A Billboard Publication



The International Music-Record-Tape Newsweekly

Sept. 3, 1977 • \$1.75 (U.S.)

Judge Decries 'Aid' To Piracy By Labels

Judge Warren J. Ferguson Thursday (25) found Janos L. Novotni guilty of one count of conspiracy and seven counts of wilfully and for profit infringing upon copyrighted recorded performances after a three-day trial. Novotni's fellow defendant Raymond A. Jennings was found not guilty on all counts.

By JOHN SIPPEL

LOS ANGELES—Record labels whose subsidiaries sell raw products to tape pirates are aiding and abetting violation of the federal law

Production Of Disks Tailing Off In Japan

By ALEX ABRAMOFF

TOKYO—Japanese production of records in the first six months of the current year dipped both in units and dollars over the comparable period a year ago, according to statistics released by the Japan Phonograph Record Assn.

The association reports that the total production of records in the period was 88,224,000 units, a decrease of 11% under the corresponding pe-

(Continued on page 88)

SIPPEL
which they themselves lobbied in favor of. Federal District Judge Warren J. Ferguson so blasted the

double standards of some entities in the industry at the trial of Raymond A. Jennings, 35, and Janos Laszlo Novotni, 47, both of whom are accused of conspiring to violate copyrighted recorded performances.

Their trial results from a prior indictment by a Federal Grand Jury, which also cited Arpad Loecsey, 1300 Glenoakes, Pasadena, Calif., who Tuesday (23) pled guilty before Judge Ferguson. Sentencing was set for Sept. 26.

Loesey, also known as Art Goldman, was previously convicted of tape piracy before Judge Ferguson in late 1973.

William E. Starling Jr., former Capitol Magnetics salesman, testi-(Continued on page 16)

RCA 'Pressing' To Satisfy Unabated Presley Demand

By ROMAN KOZAK & STEPHEN TRAIMAN

NEW YORK—More than a week after the death of Elvis Presley, neither love for the fallen idol nor demand for his product had abated. According to some wholesaler accounts, demand for Elvis product is running 30 times ahead of supply, with rackjobbers, one-stops and re-

tailers waiting impatiently for or-

The run on all Presley product already has had a dramatic effect on both his recently released LP, "Moody Blue," and single, "Way Down," After two weeks stalled at No. 24 on Billboard's Top LPs &

Tapes, the album is No. 5 with a star this week, its 11th on the chart. And the single, which had dropped to 53 from 47 the week Elvis died, is No. 35 with a star on this week's Hot 100, its seventh on that chart.

RCA is finding itself literally hard-pressed to keep up with unabating demand for LPs, tapes and singles. Its vertically integrated Indianapolis operation has been running seven days, 24 hours, pressing all 50 LPs in the catalog, as well as producing tapes and singles.

While no detailed figures on either shipments or sales of exact titles will be available from the label until next week at the earliest—with all available outside pressing facilities used, reliable industry sources indicate about 20 million units being shipped weekly on all Presley product in the U.S. for RCA.

An RCA spokesman re-emphasized that the label was trying to fill every order with a minimum of de-(Continued on page 18)

Conference Call Hooks Up Chelsea With Nation's PDs

By CLAUDE HALL

LOS ANGELES—Chelsea Records has launched a series of conference phone calls weekly—and a unique weekly record tipsheet—with 50 of the nation's leading Top 40 program directors and Barry Fiedel, vice president of promotion, says the "rapport" calls about music will be expanded soon to include 100 program directors.

In addition, Richard Sargent, na-

tional promotion executive at the label, is launching similar phone conference calls with album rock (progressive) radio stations. John Antoon, who has joined the label in national promotion, will be introducing the same type of conference calls with adult contemporary program directors.

Among those involved in the (Continued on page 106)



Syreeta Wright's whisper-soft vocals have been combined with the smooth, distinctive style of G.C. Cameron for the first time in "Rich Love, Poor Love." Ranging the musical spectrum from tender ballads, such as "Made From Love" and "I'll Try Love Again" to the hard driving "Let's Make A Deal," "Rich Love, Poor Love" has strong potential crossover to POP and MOR outlets. SYREETA & G.C. CAMERON "RICH LOVE, POOR LOVE" M6-891S1 ON MOTOWN RECORDS & TAPES. (Advertisement)

Billboard's Disco III Shows Crowded, Exciting Agenda

NEW YORK—A crowded and exciting agenda faces the hundreds attending Billboard's Disco III at the Americana Hotel here this week.

Registration was completed Sunday (28) and later that evening Grace Jones, Gloria Gaynor, the Trammps and George McRae provided entertainment as everyone in

the industry got to know one another.

Monday's schedule calls for Lee
Zhito and Bill Wardlow of Billboard
extending welcomes, and a keynote
address by Larry Harris, executive
vice president of Casablanca Records & Filmworks. Panels and varied discussion sessions plus activity
in the numerous exhibit booths will
occupy those in attendance Monday
with the day climaxed by dinner and
another gala showcasing Silver Convention, Tavares, Claudja Barry,

(Continued on page 43)

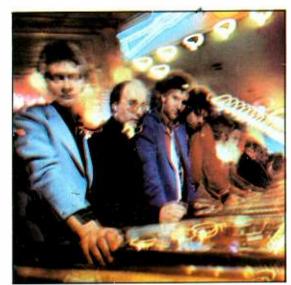
Industry Splurge At Canadian Exhibition

TORONTO—Canada's celebration of the recording industry's centenary, which opened here Aug. 17, is expected to attract 1,400,000 visitors to the industry's pavilion at the Canadian National Exhibition here during its 20-day run.

The industry pavilion houses some 75 exhibitors, including all major Canadian record labels, with exhibit space estimated to cost in excess of \$1 million.

The event is the largest to be mounted in any country in connection with the 100th year of recorded sound, according to IFPI, the inter-

(Continued on page 10)

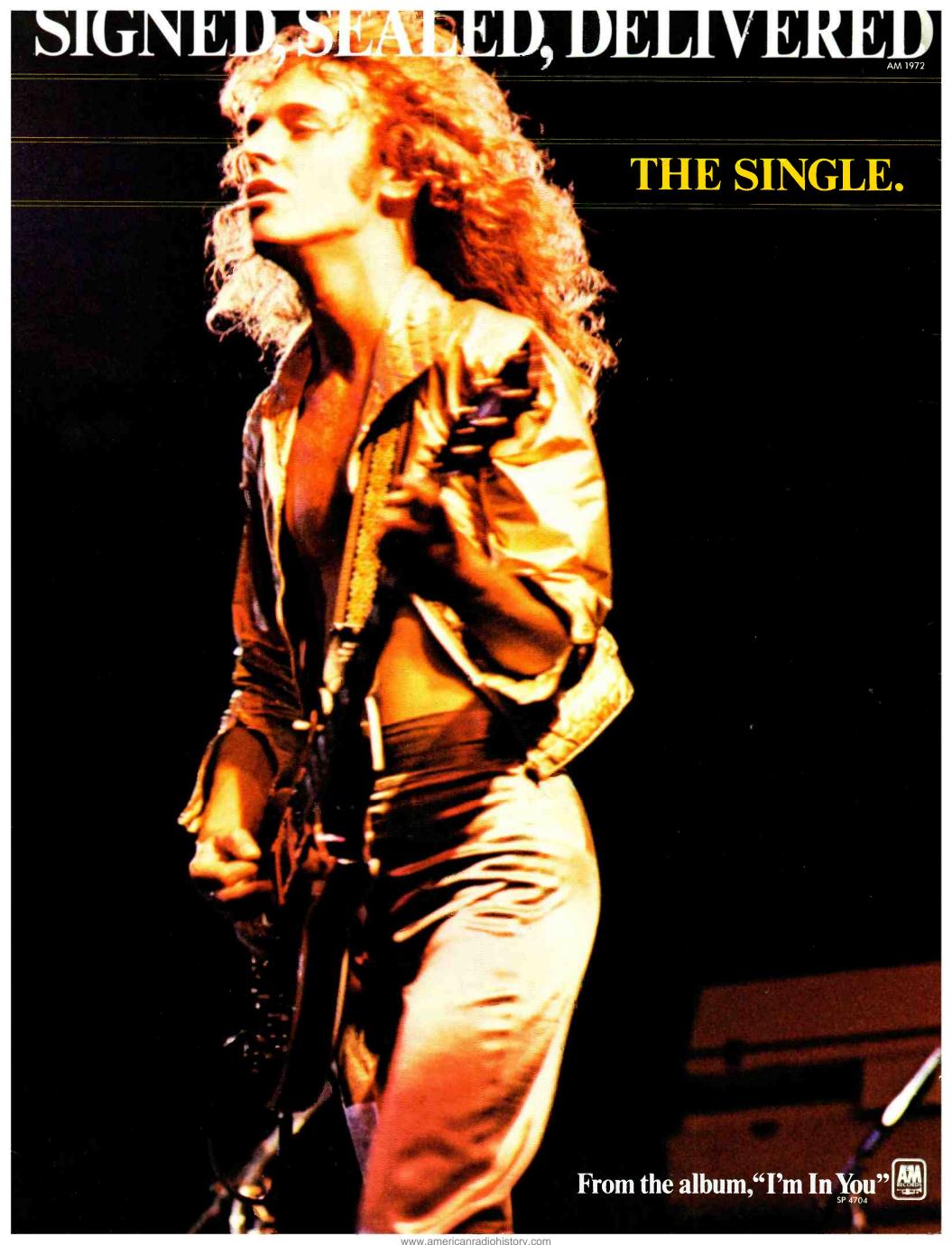


Here's THE RUMOUR everyone's talking about. The band behind England's Graham Parker has finally arrived with their debut solo album, "MAX," on Mercury. "MAX" is already getting the same critical acclaim THE RUMOUR received during their recent American tour with Parker. Word of THE RUMOUR is spreading quickly thanks to tremendous airplay of their new single, "I'm So Glad." And that's no rumor! Mercury SRM-1-1174.

(Advertisement)

G NEW WARNER BROS RECORDS PRESENTS SOON!





CBS Signs Lifesong To Distrib Pact

has signed an agreement with CBS Records. CBS will distribute Lifesong as an associated label. It had been independently distributed.

Artists on the Lifesong label include Jim Croce, Henry Gross, Dean Friedman and Crack the Sky.

"Our being forced to wait until 1977 for return of the Croce master to us has placed strains upon the company. The enthusiasm that Ron Alexenburg and his staff have shown for our artists, producers and quality of product encourages that we can sooner get the results our product deserves," says Phil Kurnit, executive vice president of the com-

Lifesong was started in 1975 by Terry Cashman and Tommy West, producers of Jim Croce, in hopes of being able to mine the Croce catalog. Despite litigation they were not able to get the master tapes from ABC until recently.

ABC Bishop Push

LOS ANGELES-In its push to make Stephen Bishop and his latest LP "Careless" a top priority, ABC records has initiated a major advertising/promotional campaign. New graphics and in-store displays have been designed to coincide with Bishop's touring schedule. Radio spots, a series of interviews plus trade and consumer ads are also part of the promotional package.

Jimmy's World Creditors Organize, Set Up **Committee Of Disk-Oriented Companies**

NEW YORK-Representatives of the top 100 creditors of Jimmy's Music World and Sutton Distributors climbed into their mutual boat Thursday (25) and voted to form a select committee of 11, which will have a large say in determining the future of the retail chain and its parent company, both of which recently filed for Chapter 11 status, under the Bankruptcy Act.

The nearly three-hour session, held at the Essex House here, alternated between joviality and angry recriminations as record industry creditors dominated the proceedings, often to the dismay of those outside the business hoping to collect for providing Jimmy's with uniforms, insurance, carpets and the like.



SUPER TUTOR—Stevie Wonder gives pointers in keyboard technique to Jon R. Kelly (second from left), vice president and general manager of Audio-Technica U.S., Inc. Wonder's album "Songs In The Key Of Life," recently was selected the best produced pop/rock album of 1976 in the Audio Excellence award poll sponsored by Kelly's firm. Gary Olazabal (left) and John Fischbach (right), co-engineers of the LP, also were on hand following the award presentation at L.A.'s Crystal Sound Studios.

Industry Girds To Meet Mounting Presley Demand In U.K. & Europe

LONDON-Dealers throughout the U.K. are reporting no let up in the "staggering demand" for Elvis Presley product in the week following the singer's death. One harassed retailer likens the disk rush to "the days when the Beatles' albums went overnight to number one.

And the story of demand and more demand is repeated round the main European territories, though at a lower level. In France, for instance, it was stressed that 80% of Presley's sales are to English-speaking countries so that continental European reaction to his death was not so dra-

But the peak was clearly in London. Presley's album "Moody Blue" and the single "Way Down" hustled up the charts and there was specially

Music Instruments Will Be Exhibited

NEW YORK-Four music instrument companies have announced plans to co-sponsor Music East '77, a Northeast regional trade show Oct. 2-3 in Hasbrouck Heights, N.J.

The companies, M. Hohner Inc., Multivox/Sorkin, Musical Instrument Corp. Of America and U.S. Musical Merchandise Corp., will be displaying their lines and unveiling new products. Dealers in New York. New Jersey, Connecticut, Mas-sachusetts, Delaware. Pennsylvania and Maryland are invited to attend.

strong demand for the rock'n'roll recordings from his back catalog.

On the budget RCA Camden label alone, Pickwick claimed the seven Presley albums in its catalog sold 250,000 copies on disk and tape in just two days.

RCA, which has 35 Elvis albums on the books and 16 singles re-released in a special box set six months ago, was, 10 days after the death, just about coping with extreme demand for most titles

As yet there are no plans for a memorial album of Presley tracks, but any project of this type would be originated in the U.S. The release of five movie soundtrack albums, planned months ago, goes ahead for October. Involved are "Loving You," "Kissin' Cousins," "Fun In Acapulco," "Girls, Girls, Girls" and "Roustabout." This project in any case got off the ground because of renewed interest in Presley by a new generation of record buyers.

Only Chiswick has Presley mate-

rial not controlled in the U.K. by RCA and it has "The Elvis Tapes" on Redwood Records. It came out six months ago, sold 12,000 and went out of stock. Now it is to be rereleased under a new Chiswick deal with Anchor and advance orders are near the 20,000 mark.

At dealer level, the basic reaction was "stunned amazement." Nich-olas Banks, of Sound Effect. in York: "Everything sold out fast. We even resurrected the Elvis 'Christmas Album' and that goes out fast

with each reorder. I have photostatted the entire RCA Presley catalog so people can tick off which records they want to order-and I've taken advertisements in local newspapers apologizing for delays in fulfilling orders.

With 16 years in the business, John Corbett, of Easy Listening, in Birmingham, says he has never known such a sales splurge. "It's been nothing but Presley, particu-larly his really big old singles. "Everybody has been genuinely

sad about buying them at this time. Product has sold to the mums and dads, who probably grew up with his music, and kids who have seen his films on television. The religious material is the only style which isn't going so fast. But there has been strong sales, too, for Presley poster, T-shirts and photographs."

Tony Ames, with several stores in Lancashire, tells of customers "really heartbroken by the news. They still come in, literally red-eyed and white-faced."

And many dealers spoke of customers only too happy to take alternatives if a first-choice album wasn't available. Imported records. too, have had a ready sales response.

Mike Scott-Mason, of Harlequin's Coventry Street branch, likened it to the days when a new Beatle album would jump to number one over-night. "Presley's appeal is clearly universal, because just about everybody is buying anything, including (Continued on page 89)

When the smoke cleared, the 11-member creditors committee consisted wholly of record-oriented companies and included WEA and CBS records, both of which are considered secured creditors. Named as committee chairman was Abe Amiri, national credit manager for RCA.

The committee consists of representatives from these companies: WEA. CBS Records, RCA Records, Phonodisc, Alpha Distributing, Cadet Records, Capitol Records, ABC Record Distributors, Promo Records, Win Records and Reserve Credit, a company representing Surplus Record & Tape Distributors and Countrywide Record & Tape Distributors.

Named to assist the committee ex-officio were Caytronics and the New York

The committee is made up basically of Sutton's leading creditors and, in the course of the session, certain specific debt figures were made public. They are: Phonodisc (\$667,000). RCA Records (\$500,000 plus). Alpha Distributing (\$425,000). Capitol Records (\$300,000), ABC Record Distributors (\$255,000) and Promo Records (\$180,000). (Continued on page 10)

U.K. Spark Single Leads Presley Rush

LONDON-The first Presley tribute single out in the European area was also one of the fastest productions in recent years. It is called "Elvis." written by Rick Sims and John Bendy, and is recorded on Spark Records by newcomer Jenny Nicholas. The flip is "Daddy's Gone Bye Bye." dedicated to Presley's

daughter Lisa.

Marjorie Murray. of Southern
Music London, telexed Gene Nash, Peer-Southern special projects consultant and head of Spark in London, about the discovery of both song and singer. Nash, satisfied the lyrics were not too maudlin, called Michael Karnstedt of Peer Musikverlag in Hamburg to get musicians and backing singers for a late-night session the following day.

Nash rented a private jet to get him from Switzerland to Hamburg. on to London to pick up the singer and others involved, and on to Hamburg where the session was completed in just six hours.

Immediate details were sent to Peer-Southern branch offices round the world. Five hours after the session Nash arranged a deal with the Teldec pressing plant for the first 5.000 copies. Labels were printed

overnight at a plant 60 miles from Hamburg.

Nash then chartered a plane on the Sunday (20) to deliver the 5,000 copies to Spark U.K. distributors. Records were in London area shops early the next afternoon.

The same day, Berndt Janssen, a German tv cameraman, left Hamburg taking the masters to Tokyo. Sydney, the U.S. and Canada on a 71 hour non-stop airtrip, filming the acceptance of the masters by various labels, the film to be used for a ty documentary. Other masters were shipped to Scandinavia, France. Spain, Italy, South Africa and Hol-

Reunion For Moody Blues

NEW YORK-The Moody Blues will reunite this fall to record a new album for London Records, according to Walt Maguire, vice president, a&r for the label.

Plans call for the five-man British ensemble to be in the Los Angeles Record Plant from Sept. 5 to the end of October. Tony Clarke is produc-

Artists' Insurance \$6 Mil Policies Covering Some

By CLAUDE HALL

LOS ANGELES-While rumors abound, the firm of Frank B. Hall & Co., one of the world's largest insurance brokerage firms, will not admit that Elvis Presley is a client. Nor will they divulge any of their other clients, but it is known that dozens upon dozens of the world's leading recording artists are insured and insured heavily by the California firm under an operation called

The highest amount of insurance to any one record artist or group handled by the company is \$6,000,000. They also have a couple of clients who each have at least \$2,000,000 policies.

Uniquely, the insurance program is tailored to the lifestyles of recording artists. It compensates with a capital sum for "loss of investment and earnings caused by either the accidental death of an artist or permanent disablement ending his or her career." The normal restrictions on most insurance policies—drugs, drinking, travel and sports activities—usually are covered. "With the exception of skydiving," says Gary F. Thompson, a vice president in the Los Angeles office. "But one major recording artist does fly his own plane and yes, he's covered in that, too. And a couple of other artists are covered even while scuba diving. Skydiving is excluded, however.

The Starcover program covers unusual aspects in the music world, "because

certain acceptable risks are within the norm," says Thompson.

Starcover was formed a couple of years ago: it is allied with certain Lloyd's underwriters. The Frank B. Hall firm dates back to Abraham Lincoln and pioneered in aviation and marine insurance. World headquarters are in Briarcliff Manor, N.Y

Billboard is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$70.00; single-copy price, \$1.75. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Milliwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send form 3579 to Billboard, P.O. Box 2156, Radnor, Pa. 19089, Area Code 215, 687-8200.

NEW YORK-Although RCA introduced the industry's first fourhour home videorecorder system without any prerecorded software on its own, this does not foreclose such a library in the future, key company sources indicate.

Demonstration of the VHS-format unit, built to RCA specs by Matsushita of Japan, was accompanied by the suggested pricing of \$1,000 retail-about \$300 below previously announced Sony, Zenith and Toshiba two-hour Beta-format systems and the JVC two-hour VHS Vidster.

As anticipated (Billboard, June 18, 1977), this is much closer to the \$995 two-hour Quasar unit, also from a Matsushita company, than to other competing models. It may well lead to their "suggested retail price reductions" as the battle escalates this fall.

RCA's own software library, developed for its SelectaVision videodisk system now postponed, has a substantial amount of videotape rights, but the main hold-up seems to be the absence of high-speed duplicating. A system has been successfully tested by Matsushita in Japan. but is at least a year or more away Meanwhile. RCA expects "eight or nine major program suppliers" to announce VHS title availability before Thanksgiving. First major confirmation came earlier from Magnetic Video with a package of some 100 feature films, and other commitments are anticipated.

Not ducking the copyright question on home videotaping, both the introduction demo tape featuring impressionist Frank Gorshin, and all print material, carries the legend 'Caution: The unauthorized recording of television programs and other materials may infringe on the rights of others."

Handling the introduction were Roy Pollack, vice president and general manager of RCA consumer electronics division; David Daly, vice president, product planning Jack Sauter, vice president, marketing, and Thornley Jobe, manager, product reliability systems.

Between them, they touched all bases on the "RCA SelectaVision VCR" introduction, hailed as RCA's first major consumer product since the bow of color television in 1954.

· Features include a headwheel assembly with direct-drive DC motor; standard-play (2-hour) to longplay (4-hour) switch with little vis-

slower speed: full compatibility with other 2-hour VHS systems; built-in VCR tuner with switchable circuit for fine tuning; digital clock timer built-in, preset up to 24 hours in advance but limited now to up to 4hour recording on only the tuned channel; digital counter to catalog programs on tape, recalled by memory switch; audio dub feature to add a soundtrack to "home movietapes:" pause control for editing. with optional remote unit on a 20-foot eable: DEW light that prevents operation in excessive moisture conditions; power consumption of 45 watts versus 80 for Beta-format and 98 for Quasar units: at 38 pounds, 6 to 7 pounds lighter than competi-

 Accessories include two black & white cameras with built-in condenser mikes: a basic unit with optical viewfinder at suggested \$299.95 and a step-up model with throughthe-lens viewing, and zoom lens, at \$399.95; and a condenser mike at \$10.95. A low-cost RCA color camera is some time away, but any existing unit can be cabled into the RCA VCR, including the just-bowed (Continued on page 20)

which so far has limited the pro-

grams to New York. He says the ge-

neric name for the machine which

makes the thing work is an MCA40

Harriet Norris, a spokesperson for

New York Telephone, says the

phone company can handle 5.000

calls simultaneously on the "Music-

Line" number. She sees it as part of

cations that will eventually allow

anyone at home to get images on a television screen and sound on the

stereo simply by punching a code in

the phone console

growth in telephone communi-

manufactured by Autotran Inc.

