound for his first promotional trip in some time.

Says Crewe: "I'm really out of touch with public relations. But the tour will be good in getting myself moving again. I've never done a promo trip without coming back with new ideas."

Crewe says he had a production schedule lined up before the accident, until everything stopped. "It's hard to feel inside yourself with 20,000 pins in your leg," he says. "It created a lot of negative thinking."

"Motivation," claims Crewe, is a celebration of life's ups and downs and a look at "where I'm at today."

Just recently Crewe entered the studio for the first time since the accident. "I didn't realize how important it was," he says.

Crewe will continue working his singing career with another album to be completed by fall. Another "Bob Crewe Generation" LP is in the works as is a compilation of tracks in the form of a medley of hits usable for television.

As far as future producing, Crewe says he will take on various projects although he won't be involved in cutting them in their entirety.

"I will help insure continuity," he says, "and concentrate on the hit single which is my specialty. I just don't have time to work an entire album."

Crewe is primarily known for writing and producing major hits by **Frankie Valli** and the **Four Seasons**, **Mitch Ryder & the Detroit Wheels**, **Oliver and Labelle's "Lady Marmalade."**

ED HARRISON

"The importance of these concerts lies in the fact that jazz artists performed with a major symphony orchestra," Butler says. "This points up not only the great affinity between these two musical styles but also the musicianship of jazz artists and the measure of respect they have gained from the classical community."

The event was recorded and will be released as a Blue Note album later in the year.



BUFFET GOLD—ABC's **Jimmy Buffet** holds the gold record for his latest LP, "Changes In Lattitudes, Changes In Attitudes," presented by a recent New York luncheon hosted by **Leonard Goldenson**, ABC Inc. board chairman. Looking on is **Steve Diener**, label president.

Stein's Hot Sire Disk Shifts To WB

LOS ANGELES—The distribution rights to "Sheena Is A Punk Rocker" by the Ramones, has been transferred from ABC Records to Warner Bros. Records as a result of Warner's recent marketing agreement with Sire Records (Billboard, Aug. 13, 1977).

The single is currently on the Hot 100 at 91. The single will be available to Warner Bros. Thursday (18) at which time it will be rescheduled to radio stations along with a promotional push, notes Sire's president **Seymour Stein**.

The re-release of "Sheena" is the initial product to emanate from the Warner/Sire deal. Label copy will now contain a Warner's number while ABC will continue selling its version.

Court Orders 'Hair' Firm To File Financial Reports

NEW YORK—Complaints from investors in the original Broadway production of the musical "Hair" have resulted in a state Supreme Court judgement which, in effect, requires producer **Michael Butler** and his **Natoma** associates to file financial statements dating back to May 1, 1972.

N.Y. Attorney General **Louis J. Lefkowitz** said the producer sold

syndication interests worth \$100,000 to 17 investors to finance the original production, but failed to submit financial statements to them from 1972 to 1976.

Natoma, whose chief stockholder is **Butler**, denied allegations of wrongdoing, and paid court costs of \$2,000. **Natoma** also filed an assurance of discontinuance of the alleged oversights and promised to

supply financial data on the period in question.

A spokesman for **Butler** explained that "a series of complications" involving an accounting "mix-up" happened after the show closed and the company moved to Los Angeles.

"Hair" opened in 1968 and ran until 1972, spawning several road companies.