Executive Turntable

Derek Church has been appointed to the newly created post of director of creative services at Motown in Los Angeles. He has been the label's national advertising and merchandising director a year.... George Plumb is elected executive vice president of the Handleman Co., Detroit, He was group national merchandising manager at Sears, Roebuck. Also at Handleman. David Siebert



Church

is elected vice president. He remains president of subsidiary Sieberts, St. Louis. Polydor Inc., New York, Mel Klein has been promoted to assistant controller. He was a member of Polygram's internal audit staff.

Billboard Ltd. U.K. has appointed Andre de Vekey as European sales consultant to the Billboard International Group, effective Sept. 1. De Vekey, who founded the Billboard U.K. and European operation in 1963.



was formerly regional publishing director. His new role will give him primary responsibility for Billboard's European expansion program. In related moves, Alan Mayhew, formerly an advertising executive for Billboard in the U.K., has been made U.K. sales manager and Barry Hatcher, former group advertising director of Billboard Ltd., has left the company.

Lorraine Lawrence, formerly a free lance creative consultant, joins Arista Records, New York, as associate director, creative services. . . . John Rosica has joined the Music Agency, New York, as account group supervisor. He was vice president, promotion and merchandising at RCA Records. Ron Eyre appointed as liaison of soundtrack activities between United Artists Corp. and



Rosica

United Artists Records, based in New York He's been in UA's international area for 12 years. . . . Tim Martin joins the professional staff of ABC/Dunhill Music, Inc., Los Angeles. He was previously a personal manager and a staff writer for Irving/Almo and 20th Century Music companies. Also at ABC, Laura Leslie becomes assistant advertising manager. ... Irv Glasser, previously with Fine Tone in Brooklyn, N.Y., named general



manager, Candy Stripe Records, Freeport, L.I. .. Jeff Aldrich now East Coast manager of a&r for Chrysalis basing in the label's New York offices. . . At CTI Records, New York, Betsy Palumbo has been promoted from assistant to executive assistant to label president, Creed Taylor. . . . Don Krause has joined the promotion staff of Schwartz Bros., Washington, D.C. He was a regional marketing director for Arista Records.... Bob Marin, national merchandising manager at Island Records. Los Angeles, is no longer with the label... result of the loss of Bob Adels as head buyer for Licorice Pizza in Los Angeles, further releases are being handled by Philip Cutp.

Karen Hodge promoted to vice president, administration, Jobete Music Company, Inc., and Stone Diamond Music



Hodge



Corporation and affiliated companies. A 12vear veteran with Jobete and Motown Records, she most recently served as Jobete's assistant general manager. ... Howard Kaufman joins Front Line Management, New York, as vice president. He previously handled financial activities for Caribou Management. Also at Front Line, Bob Hurwitz named director of business affairs. He previ-

ously handled tour finances for Front Line acts. Larry Solters is made Front Line director of media operations. He was an account executive with Solters & . ASCAP sets attorney Dennis Brewington as assistant director of its Nashville office. Bill Oakes has moved over from heading up RSO Records to the post of executive vice president in charge of administration, RSO Films.

Joshua Simons has been appointed promotion manager of Billboard effective immediately, basing in the Los Angeles office. ... Constance Pappas, executive vice president of John Reid Enterprises, has ended her four-year relationship with the company in Los Angeles. . . . Lynn Kramer becomes director of corporate planning for the Jos. M. Zamoiski Co., wholesale distributor in the Baltimore and Washington markets. She had been a consulting officer at the Maryland National Bank. ... David Martin joins Dann Moss' management company in Los Angeles. ... Ray May is now general manager of R.T.&E., Inc.'s Nashville offices and warehouse operations. At the same time, Pat Giallourakis has joined the sales and customer relations staff. Marshall Reznick has joined Regency Artists, Ltd., in Los Angeles. ... Mark Hammerman will head Wald/De Blasio's contemporary music division in Los Angeles. ... geles. ... Larry Harman has resigned his post as vice president with Hecht Harman Vukas Creative Communications Inc. in Los Angeles. . . . Fred Bourgoise is named professional manager of the Bug Music Group in Los Angeles.

new Western regional sales manager for Columbia Magnetics. Los Angeles... Tom Frisina appointed JBL national sales manager, hi fi product, and Bill Robinson shifts from national sales manager to newly created position of national marketing manager, both in Los Angeles. ... Perry Vartanian Jr. joins the Ampex Corp., Redwood City, Calif., as manager of manufacturing operations, audio/video systems division. He was vice president, operations at International Video Corp. . .. Don Hudson named to the newly created post of director, operational planning, for the sound products division of Altec Lansing, Anaheim. He was manager of engineering administration.

At the Record Plant recording studios in Los Angeles, Marla Miller upped

to assistant to studio manager Rose Mann. Also, Scooter Dorsey joins staff as secretary and Jane Arnn becomes night assistant manager and bead of new

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.

PHONE BREAK New Yorkers Hear Entertainment By Simply Dialing (212) 936-4545

NEW YORK-New Yorkers can take a music break via their phones through a service instituted by the New York Telephone Co. called "MusicLine." According to the phone company an average of almost 50,000 calls are placed every day by people who want to hear the one-minute programs.

By dialing (212) 936-4545, for the

price of a phone call, anyone can hear any of 12 taped programs which are changed every day. The service began in June.

The programs are hosted by both staff and guest disk jockeys includ-ing such New York radio heavies as Bruce Morrow and Alison Steele. The programs are produced and supplied by a company called Air Time Inc. Revenues for "Music-Line" come solely from the phone company's message unit charges as there are no ads.

Programming for "MusicLine" varies. There is a featured artist of the week, a musical quiz, top records of the week, musical salutes, interviews, news and gossip.

The music played on "Music-Line" is mostly pop, selected by the staff and based on trade charts. Alan Zaretsky, assistant vice president, promotional services for Air Time Inc., says that so far record company promotion departments have not contacted him to play any of their material.

Zaretsky says that because no more than 20 seconds of any song is performed on any of the programs, it constitutes "fair use" promotion of a record, and is hence not liable for royalties.

However, an attorney for ASCAP says that if a piece of music is performed on a public medium long enough to be identified, then it is subject to royalties. The attorney said that "we have had conversations with "MusicLine" on this and no doubt we will have further conversations.

Zaretsky says the biggest expense in mounting a "MusicLine" type of operation is the cost of the hardware.



BLOCK PARTY—Kicking off a weekend block party celebration for the Colonial Park Community Assn., two separate awards were presented to Mickey Addy and the staff of Billboard Magazine in appreciation of their contributions to Harlem children over the years. Representing Colonial Park were Roscoe Bradley and Larue Dobson. W. D. Littleford, chairman of Billboard, is the tallest person at left and Addy is in the center with Mary McGoldrick to his left. McGoldrick and Littleford accepted on behalf of Billboard. Addy, a sales executive with the magazine, accepted for himself.

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NOTATYPICAL DEBUT





"LIBBY TITUS."

HER FIRST ALBUM, PRODUCED BY
PHIL RAMONE WITH
PAUL SIMON, CARLY SIMON AND ROBBIE ROBERTSON.
ON COLUMBIA RECORDS AND TAPES.
Direction: Filtregrald Hartley Company.

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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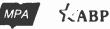
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Vol. 89 No. 35

General News

Arista Meet: Joyous News

SAN DIEGO-Declaring that "the gestation period is over," Clive Davis, president of Arista Records, keynoted the company's second annual worldwide convention with the pronouncement that "this past year saw our birth as a company

"I submit to you that what each of you has been dedicating your efforts, energies, zeal, and tireless spirit to is the most widespread, deep and meaningful entry of a new company that the music industry has ever seen. It's unique. It's unprecedented. And it's incredibly special." Davis told the 300 delegates at the Hotel Del Coronado.

The four-day convention was opened Wednesday (24) by Elliot Goldman, executive vice president, who told the delegates that the company's worldwide net revenues for the last year was \$36,261,000, up from fiscal

\$30,450,000. He said Arista's fourth quarter revenues of \$13,943,000 made it the

largest single quarter in its history, and represented a 120.8% increase over the 1976 fourth quarter net of \$6,316,000.

"In fact our last quarter of fiscal 1977 exceeded the entire fiscal 1974 year," he said, adding that the last six months were the best half-year in Arista's history, with net revenues of \$23,734,000, a 64.1% increase over

last year's \$14,459,000. In his speech Davis noted that the \$36 million figure for the past fiscal year does not include revenues from

"Each and everyone of you sitting out there today should feel so proud," Davis told the delegates. You are indeed part of something unique, something unprecedented and, in fact, something revolution-

In his speech. Davis reviewed the history of Arista and its artists, stressing the success in the past year of Jennifer Warnes, the Kinks, Dickie Betts, the "Saturday Night Live" cast, the Bay City Rollers and Barry Manilow, "now an industry

He ended his speech by urging the delegates to "build on what we have started." He said the new year begins "at a truly torrid pace," with "The Greatest Love Of All" single and (Continued on page 99)

REFUSES TO 'BUY' OTHER ACTS & LABELS A&M Sticking To Its Big Guns

LOS ANGELES-A&M Records is maintaining its philosophy of con-centrating its efforts and dollars into developing and breaking new acts instead of the outright buying of labels and established acts.

A scrutinization of the Hot 100 and Top LP charts is proof that its effort and dollars are being maximized, as A&M is in the midst of its hottest period since the label's inception 15 years ago.

And those acts enjoying their big gest commercial gains are relatively new acts who have made it by virtue of the label's commitment to extensive promotion, merchandising and a tenacious gut feeling in product they believe in.

Supertramp, Rita Coolidge, Pablo Cruise and Styx have all broken the strict confines of Top 40 radio, spurring album sales and sub-sequently becoming massly accepted. They now join such stalwart sellers as Peter Frampton, Brothers Johnson, Cat Stevens, the Carpenters and the Captain & Tennille in

comprising a strong nucleus of pop attractions

Says chairman Jerry Moss: "Other labels believe the way to develop is to buy other labels. We have concentrated our effort into our artists and product which will continue building credibility for A&M.

"Of course talent comes first, but it's the hard work afterward that makes it," says Moss.

While all of the aforementioned acts have paid dues with their initial releases, A&M's faith in its music is now reaping rewards. "We're pleased as punch with the records that are happening," says Moss. "It took a year of hard work to promote.

"In the case of Supertramp, a 41/2-month tour of the U.S. and Canada helped break them. Ironically, the South was the first market to break them, and the South has previously not been a strong market for us.

"With Rita, she was ready for it. Public taste made her accessible,'

A&M is planning a major promo-

tion once Styx's "Grand Illusion" album turns gold. At that time, the label will award gold albums to four groups achieving that plateau for the first time-Coolidge, Pablo Cruise, Supertramp and Styx.

The success of these groups also affords A&M the luxury of enhancing catalog sales. There are now three Pablo Cruise albums, six by Coolidge, four by Supertramp and three by Styx. Already Cruise's second LP "Lifeline" is back on the charts and its debut "Pablo Cruise" is bubbling under.

Moss is confident the hot streak will continue with forthcoming albums by Nils Lofgren, Joan Armatrading, Peter Allen, Billy Preston and Piper, all of which have developed strong bases with past albums. The current LTD LP, "Something To Love" is also moving up the charts. Albums by the Dingoes and Driver also carry high expectations.

Meanwhile Moss is ecstatic about boasting the two biggest selling al-(Continued on page 87)

3,000 Flock To Capricorn Caper Polydor's Steinberg Among Mob At Label's Macon Event

MACON-Music business figures from Georgia to Germany converged here Aug. 18 for the sixth annual Capricorn Barbecue & Summer Games.

With rumors persisting of a possible Capricorn/ Polygram agreement in the near future, the appearance of Irwin Steinberg, president of Polydor, Inc., was noteworthy

He was one of more than 3,000 persons attending the popular annual function which puts emphasis on music and mixing.

Stillwater, the Dixie Dregs and the newly signed Capricorn act. Black Oak, entertained the crowd with more than four hours of music that would have gone on longer if a Georgia rainfall hadn't punctuated the performance. Besides the international contingent of music executives, many artists attended the daylong event, including members of the Marshall Tucker Band, Sea Level, the Charlie Daniels Band, the Outlaws, Garfield, Easy Street, Grinderswitch, Mama's Pride, Brick, the Atlanta Rhythm Section. Delbert McClinton, Billy Joe Shaver, Joe English of Wings, Bonnie Bram-lett and Kenny O'Dell.

Hosted by Phil Walden's success-

ful Macon-based label, the fest also attracted managers, agents, deejays, publishing and performance rights executives, concert promoters, record producers and writers.

Held at Walden's spacious Lakeside Park near Macon, the Capricorn event featured athletic events, winter sports and barbecued chicken.

This year Walden, the Capricorn president, added a magician and a fortune teller as new features. Both were popular, especially with the record label executives.

An additional 500 persons attended the opening Wednesday night cocktail party at the Macon Hilton Grand Ballroom. It also was hosted by . Walden who has been known to spend more than \$40,000 for his label's enjoyable annual



Capricorn Capers: Chuck Leavell, (left) formerly with the Allman Brothers and now head of the Capricorn Records group Sea Level, jams with Andy West, bass player for the new Capricorn group, the Dixie Dregs.

Cage Duo Nets Big Score



SEALS & CROFTS sing the songs from the Original Motion Picture Sound Track.

This season, the best two-man team in the business is rushing down-court with another hot one: their first movie soundtrack album, featuring the single "My Fair Share (The Love Theme from 'One On One')" (WBS 8405). Lyrics by Paul Williams, words by Charles Fox. Stellar performing by James Seals & Dash Crofts.

Produced by Louie Shelton and Charles Fox for Warner Bros. records & tapes. BS 3076



Handleman Sales, Earnings Spurt

NEW YORK—Continuing to build on its solid fiscal year gains, the Handleman Co. reports impressive sales and net earnings increases for the first quarter of fiscal 1978 ended July 30.

Net earnings in the April-July period more than quadrupled, rising 446% to \$1.322 million from \$242,000 the prior year. Net sales were up nearly 30%, to \$40.025 million, from \$30.886 million in the comparable 1976 period.

The figures buttress the Detroit-based company's just released fiscal 1977 annual report, which documents the earlier reported 19% sales increase and 322% net income gain after an accounting change (Billboard, July 2, 1977).

In the letter to stockholders, chairman and president David Handleman, notes all three major aspects of the business—distribution of records and tapes, distribution of books and operation of retail locations, contributed to the significant 1977 improvenent.

By STEPHEN TRAIMAN

Of particular note is the full implementation of the retail inventory management system (RIMS) in the 15 consolidated U.S. branches. The Canadian locations are now being tested with a similar system.

Operations of Sieberts, Inc., the St. Louis-based subsidiary acquired in 1975, represented 21.4% of total Handleman volume (\$31.9 million of \$149 million) in fiscal 1977, and 27.4% of earnings (\$909,000 of \$3.314 million). For the 10 months of consolidation in the prior fiscal year, Sieberts represented 20% of sales and 29% of net earnings, before the accounting change.

Sieberts operates 15 retail stores, including the three Franklin Music outlets in Atlanta purchased earlier this year, and 39 leased departments, selling combinations of prerecorded music, hard and soft-cover books, magazines, gifts and novelties.

Handleman itself services about 5,500 retail stores from 20 warehouses in the U.S. and Canada, and

operates as a music distributor in Detroit.

With Handleman anticipating the three Atlanta Franklin Music outlets to contribute about \$3 million in sales during fiscal 1978, future acquisitions in the retail area are anticipated as well.

The overall sales volume increase of \$24 million in fiscal 1977 reflected greater sales of 17.8% in prerecorded music, 33% in books and 37.6% in retail locations.

Sales of prerecorded music and allied products accounted for 88.1% or sales in fiscal 1977, versus 89.1% the prior year; books and magazines, 8% compared with 7.2%, and retail stores. 3.6%, up from 3.1% in 1976. Recorded music and allied product sales accounted for 99%, 98.2% and 97.9% of consolidated sales in fiscal years 1975, 1974 and 1973 respectively.

One customer-K-Mart-accounted for about 46% of the company's net sales for fiscal 1977, up from 42% the prior year. Handleman's three largest customers accounted for about 65% of net sales both years.

Gross profit in fiscal 1977 was 24% of net sales versus 24.7% in 1976 and 25.5% in 1975, as the company absorbed some product price increases and instituted pricing programs to aid customers in meeting stiffer retail price competition. Operating expenses dipped slightly, due to consolidation of six branches into three distribution centers.

Market Quotations

197								
High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Chang
491/4	37	ABC	8	264	40%	39%	39¾	- '
413/4	37%	American Can	7	46	38%	38%	381/2	Unch.
111/4	7%	Ampex	10	118	10	9%	9%	— 3
5%	3	Automatic Radio	8	14	31/8	3	3	- y
621/4	55	CBS	9	163	553/4	551/4	551/4	_ (
173/4	7%	Columbia Pictures	5	339	16%	16	161/4	+ 1
15%	101/2	Craig Corp.	3	39	11%	11%	11%	_ 3
48%	321/8	Disney, Walt	16	422	401/4	391/2	391/2	_ 3
41/4	3%	ЕМІ	8	73	41/8	4	4	- 1
18%	11%	Gulf + Western	3	376	12%	121/4	121/4	Unch.
81/2	41/4	Handleman	11	240	81/4	8	8	- 1
_	_	Harman Industries (Acquired by	y Beatrice F	oods 7-29	-77)	_	-	,
5%	31/4	K-tel	7	4	31/4	31/4	31/4	Unch.
91/4	5	Lafayette Radio	58	56	5%	51/4	51/4	- 1
26%	21%	Matsushita Electronics	9	5	223/4	223/4	22¾	Unch.
441/4	351/2	MCA	8	78	37%	37	37	- 7
251/8	16	MGM	8	315	203/4	20%	20%	_ ·
57	471/8	3M	16	345	521/6	503/4	511/8	_ 3
56%	361/4	Motorola	13	816	45	431/2	443/4	- 9
36	28%	North American Philips	6	3	293/4	293/4	293/4	+ 1
9%	5%	Playboy	11	50	71/4	71/8	71/8	- v
321/2	25%	RCA	11	543	29	28%	283/4	- 1
10%	81/8	Sony	15	518	8%	8%	8%	- 1/2
22%	14%	Superscope	6	10	161/4	161/4	161/4	+ 1/
42%	21	Tandy	6	87	261/8	25%	25%	- 1/2
71/4	4 3/4	Telecor	6	1	61/8	61/8	61/8	+ 1/4
3%		- Telex	9	33	2%	2%	2%	Unch.
41/8	21/4	Tenna	10	2	2%	2%	2%	+ 1/1
16%	131/4	Transamerica	7	362	151/8	15	151/8	- 1/4
25%	9%	20th Century	8	338	241/8	231/4	23%	- 1/6
32¾	261/4	Warner Communications	6	67	291/4	28%	28%	- 3/
28	191/4	Zenith	10	223	19%	191/4	191/4	- 1/2

OVERTHE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc. First Artists	54	3	3	3¾	Koss Corp. Kustom Elec.	5	4 5	3% 2%	3% 3
Prod.	3	86	83/4	91/4	M. Josephson	9	44	13%	141/4
Gates Learjet	4	27	8%	81/2	Memorex	7	481	321/2	32%
GRT	5	20	21/4	2%	Orrox Corp.	_	_	3/4	₹⁄4
Goody Sam	3	_	1 1/8	2%	Recoton	4	12	21/4	23/4
Integrity Ent.	3	52 1	9/16	1 13/16	Schwartz Bros.	10	-	1 1/2	21/2

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ABKCO Industries Revenues Up 24.5%

NEW YORK—With its long-running litigation with the Apple Companies settled in January, ABKCO Industries continues to report increased revenues and profits for the nine months and third quarter ended June 30.

In the first nine months of fiscal 1977, revenues rose 24.5% to \$6.467 million from \$5.196 million, with a profit of \$56.485 or 4 cents per share compared to a loss of \$454,395 or 32 cents a share in the corresponding 1976 period.

In that period, the company had income of \$165,050, net of related

Josephson \$\$ Are Trimmed

NEW YORK—Although Marvin Josephson Assoc., Inc., reported record annual sales and revenues for the fiscal year ended June 30, a depressed fourth quarter trimmed increases in both areas, chairman Marvin Josephson reports.

Fiscal year net income was up nearly 8% to \$4.003 million, from \$3.711 million in 1976, while revenues were only 1.1% ahead, \$28.825 million from \$28.504 million. Earnings per share were \$2.01 fully diluted, versus \$1.90 the prior year.

On July 20, Josephson had indi-

On July 20, Josephson had indicated that anticipated earnings per share in the \$2.25 range would be in the \$2.10 range due to lower than anticipated revenues in the motion picture and personal appearance areas.

The fourth quarter was particularly weak, with earnings down 36% to \$402,000 or 20 cents a share, from \$629,000 or 33 cents a share in April-June 1976. Revenues were off 22.5% to \$5.758 million, from \$7.438 million a year earlier.

expenses, in connection with the Apple settlement. The prior year, litigation expenses amounted to \$969.928. Also included in fiscal 1977 is \$15,622 income from settlement of a claim against one of the firm's distributors.

In the third quarter, profit was \$35,314 or 3 cents share compared to a loss of \$221,777 or 15 cents a share for the similar 1976 period. Revenues were up about 1% to \$1.550 million, from \$1.535 million a year ago.

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Acts Set For Lewis Telethon

NASHVILLE-Frank Sinatra, Tony Bennett, Charo, David Hart-man, Barry Manilow and Dionne Warwick are among those who will join Jerry Lewis for his 12th annual Labor Day Telethon to benefit the Muscular Dystrophy Assn.

Lewis, Muscular Dystrophy chairman, will be backed by veteran telethon anchorman Ed MacMahon on the telecast which will be broadcast live for the fifth consecutive year from the Space Center of Del Webb's Hotel Sahara in Las Vegas.

Wilhoit President

ATLANTA-The Atlanta chapter of NARAS has elected Sam Wilhoit president, Kaye Pritner vice president, Martha Eddins secretary, and John Barbe treasurer. Babs Richardson remains in the executive director

Wilhoit and Bill Huie, a national vice president of NARAS, continue to represent the local chapter as national trustees.



Lee - Myles Associate's Inc.

SEPTEMBER 3, 1977, BILLBOARD

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the eraphic needs of the record industry for 20 years

1,400,000 Expected For Induustry Exhibits At Toronto's Canadian National Exhibition

national federation of record industry associations.

One of the major attractions is a 2,500-seat theatre offering free concerts nightly and featuring Canadian talent. Sixty acts in all will be showcased, with most new artists who have had only regional exposure. Up to 10 nationallyknown acts will also be presented.

Previously unrecorded groups have the opportunity to record a demo tape in a fully equipped 24-track studio located in the pavilion, with the public in vited to witness the sessions.

Jimmy's World Creditors

• Continued from page 3

In addition, the secured creditors line up as follows: Bank Of Commerce (\$1.9 million), CBS Records (\$1.5 million) and WEA (\$1.1 million).

There was heated debate among the creditors as to whether CBS Records and WEA should be allowed to sit on the committee, granted their somewhat privileged state of being secured. However, a legal spokesman for WEA pointed out that its \$1.1 million figure meant little if it could not in fact be recovered from Sutton

Prior to the creditor infighting, Harry Miller, a spokesman for Sutton and Jimmy's, outlined particulars of the companies' petitions for Chapter 11. (See Billboard, Aug. 27, 1977).

He also revealed that at present only 22 of the chain's retail outlets are open for business, bringing to 16 the total number of stores closed since the begin-

By eliminating 220 jobs, Jimmy's hopes to save a total of \$1.6 million annually, according to Miller. Similar cutbacks at the Sutton headquarters in Rahway, N.J. have brought the work force from 130 to 92 and slashed the weekly payroll from \$32,000 to \$22,000.

Looking to the future, Miller predicted that if the companies are permitted to continue operating, they could once again be viable business enterprises. Pointing to Sutton's 17-year track record of profits, he foresaw a projected sales figure of \$6 million by the end of 1977, with a net income for the company of \$100,000. As for Jimmy's, he predicted sales of \$6.4 million and a net income of \$600,000 for the same period.

Earlier in the week (23) at a hearing before Judge John Galgay in U.S. District Court, lawyers for Sutton won the right to continue operating without indemnity. There had been speculation that Sutton might be required to post a bond to cover losses pending.

At the hearing, attorneys for Capitol Records, ABC Record Distributors,

MCA and Promo Records argued that top executives of Sutton had shown only "token inclination" to alter their salaries and personal life styles in the wake of the company's Chapter 11 filings. In their original petition to the Court, executives James, Charles and David Sutton each agreed to accept salary cuts from \$2,884 to \$1,923 per week.

In handing down his decision, Judge Galgay suggested that the Sutton brothers might make further readjustments downward in their weekly paychecks and dispense with one or both of two automobiles provided for each at company expense.

public. The retail facility is operated by the Canadian Recording Industry Assn., with all product on consignment, not the normal practice in the domes-

Sales are reported brisk at the store. Most product is offered at list price, except for about 15 hit titles sold at discount. All Presley product sold out quickly except for a few 8-tracks.

A steady parade of attendees view the displays of major labels, featuring a variety of audio and visual presentations.

One of the more innovative is MCA's, where the public is permitted to mix its own version of a rock single from an 8-track master tape and take away a cassette dub of their efforts. At this exhibit, set up in conjunction with CILQ-

FM, visitors may also make their own deejay audition tape.

Polydor has 10 listening posts with headphones where the public may select records for audition from a display of empty sleeves. An attendant then plays the selections on turntables behind the counter with the sound piped to the listeners. Each Polydor record is keyed and customers may buy the disk at the

retail store, which just happens to be opposite the company booth.

A&M Records offers a display of seven holograms of their artists in performance, including the Carpenters, Styx, Peter Frampton, Herb Alpert and Gino Vanelli. CBS shows movies of its artists in a small "theatre."

WEA, RCA, Capitol, United Artists, GRT, London, Motown and Quality all have large exhibits, in many cases sponsoring drawings for such prizes as a

new jukebox, T-shirts, records and related items.

Other exhibitors include musical instrument and sound equipment firms, marketers of T-shirts, posters, musical antiques and disco items. Retail stores from the Toronto area also represented.

More directly in tune with the commemorative nature of the enterprise is an industry historical area researched and designed by Edward Moogk. Archival exhibits were loaned by the National Library of Canada. A single record tying in with the centenary is sold there for 50 cents, and a souvenir booklet at \$2.

Artists Kiss and Bay City Rollers also had booths pushing self-related souvenirs.

Opening night problems, aggravated in part by an electricians' strike, were anticipated and, in fact, did occur. The CRIA, at a cost of \$13,000, had to hastily construct a lead-lined soundproof wall to prevent concerts from interferring with recording studio operations. Exhibitors, too, had to come to an agreement to limit display sound levels to prevent inter-booth interference.

While some complaints were aired by industry figures regarding the effec-

tiveness of the pavilion as an industry showcase, most seemed to feel it was accomplishing a positive function. A final assessment will be made the end of September, when an industry committee meeting will review the event.

Consulting Firm, Musexpo To Collaborate

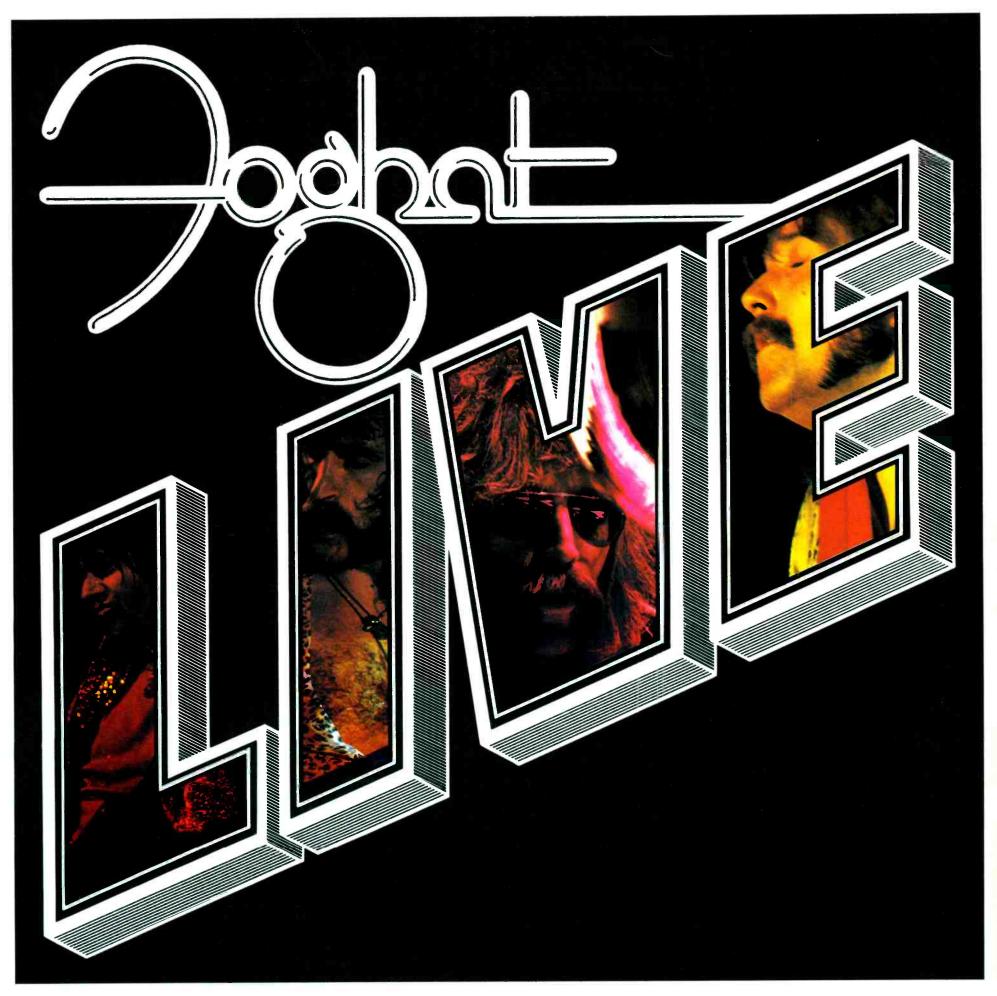
NEW YORK-Musexpo has concluded an agreement with Music Resources International, a marketing consulting firm headed by Andy Hussakowsky, to coordinate participant needs and marketing oper-

Musexpo holds its third annual international record and music industry market at the Doral Hotel, Miami Beach, Oct. 28-Nov. 1.

Backers of Musexpo say they expect more than 4,000 participants from 800 companies



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FOOL FOR THE CITY
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HOME IN MY HAND
HONEY HUSH
ROAD FEVER

Produced and Engineered by Nick Jameson on Bearsville Records & Tapes.



Little TK Now Big; Intros Clouds Label

NEW YORK-TK Records, the little r&b label that grew from a warehouse operation into a major marketing vehicle on the strength of a small but potent roster, according to Billboard's Chart Success Analysis Report for July enters the list of the top 20 most successful label operations for the first time, based on combined performances on the Hot 100 and the Top LP charts.

At the same time, TK claimed that disco artist Peter Brown's 12-inch disco single, "Do You Wanna Get Funky With Me," on the TK-owned Drive label, hit the million dollar mark in sales, making a claim for the industry's first gold 12-inch disk. (See separate story, this issue.) Topping things off, TK also announced a new label, Clouds Records, would mark its formal entry into rock'n'roll, with an album by vocalist Chi Coltrane bowing Sept. 20. Other artists signed to Clouds include spitterin At he Place field. Heavel the Colored in ists signed to Clouds include guitarist Mike Bloomfield, Horrell McGann Wild Oats and Bobby Caldwell

We've had tremendous success with all areas we've been involved in," says Howard Smiley, TK's general manager. "most notably r&b. We're now mov-

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ing into other areas as we did with our jazz label. Marlin Records. In the usual TK manner, we are not interested in tonnage for Clouds Records. We're going to be discriminating in signing acts and concentrate on developing each act on the label.

Aside from TK's president, Henry Stone, regarded as an all-around record man throughout the industry, TK's successful path to major status can be traced to its artists' roster. particularly to Harry Casev of K.C. & the Sunshine Band, the former warehouse clerk who is now a top selling artist and concert attraction, and the label's early entry into disco

TK helped launch the disco craze with its release in 1974 of George McCrae's "Rock Me. Baby," written by Casey and Rick Finch, another

(Continued on page 106)

General News

East Coast Focus For Chrysalis

LOS ANGELES-Chrysalis Records will be focusing much more strongly on East Coast artist development and has established an a&r department at its New York branch, according to label boss Terry Ellis.

Spearheading the new effort will be Jeff Aldrich, who will be responsible for all areas of new artist acquisitions in New York and surrounding areas, adds the Chrysalis executive. Aldrich, previously manager of the Yorkville Palace Theatre, will report directly to Roger Watson, national director of a&r for the label in Los Angeles.

The firm's New York foothold has been undergoing a building process over the past year since the label became independent and has already established promotion/sales. artist relations, publishing and press staff there. International headquarters are in London, with the U.S. operation in Los Angeles and New York.

"New York is still a vital creative center and spawning ground for new artists," asserts Ellis, "and like Los Angeles and London always will be. We intend placing maximum interest there. We consider ourselves an international record company and this is something we have been working hard to put across. We're not a West Coast or East Coast record company.
"Too often," he adds, "there is a tendency to faction-

alize. People seem to think you are either a New York label or an L.A. label

After having just returned from an extensive stay in New York working with Chrysalis personnel. Ellis adds he is embarking on an extensive international trip to Canada, Europe, Australia and Japan.

The trip will be multi-fold, he adds, entailing meetings with current and new licensees, reporting to them the la-

bel's progress in all areas in the past year.

"What you can never forget," emphasizes Ellis, "is that there are an awful lot of places around the world that are selling records and all those numbers add up. And those numbers represent hard working, individual efforts. We feel it's best to establish close personalized rapports with each and everyone of our licensees.

Ellis also adds that an international Chrysalis a&r and sales convention is still in a planning stage and will probably materialize somewhere in Europe in the fall.

Effective Sept. I, all new and catalog Chrysalis product will be listed at \$7.98 (Billboard, Aug. 27, 1977).

Recently also, the label revamped its promotional setup on a national scale emphasizing a regional structure, keeping its promotional staff directly in the field and the assumption of a non-specialist approach to the various areas of promotion (Billboard, May 14, 1977).

AMOA Seeks Top Records For '77

CHICAGO-Nominations for the annual AMOA record of the year awards, honoring singles which earned the most money on jukeboxes in the preceding 12 months. have been announced here. In contention for the five awards decided by membership vote are

"You Make Me Feel Like Dancing." Leo Sayer; "Margaritaville," Jimmy Buffett; "Dreams," Fleetwood Mac: "Luckenbach Texas.

Waylon Jennings; "After The Lov-Engelbert Humperdinck; "Tonight's The Night," Rod Stewart; "Hotel California," Eagles, and "Evergreen," Barbra Streisand.

Also: "Southern Nights," Glen Campbell; "I'm Your Boogie Man," K.C. & Sunshine Band; "Lucille," Kenny Rogers; "Good-Hearted Woman," Waylon Jennings and Willie Nelson; "Sir Duke," Stevie "I Wish." Stevie Wonder, and "Got To Give It Up," Marvin Gaye

The awards, to be presented at the AMOA International Games And Music Expo here Oct. 28-30, are in the categories jukebox artist of the year, jukebox record of the year and jukebox pop, country and soul records of the year.

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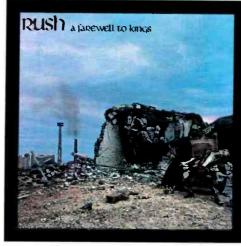


RUSH "A FAREWELL TO KINGS"

ON TOUR: 8/20-9/14 Canadian tour

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> Produced by Rush and Terry Brown



10/12 Odessa, Tx. 10/13 Lubbock, Tx. 10/14 Tulsa, Ok. 10/15 Oklahoma City, Ok. 10/16 Abilene, Tx.

10/20 Houston, Tx. 10/21 Dallas, Tx. 10/22-23 San Antonio, Tx. 10/24 Corpus Christi, Tx.

10/25 Beaumont, Tx. 10/27 New Orleans, La. 10/28 Shreveport, La.

10/29 Little Rock, Ak.

10/30 Mobile, Al. 10/31 Columbus, Ga.

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Musicassette MCR4-1-1184



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General News

FOR FAMOUS DOOR ALBUMS

Lim Out On Limb Seeking Jazzmen

By DAVE DEXTER JR.

field, who forsakes the alto he blew with Count Basie and other big

bands to serve up six sterling tracks

spotting his tenor pipe. Bucky Pizza-relli, Milt Hinton, Mousey Alexan-

der and John Bunch provide Bare-

field's backup.

Lim last week signed City Hall

Records to serve as Famous Door

distributor in San Francisco and Los

Angeles and he notes that his binder

with Toshiba-EMI in Japan has

ilton. Connie Kay and Richard Davis, taped in Las Vegas, will be is-

sued in October, Lim reports, "Business is good," he declares, "Both in

Japan and the U.S., sales con-

sistently rise. Now my goal is to set up distribution throughout Europe as effective as that which Toshiba-

EMI provides in the Orient.

A Famous Door LP starring Red Norvo, Dave McKenna, Scott Ham-

more than a year to run.



full-time these days to Famous Door and, he says, sales will double in 1977 over last year's.

In San Francisco, tenor saxophonist Bill Perkins will get Lim's attention, and enough sessions to produce Perkins' first LP, which will feature Al Plank on piano. Also in the Bay Area is Jimmy Diamond's Dixieland Band with drummer Johnny Markham. Lim plans an album with the combo. Diamond frequently plays the Fairmont.
Lim is teaming planist Dave

McKenna with saxophonist Al Cohn and Marky Markowitz on flugelhorn in New York this month. And there will be an album coming up with Count Basie's young drummer, Butch Miles, as leader.

Yet another package just completed is "John's Other Bunch," showcasing pianist John Bunch with a youthful tenor saxist named Scott Hamilton prominently featured and with Connie Kay on drums. Hamilton created a near-sensation last month touring with Benny Good-

Scott blows big horn, in the Webster-Byas tradition." says Lim. "It's a relief to hear someone new who isn't imitating Coltrane."

Lim also is pressing an LP by Charlie Ventura, one of the nation's big names on tenor saxophone in the 40s and '50s, with Urbie Green on trombone and Warren Vache on

Rounding out activities for the month is an album Lim taped with venerable saxophonist Eddie Bare-

London Revamping Warehouse Setup

NEW YORK-Fresh on the heels of a fiscal year in which it netted \$2 million last year, London Records has begun reorganizing its warehouse operations, designating Goldisc Recordings, Inc. to handle the assembly of the label's classical product packaging, along with maintenance of London's catalog

and inventory.

Located in Holbrook, N.Y., Goldisc will also furnish a limited amount of pressing to the label. A division of Viewlex, Inc.. Goldise maintains pressing plants in Los Angeles and Allentown, Pa., in addition to its Holbrook facility.

Tour Of Distribs

make themselves known to local distributors around the country, the principals of the new Tomato Records label have completed a sixweek tour of the nation visiting each of 20 independent distributors appointed by the label.

Kevin Eggars, president of To-



TRIPLE PLATINUM—Members of the Steve Miller Band hold three platinum albums awarded for sales of more than 3 million units of "Fly Like An Eagle." From the left: Gary Mallaber, Byron Allred, Steve Miller, Norton Buffalo, and

Business Paper Sees
Kazoos As Next Fad

NEW YORK—Retailers: get ready! According to the Wall Street Journal. America's business barometer, kazoos are the next big thing.

"From campgrounds to concert halls, the musical instrument is drawing players and audiences in growing numbers," the Journal claims in a recent issue.

Maurice J. Spectoroff, president of the Kazoo Co. Eden. N.Y., says sales of kazoos are increasing at the rate of 10% a year and last year totaled 3.5 million units. A spokesman for Sam Ash Music stores here says sales are "consistent," but that bulk buying seems to be popular. People are buying a dozen or two of the small cigar-shaped

Hammond, Clooney Books Will Be Published Shortly

NEW YORK-Ridge Press, through Summit Books here, will publish "John Hammond On Record" in October in \$12.95 hardback format.

Running almost 400 pages and illustrated with numerous halftones, the book is the story of the long-time Manhattan record producer, talent discoverer, writer and civil rights battler who now is 66 years old and still under contract to Columbia Records as an independent pro-

Text is by Irving Townsend, who like Hammond was employed by Columbia many years. It was Hammond, scion of a wealthy and so-cially prominent New York family, who found and guided the recording careers of Bob Dylan, Bruce Springsteen, Benny Goodman, Billie Holiday, Count Basie, Aretha Franklin, George Benson, Teddy Wilson and others who clicked big on disks

A Hammond discography also is included

Also of industry interest is Rose-

mary Clooney's "This For Remembrance," to be published in November by Playboy Press. Text is by Raymond Strait and Bing Crosby has contributed a foreword. The book will list at \$8.95 and will recount the singer's uncontrollable hallucinations as she scratched the walls of a California hospital as a psychotic patient in 1968.

Clooney, in time, recovered and again is active professionally. Recently she has been singing with Crosby on his personal appearances

Golembo Succumbs

NEW YORK-Arnold Golembo, managing director of the Gramophone Record Co. (PTY) Ltd. in Johannesburg. South Africa, died here Aug. 13 after a short illness.

Golembo was associated with CBS Records operations in South Africa after the formation of a partnership company in 1968. He was in New York on industry business after having attended the recent CBS Records convention in London.

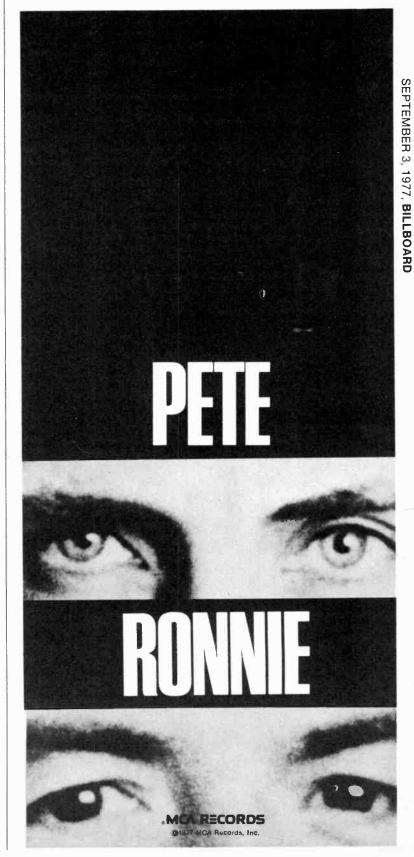
Jukebox Industry Expo Oct. 28-30

CHICAGO-A record amount of exhibit space has been allocated for the annual AMOA International Games And Music Expo, national jukebox industry convention. The Expo, convening here Oct. 28-30 at the Conrad Hilton hotel, will occupy almost 80.000 square feet of exhibit space in three of the hotel's main halls, the AMOA reports.

Meanwhile, the largest of the state association-sponsored jukebox and games industry conventions runs Sept. 16-18, under the sponsorship of the Florida Amusement Mer-chandising Assn. That gathering, at Miami Beach's Deauville Hotel, expects nearly 100 exhibitors.

Rock For KKUL

TULSA-KKUL, 100,000-watt stereo operation here that has been programming black music, will go rock Sept. 9, according to operations director Jim Wood. Mark Winston of KAAY in Little Rock has been hired as program director and is now building a staff.



NEW YORK-In an effort to

mato Music Co., and Herb Godfarb. sales and marketing consultant for Tomato, met local sales, marketing and promotion folk and local To mato field reps to discuss packaging and marketing plans for new Tomato product.

Lichter, who has been a Presley fan since the age of 11, said that while "the sky's the limit now." he would never "cash in" on his idol. While he will continue the record club, Lichter said he will probably fold his "Memphis Flash.

Val Shively, who operates a mail-order record business from a store in (Continued on page 20)

Judge Decries 'Aid' To Piracy By Labels

fied he had sold large amounts of blank tape to Loecsey. Starling said that he "suspected" tape piracy in some cases of customers he sold. Starling defended his actions, saying that these customers met the criteria of "our company to sell." He said he had to meet a sales quota, so he needed the business. He worked for Ampex from 1970 to 1972 where the same thing occurred. He said that Ampex sold equipment and tape to suspected pirates and that "Elk Grove (Village). Ill." tried to close them down.

No definite figures were exacted from witnesses to determine the size of the Loecsey tape duplicating operation. At one point Jennings estimated that he duplicated from 30.000 to 40.000 "pancakes," each of which would contain approximately 40 separate prerecorded tapes. Jennings said he operated with a master and five slaves from his home in either Los Gatos or, later. Santa Clara.