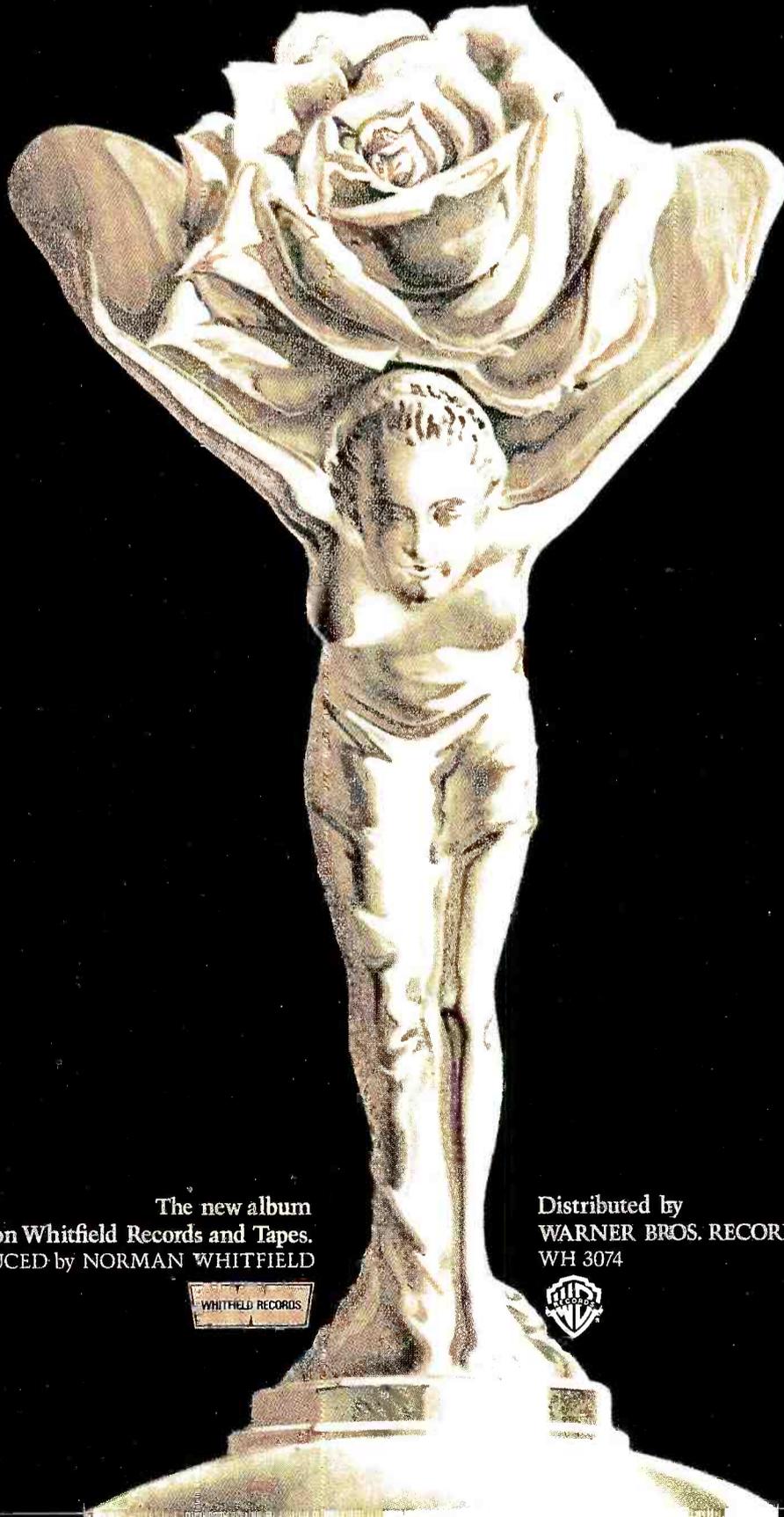
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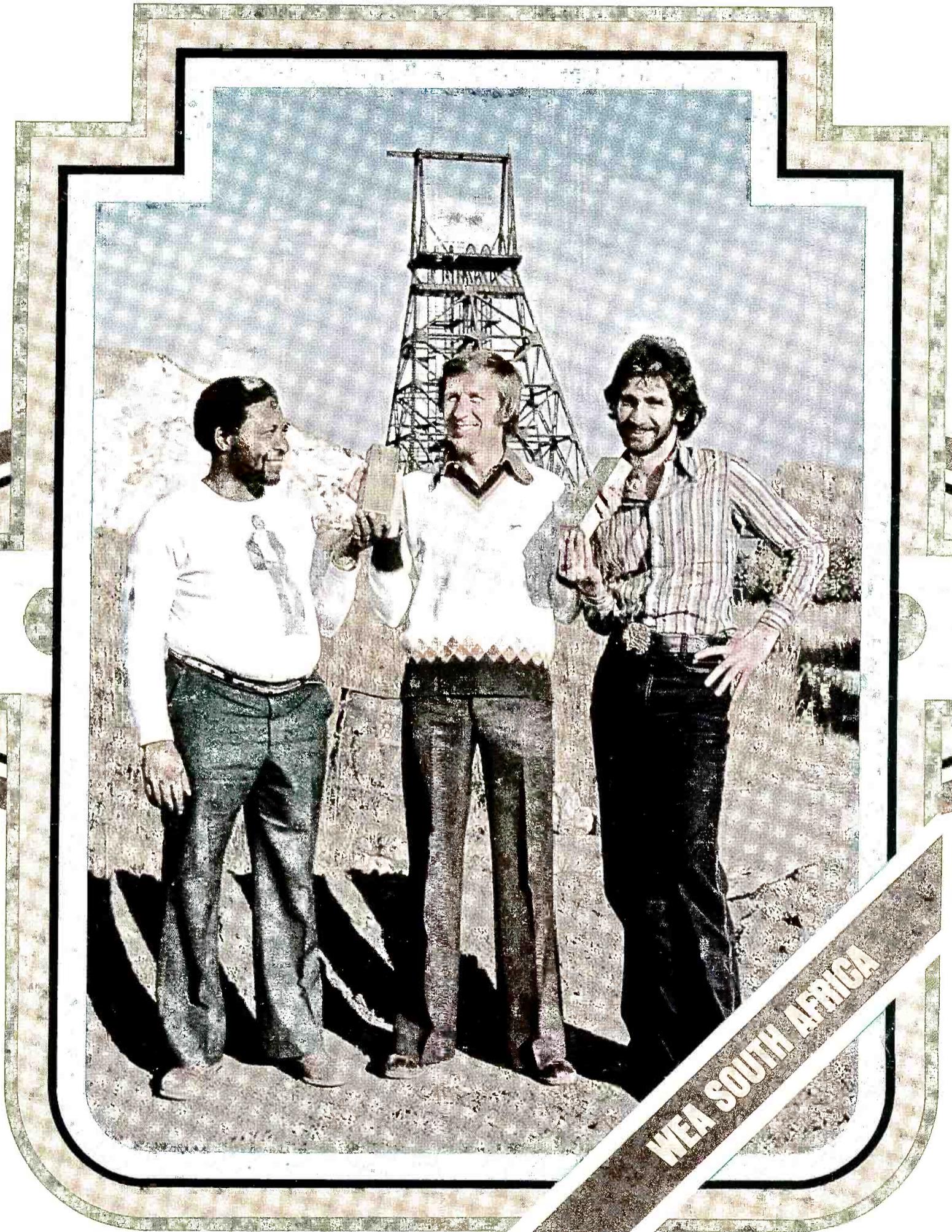


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SOUTH AFRICAN GOLD



A new team is bringing new enthusiasms to the South African record scene. Derek Hannan (center) was born in London and has worked in the U.K., Germany, Africa and the U.S.A. He's known the business as a record buyer for a major retail chain. Been a hit producer. A promotion man and marketing manager whose expertise covers half the world. Now, as WEA South Africa's manager, he's assembled an equally astute crew of associates.



With Richard Sasoon, marketing manager (right) and Almon Memela, A&R chief (left) he directs a company of multinational personnel whose record of gold and platinum awards is **unequaled** in that growing market.

Derek Hannan was there at WEA's birth in South Africa. He's another WEA internationalist. Part of an elite group of professionals, part of the most dynamic international sales organization growing today.