William Taverner, a plastic shrink wrap distributor in Los Angeles, identified three invoices from De-

cember 1975 to February 1976, which showed 36 rolls of shrink wrap being delivered to Loecsey's Northridge, Calif., tape cartridge assembly plant. Approximately 4,000 cartridges could be shrink-wrapped with each roll, he estimated. Edward H. Lawrence of Avsco Inc., Anaheim. Calif., which makes empty plastic cartridges for 8-tracks, said that during February and March 1976, he sold 60,000 empties to Loecsey. Robert Roca, who worked for Loecsey at a San Gabriel location, said Loecsey manufactured between 5.000 and 6,000 tapes weekly.

The Grand Jury indictment accused Loecsey of being the ringleader in a conspiracy in which Jennings and Novotni were accomplices. Assistant U.S. Attorney Jonathan D. Rapore zeroed in on a period from November 1975 through March 1976 in his prosecution. The defendants surprised the plaintiffs by waiving a jury trial. It was clear from the start of the trial that the government has greatly streamlined its procedure against alleged pirates. The entire proceedings against the two

claimed conspirators lasted less than three days. In contrast, the precedential Richard Taxe trial before a jury here in 1974 lasted six weeks.

Jennings, who duplicated at his home for Loecsey from late spring 1974 through spring 1976, insisted he never knew what he was duplicating in that entire period. He received 600 different master reels, produced by Loecsey from LPs which he either bought or received from Ray Lopez, an El Paso retailer/ wholesaler, who was also a witness at this trial. Lopez is in prison in a federal establishment after being con-

victed as a pirate tape distributor.

Testimony indicated that Loecsey shipped Jennings numbered reels without titles. When reorders were essential, preprinted catalog sheets with quantities and numbers encircled were sent to Jennings. Jennings explained that he used pseudonyms and false addresses because of "security reasons." requested by Loecsey. He said that Loecsey had equipment stolen from him previously and didn't want the duplicating equipment in Jennings

home, which Loecsey had paid for, to be pilfered again.

Novotni, who testified he had been selling primiarly Spanish language tapes at swap meets for three years prior to April 1976, contended that prior admissions made before the Federal Grand Jury were inaccurate. He claimed he is a Hungarian immigrant since 1957 and does not have adequate command of English. He was served by an interpreter as well as public defender Michael Stern. Testimony by Novotni and Lopez indicated they purchased tapes from Loecsey at from 90 cents to \$1 and sold the tapes for \$2, normally at swap meets.

Examination of witnesses disclosed that Loecsey manufactured a mix of Spanish and English tapes. As the period approached April 1976, testimony noted that the percentage of English 8-tracks produced increased. Among the tapes allegedly pirated were several Freddy Fender albums and Kiss' "Dressed To Kill."

Lopez was the only customer of Loccsey's who testified.
The allegedly illegal tapes produced by Loecsey carried one-color photographs of the actual album covers with album number and label logos deleted. This was one of the defenses used by Joel Reichman, private counsel appointed by the court for Jennings. Reichman and Stern motioned for aquittal Thursday morning. Two FBI agents, Russ Denison, Phoenix, and Gary Kanaskie, former Los Angeles FBI agent, along with Loren Lemons. Phoenix policeman, testified that at various times from 1974 through 1976 they had warned Novotni that he was selling allegedly pirated tapes. All said Novotni had "a good working ability" with English language when they contacted him.

There was never a clear indication

of what the ratio between Spanish and English chart action tapes were manufactured by Loecsey. In addition a check of a 600-title catalog produced by Loecsey showed that many of the English titles were oldies but goodies made prior to February 1972, and thus not protected by

federal statute.
Witnesses like Philip Altpeter,
most veteran FBI agent in this area in enforcing copyright law, and others tied Novotni together with Loecsey's activity. Novotni and Loecsey, however, both stressed a close friendship and no business relationship as far as the two were con-

Judge Ferguson, in accepting Loecsey's plea of guilty, told the defendant that his maximum sentence well could be seven years federal imprisonment plus \$100,000 fine. Judge Ferguson probed deeply into each of the three defendants, asking his own questions to supplement his own knowledge and also to determine psychological drives of each of the accused trio.

Bob Rock, MCA Inc. staff engineer, at one point studied a prerecorded tape made by Loecsey. He said that the tape used in the cartridge would not meet with MCA's quality standards.

Judge Ferguson again brought up whether an industry supplier of raw materials to a pirate duplicator is guilty of aiding and abetting. He questioned Altpeter as to why industry-related firms sell to suspected pirates. Altpeter said he had been told that firms continued to sell suspected illegal duplicators because they feared antitrust suits being filed against them.

"Isn't that peachy keen? Talk about all the irrational reasons fo (Continued on page 20)

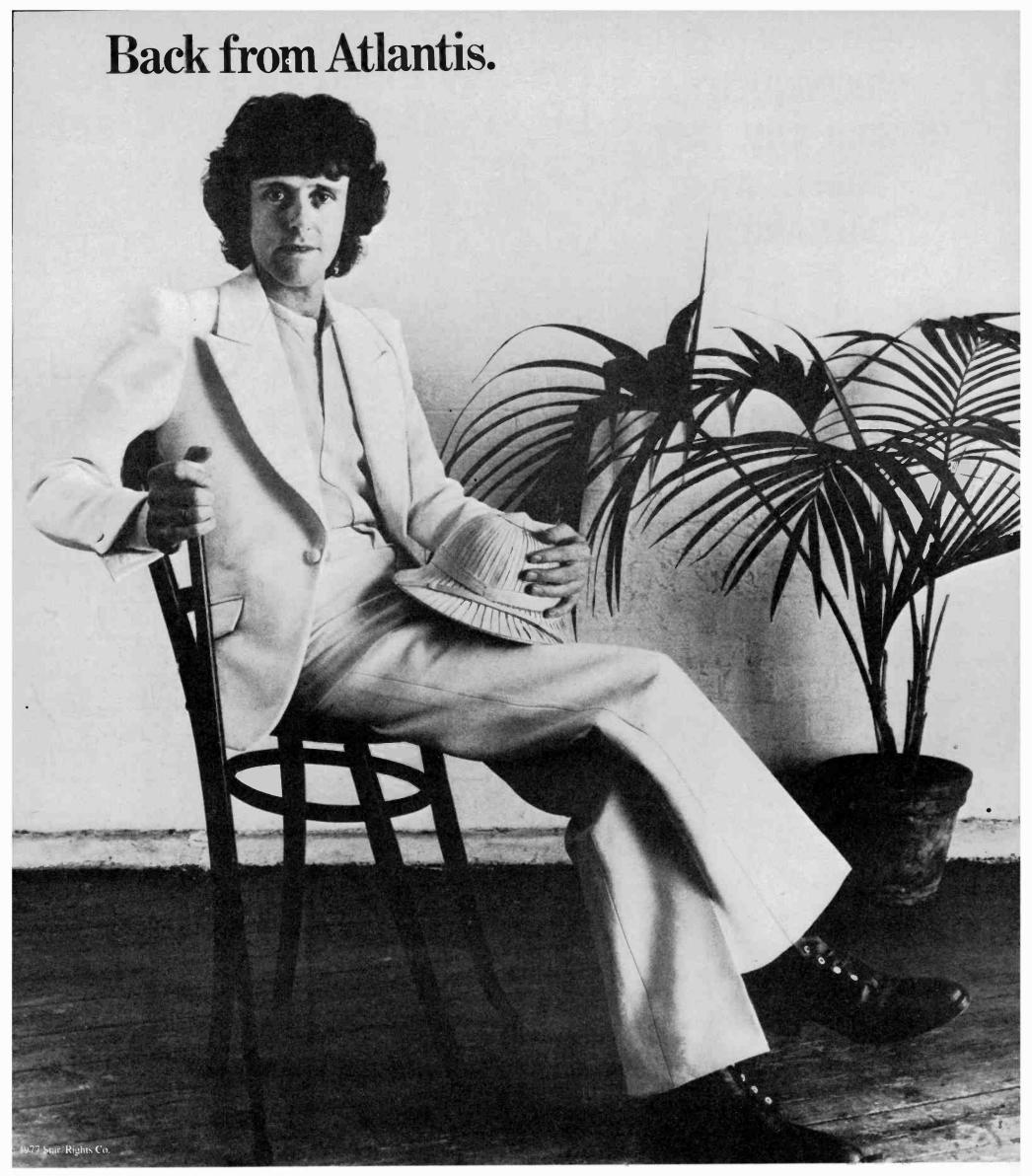


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SRM-1-1174 LP \$6.98-\$3.39 Tape \$7.98-\$4.25



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LP \$6.98-\$3.39 Tape \$7.98-\$4.25



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TK 20th CENTURY A&M RARE EARTH

BLUE NOTE CASABLANCA **CHRYSALIS OASIS**

FOR COMPLETE CATALOG CALL OR WRITE



General News

Presley Pressings Lag As LP, 45 Demand Hit Crest

• Continued from page 1

lay, with as equitable distribution as possible to wholesalers and retailers.

One interesting sidelight noted by dealers is that the public seems to want the record rather than the tape, given a choice, probably due to the keepsake factor of the large album art. Certainly the ratio of sales on records versus tapes is far higher than the often 50-50 split on much Elvis product, particularly the country-oriented albums.

In addition to recorded product, the demand for "memorial" items such as T-shirts, posters and buttons has been so great that to control the "ripoff" flow, longtime Presley manager Col. Tom Parker announced a deal with Factors Etc., Inc. The Bear. Del., firm, perhaps the largest company in the mass merchandising package field, has exclusive global rights to all Elvis Presley merchandising.

RCA itself has been deluged with requests from around the world to participate in literally hundreds of various memorials to its lost star, and it would be impossible for the

NASHVILLE - Several Elvis

Presley tribute records have already

reached the airwaves, and the early leader appears to be "The King Is Gone" by Ronnie McDowell on

The disk has stirred such emo-

tional reaction at the radio station level that GRT Records has leased

the master from Slim Williamson's

Tom McEntee, national promo-

tion director for GRT, reports heavy

airplay in Jacksonville, Birming-

ham, Atlanta, Cincinnati, Miami,

Indianapolis and Nashville, with

pop stations joining country stations

gaining "phenomenal reaction with orders for more than 400,000."

McEntee claims the record is

NAACP IS PLAINTIFF

LOS ANGELES-Twenty-two

Southern California radio and tele-

vision stations are being charged with racial discrimination by the la-

bor and industry committee of the Beverly Hills/Hollywood chapter of

the National Assn. For the Advance-

ment of Colored People (NAACP).

Jim Cato, spokesman for the group,

NAACP instructed its attorneys to

file briefs with the FCC seeking to

deny broadcast renewal licenses to

A release sent to the stations states

in part, "We are instructing our at-

torneys to file damage suits against the entire Southern California

broadcasting industry, individually

and collectively, for cultural repara-

tions damage in the amount of \$500

The group claims it's taking action

because in its judgment, stations are depriving blacks within the Southern California area "meaningful

22 local outlets.

million.

On Wednesday (23), according to

Scorpion Records.

Scorpion label.

in airing the song.

Presley Tribute Records

Begin To Flow Nationally

22 So. Calif. Stations

Face \$500 Mil Suit

label to be involved in even a small percentage of these, a spokesman says. "The company is sincerely anxious to show its own deep respect for Presley with a fitting memorial and currently is considering a number of specific possibilities."

While radio play and television tributes to Elvis have slackened off, old and new fans have not forgotten. At Nassau Coliseum on Long Island, some 4,000 fans gathered for a memorial service in front of the venue on the night he was scheduled

Audiences at "Beatlemania" on Broadway cheer loudest when images of Presley are projected. Downtown, so does the audience when the punk rock band, the Dictators, dedicates its set to Elvis "because he was the one who started it all."

Similar scenes are re-enacted throughout the country. The K-Mart chain has reportedly placed the biggest book order in history—2 million copies for "Elvis-What Happened," a book by three of his former bodyguards which provides an entirely new perspective on the secluded

McDowell, who both recites and

sings on the record, produced and

wrote the song with Lee Morgan.

Major Bill Smith, Fort Worth independent record producer, rushed out a record on his local LeCam la-

bel called "The King Is Free." Smith

does a recitation over Bruce Chen-

nel's singing an old Presley tune called "Love Me." Played over KABC in Los Angeles Sunday (21)

on the Bill Moran show, the record

has brought big mail response to Smith. He went on the press with it

Thursday (25) and says he's taking

"all kinds of backorders for it." It

was written by Dean Charles, Smith

Emerald Records, Vancouver, Wash., has issued "Elvis Is The

and Dr. James Wakefield Burke.

King" by Louie Fontaine.

Stan Lewis, veteran record distributor in Shreveport, La., who also owns a one-stop operation and six local retail stores, says his entire stock of 25,000 albums, singles and tapes sold out in one day. He ordered 150,000 more tapes, singles and albums; it took him four hours to get through to RCA's sales office in New York because of other distributor calls.

"The demand is enormous for Elvis product, the supply is margin-al," says Steve Kugel, vice presi-dent of merchandising for ABC Record and Tape Sales Corp., one of the nation's biggest rackjobbers. He says that as of Thursday (25),

he has had only partial shipments on orders that were placed just after the announcement of Elvis' death.

He says that the demand has not slackened off for Elvis product, and that now he is getting orders from such outlets as Woolworth and Woolco, which were never that strong on this before.

While nobody is really sure about what the ultimate demand for Elvis product will be, Kugel says it will be another two to three weeks before the supply can catch up with the demand. He expects that Elvis sales will be strong through the fall, not only in records, but also in posters, T-shirts, etc.

John Lilly, LP buyer at Trans-

continent Record Sales Inc., a large East Coast rack and one-stop, says that his demand for Elvis product is 30 times his supply. He says he is still waiting for copies of "Moody Blue" he ordered a week ago.

He says he received one shipment of Elvis catalog product, "whatever they had lying around," and that was gone within the day.

On the retail level, Jerry Polito, assistant manager of a Discomat store in New York, says his store never had such a run on anything as it has had on Elvis.

He notes that his Elvis stock went in three hours, and that the store has placed a "huge order" which he is expecting will be filled "any day." "People have really gone on the

whole thing," says Polito, who adds that there has been no slackening off on Elvis product a week after he

Eric Jacobson, store manager at a Record Land store outside Cleveland, says in his area, near a Ford Motor Co. plant, demand for Elvis was always strong. But when he died, it went through the roof, he

says.
"People were super-paranoid about this. They thought the records wouldn't be put out anymore. People didn't care what they were buying. I had some \$2.99 discount gospel records by him, and if I were unscrupulous, I could have sold them for \$6 each. He says that while RCA has been

polite, there is not much it has been able to do to fill his demand. He says his supply is gone. And he had to remove from the store a stand-up Elvis display bin he got for "Moody Blue" because people kept trying to walk off with it.

participation in employment, programming and management. Radio stations charged range

from Top 40 to r&b formats but according to the group, the charge is basically the same.

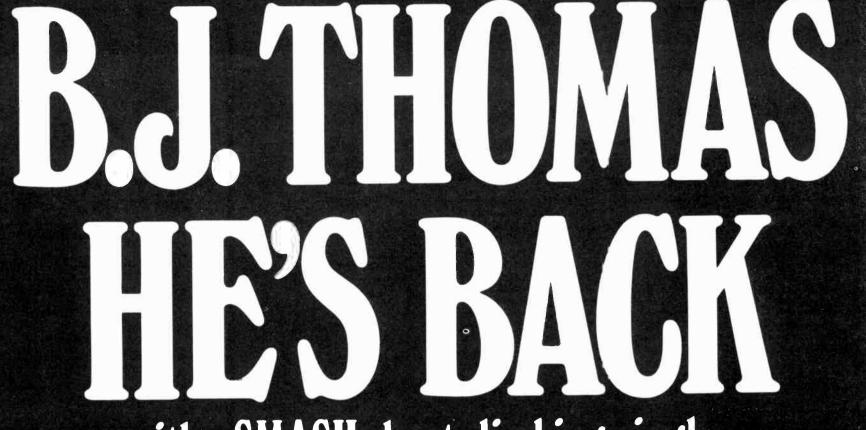
Stations listed are: KNX radio

and KNXT-TV. owned and operated by the Columbia Broadcasting System: KABC radio and tv. owned and operated by the American Broadcasting Co.; KNBC-TV, the National Broadcasting Co.: KLAC radio and KTTV-TV, Metro Media and Inc.; KMPC radio and KTLA-TV, Golden West Broadcasting; KFI radio and xTRA Coast, operated by the Cox Broadcasting Corp.: KHJ radio and tv, owned by RKO General; KBRT-AM and KBIG-General; KBRI-AM and KBIG-FM, operated by the Bonneville Corp.; KGBS and KIOQ-FM, owned by Storer Broadcasting; KPOL-AM and FM, operated by Capitol Cities Broadcasting; KDAY

(Continued on page 20)

Bradley To Praise

NEW YORK—Praise Recordings Inc. of Baltimore has acquired the Bradley Recording Co. of that city. A 16-track studio will handle remote jobs, mixing, radio and television commercials, convention taping and high speed cassette duplication. Address is 531 North Howard St., Baltimore, Md., 21201, (301) 727-0950.



with a SMASH chart climbing single...

DON'T WORRY BABY

from his HOT debut album from MCA

B.J. Thomas

Don't Worry Baby It's \$40 to Belong Still The Lovin' Is Fu

MCA-2286

Produced by Chris Christian of Home Sweet Home Productions for Paige Productions

Personal Management: Don Perry Productions

MCA RECORDS

www.amoricanradiohistory.com

General News

22 California Stations **Face \$500**

• Continued from page 18 radio, operated by the Rollins Corp.; KGFJ-AM and KUTE-FM, operated by Tracy Broadcasting; and KFWB radio, owned and operated by Westinghouse.

The NAACP committee alleges



years do not have as a matter of record a black at the radio level in the position of manager, assistant manager, chief engineer, chief operating engineer, general manager, national sales manager, assistant sales manager, news director, assignment editor (news), sports director, operations manager, traffic manager, play by play sportscaster or editorial writer

Al Herskovitz, program director of KPOL, says "We feel committed to our responsibilities in this area and feel we have been fulfilling them.

'As a matter of fact, Lamont Waddell, our business manager, is black and with our station that's a top management job.

We're in consultation with our attorneys as is every other station.'

All stations surveyed admit they have received a copy of the NAACP release.

Sam Bellamy, program director at KMET, (not charged) sister station to KLAC which is on the group's list says, "We were not listed I suppose because we employ a lot of blacks.

During the past two years we have lost a lot of good black employes to better jobs.

"The latest one was our weekend announcer who was stolen by WRVR in New York. I would have moved him up but nobody quit and there was no place to move him. He's now music director there.

On the other hand, Bill Ward, general manager of KLAC would only say "No comment." The same statement was issued by Paul Batisti. sales manager of KDAY which has an r&b format. "I can't comment until I see the briefs that are filed with the FCC," he says.

Cal Milner, group operations manager of Tracy Broadcasting which includes KGFJ-AM and KUTE-FM, both listed, says,

we have notified our Washington attorneys of the situation.

Mil Suit

"It will be up to them to advise us as to what the next step will be. We don't know if this is a combination civil suit or petition because there's money involved in this. It's not clear in that area.

"Many of the charges are general," Milner continues. "It's not specific station by station but KGFJ has had a black news director, program directors, sports directors and others. But KUTE is not programmed to the black community like KGFJ. We're not allowed to do that because KUTE is licensed to Glendale (a Los Angeles suburb). In 1973 we took a study which informed us that Glendale had 64 blacks.

Promo Staff Seeking 'Native New Yorker'

NEW YORK-RCA's local promotion team is offering cash and free records as prizes to the artist or photographer who comes up with the best visualization of "a native

The stunt is pegged to the release of the LP "Odyssey," by a pop/r&b group of the same name. The LP contains the cut "Native New Yorker," described as an uptempo musical impression of what it's like to a denizen of Gotham. RCA's staff is setting up contest displays in photo and art supply houses, as well as record stores.

Posters and T-shirts plugging the tune will be distributed to stores participating in the promo.

RCA Videorecorder

Toshiba unit that is available at suggested \$1,700.

 Blank cassettes will be a key add-on factor to sales, with industry estimates of 15 tapes sold in the first year, half of those in the first 60 days

A&M Promotion With Seventeen Magazine

LOS ANGELES-A&M Records has tied in with Seventeen magazine, whereby A&M artists are featured in Seventeen's fashion road shows running throughout August at top department stores.

A&M posters are prominently displayed and A&M music is featured before and after each show. Artists featured include Peter Frampton, Cat Stevens, Supertramp, Pablo Cruise, Rita Coolidge and the Captain & Tennille.

Columbia Pictures Ready For Pay TV

NEW YORK-The first four specials in a series of musically-oriented shows presented by Columbia Pictures for its pay television division will be ready for distribution Oct. 1.

ColPix produced one of the shows itself, starring Seals & Crofts and featuring Anne Murray, Kenny Rankin and Paul Williams. Three others were acquired for use, including "A Night On The Town" with Rod Stewart; "Fusion," featuring the Electric Light Orchestra, and the Broadway hit, "Scapino," hosted by Joel Grey.

Industry Rebuke

• Continued from page 16 not selling," Judge Ferguson retorted.

He later labeled that logic as "pure, utter nonsense." He told Altpeter to inform record companies and industry suppliers of his feelings, adding, "I hope it does some

Mail-Orders Zoom

• Continued from page 16

suburban Upper Darby, said if it hadn't been for Presley, he wouldn't be where and what he is today. Shively said he "got a million calls" about his Elvis inventory, which includes the 45 singles on Presley's old Sun Records label that bring in

Presley's old records, Shively says, are his second best sellers. The Beatles come first.

after the machine is purchased. Sup plied to RCA from Matsushita, with DK and Fuji tape initially, the VK-250 2/4-hour cassette will retail for \$24.95, and the VK-125 1/2-hour cassette at \$17.95, slightly above the \$16.95 suggested list for 2hour Beta-format and 2-hour VHS tapes. Domestic sources also are indicated, with RCA acknowledging talks with 3M, among others.

• About 5,000 RCA dealersabout half-initially will handle the machines, with distributor reaction to the introduction in Indianapolis Aug. 18-19 "exceptional," according to all reports. Sales training of retail personnel and service training for technicians, already is in high gear. RCA's Sauter sees 250,000 units sold by all home video firms this year, most in the fourth quarter; 750.000 next year, and 1.25 million in 1979, with RCA having a potential 25% of the total market share.

 A massive \$4 million ad/promotion campaign will kick off the sales from mid-September on, including a series of network and local tv commercials, also featuring Gorshin as spokesman; five consecutive weekly ads in 227 newspapers cov-ering 112 key markets; a special instore display for the videorecorder, a 19-inch RCA tv set, camera and other accessories, and a wide array

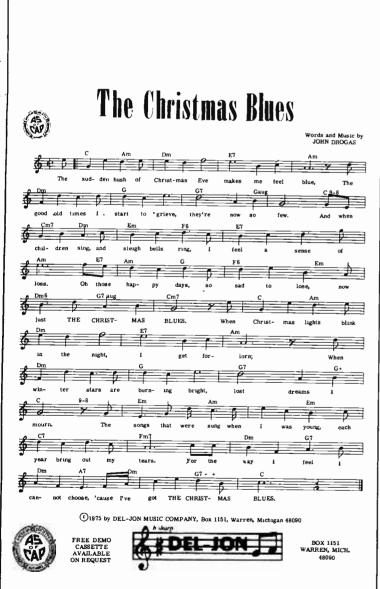
of point-of-purchase and consumer material.

If the RCA bow did nothing else, it squelched much of the skepticism about the viability of a 4-hour recorder, and the suggested pricing has to dominate the thoughts of all the competition. This includes anticipated 4-hour VHS units from Magnavox and Panasonic later this year, as well as the incompatible Beta and Quasar formats.

Probably the most effective demonstration of the new system's main advantage-a drop in raw tape cost to about \$6.25 per hour "retail"was an appearance by George Willig, who scaled the World Trade Center earlier this year, and NBC-"Today" host Tom Brokaw.

A set of four hour-long 34-inch U-Matic cassettes—on which the pair of two-hour "Today" segments de-voted to the climb had been recorded-was exchanged by Sauter for one paperback-sized 4-hour VHS tape, slightly larger that the current 2-hour Betamax cassette.

It's certainly a whole new ballgame with new players entering all the time. And each new entry adds another element to the marketplace that is opening a host of potential applications for the music industry as a prime source of entertainment programming.





"ELVIS"

A TRIBUTE SINGLE as sung by JENNY NICHOLAS

A PEER-SOUTHERN PRODUCTION

Titles and traditions are often invented or overstated. The title "King of Rock and Roll" and the tradition started by Elvis Presley are absolute facts. For generations to come, Elvis the man, Elvis the singer and Elvis the performer will be written about, discussed, disected and most of all, be remembered. His mark on the world is indelible. We all mourn his passing.

The decision to produce a tribute record was not easy. The more than obvious commerciality is there—we live in a commercial world. The selection of the song, the singer and the proper background must be there—we are judged on our ability to produce those components on a recording by our experience and more important our desire to make that recording in good taste. On both counts, we hope our decision has been a proper one.

Peer-Southern Productions and its two fledgling record labels— Spark, London and Spark, Italiana—are still in the embryo stage at this point, but they have behind them in support, a title and a tradition.

The title is "Peer-Southern Links The World." Never has that been truer than with the placing of "Elvis" completely around the world on various labels within a time span of five days. The Peer and Southern branches and their branch managers are a viable and vibrant part of the international music scene.

The tradition started by the late Ralph Peer, whose insight and innovative and creative talents fused fifty years ago next year are still in effect today. The guidelines of music publishing he established have been used, imitated and copied, and their durability is a fact. That tradition and those guidelines within his own company are carried forward by his wife Monique, his son, Ralph Peer II and their assembled staffs around the world.

Titles and traditions are often invented or overstated. But mostly, they are earned.

Gene Nash,Special Projects Consultant
Peer-Southern World Organization



*POLYDOR—Germany, Austria, Switzerland; PHONOGRAM—Scandinavia; SPARK—United Kingdom; SPARK—Italy; CANYON—Japan; PHONOGRAM—Australia, New Zealand; KILLROY TELSTAR—Holland, Belgium; GULL (EMI)—South Africa; MUSART—Mexico, Colombia, Central America

Billboard Singles Radio Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (8/25/77)

TOP ADD ONS -NATIONAL

PETER FRAMPTON—Signed, Sealed, Delivered (A&M) LENNY LE BLANC-Hound Dog Man (Big Tree) COMMODORES-Brick House (Motown)

D-Discotheque Crossover

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

PRIME MOVERS-The two products registering the great est proportionate upward movement on the station's playlist, as determined by sta tion personnel

BREAKOUTS-Billhoard Chart Dept summary of Add On and Prime Mover information to re flect greatest product activity at Regional and National levels

Pacific Southwest Region

• TOP ADD ONS

JOHNNY RIVERS-Swayin' To The Music (Big B J THOMAS - Don t Worry Baby (MCA)

* PRIME MOVERS

HEATWAVE - Boogie Nights (Ep

(D) EMOTIONS—Best Of My Love (Columbia)
(D) MECO—Theme From "Star Wars" (Millenn (Milleniu STEPHEN BISHOP—On And On (ABC)

BREAKOUTS

ERIC CARMEN-She Did It (Arista) D) DONNA SUMMER—I Feel Love (Casablanca) FOREIGNER—Cold As Ice (Atlantic)

KHJ-Los Angeles

- BJ THOMAS Don't Worry Baby (MCA)
- . JOHNNY RIVERS -- Swayin' To The Music * HEART-Barracuda (Portrait) 15-10
- * COMMODORES-Brick House (Motown)
- 28-23

TEN-Q (KTNQ) - Los Angeles

- HEATWAVE—Boogle Nights (Epic)
- D★ MECO—Theme From "Star Wars" (Millenium) 17-7
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 25-20

KDAY-Los Angeles

- ROD HENDERSON & CHOICE—Don't Take Her For Granted (Chelsea) • LENNYWILLIAMS-Shoo Doo Fufu Ooh
- HIGH ENERGY—You Can't Turn Me Off (Motown) HB-28
- ★ ZZHILL—Love Is So Good When You're Stealing It (Columbia) 3-1

KEZY-Anaheim

- LEO SAYER-How Much Love (W.B.)
- STEPHEN BISHOP—On And On (ABC)
- ★ ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 18-12
- * FLEETWOOD MAC-Don't Stop (W.B.) 16-

KFXM-San Bernardino

- STEPHEN BISHOP—On And On (ABC)
- ERIC CARMEN-She Did It (Arista)
- **D★ EMOTIONS**—Best Of My Love (Columbia)
- ★ ALICE COOPER—You And Me (W.B.) 6-1

KCBQ-San Diego

- FOREIGNER-Cold As Ice (Atlantic)
- CAROLE KING-Hard Rock Cafe (Capitol)
- * STEPHEN BISHOP-On And On (ABC) HB-
- * STEVE MILLER BAND Jungle Love (Capitol) HB-29

KAFY-Bakersfield

- NONE
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 16·10
- D★ EMOTIONS—Best Of My Love (Columbia)

KRIZ-Phoenix

- D. DONNASUMMER-I Feel Love
- JOHNNY RIVERS Swayin' To The Music
- D★ EMOTIONS—Best Of My Love (Columbia)
 10-4
- ★ CROSBY/STILLS/NASH—Just A Song Before | Go (Atlantic) 21-16

KTKT-Tucson

- BJTHOMAS—Don't Worry Baby (MCA)
- SHAUN CASSIDY—That's Rock & Roll
- * KISS-Christine Sixteen (Casablanca) 12-6
- ★ COMMODORES—Easy (Motown) 6-3

KQEO-Albuquerque

- SWEET-Funk It Up (Capitol)
- ERIC CARMEN—She Did It (Arista)
 FOREIGNER—Cold As Ice (Atlantic) 19-16
- K.C. & THE SUNSHINE BAND Keep It Coming Love (TK) 29-6

KENO – Las Vegas

- NO LIST

Pacific Northwest Region

TOP ADD ONS

PETER FRAMPTON-Signed, Sealed, Delivered

(A&M)

)) MECO—Theme From "Star Wars" (Millenium)

HEATWAVE—Boogle Nights (Epic)

PRIME MOVERS

SHAUN CASSIDY-That's Rock 'N' Roll (Warner/Curb)
ELO—Telephone Line (U.A./Jet)
BROS. JOHNSON—Strawberry Letter 23 (A&M)

BREAKOUTS

DEBBIE BOONE—You Light Up My Life (W B)
D) DONNA SUMMER—I Feel Love (Casablanca)
FLEETWOOD MAC—Don't Stop (W B)

KFRC-San Francisco

- HEATWAVE—Boogie Nights (Epic)
- De MECO—Theme From "Star Wars" (Millenium)
- ★ BROS. JOHNSON—Strawberry Letter 23
- ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 17-12

KYA-San Francisco

- NO LIST
- * NO LIST

- STEPHEN BISHOP—On And On (ABC)
- SHAUN CASSIDY—That's Rock 'N' Roll (Warner/Curb)
- * FLEETWOOD MAC-Don't Stop (W.B.) 10-5 ★ BROS.JOHNSON—Strawberry Letter 23 (A&M) 13-9

KNDE-Sacramento

- NEIL SEDAKA-Alone At Last (Elektra)
- LENNYLE BLANC—Hound Dog Man (Big ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 26-4
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 28-20

KROY-Sacramento

- D. DONNASUMMER-I Feel Love
- BROS. JOHNSON Strawberry Letter 23 (A&M)
- * SANFORD & TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 30-21 * ELO—Telephone Line (U.A.) 17-10

KYNO-Fresno

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- Do Donna Summer-I Feel Love COMMODORES-Brick House (Motown)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) HB-24

(D) MECO—Theme From "Star Wars" (Millenium) K.C. & THE SUNSHINE BAND-Keep It Coming Love (TK)

KJOY – Stockton, Ca.

- NO LIST
- * NO LIST

- KGW—Portland • BEE GEES—Edge Of The Universe (RSO)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- D★ MECO—Theme From "Star Wars" (Millenium) 16-12 * BJTHOMAS—Don't Worry Baby (MCA) 19

KING-Seattle

- FOREIGNER—Cold As Ice (Atlantic)
- ★ LONDON SYMPHONY ORCH.—Theme From
- 'Star Wars' (20th Century) 14-7 D* EMOTIONS—Best Of My Love (Columbia) 21-15

KJRB-Spokane

- NONE
- * JOHNNY RIVERS Swayin' To The Music
- (Big Tree) 21-12 ★ COMMODORES—Easy (Motown) 14-8

- PAUL NICHOLAS—Heaven On The 7th Floor
- DEBBIE BOONE-You Light Up My Life
- ★ STEPHEN BISHOP—On And On (ABC) 18-13 **D★ EMOTIONS**—Best Of My Love (Columbia)

KCPX-Salt Lake City

- ELVIS PRESLEY—Way Down (RCA)
- PABLO CRUISE—A Place In The Sun (A&M) FOREIGNER-Cold As Ice (Atlantic) 19-12

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-19

- KRSP-Salt Lake City DEBBIE BOONE—You Light Up My Life
- ★ ELECTRIC LIGHT ORCH.—Telephone Line

(U.A./Jet) 11-5 ★ FOREIGNER—Cold As Ice (Atlantic) 14-9

- KTLK-Denver • CARLY SIMON - Nobody Does It Better
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- MECO—Theme From "Star Wars" (Millenium) 19-13
- JOHNNY RIVERS—Swayin' To The Music

North Central Region

TOP ADD ONS

ERIC CARMEN—She Did it (Arista) LENNY LE BLANC—Hound Dog Man (Big Tree) K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

★ PRIME MOVERS

JAMES TAYLOR—Handy Man (Columbia) K.C. & THE SUNSHINE BAND—Keep It Comin ELECTRIC LIGHT ORCH. - Telephone Line

BREAKOUTS

B J THOMAS—Don't Worry Baby (MCA)
BROWNSVILLE STATION—Martian Boogle (Private Stock)
HEATWAVE—Boogie Nights (Epic)

CKLW- Detroit

WJLB - Detroit

- HEATWAVE—Boogie Nights (Epic)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) * ELECTRIC LIGHT ORCH.—Telephone Line
- * FLEETWOOD MAC-Don't Stop (W.B.) 22-

COMMODORES—Brick House (Motown)

• LTD—Back In Love Again (A&M) ★ BARRY.WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 32-27 ★ DRAMATICS—Shake It Well (ABC) 33-28

- BROWNSVILLE STATION—Martian Boogle
- STEPHEN BISHOP—On And On (ABC)
- ★ JAMES TAYLOR—Handy Man (Columbia)
- * ELECTRIC LIGHT ORCH.—Telephone Line

WGRD-Grand Rapids

- LEO SAYER—How Much Love (W.B.)
- K.C. & THE SUNSHINE BAND Keep It
- * RAM JAM-Black Betty (Epic) 9-3
- * JAMES TAYLOR-Hafdq Man (Columbia) 8

Z-96 (WZZM-FM) — Grand Rapids

- BROS. JOHNSON—Strawberry Letter 23
- * COMMODORES-Easy (Motown) 15-10 ★ FLOATERS—Float On (ABC) 27-22

WAKY-Louisville

- LENNY LEBLANC Houng Dog Man (Big
- JERRY REED East Bound & Down (RCA) ★ K.C. & THE SUNSHINE BAND—Keep It
- Coming Love (TK) 25-10 ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 8-1

WBGN-Bowling Green

- BOB CREW—Marriage Made In Heaven
- (Elektra) • LE BLANC & CARR—Falling (Big Tree)
- ★ ELVIS PRESLEY—Way Down (RCA) 22-19 ★ KENNY ROGERS—Daytime Friends (U.A.)

26-23

- WGCL-Cleveland • DOROTHY MOORE—I Believe You (Malaco)
- ERIC CARMEN—She Did It (Arista)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 27-13

★ STEVE MILLER BAND—Jungle Love (Capitol) 26-19

- WMGC-Cleveland
- RONNIE MILSAP—It Was Almost Like A Song (RCA) • LENNY LEBLANC—Hound Dog Man (Big
- * CAROLE KING-Hard Rock Cafe (Capitol) BARBRA STREISAND—My Heart Belongs To

Me (Columbia) 10-5

- WSAI-Cincinnati D• MECO—Theme From "Star Wars" (Millenium)

- KENNY LOGGINS—I Believe In Love (Columbia) 23-13 ELECTRIC LIGHT ORCH.—Telephone Line

(U.A./Jet) 16-11

Q-102 (WKRQ-FM) - Cincinnati JOHNNY RIVERS-Swayin' To The Music

★ FOREIGNER—Cold As Ice (Atlantic) 23-19 D★ EMOTIONS—Best Of My Love (Columbia) 10-7

(Casablanca)

- WCOL-Columbus Do DONNA SUMMER-I Feel Love
- ERIC CARMEN—She Did It (Arista) ★ COMMODORES—Brick House (Motown)
- ★ FOREIGNER—Cold As Ice (Atlantic) 23-16 WCUE-Akron, Ohio

★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-11

13-q (WKTQ)—Pittsburgh

- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 18-7
- ★ FLOATERS—Float On (ABC) 23-16

BREAKOUTS-NATIONAL

HEATWAVE—Boogle Nights (Epic) (D) DONNA SUMMER—I Feel Love (Casablanca) TED NUGENT—Cat Scratch Fever (Epic)

- CARLY SIMON Nobody Does It Better
- * BROS. JOHNSON—Strawberry Letter 23
- (A&M) 20-15

 ★ FLOATERS—Float On (ABC) 20-15

WRIE-Erie, Pa.

- NONE
- * NONE
- WJET-Erie, Pa. BJTHOMAS—Don't Worry Baby (MCA)
 BROWNSVILLE STATION—Martian Boogle
- (Private Stock) PETER FRAMPTON—Signed, Sealed, Delivered (A&M) HB-15

D★ MECO—Theme From "Star Wars" (Millenium) 22-14 Southwest Region

• TOP ADD ONS

TED NUGENT—Cat Scratch Fever (Epic)
DONNA SUMMER—I Feel Love (Casabianca)
STEVE MILLER BAND—Jungle Love (Capitol)

PRIME MOVERS

DEBBIE BOONE-You Light Up My Life (W B) SANFORD & TOWNSEND-Smoke From A Distant Fire (W.B.)
FOREIGNER—Cold As Ice (Atlantic)

BREAKOUTS CARLY SIMON-Nobody Does It Better

(Elektra) PETER FRAMPTON—Signed, Sealed, Delivered (A&M) HOT CHOCOLATE—So You Win Again (Big

KILT-Houston • CAROLE KING-Hard Rock Cafe (Capitol) STEVE MILLER BAND — Jungle Love (Capitol)
 DEBBIE BOONE—You Light Up My Life

(W.B.) 22-4

CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 39-24 KRBE-Houston SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

RINGO STARR—Wings (Atlantic) ★ ELVIS PRESLEY—Way Down (RCA) 26-10

- ★ DEBBIE BOONE—You Light Up My Life KNOK-Dallas
- K.C. & THE SUNSHINE BAND Keep It • KITTY & THE HEYWOODS—How Great Love

★ GRAHAM CENTRAL STATION—Stomped Beat-up & Whooped (W.B.) 16-10

- NEW YORK CITY COMMUNITY CHURCH CHOIR—Express Yourself (RCA) 22-16 KLIF-Dallas BJTHOMAS — Don't Worry Baby (MCA)
 DONNA SUMMER — I Feel Love
- (Casablanca) D★ MECO—Theme From "Star Wars" (Millenium) 21-14

K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 28-21 KNUS-FM - Dallas

- NONE * NONE
- KFJZ-FM (Z-97) Ft. Worth

(A&M) 10-6

KINT-El Paso • MARSHALL TUCKER BAND—Can't You See • CARLY SIM ON - Nobody Does It Better

* PABLO CRUISE—Whatcha' Gonna Do

★ FOREIGNER—Cold As Ice (Atlantic) 21-16 ★ JAMES TAYLOR—Handy Man (Columbia)

- TED NUGENT—Cat Scratch Fever (Epic) CARLY SIM ON - Nobody Does It Better
- ★ FOREIGNER-Cold As Ice (Atlantic) 18-9

* FLOATERS-Float On (ABC) 13-8

- CHILLIWACK—Something Better
- ★ ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 16-9

KELI-Tulsa

- KAKC-Tulsa
- STEVE MILLER BAND—Jungle Love
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 19-12

MASS PRODUCTION—I Believe (Atlantic)

- * RONNIE MILSAP It Was Almost Like A Song (RCA) 21-14
- WTIX-New Orleans • TED NUGENT—Cat Scratch Fever (Epic)
- HOT CHOCOLATE So You Win Again (Big
- ★ ALICE COOPER—You And Me (W.B.) 23-17 KEEL-Shreveport
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
 SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 30-10

★ JAMES TAYLOR — Handy Man (Columbia)

Love (TK) STEVE MILLER BAND—Jungle Love (Capitol) PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

* PRIME MOVERS K.C. & THE SUNSHINE BAND—Keep It Coming

BREAKOUTS

WLS-Chicago • BJTHOMAS—Don't Worry Baby (MCA) • PETER BROWN - Do You Want To Get Funky

FOREIGNER—Cold As Ice (Atlantic) 45-30

With Me (Drive)

- * JAMES TAYLOR-Handy Man (Columbia) WM ET - Chicago
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Song (RCA)

- KOMA Oklahoma City RONNIE MILSAP—It Was Almost Like A

★ CROSBY, STILLS & NASH—Just A Song Before | Go (Atlantic) 14-8

- D. DONNASUMMER-I Feel Love
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 29-22
- ALAN PARSONS PROJECT I Wouldn't Want To Be Like You (Arista) D★ MECO—Theme From "Star Wars" (Millenium) 15-8
- D* DONNASUMMER-IFeelLove (Casablanca) 29-16
- ENCHANTMENT-Sunshine (U.A.)

Midwest Region

TOP ADD ONS K.C. & THE SUNSHINE BAND - Keep It Coming

Love (TK) FOREIGNER—Cold As Ice (Atlantic) FLEETWOOD MAC—Don't Stop (W. B.)

- BROS. JOHNSON-Strawberry Letter 23 (A&M) HEATWAVE—Boogie Nights (Epic) STEVIE WONDER—Another Star (Tamla)
- STEVE MILLER BAND—Jungle Love
- (Continued on page 24)

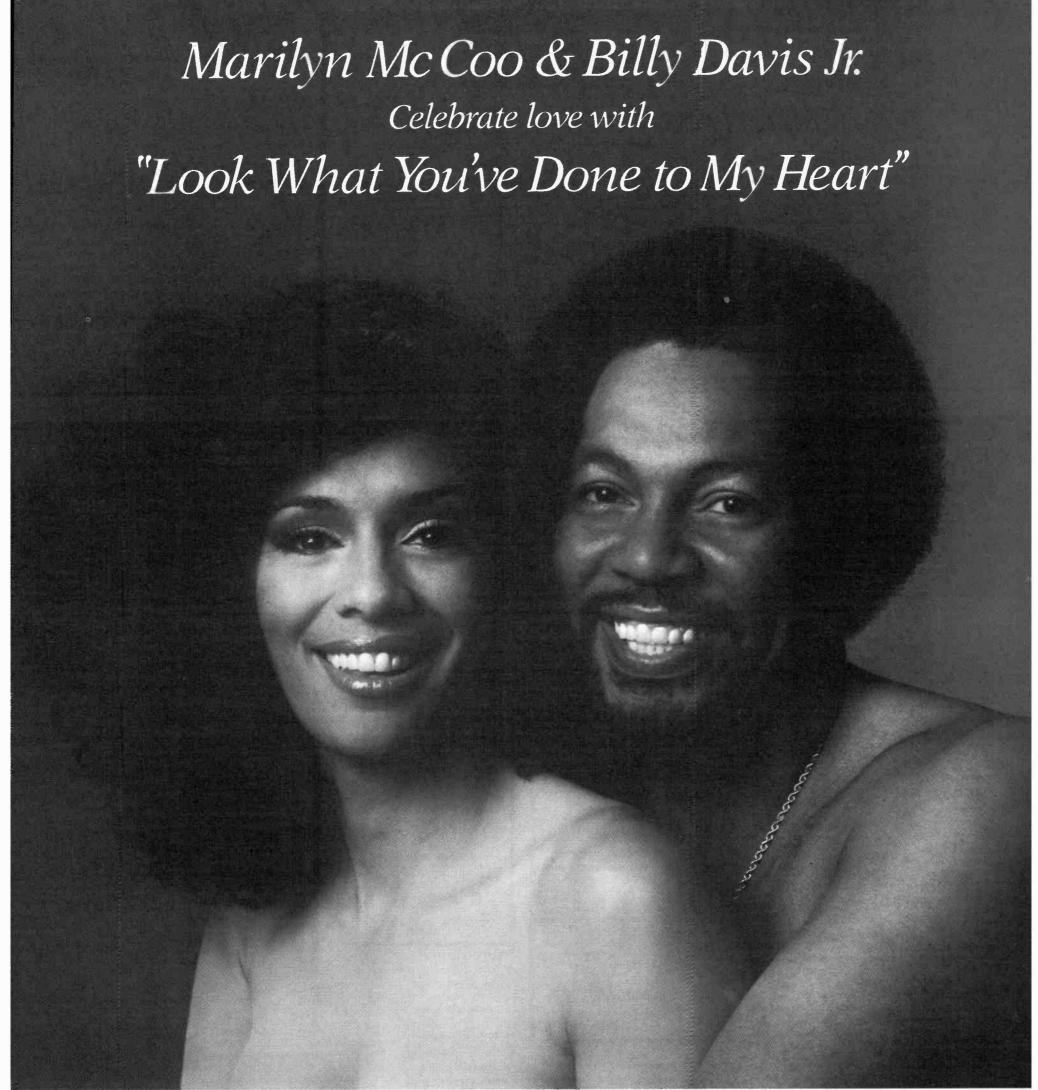
PRIME MOVERS-NATIONAL

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

WTAC-Flint, Mich.

- BJTHOMAS—Don't Worry Baby (MCA) • K.C. & THE SUNSHINE BAND—Keep It

• PAUL NICHOLAS — Heaven On The 7th Floor PETER FRAMPTON—Signed, Sealed. K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) STEPHEN BISHOP—On And On (ABC) 31-26 STEVIE WONDER—Another Star (Tamla) • ELECTRIC LIGHT ORCH.—Telephone Line D★ MECO—Theme From "Star Wars" (Millenium) 40-20 (U.A./Jet) * FOREIGNER—Cold As Ice (Atlantic) 13-7 ★ FLEETWOOD MAC—Don't Stop (W.B.) 11-8



ABCD-952



Produced by Frank E. Wilson A Spec-O-Lite Production

The hit single...

Billboard Cashbox Record World
60. 71. 63
From their hit album
The Two of Us



AB-1026



dick broder

19//

I EMBER 3,

• Continued from page 22

WVON-Chicago

- HOT CHOCOLATE—So You Win Again (Big Tree)
- LTD-Back In Love Again (A&M)
- * O'JAYS-Work On Me (Phila. Int'l.) 9-3
- * K.C. & THE SUNSHINE BAND Keep It Coming Love (TK) 10-4

WNDE-Indianapolis

- HEATWAVE—Boogie Nights (Epic)
- STEVE MILLER BAND—Jungle Love
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 25-18
- * RAM JAM-Black Betty (Epic) 15-10

WOKY-Milwaukee

- HEATWAVE-Boogie Nights (Epic)
- STEVE MILLER BAND—Jungle Love
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 16.9
- * KENNY ROGERS Daytime Friends (U.A.)

WZUU-FM - Milwaukee

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- CHILLIWACK—Something Better
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 16-7
- * RAM JAM-Black Betty (Epic) 14-9

WIRL-Peoria, III.

- JOHNNY RIVERS—Swayin' To The Music
- * ELECTRIC LIGHT ORCH. Telephone Line (U.A./Jet) 12-6
- * FLEETWOOD MAC-Don't Stop (W.B.) 15-

KSLQ-FM — St. Louis

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- GEORGE BENSON The Greatest Love Of All
- ★ K.C. & THE SUNSHINE BAND—Keep It
- ★ FLEETWOOD MAC Don't Stop (W.B.) 18-7

KXOK-St. Louis

- STEVIE WONDER—Another Star (Tamla)
- PETER FRAMPTON—Signed, Sealed,
- ★ FOREIGNER—Cold As Ice (Atlantic) 26-17
- D★ DONNA SUMMER-IFeel Love

KIOA-Des Moines

- CARLY SIMON—Nobody Does It Better
- BROS. JOHNSON—Strawberry Letter 23
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 13·4
- ★ LEO SAYER—How Much Love (W.B.) 22-13

KDWB-Minneapolis

- K.C. & THE SUNSHINE BANO-Keep It
- D★ MECO—Theme From "Star Wars" (Millenium) 12-4
- ★ COMMODORES—Easy (Motown) 15.7 WDGY-Minneapolis

NO LIST

- * NO LIST

KSTP-Minneapolis

- LITTLE RIVER BAND—Help is On The Way
- K.C. & THE SUNSHINE BAND-Keep It
- D★ MECO—Theme From "Star Wars" (Millenium) 7-2
- ★ POCO—Indian Summer (ABC) 27-22

WHB-Kansas City

- FIREFALL—Just Remember I Love You
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- * ELVIS PRESLEY-Way Down (RCA) 20-1
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 21-2

- JANE OLIVOR—Some Enchanted Evening
- ALAN PARSONS PROJECT I Wouldn't Want To Be Like You (Arista)
- * FOREIGNER-Cold As Ice (Atlantic) 14-8
- * BEE GEES-Edge Of The Universe (RSO) 20

KQWB-Fargo, N.D.

- KENNY ROGERS—Daytime Friends (U.A.)
- ERIC CARMEN—She Did It (Arista)
- ★ FOREIGNER—Cold As Ice (Atlantic) AO-24
- SANFORD & TOWNSEND Smoke From A Distant Fire (W.B.) 8-4

Northeast Region

• TOP ADD ONS

PETER FRAMPTON-Signed, Sealed, Delivered

(A&M)

BROS. JOHNSON—Strawberry Letter 23 (A&M)
B J THOMAS—Don't Worry Baby (MCA)

* PRIME MOVERS

MECO —Theme From "Star Wars" (Millenium) K.C. & THE SUNSHINE BAND —Keep It Coming Love (TK)
SANFORD & TOWNSEND—Smoke From A

BREAKOUTS

(D) DONNA SUMMER—I Feel Love (Casablanca) ELECTRIC LIGHT ORCH.-Telephone Line HEATWAVE-Boogie Nights (Epic)

WABC-New York

- ELECTRIC LIGHT ORCH. -- Telephone Line
- LONDON SYMPHONY ORCH. Theme From 'Star Wars'' (20th Century)
- ★ FLEETWOOD MAC-Don't Stop (W.B.) 15-
- ★ ALICE COOPER—You And Me (W.B.) 10-6 WBLS-New York
- BOBBY PATTERSON—Right Place, Wrong
- SHOW DOWN Keep Doing It (Honey Bee)

- GEORGE BENSON The Greatest Love Of All
- FIRST CHOICE-Dr. Love (Gold Mind)
- D★ MECO—Theme From "Star Wars" (Millenium) 31-19
- ★ LEO SAYER—How Much Love (W.B.) 18-11 WWRL-New York

- ROSE ROYCE—Do You Dance Part I
- TEDDY PENDERGRASS—The Whole Town's Laughing At Me (Epic)
- BARRY WHITE—It's Ecstasy When You Lay Down (20th Century) 15-8
- MARILY McCOO & BILLY DAVIS—Look What You've Done To My Heart (ABC) 23-18

WPTR-Albany

- PAUL NICHOLAS—Heaven On The 7th Floor RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 6-1
- ★ BJTHOMAS—Don't Worry Baby (MCA) 23-19

WTRY-Albany

- DONNA SUMMER-1 Feel Love
- STEVIE WONDER—Another Star (Tamla)
- MECO—Theme From "Star Wars" (Millenium) 24-10
- ★ DOOBIE BROS.—Little Darling (W.B.) 20-

WKBW-Buffalo

- K.C. & THE SUNSHINE BAND-Keep It
- BROS. JOHNSON Strawberry Letter 23
 (A&M)
- * ELECTRIC LIGHT ORCH. Telephone Line (U.A./Jet) 28-22
- * STEPHEN BISHOP—On And On (ABC) 30-25 WYSL-Buffalo

FOGHAT—I Just Want To Make Love To You

- PETER FRAM PTON—Signed, Sealed, Delivered (A&M)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 27-19
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 21-15

WBBF-Rochester, N.Y.

- Do DONNA SUMMER-I Feel Love
- CARLY SIMON Nobody Does It Better (Elektra)
- * SANFORD & TOWNSEND Smoke From A
- ★ ELECTRIC LIGHT ORCH.—Telephone Line

WRKO-Boston

- LEIF GARRETT-Surfin' U.S.A. (Atlantic)

* FOREIGNER-Cold As Ice (Atlantic) 28-16 D★ MECO—Theme From "Star Wars" (Millenium) 25-14

- WBZ-FM Boston
 - BJTHOMAS—Don't Worry Baby (MCA)
 - PETER FRAMPTON—Signed, Sealed, Delivered (A&M) ★ K.C. & THE SUNSHINE BAND — Keep it
 - Coming Love (TK) 19-6 ★ CARLY SIMON—Nobody Does It Better (Flektra) 8-3

WVBF-FM - Boston

- B.J. THOMAS Don't Worry Baby (MCA)
- FLEETWOOD MAC Don't Stop (W.B.)
- ★ FLOATERS—Float On (ABC) 11-6

WORC-Worcester, Mass.

- KENNY ROGERS—Daytime Friends (U.A.)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- * SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 17-13 ★ JAMES TAYLOR—Handy Man (Columbia)

WORC-Hartford

- HEATWAVE Boogie Nights (Epic)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ FLOATERS—Float On (ABC) 19-11 * SHAUN CASSIDY—That's Rock & Roll

(Warner/Curb) 21-15 WPRO-Providence

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 15-11
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 17-13

Mid-Atlantic Region

TOP ADD ONS

PETER FRAMPTON-Signed. Sealed. Delivere PAUL NICHOLAS—Heaven On The 7th Floor

SUPERTRAMP-Give A Little Bit (A&M) ★ PRIME MOVERS

BRUS, JOHNSON—Strawberry Letter 23 (A&M)
FLOATERS—Float On (ABC)

BREAKOUTS

STEVE MILLER BAND—Jungle Love (Capitol)
CARLY SIMON—Nobody Does It Better (Elektra)
TED NUGENT—Cat Scratch Fever (Epic)

WFIL-Philadelphia

- NONE
- * BROS. JOHNSON—Strawberry Letter 23
- ★ SUPERTRAMP—Give A Little Bit (A&M) 20

WIBG-Philadelphia

- SUPERTRAMP-Give A Little Bit (A&M) STEVE MILLER BAND—Jungle Love
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 22-12

WIFI-FM-Philadelphia

• TED NUGENT—Cat Scratch Fever (Epic)

★ GEORGE BENSON—The Greatest Love Of All

- CARLY SIMON—Nobody Does It Better (Elektra) D★ MECO—Theme From "Star Wars" (Millenium) 17-10
- * RAM JAM Black Betty (Epic) 20-17

WPGC-Washington

- ★ FOREIGNER—Cold As Ice (Atlantic) 14-8
- ★ HEATWAVE—Boogie Nights (Epic) 21-15

WOL-Washington

- KITT WELLS—Love Shock (Mercury)
- * NONE

- NONE
- D★ MECO-ThemeFrom "Star Wars"

WCAO-Baltimore

- PAUL NICHOLAS—Heaven On The 7th Floor
- PETER FRAMPTON—Signed, Sealed,

★ McCOO & DAVIS JR. — Look What You've Done To My Heart (ABC) 26-20

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ ELVIS PRESLEY—Way Down (RCA) EX-18

WLEE-Richmond, Va.

- DOROTHY MOORE-I Believe You (Malaco)
- PETER FRAMPTON Signed, Sealed,
- ★ CARLY SIMON—Nobody Does It Better ★ STEPHEN BISHOP—On And On (ABC) 8-6

Southeast Region

LENNY LE BLANC—Hound Dog Man (Big Tree) PETER FRAMPTON—Signed, Sealed, Delivered

* PRIME MOVERS

BREAKOUTS HEATWAVE - Boogie Nights (Epic)
PETER FRAMPTON - Signed, Sealed, Delivered

WQXI—Atlanta

- COMMODORES—Brick House (Motown)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 25-6
- ★ BRICK-Dusic (Bang) 26-12

Z-93 (WZGC-FM) - Atlanta

- DOOBIE BROS.—Little Darling (W.B.)
- ★ BJTHOMAS—Don't Worry Baby (MCA) 20-15

BROWNSVILLE STATION — Martian Boogie

- * BROS. JOHNSON Strawberry Letter 23
- ★ CARLY SIMON Nobody Does It Better (Elektra) 28-23 WFOM-Atlanta

WSGA-Savannah, Ga.

- RONNIE MILSAP-It Was Almost Like A
- CARLY SIMON Nobody Does It Better
- ★ BROS. JOHNSON—Strawberry Letter 23
- D★ MECO—Theme From "Star Wars" (Millennium) 25-16

WQAM-Miami

- HEATWAVE—Boogie Nights (Epic)
- COMMODORES Brick House (Motown)
- * FLEETWOOD MAC Don't Stop (W.B.) 16-
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 17-13

Y-100 (WHYI-FM) - Miami

• LENNY LEBLANC-Hound Dog Man (Big

* ELECTRIC LIGHT ORCH.-Telephone Line

★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 26-19

- BJ-105 (WBJW-FM) Orlando • COMMODORES—Brick House (Motown)
- Do MECO-Theme From "Star Wars" ★ FLOATERS—Float On (ABC) 23-14

★ BEEGEES—Edge Of The Universe (RSO) 33-

- FLOATERS-Float On (ABC)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 19:14
- WQPD—Lakeland, Fla. • WILD CHERRY—Hold On (Epic) • LENNYLE BLANC-Hound Dog Man (Big
- * HOTCHOCOLATE So You Win Again (Big

NO LIST

- BJTHOMAS—Don't Worry Baby (MCA) • LENNY LE BLANC - Hound Dog Man (Big
- ★ K.C. & THE SUNSHINE BAND Keep It

* CROSBY, STILLS & NASH-Just A Song

WAYS-Charlotte HEATWAVE - Boogie Nights (Epic)

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 22-19

WGIV-Charlotte

(Elektra) 23-18

- CROWN HEIGHTS AFFAIR—Do It The French
- ★ FIRST CHOICE—Doctor Love (Gold Mind) 46·27
- PETER FRAMPTON-Signed, Sealed, Delivered (A&M) ★ HEATWAVE—Boogie Nights (Epic) AO-14

★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 6-1

WTOB-Winston/Salem

WKIX-Raleigh, N.C.

- Do MECO-Theme From "Star Wars"
- ★ DOROTHY MOORE—I Believe You (Malaco)

- WTMA-Charleston, S.C.
 - FIREFALL—Just Remember I Love You (Atlantic)
 - DAVE MASON—We Just Disagree
- D★ MECO—Theme From "Star Wars"
- * COMMODORES—Brick House (Motown)

WORD-Spartanburg, S.C.

- LENNY LEBANC—Hound Dog Man (Big
- JERRY REED East Bound & Down (RCA)
- CARLY SIMON Nobody Does It Better (Elektra) 25-11
- * MARSHALL TUCKER BAND-Can't You See

WLAC - Nashville

- KENNY ROGERS Daytime Friends (U.A.) RONNIE MILSAP – It Was Almost Like A

Song (RCA) ★ ELVIS PRESLEY—Way Down (RCA) 26-1

- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 39-29
- POCO—Indian Summer (ABC)

Eves Blue (U.A.) 22-12

 SAM NFFLY—Sail Away (Flektra) ★ ELVIS PRESLEY—Way Down (RCA) HB-2 ★ CRYSTAL GAYLE—Don't it Make My Brown

WHBQ-Memphis

- * K.C. & THE SUNSHINE BAND Keep It Coming Love (TK) 21-18
- DOROTHY MOORE—I Believe You (Malaco)
- ★ SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 25·10
- WGOW-Chattanooga

D★ DONNASUMMER—I Feel Love (Casablanca) HB-21

★ HEATWAVE - Boogie Nights (Epic) 27-17

★ FOREIGNER—Cold As Ice (Atlantic) 17-11

• SHAUN CASSIDY-That's Rock & Roll

* KENNY ROGERS—Daytime Friends (U.A.)

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- SPINNERS-Heaven On Earth (Atlantic)

WGH-Washington

- (Millenium) AO-10
- ★ STEPHEN BISHOP—On And On (ABC) 18-14

★ FLOATERS—Float On (ABC) 13-4

WYRE-Baltimore • PAUL NICHOLAS - Heaven On The 7th Floor

* K.C. & THE SUNSHINE BAND-Keep It

- TOP ADD ONS COMMODORES-Brick House (Motown)

BRICK—Dusic (Bang) MECO—Theme From "Star Wars" (Millen BROS. JOHNSON—Strawberry Letter 23 (A&M)

- LENNY LE BLANC-Hound Dog Man (Big Tree)
- MOTHER'S FINEST—Baby Love (Epic) ★ BROS. JOHNSON—Strawberry Letter 23
- (Private Stock) • ERIC CARMEN—She Did tt (Arista)

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WBBQ-Augusta

- ERIC CARMEN-She Did It (Arista) • SMOKIF-Needles & Pins (RSO)
- ★ PAUL DAVIS—I Go Crazy (Bang) 22-12 ★ BRICK-Dusic (Bang) 33-24

- ★ GEORGE BENSON—The Greatest Love Of All (Arista) 27-19 WMFJ—Daytona Beach
- WAPE -- Jacksonville
- Coming Love (TK) 20-12
- SHAUN CASSIDY—That's Rock & Roll * CARLY SIM ON - Nobody Does It Better
- ANTHONY C. RENFRO—Feel Like Dancing

• COMMODORES-Brickhouse (Motown)

★ BRICK-Dusic (Bang) 48-20

- D. DONNA SUMMER-I Feel Love
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 14-9

- FOREIGNER—Cold As Ice (Atlantic) ELVIS PRESLEY—Way Down (RCA) * STEPHEN BISHOP—On And On (ABC) 24-19
- SHAUN CASSIOY—That's Rock & Roll
- COMMODORES—Brick House (Motown) • PETER FRAM PTON - Signed, Sealed, Delivered (A&M)
- K.C. & THE SUNSHINE BANO-Keep It
- WSGN-Birmingham
- WHHY-Montgomery • ERIC CARMEN-She Did It (Arista)
- KAAY-Little Rock Do DONNA SUMMER-I Feel Love
- ★ FLOATERS Float On (ABC) 25-20

- Q105 (WRBQ-FM)—Tampa, St. Petersburg
- ★ STEPHEN BISHOP—On And On (ABC) 25-20 WMPS-Memphis
- D★ MECO—Theme From "Star Wars" (Millenium) 21-13 **★ NO LIST** ★ JOHNNY RIVERS—Swayin' To The Music
 - LENNY LE BLANC-Hound Dog Man (Big
 - CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) • COMMODORES-Brick House (Motown)
 - ★ BRICK-Dusic (Bang) 26-17

- ★ LEO SAYER—How Much Love (W.B.) 10-5
- WERC Birmingham
 - ★ HEATWAVE—Boogie Nights (Epic) HB-23
 - LENNY LE BLANC-Hound Dog Man (Big
- D★ MECO—Theme From "Star Wars" (Millenium) 17-11

Welcome Lou Adler and Ode Records to the CBS Records Family.

Were already off to a great start.

Billboard Album Radio Action

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

Top Add Ons-National

THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.) FOGHAT-Live (Bearsville) UTOPIA-Oops, Wrong Planet (Bearsville) CITY BOY-Young Men Gone West (Mercury)

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 ac-tivity at regional and national

Western Region

• TOP ADD ONS

THE DOOBIE BROTHERS—Livin' On The Fault THE DOOBLE BRUINERS—LIVING ON THE CONTROL OF THE CO

★TOP REQUEST/AIRPLAY

GRATEFUL DEAD—Terrapin Station (Arista)
CROSBY, STILLS & NASH—CSN (Atlantic)
STEVE WINWOOD—(Island)
YES—Going For The One (Atlantic)

BREAKOUTS

PRISM-(Ariola America) FOGHAT—Live (Bearsville)
JACKIE LOMAX—Did You Ever Have That Feeling (Capitol)
CRAWLER—(Epic)

- IGGY POP—Just For Life (RCA) PATTIE LABELLE—(Epic)
- CHEAP TRICKS-In Color (Epic)
- UTOPIA—Oops, Wrong Planet (Bearsville)

 JACKIE LOMAX—Did You Ever Have That Feeling

- THE DOOBLE BROTHERS—Livin' On The Fault Line (W.B.)
- MINK DE VILLE-(Capitol) IGGY POP-Just For Life (RCA)
- BEBOP DELUXE—Live In The Air Age (Harvest)
- * CRAWLER—(Epic)

KWST-FM — Los Angeles (Charlie Kendall)

- THE DOOBIE BROTHERS—Livin' On The Fault Line
 (W.B.)
- FOGHAT—Live (Bearsville)
 PRISM—(Ariola America)
- STILLWATER-(Capricorn)
- UTOPIA-Oops, Wrong Planet (Bearsville)
- STEVE WINWOOD—(Island) CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
 YES—Going For The One (Atlantic)
- KPRI-FM—San Diego (Mark Williams)
- CRAWLER-(Epic)
- THE DINGOES—Five Times The Sun (A&M)
 STILLWATER—(Capricorn)
 TOM PETTY & THE HEARTBREAKERS—(Shelter)

- YES-Going For The One (Atlantic)
- FIREFALL-Luna Sea (Atlantic)
- GRATEFUL DEAD Terrapin Station (Arista)
 STEVE WINWOOD—(Island)
- KOME-FM San Jose (Dana Jang)
- THE DOOBIE BROTHERS—Livin' On The Fault Line
- UTO PIA—Cops, Wrong Planet (Bearsville)
 FOGHAT—Live (Bearsville)
 CITY BOY—Young Men Gone West (Mercury)
- IGGY POP-Just For Life (RCA)
- STEVE WINWOOD—(Island)
- CROSBY. STILLS & NASH-CSN (Atlantic)
- YES—Going For The One (Atlantic)
 THE ALAN PARSONS PROJECT—I Robot (Arista)
- KZAP-FM Sacramento (Bruce Meier)
- . THE DOOBIE BROTHERS-Livin' On The Fault Line
- CITY BOY Young Men Gone West (Mercury)
 UTOPIA Oops, Wrong Planet (Bearsville)
 TOM SCOTT Blow It Out (Epic/Ode)
- JACKIE LOMAX Did You Ever Have That Feeling
- IGGY POP Just For Life (RCA)
 THE ALAN PARSONS PROJECT I Robot (Arista)
- CRAWLER-(Epic)
- BE BOP DELUXE—Live In The Air Age (Harvest)
 GRATEFUL DEAD—Terrapin Station (Arista)

KFML-AM - Denver (Jim Sprinkle)

- CARLA BOROFF—(Columbia)
- EARL SCRUGGS REVUE-Strike Anywhere
- JACKIE LOMAX Did You Ever Have That Feeling
- PRISM (Ariola America)
- KEITH JARRETT—Byablue (ABC)
- JOHN MAYALL A Hard Core Package (ABC)
- STILLWATER—(Capricorn)
 THE ORIGINAL ANIMALS—Before We Were So
 Rudely Interrupted (United Artists)
- GRATEFUL DEAD-Terrapin Station (Arista)
- GEORGE THOROGOOD & THE DESTROYERS— (Rounder)

 KZEL-FM — Eugene (Stan Garrett)

- FOGHAT-Live (Bearsville)
 GARY OGAN-(Paradise)
- CITY BOY-Young Men Gone West (Mercury)
- CRAWLER—(Epic)
 CHRIS HILLMAN—Clear Sailin' (Elektra Asylum)
- PRISM—(Ariola America)
- ANDY PRATT—Shiver in The Night (Nemperor)
 THE DINGOES—Five Times The Sun (A&M)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic) KZOK-FM — Seattle (Mavis Mackoff)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- HARRY CHAPIN—Dance Band On The Titanio
- PRISM (Ariola America)
- CRAWLER—(Epic)
 TOM PETTY & THE HEARTBREAKERS—(Shelter)
- CITY BOY—Young Men Gone West (Mercury)
 CROSBY, STILLS & NASH—CSN (Atlantic)
- FOREIGNER (Atlantic)
- HEART-Little Queen (Portrait/CBS) GRATEFUL DEAD—Terrapin Station (Arista)

Southwest Region

• TOP ADD ONS

Stage (RCA)

THE DOOBIE BROTHERS-Livin' On The Fault Line (W.B.)
UTOPIA—Oops, Wrong Planet (Bearsville)
FOGHAT—Live (Bearsville)
PURE PRAIRIE LEAGUE—Live—Takin' The

TOP REQUEST/AIRPLAY

JAMES TAYLOR—JT (Columbia)
CROSBY, STILLS & NASH—CSN (Atlantic)
THE ALAN PARSONS PROJECT—I Robot YES-Going For The One (Atlantic)

BREAKOUTS

CITY BOY—Young Men Gone West (Mercury)
JDHN MAYALL—A Hard Core Package (ABC)
DONOYAN—(Arista)
PRISM—(Ariola America)

KZEW-FM — Dallas (Mike Hodges)

- THE DOOBLE BROTHERS-Livin' On The Fault Line
- UTOPIA—Oops, Wrong Planet (Bearsville)
 FOGHAT—Live (Bearsville)
- PURE PRAIRIE LEAGUE Live Takin' The Stage (RCA)
- JOHN MAYALL—A Hard Core Package (ABC)
- DONOVAN—(Arista)
 CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR-JT (Columbia)
- YES—Going For The One (Atlantic)
 THE ALAN PARSONS PROJECT—I Robot (Arista)
- KFWD-FM-Dailas/Ft. Worth (Steve Sutton)
- JOHN MAYALL-A Hard Core Package (ABC)
- EMPEROR—(Private Stock)
- NEW COMMANDER CODY BAND—Rock 'N' Roll Again (Arista) Again (Arista)

 ELVIN BISHOP—Live—Raisin' Hell (Capricorn)
- PURE PRAIRIE LEAGUE Live Takin' The Stage
- ERIC CARMEN—Boats Against The Current (Arista)
 HEART—Little Queen (Portrait/CBS)
 FLEETWOOD MAC—Rumours (W.B.)
- IAMES TAYLOR IT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
 KLOL-FM—Houston (Sandy Mathis)
- CITY BOY—Young Men Gone West (Mercury)
 KISS—Love Gun (Casablanca)
 THE DOOBLE BROTHERS—Livin' On The Fault Line
- MYLON LE FEVRE—Weak At The Knees (W.B.)
- PURE PRAIRIE LEAGUE Live Takin' The Stage KEN NY LOGGINS-Celebrate Me Home (Columbia)
- JAMES TAYLOR—JT (Columbia)

 ★ STEVE MILLER BAND—Book Of Dreams 'Capitol)

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8-24, 1977

Top Requests/Airplay-National

CROSBY, STILLS & NASH-CSN (Atlantic) JAMES TAYLOR-JT (Columbia)

KLBJ-FM-Austin (Steve Smith)

- FOGHAT—Live (Bearsville)
- CRAWLER-(Epic)
- PATRICK MORAZ—Out In The Sun (Import)
- UTOPIA—Oops, Wrong Planet (Bearsville)
 PRISM—(Ariola America)
- CITY BOY—Young Men Gone West (Mercury)
 GRATEFUL DEAD—Terrapin Station (Arista)
- STEVEWINWOOD -(Island)
- CROSBY, STILLS & MASH-CSN (Atlantic) JAMES TAYLOR - JT (Columbia)

WRNO-FM — New Orleans (Tom Owens

KY102-FM - Kansas City (Max Floyd)

- UTOPIA—Oops, Wrong Planet (Bearsville) THE DOOBLE BROTHERS-Livin' On The Fault Line
- FOGHAT-Live (Bearsville)
- CITY BOY-Young Men Gone West (Mercury) THE DINGOES—Five Times The Sun (A&M)
 ROBERT GORDON WITH LINK WRAY—(Private
- STYX-The Grand Illusion (A&M) FIREFALL—Luna Sea (Atlantic)

Midwest Region

TOP ADD ONS

THE ALAN PARSONS PROJECT - | Robot (Arista)

THE DOOBIE BROTHERS-Livin' On The Fault Line (W.B.)
FOGHAT—Live (Bearsville)
PRISM—(Ariola America) RAM JAM-(Epic)

★TOP REQUEST/AIRPLAY

FLEETWOOD MAC—Rumours (W.B.)
CROSBY, STILLS & MASH—CSN (Atla
YES—Going For The One (Atlantic)
JAMES TAYLOR—JT (Columbia)

BREAKOUTS

CITY BOY—Young Men Gone West (Mercury)
PURE PRAIRIE LEAGUE—Live—Takin' The
Stage (RCA)
CRAWLER—(Epic)

W-FM —Detroit (Joe Urbiel)

- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CRAWLER-(Epic)
- STILLWATER—(Capricorn)
 THE ORIGINAL ANIMALS—Before We Were So
 Rudely Interrupted (United Artists)
- MYLON LE FEVRE-Weak At The Knees (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista) FLEETWOOD MAC-Rumours (W.B.)
- FOREIGNER—(Atlantic)
 CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol) WXRT-FM—Chicago (Bob Gelmf)
- CHEAPTRICKS—In Color (Epic) DENNIS WILSON-Pacific Ocean Blue (Caribou
- CRAWLER-(Epic) CITY ROY - Young Men Gone West (Mercury)
- STEVE HARLEY & COCKNEY REBEL-Face To Face ROBERT GORDON WITH LINK WRAY-(Private
- STEVE WINWOOD _(Island)

WEBN-FM-Cincinnati (Denton Marr)

- STYX-The Grand Illusion (A&M)
- GRATEFUL DEAD—Terrapin Station (Arista) NEIL YOUNG—American Stars 'N' Bars (Reprise)
- PURE PRAIRIE LEAGUE—Live—Takin' The Stage
- LAKE (Columbia)
 CITY BOY Young Men Gone West (Mercury)

RY COODER-Show Time (W.B.)

- JAMES TAYLOR-JT (Columbia) CHARLIE-No Second Chance (Janus)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
 FLEETWOOD MAC—Rumours (W.B.)

THE DOOBLE BROTHERS-Livin' On The Fault Line

YES-Going For The One (Atlantic) GRATEFUL DEAD-Terrapin Station (Arista)

WMMS-FM-Cleveland (John Gorman)

- JERRY BUSCH—(Demo)
 DENNIS WILSON—Pacific Ocean Blue (Caribou)
 ROBERT GORDON WITH LINK WRAY—(Private
- NUBERI GURDON THIN LINK TRAIL—(TIMELE Stock)

 THE DOOBLE BROTHERS—Livin' On The Fault Line (W.B.)

 UTOPIA—Oops, Wrong Planel (Bearsville)

 FOGHAT—Live (Bearsville)

 FILETWOOD MAC—Rumours (W.B.)

 * STEVE WINWOOD—(Island)

 * ALEX BEVAN—(Spring Board)

 GELLS—Monkey Island (Atlantic)

 WYDD-FM—Pittsburgh (Steve Downs)

 PHEF PORIBIFI FRAGISF—I ive—Takin' The Stage

- PURE PRAIRIE LEAGUE Live Takin' The Stage (RCA)
- (RCA)

 WAVES—(Polydor)

 TOM SCOTT—Blow It Out (Epic/Ode)

 DONOVAN—(Arista)

 RAM JAM—(Epic)

 PRISM—(Ariola America)

 **CROSBY, STILLS & NASH—CSN (Atlantic)

 **FOREIGNER—(Atlantic)

 **SANFORD AND TOWNSEND—(W.B.)

 **HEART—Little Queen (Portrait/CBS)

 WOFM-FM—Milwaukee (Bobbin Beam)

- WQFM-FM Milwaukee (Bobbin Beam)

 RAMI JAM (Epic)

 CITY BOY Young Men Gone West (Mercury)

 FOGHAT Live (Bearsville)

 PRISM (Ariola America)

 TOM PETTY & THE HEARTBREAKERS (Shelter)

 UTOPIA Oops, Wrong Planet (Bearsville)

 THE ALAN PARSONS PROJECT I Robot (Arista)

 GRATEFUL DEAD Terrapin Station (Arista)

 YES Going For The One (Atlantic)

 CROSBY, STILLS & NASH— CSN (Atlantic)

 KSHE-FM St. Louis (Ted Haebeck)

- RAM JAM—(Epic)
 PURE PRAIRIE LEAGUE—Live—Takin' The Stage

DENNIS WILSON-Pacific Ocean Blue (Caribou)

- PRISM (Ariola America)
 FOGHAT Live (Bearsville)
- YES—Going For The One (Atlantic)
 CROSBY, STILLS & NASH—CSN (Atlantic)
 LITTLE RIVER BAND—Diamantina Cocktar
 (Cocktar) THE ALAN PARSONS PROJECT—I Robot (Arista)
- THE DODBIE BROTHERS—Livin' On The Fault Line
 (W.B.)
- FOGHAT Live (Bearsville)
- IGGY POP—Just For Life (RCA)
 JAY FERGUSON—Thunder Island (Asylum) RAM JAM—(Epic)
 PRISM—(Ariola America)
 FLEETWOOD MAC—Rumours (W.B.)
 CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)
 YES—Going For The One (Atlantic)

Southeast Region

TOP ADD ONS

FOGHAT-Live (Bearsville) CITY BOY—Young Men Gone West (Mercury)
DENNIS WILSON—Pacific Ocean Blue CRAWLER -(Epic)

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

BREAKOUTS

UTOPM—Oops, Wrong Planet (Bearsville) IGGY POP—Just For Life (RCA) ERIC CARMEN—Boats Against The Current (Arista)
HAPPY THE MAN—(Arista)

DRIVER-No Accident (A&M)

- WKLS-FM—Atlanta (Drew Murray) THE DOOBIE BROTHERS - Livin' On The Fault Line
- LITTLE RIVER BAND Diamantina Cocktail CRAWLER-(Epic)
- FLEETWOOD MAC Rumours (W.B.)
- * FLEEHWOOD MACHUMOUTS (M.B.)

 * STEVE MILLER BAND Book Of Dreams (Capitol)

 * CROSSY, STILLS & NASH CSN (Allantic)

 * TED NUGENT Cat Scratch Fever (Epic)

 WALV-FM Jacksonville (Jamie Brooks)
- UTOPM—Oops, Wrong Planet (Bearsville)
 FOGHAT—Live (Bearsville) CITY BOY—Young Men Gone West (Mercury)
 RODRICK FALCONER—Victory At Rock City (United

THE ALAN PARSONS PROJECT—1 Robot (Arista)

FOREIGNER—(Atlantic)
AC/DC—Let There Be Rock (Atco)
BURTON CUMMINGS—My Own Way To Rock
(Portrait/CBS)

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National Breakouts

PURE PRAIRIE LEAGUE - Live - Takin' The Stage (RCA) PRISM-(Ariola America) DONOVAN-(Arista)

WINZ-FM- Miami (David Sousa)

- CITY BOY-Young Men Gone West (Mercury)
- IGGY POP-Just For Life (RCA)
- FOGHAT-Live (Bearsville)
- JAY FERGUSON Thunder Island (Asylum)

- * CROSBY, STILLS & NASH-CSN (Atlantic)
- ★ FIREFALL-Luna Sea (Atlantic) YES - Going For The One (Atlantic)
- * STYX—The Grand Illusion (A&M) WQSR-FM—Tampa (Steve Huntington)
- ERIC CARMEN Boats Against The Current (Arista)
- DENNIS WILSON—Pacific Ocean Blue (Caribou) CITY BOY-Young Men Gone West (Mercury)
- MYLON LE FEVRE—Weak At The Knees (W.B.)

FOGHAT-Live (Bearsville)

- UTOPIA-Oops, Wrong Planet (Bearsville)
- GRATEFUL DEAD—Terrapin Station (Arista) ★ FLVIN BISHOP—Live—Raisin' Hell (Capricorn)

YES-Going For The One (Atlantic) * THE ALAN PARSONS PROJECT—I Robot (Arista)

DENNIS WILSON—Pacific Ocean Blue (Carrbon)

WKTK-FM - Baltimore (Steve Cochran)

• HAPPY THE MAN-(Arista)

THE DINGOES-Five Times The Sun (A&M) • CRALWER-(Epic)

IGGY POP-Just For Life (RCA)

- THE ORIGINAL ANIMALS Before We Were So Rudely Interrupted (United Artists) * THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ STEVE WINWOOD—(Island) ★ GRATEFUL DEAD—Terrapin Station (Arista) * CROSBY, STILLS & NASH-CSN (Allantic)

Northeast Region

 TOP ADD ONS CITY BOY-Young Men Gone West (Mercury) UTDPIA-Oops, Wrong Planet (Bearsville) FOGHAT—Live (Bearsville) THE DOOBIE BROTHERS—Livin' On The Fault

*TOP REQUEST/AIRPLAY

GRATEFUL DEAD-Terrapin Station (Arista) CROSBY, STILLS & MASH—CSN (Atlantic) STEVE MILLER BAND—Book Of Dreams (Capitol)
YES—Going For The One (Atlantic)

DONOVAN—(Arista) PURE PRAIRIE LEAGUE—Live—Takin' The Stage (RCA) ERIC CARMEN—Boats Against The Current (Arista) CHEAP TRICKS—In Color (Epic)

BREAKOUTS

- WNEW-FM New York (Tom Morrera) JOHN MAYALL-A Hard Core Package (ABC) JACKIE LOMAX - Did You Ever Have That Feeling
- CITY BOY—Young Men Gone West (Mercury) PURE PRAIRIE LEAGUE—Live — Takin' The Stage (RCA) LIBBY TITUS—(Columbia)
- PATRICK MORAZ—Out In The Sun (Import) ★ ERIC CARMEN—Boats Against The Current (Arista) GRATEFUL DEAD-Terrapin Station (Arista)

THE DOOBIE BROTHERS—Livin On The Fault Line

* * BE BOP DELUXE—Live In The Air Age (Harvest)

WCMF-FM — Rochester (Bernie Kimble)

TEREN CE BOYLAN—(Asylum)

- PAPA JOHN CREACH—The Cat And The Fiddle (DJM) HARRY CHAPIN—Dance Band On The Titantic (Elektra) • ERIC CARMEN—Boats Against The Current (Arista)
- . CITY BOY Young Men Gone West (Mercury) FOGHAT-Live (Bearsville)
- ★ GRATEFUL DEAD—Terrapin Station (Arista) HORSLIPS-Book Of Invasions (DJM)
 - SUPERTRAMP—Even in The Quietest Moments (A&M) * STEVE WINWOOD-(Island)

- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- UTOPIA-Oops, Wrong Planet (Bearsville)
- CITY BOY-Young Men Gone West (Mercury)
- IGGY POP-Just For Life (RCA)
- ERIC CARMEN Boats Against The Current (Arista) PATRICK MORAZ-Out In The Sun (Import)
- GRATEFUL DEAD—Terrapin Station (Arista)
- PETER FRAMPTON-I'm In You (A&M) DONOVAN-(Arista)
- WMMR-FM-Philadelphia (Paul Fuhr)
- DONOVAN—(Arista) FOGHAT—Live (Bearsville)

* STYX - The Grand Illusion (A&M)

- IGGY POP-Just For Life (RCA)
- UTOPIA-Oops, Wrong Planet (Bearsville)
- CROSBY, STILLS & NASH—CSN (Atlantic) JAMES TAYLOR—JT (Columbia)
- DAN FOGELBERG-Nether Lands (Full Moon/Epic) ★ YES—Going For The One (Atlantic) WGRQ-FM - Buffalo (John Velchoff)
- CITY BOY-Young Men Gone West (Mercury)
- FLEETWOOD MAC-Rumours (W.B.)

DENNIS WILSON—Pacific Ocean Blue (Caribou)

- BROWNSVILLE STATION (Private Stock) RAM JAM-(Epic) CROSBY, STILLS & NASH-GSN (Atlantic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line
 (W.B.)

WLIR-FM - New York (Denis McNamera)

- FOGHAT-Live (Bearsville) PURE PRAIRIE LEAGUE - Live - Takin' The Stage
- UTOPIA-Oops, Wrong Planet (Bearsville) CITY BOY—Young Men Gone West (Mercury)

DONOVAN-(Arista)

GRATEFUL DEAD - Terrapin Station (Arista) THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

STEVE MILLERBAND-Book Of Dreams (Capitol)

- ★ UTOPIA—Oops, Wrong Planet (Bearsville) WYSP-FM—Philadelphia (Matthew Clenott)
- THE DOOBIE BROTHERS—Livin' On The Fault Line CHEAP TRICKS-In Color (Epic)
- CITY BOY Young Men Gone West (Mercury) MURRAY McLAUCHLAN AND THE SILVER TRACTORS—Hard Rock Town (True North) 100% WHOLE WHEAT—Various Artists (AVI)
- FLEETWOOD MAC-Rumours (W.B.)

STEVE MILLER BAND—Book Of Dreams (Capitol)

- CROSBY, STILLS & NASH—CSN (Atlantic) ★ PETER FRAMPTON—I'm In You (A&M)
- WPLR-FM—New Haven (Gordon Weingarth) THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.) CHEAP TRICKS-In Color (Epic)
- CITY BOY-Young Men Gone West (Mercury) RAM JAM - (Epic) UTOPIA-Oops, Wrong Planet (Bearsville)
- FOGHAT—Live (Bearsville) YES-Going For The One (Atlantic) STEVE MILLER BAND — Book Of Dreams (Capitol)

BEBOP DELUXE—Live In The Air Age (Harvest)

WSAN-FM -Allentown (Rick Harvey) CITY BOY - Young Men Gone West (Mercury)

* CRAWLER-(Epic)

ERIC CARMEN-Boats Against The Current (Arista) DENNIS WILSON-Pacific Ocean Blue (Caribou)

IAMESTAYLOR - IT (Columbia)

YES-Going For The One (Atlantic)

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WBAB-FM — Babylon (Bernie Bernard)

THE STRANGER



Radio-TV Programming

BUT DON'T TRY TO TAKE HIS PICTURE

Mike Joseph & How He Evolved Into a Top Programming Figure

By MIKE ADASKAVEG

HARTFORD, Conn. – Sitting back in a hotel chair and folding his hands, the father of the "programming consultants," Mike Joseph, unravels his life story . . . a story of hard work, of hard thinking and of ideas that worked.

Joseph, who refuses to be photographed, pictures himself as a "regular guy," but would rather not have anyone else "picture" him, unless, of course, it is done mentally.

Speaking with the authority of a college professor, Joseph gives the impression that he'd be a Ph.D. in radio.

"Why do stations call for me?

"There are many reasons. Most of the reasons stem from one major reason—rating problems, even though this may not be the case all of the time," says Joseph.

Programming consultants, according to him, are called to help a station with a decreasing amount or lack of business. A consultant may be called because there is a transition from young to old demographics, or vice versa. Or, a consultant could be called in to merely survey a market after a corporate acquisition.

"I may be called to consult a station after continued deterioration of that station," adds Joseph. "After trying everyone and everything, the station comes to me as a last resort."

Much of his work has been with network or newspaper-owned stations. Network stations want a sound to complement the network which they want to work with. Joseph is one of the few programmers in the nation able to make network-associated stations successful in rating and hilling.

Joseph attributes the success of all the stations he has consulted to merely "playing it by ear." He listens for a missing sound which is complimentary to the station in need. He programs one station at a time, and then holds onto a station for a retainer.

"After reprogramming a station, during which I am on the scene to provide my services, I am retained for a minimum period of 12 months," he explains. "During this time, I am available to the station by phone and mail correspondence for advice, monitoring of tapes and criticism. I will also provide the station with feature and promotional ideas. I assist the station in the acquisition of personnel and programming

Joseph also improves the format and techniques he instituted at a reprogrammed station. He also does a weekly check of music lists, and he checks on the ratings in the market.

"I strengthen any weak spots in the format, and make myself available for callbacks, to meet with management and personnel in servicing the format."

Joseph likes to work with numbers. He spends hours doing statistical analysis of markets. He keeps intricate records in neatly filed notebooks which date back to the beginning of his career. All of the ratings, all of the studies, all of the analyses, all of the formats and even all of the music surveys from the 55 stations he has worked with comprise his personal library.

Stations have hired Joseph for music studies and questionnaires which are a comprehensive surveying of the retail outlets, one-stops and rackjobbers, and which is done in person.

Other facets in Joseph's radio career involve audience flow studies and monitoring and critiquing of a station's sound in comparison to a competitor's sound, including music, programming and production.

Joseph saw his heavy involvement in radio begin as a youngster. As an avid listener, his interest grew and grew. By the time he was a teenager, he, like many other future radio personalities and program directors, began "hanging around" local radio stations.

"I spent many hours every week at stations in Youngstown and Cleveland. I worked for nothing just to get in on the ground floor," he notes. "I was a staff announcer, part time, at many area stations."

After graduating from Western Reserve Univ. in Cleveland, Joseph immediately landed a job at WTNS. Coshocton, Ohio. There he served as program director, news director, disk jockey and "everything else" at a station that was all things to all people.

One year later, Joseph moved up to a job that he would find very influential on his career. He was hired at WJEF, a basic CBS affiliate station in Grand Rapids.

"It was there that I learned about organization of a radio station; administration and creativity in programming by working for a great pioneer broadcaster. John E. Fetzer."

neer broadcaster, John E. Fetzer."
While at WJEF, Joseph began
sensing the demise of network radio.

"I just knew independent radio would take over," explains Joseph. "The onset of television was strong in the early '50s. Radio couldn't compete with tv if it was identical.

"Radio needed another niche, another way," he says. "I wanted to be part of it"

Joseph introduced the top 30 across the board Monday through Friday at WJEF in 1952. The station featured a top 30 countdown from

Billboard's chart every day at 2:30 p.m.

"There was tremendous response to the countdown," says Joseph. "I knew that music would become popular from the audience response."

In 1955, Joseph moved on to program WTAC, a Founders station, in Flint, Mich.

"I immediately took the station from an old line NBC affiliate sound to a 'modern' Top 40 sound," he explained. "This was done before rock. A lot of people don't realize it, but Top 40 radio came first. We were playing non-rock records in a Top 40 format, including Patti Page, Eddie Fisher, Perry Como, Tennessee Ernie...."

The first "rock'n'roll" record featured was the Crewcuts' "Sha-Boom," which was sired before Bill Haley's "Rock Around The Clock," according to Joseph.

according to Joseph.
With Joseph at the controls,
WTAC swept the ratings in the market of six stations just six weeks after
reprogramming. WTAC held 45% to
75% of the audience around the
clock

At the time he was programming Top 40 at Flint, the Storz stations in Omaha, New Orleans and Kansas City were also featuring that format. Joseph, however, knew little of what the Storz stations were doing. Six months after arriving at

WTAC, Joseph was named national program director of the Founders chain. Under his programming were stations WFBL in Syracuse, WSMB in New Orleans and KPOA in Honolulu. All three became No. 1 in their markets quickly.

It was at that time that Joseph be-

gan market studies which tailored each of the stations under his control to the market they were in. He varied the formats from market to market.

"Even at that time, I found that LPs were a bigger factor in the market than anyone expected," asserts (Continued on page 30)



MORE MOORE—Taping an hour special at WBCN in Boston is Tim Moore, Elektra/Asylum Records artist. From left: Moore at the piano; Tommy Hodges, personality at WBCN; WBCN program director Bob Shannon; Kurt Nerlinger of the E/A promotion staff; and John Brody of the WBCN air staff.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Janet Gavin of the Gavin Report, San Francisco, died last week and funeral services were Friday (26) in Mill Valley where she and her husband Bill Gavin lived for years. Janet was one of the most pleasant women in the world; I shall deeply miss her.

Ron Dennington has been promoted to operations manager of KZ-100, San Antonio; he'd been program director. Newsman John Czaja joins the station from WQXI, Atlanta.... KLDK in San Jose is looking for a heavy personality; talk to program director Ronni Richards. Station is heard in San Francisco; it's a good operation.

If you'd like to get an autographed copy of "This Business of Radio Programming" by Claude and Barbara Hall, send \$15.95 to: Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. This offer will be good for only about a week

Roger Skolnik has joined WDAI, Chicago, as program manager. He used to program WRIF in Detroit, but has been writing a book the past few months. . . . John Harper, one of my favorite people, is now doing the morning show at WAME in Charlotte; he'd been over at WSOC-FM, also a country music station. Jack Melvin, current program director of WAME, is leaving to become afternoon personality at WSPA in Spartanburg, S.C.

The Casey Kasem interview will be continued next week when Casey tells how he finally became a big time air personality by rescuing a book out of the radio station trash can one day. Yes, friends, that was the start, actually, of the syndicated "American Top 40" radio program which jelled several years later.

Chuck Carney, news director at WKMI, Kalamazoo, Mich., is leaving the station after more than four years and is looking for a new station; call him at 616-345-6424....

Don Wallace is looking for air work: 213-334-7141.... Gary Perkins, once of KSON in San Diego, is now programming K-101 in El Paso, a country music station consulted by Scotty Brink. Perkins programmed KHEY, the AM country station in El Paso, back from 1967 to 1970.

The Chicago Radio Syndicate, Chicago, may have been one of the last firms out with an Elvis Presley special, but Joe Weidensall at the firm is promising the best. He has new interviews with such artists as Brenda Lee, Ray Stevens, Wolfman Jack, Chubby Checker, James Brown, Bo Diddley, Tommy James, Bobby Vee, Jackie DeShannon and on and on, including Claude Hall. It's a multi-houred documentary, narrated by Gary Gears of Chicago radio fame. Call Joe at 312-944-7724 for details and a demo.

For those who would like to have cassettes of all of the sessions or a particular session at the 10th annual International Radio Programming Forum Aug. 3-6 in Toronto, please contact Butterfly Media Dimensions, 213-995-0700. A single cassette of a session is \$6.95. Postage and handling is \$1.50. There are 16 cassettes in all covering everything from the promotion summit meeting guided by John Lund to the hot seat session guided by Gary Stevens and the "FM Faces the Future" session featuring such as Bill Tanner, Ira Lipson and Bill Parris.

Elma Greer, with KSFO in San Francisco for more than 16 years as music director, is leaving to join the Gavin report, San Francisco. Word is that the new music policies of KSFO didn't make her all that happy of late.

Dick Downes, program director of KAAY in Little Rock, would like to expand his market base and is looking for consulting work and/or a programming position is a larger market. Management knows. Call him at the radio station, 501-661-1090, if you have something interesting to offer, or at home, 501-227-4126.

The American Forces Radio and Television Service, Los Angeles, has notified Father Harry G. Schlitt, Archdiocesan Communications Center, 50 Oak St., San Francisco, that his "Love On The Rock" program is not only the most popular religion-oriented program distributed around the world, but "usually we do not list programs in the entertainment and religion categories on the same popularity chart. However, I thought you would be interested to know that 'Love On The Rock' is in the top 11 series overall, ahead of 22 purely entertainment daily and weekly series. Congratulations."

Robert J. de la Torre, officer in charge, AFRTS, signed the letter. If any radio station would like a demo of Father Harry's show, write him. I (Continued on page 30)

LISTENERS CHOOSE

D.I.R. Sets Rock Awards Broadcast

By ED KELLEHER

NEW YORK-D.I.R. Broadcasting has announced plans for its first annual "North American Rock Radio Awards Show," a two-hour special airing Thanksgiving Eve on more than 250 participating stations in the U.S. and Canada.

Hailing the event as "the first time radio listeners will be allowed to select their personal favorites in performer and song." D.I.R. has selected eight categories of 1977 releases and named a 10 person board of directors comprised of leading industry executives.

Nominees will be chosen in these

Nominees will be chosen in these categories: best male singer, female singer, group, debut album, album, song, single and singer/songwriter. In addition, a ninth award named in honor of Tom Donahue, will be presented to the person contributing most significantly to FM radio during the past year.

Nominees in the eight categories will be made by program directors of D.l.R. stations. Each station may

nominate 10 names in each category, with the five most named designated as final nominees. These names will appear in voting ballots in Rolling Stone and People Magazine.

Winners in the eight categories will be determined by popular vote. The recipient of the Tom Donahue Memorial Award will be selected by the award show board of directors.

Named to this board are Dee Anthony, Bandana Enterprises; Frank Barsalona, Premier Talent; Clive Davis, Arista; George Duncan, Metromedia Radio; Terry Ellis, Chrysalis Records; Gil Friesen, A&M; Shelley Graffman, Century Broadcasting; Bill Graham, FM Productions; Joe Smith, Elektra/Asylum/Nonesuch; and J. Robert Wood, CHUM Broadcasting.

The awards program, scheduled for Nov. 24, 1977, will feature winners accepting their awards, plus recordings of winners performing in concert.

www.amaricanradiahistory.com

THE ELVIS PRESLEY STORY a final tribute

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written by Jerry Hopkins produced by Ron Jacobs narrator: Wink Martindale

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SEPTEMBER 3, 1977.

Joseph. "LPs rivaled, then later surpassed. 45s in popularity. I wanted to play product that was unique, yet popular in a market as I counterprogrammed.

At the time, the WTAC format featured tight production, a "moving" sound and a structure which had personalities mention their names at the beginning and close of each segment, on or near the quarter hour. There were also time, temperature and weather forecasts with the station's call letters.

As for promotions, there were "Lucky House Numbers" and "Lucky Dollars" at WTAC.

But, at the same time, things were different in Honolulu. Joseph introduced the first short playlist in the Founders chain. The "Big 30" was played on KPOA. It was a tight playlist which featured a countdown of the top tunes 7-10 p.m. nightly, just before Bill Gavin's "Lucky Lager Dance Time.

With his success as national PD of the Founder's chain, Joseph found he wasn't totally satisfied. He wanted something different, yet bet-

Late one night at Honolulu's "Kow Kow Korner," Joseph's life changed.

"I was sitting in the corner, crying on the shoulder of the KPOA sales manager," he recalls. "I was bemoaning the fact that I had increased the ratings, the billings, for all the stations, but didn't increase my salary. Everyone was making money but me.

"The sales manager said 'If you can do it for someone else, why not do it for yourself?" Joseph recalls "I spent six months planning, then tendered my resignation to become a 'program consultant,' which was a term I had invented."

After he left Founders. Ron Jacobs, who was KPOA program director under Joseph, became program director of KHJ, where he featured the "Big 30."

The first client Joseph had use his services was WMAX in Grand Rapids. He took the daytimer from sixth to first in the market in a month's time. The station's straight Top 40 sound captured 42% of the audience.

"I kept all the personalities at the station," says Joseph. "I told them to be bright, logical, and attuned to the market and the station's sound. The format was tightened, the right techniques were instituted and the station was promoted and updated

Joseph did the same for WROK, WIBW, WKXO, and KDAL-with all rising to first place in their markets.

In 1958, Joseph programmed former religious station WKBW, in Buffalo, where the call letters stood for "Well Known Bible Worship-ers." Today, Joseph sees the staff at WKBW as the greatest staff of all

Joseph's program consulting of WKBW led to his programming other Capitol Cities-owned stations. including WROW in Albany and WFRO in Providence.

After WROW. I was hired by Capitol Cities to completely over-haul a dying giant—WPRO," re-members Joseph. "When I began in 1959, the station was sixth in a market of 12 stations. Six weeks later, it had catapulted to first, with a 55% share of the audience for morning man Salty Brine.

Joseph utilized a tight play list for the Providence station. It played the "Big 30." six picks, and three preview LPs. The station featured personalities Brine, Jack Spector and Dave Sennet. The rest of the format was filled by CBS network features.

"Salty was a super old-line personality." declares Joseph. "I brought him up todate. He was a guy any station would love to have. He had an image and a unique feel for the public which few men at the time

had. WPRO couldn't miss with Brine: he grew up with the audience. All I did with his show was to introduce a Top 40 format and "Pulse Beat" news. WPRO was the first station in a competitive major market with a heavy network load that programmed Top 40 and skyrocketed."

One step led to another, and Joseph soon was asked to program one of the nation's giants. WABC in

He had first talked with Hal Neal, who was president of ABC Radio, when Neal was station manager at WXYZ in Detroit. Neal had talked about Joseph programming WXYZ after he left WTAC.

Both WPRO and WABC were represented by John Blair in 1960. Blair brought Joseph to the attention of Art McCoy, president of Blair Radio, and Welles Barnett, public relations manager, who talked Neal into hiring him to reprogam WABC.

The station launched its new format after an all-out promotional campaign and months of research on the part of Joseph and Neal. The station featured a new disk jockey staff, all personality deejays playing Top 40 records.

The surveys conducted analyzed audience flow to determine programming requirements. At the time. Joseph was quoted as saying 'You can't be original with music. but you can with everything elsesound, techniques, promotion and

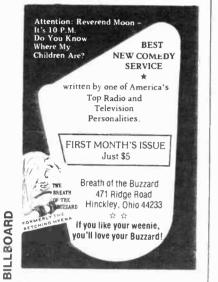
Continued Next Issue

believe the Center sends it out free to any radio station that wants it. It counts as public service. And, as you can see from the comment from AFTRS, Father Harry's show is one of those programs you might wish to play in prime time instead of sloughing it off on Sunday morning.

Steve Hibbard is the new production director of WGLD, High Point, N.C. He's also assistant operations manager. He has been at the station as an air personality for about a year and a half.... Keith Greer has been promoted to music director at KROK, Shreveport, La. He replaces Tim Brandao, who is moving into sales at the station. Ken Shepherd, program director of the FM station. says that record industry people should place calls 2-5 p.m. Wednesdays about music on the station.

Gerry Cunningham, KFYV, Arroyo Grande. Calif., writes: "It was interesting to note Bill Hennes moving to WMAQ, Chicago. He was the guy who initially broke me in on a mike back when he was Wild Willy and doing the 7 p.m. until midnight gig at WKLO in Louisville in the mid-1960s. It was a teen club type of thing and I was representing my

"Ran into Bill again in Louisville when he was programming WKLO and I was programming WXVW in Jeffersonville, Ind. He worked with me and really straightened me out (Continued on page 32)





Barry White



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Kadio-IV Programming

Vox Jox

Continued from page 30

And now I've left comtemporary radio and switched to country, moving from 6-9 p.m. at KITE in San Antonio to program director of KFYV.

Bill Hennes does the same thing, only with bigger dominoes.

"Our lineup is: Promotion director Gary Michaels 5-9 a.m., public service director Guy Davis 9 a.m.-1 p.m., program director Gerry Cunningham 1-4 p.m., production director Jeff Perry 4-8 p.m., music director Bill Bishop 8-midnight, and Steve Elliott midnight-5 a.m. This station is doing really great. We're the only country station on the central coast, so anything country belongs to us and our listeners really like the station; they think we're their personal property—and I guess we are. Anyway, mention that old 'Robert E. Lee' from WVLK and WROK and WKLO is still alive and well and playing country in the country."

Charles Berberian of KRAM in Las Vegas reports on the name game that "my air name is Chuck Manning; at one time I was Dan Dayton at WBAX in Wilkes-Barre, Pa. And here's a letter from Mike Hoyer, KFGO, Fargo, N.D., about unname games: "I've been here at KFGO nearly a year, back on the all-night thing which I did for six years, 1965-71, at WHO in Des Moines, Iowa. After spending about four or five years on daytime radio, still country, of course, in various markets, I've decided night time is my bag. I pre-fer doing a laid-back show, no shouting, no 18 commercial minutes per hour which gives you absolutely no time for injecting any personality and playing whatever you feel like

playing.
"I'm quite happy and intend to which hits the 32nd year mark Oct. 30. I've seen a lot of changes in radio-some good, some bad-but it's all that I've ever done. Business on my show is very good, considering it's midnight-6 a.m. Of course, never 18 commercial minutes, but I have had hours that ran eight to 10 minutes. We're just starting to get national business now.

"I had a ready-made audience here, as people could and did hear me during my WHO days. It's really strange; many folks would call and say there's something about my voice that's familiar. In other words, they remembered the voice, but not the name. That's good. I think.

"Which brings up the reason I'm writing this letter. I just read in Vox Jox about the search you and Gary Owens are conducting in real names

A 'Damn' Good Package Bared

INDIAN ORCHARD, Mass.-The Music Director programming service here has created a new music package called "Damn Good Pro-

The series was assembled by Budd Clain, music research chief, who explains, "the only criterion used for selecting the titles was that they all had to be bright, happy; not necessarily big chart hits, but basically uptempo records that simply sound great on the radio."

Clain spent six months researching and preparing the 18 master reels of tape, available in stereo or mono. Stations that have the music on hand can obtain a list of the 271 songs involved by writing the service, Box 103, Indian Orchard, Mass.

of air personalities. May I submit mine-Myron Heuer. The Mike came about during my tenure in ARFS in Korea during the Korean conflict and anyway Heuer is a German name which is really pronounced Hoyed.

"I worked with <mark>Gary Altman</mark> at KMA in Shenandoah, Iowa, must've been about 20 years ago. Gary Owens certainly must remember his short tenure. He was only there for about three months, just long enough for my wife and I to have him and his wife over for dinner. He left before he could reciprocate. If I ever get back to Los Angeles, I ex-

pect the return favor.
"While at KMA, Gary was on the doorstep of his hop scotching around the country changing jobs like the proverbial floater. We all, back at KMA, thought he'd never make it if he didn't settle down. Well, obviously, he did make it after he settled down in Los Angeles. When he left KMA to go to KOIL in Omaha is when he changed his name to Owens and it was the first time I believe he really had a chance to do his humor on the air: it was the first time I ever heard the word 'aardvark.' Just a little background on who I think to be radio's best voice—Gary Owens Altman. He deserves the 'Gong Show.

You'll be happy to know, Mike, that Gary has given the "Gong Show" the final gong and gone on to bigger and better television projects. Aardvarks all over the world are flangling their floogle at his success.

Would somebody just translate what I just said. Maybe I've been working too hard lately.

Bubbling Under The HOT 100

- 101-ROLLING WITH THE FLOW, Charlie Rich, Epic A-50392
- 102-NIGHTS ON BROADWAY, Candi Station Warner Bros. 8357
- 103-EXODUS, Bob Marley & The Wailers, Is-
- 104-TURN THIS MUTHA OUT, Idris Muhammad, Kudu (Creed Taylor) 940 105—I CAN'T HELP IT, Michael Henderson, Bud-
- 106-LOVE & HAPPINESS, Al Green, London
- 107-THEME FROM STAR WARS, Maynard Fer-
- guson, Columbia 310595 108-ALONE AT LAST, Neil Sedaka, Elektra
- 109-TOO HOT TO HANDLE, UFO, Chrysalis
- 110-SLOW DANCING (FEELS SO GOOD), John Travolta, Midsong International 10977 (RCA)

Bubbling Under The Top LPs

- 201-PABLO CRUISE, Pablo Cruise, A&M SP
- 202-HERBIE HANCOCK, V.S.O.P., Columbia PG
- 34688 203-RY COODER, Showtime, Warner Bros. BS
- 204-MANHATTANS, It Feels So Good, Columbia
- 205-SHOTGUN, Shotgun, ABC AB 979 206-SCARLET RIVERA, Warner Bros. BS 3060
- 207-STEPPIN' OUT, Discos Greatest Hits, Midsong International BKL 1-2423 (RCA) 208-BOHANNON, Phase II, Mercury SRM-1159
- Phonogram) 209—**MIRACLES, Greatest Hits,** Tamla T 6357 SI
- (Motown) 210-PABLO CRUISE, A&M, SP 4528

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5 🗆 Five Office/Booths	
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Talent___

New Vegas Hilton Seats 5,200

By HANFORD SEARL

LAS VEGAS—Final construction is nearing completion on this entertainment capital's first multi-purpose, custom-designed facility to house network sports events, rock concerts and convention-trade shows

The new, \$7.5 million Hilton Pavilion, which will open next month, will seat 5.200. The plush hall is entirely wired for television network production and has Hilton officials enthused.

"We will be seeing a whole generation of excellence in all these areas of major tv sports events, concerts, conventions and trade shows," says Ron Amos, director of promotion

Ronstadt At Vegas

LAS VEGAS—Linda Ronstadt makes her second appearance at Aladdin's Theatre for the Performing Arts Sept. 15. She was re-signed for this year after she drew more than 4.000 persons her first time around.

and special events for the hall. "We're closing in fast on negotiations with different events at this time."

Although no permanent entertainment policy has been established regarding concerts, Amos admits rock concerts is the last area to be bridged. The earliest date to book major music acts is 1978.

Entertainment Director Dick Lane and Ted Nelson, head of hotel convention sales, round out the triumvirate team for the Pavilion.

"We had talked to Elvis Presley about being the first theatrical attraction for the Pavilion, but right now we don't have any set touring concert act in mind," says Lane.

Lane says he does not foresee any other main showroom stars, such as big draws like Liberace, the Osmonds or Ann-Margret, going into the Pavilion, as Presley was prepared to do.

A brainchild of Barron Hilton, the chain's corporation head, the rectangular building contains 44,130

square feet of space, a 24-foot ceiling which raises to 36 feet in the center and contains three sound and lighting booths.

The facility, which will feature collapsible, roll-away, pop-up chairs similar to the '76 Montreal Olympics Sports Hall, was designed by Rissman and Rissman of Los Angeles with interior design by Howard Hirsch and Associates.

Amos notes that special consultants were hired to upgrade and professionalize all areas, from sound, lighting and television production aspects to staging the individually backed seating and convention setup and breakdown.

Located at the southwest side of the present hotel high-rise structure, the world's largest resort-convention facility presently at 2,319 rooms, the new pavilion will increase the Hilton's convention potential to 125,000 square feet and a possible 900,000 square feet when adding the next-door Las Vegas Convention Center space to an overall package.

Hilton officials, meanwhile, deny any direct attempt to openly compete with existing concert facilities, namely the Aladdin's \$10 million, 7.500-seat Theatre For The Performing Arts or the nearby 6,500-capacity Las Vegas Convention Center, both strongholds for rock acts here.

The Aladdin is booking major rock acts on a successful weekly basis while the convention center occasionally stages concerts.

The Hilton will, however, be in direct bidding for major tv contracts and worldwide publicity with Caesars and the MGM Grand Hotel.

The MGM tapes Dean Martin roasts for NBC, segments of "Dinah" and major network tv series on locations and Caesars hosts tennis tournaments, tv series, movie locations and some 40 weeks of Merv Griffin.

The Hilton in the past has taped Mike Douglas and the now retired Monty Hall "Let's Make A Deal" series in its 2,000-seat main showroom.

"We are making possible several things that other strip hotels can't handle, plus adding more versatility and plushness which will equal any showroom in town," says Amos.



Brand Nets DollarsWith 'Fringe' Single

By ED KELLEHER

NEW YORK-Remember that Sid Caesar routine about the progressive jazz performer who kept a sideman on radar "to warn us in case we approach the melody?"

No such watchman is on duty when South African jazz pianist Dollar Brand sits down to play. In fact, this music veteran is the man behind one of the most melodious jazz ditties to surface since Dave Brubeck and company decided to "Take Five."

The tune, a 13-minute record entitled "Cape Town Fringe," has become a summer favorite on FM stations and, in a shortened three-minute version, has crossed over to turn up on numerous AM playlists.

Actually, the United States is one of the last countries to discover the bouncy rhythms of "Fringe," which has already achieved gold status in

Las Vegas: TV Special For Spain

LAS VEGAS—The first hourlong special "Las Vegas! Las Vegas!." sponsored by National Television of Spain, is expected to draw an estimated viewing audience in excess of 100 million, taped at the MGM Grand Hotel here.

The Aug. 18 and 19 sessions were hosted by Vikki Carr with guest recording star Dionne Warwick and special guest star Rod Stewart. Other Strip entertainers and acts joined the trio.

This first co-production venture of the Spanish National Radio & Television System and Las Vegas International Productions, Inc. was taped at the hotel's 1,800-capacity Ziegfield Theatre, home of awardwinning "Hallelujah, Hollywood" production show.

Paco Madariaga, Madrid head of variety programming for the network, is representing the firm in the project with executive producers George Soares and Pio Nunez. Lawrence Einhorn, producer-director, has worked the Alan King and "Victor Awards" specials here.

Trans-America Video and local affiliate Las Vegas Television Productions provided the technical equipment and crews. Hotel Sahara's entertainment director Jack Eglash scored original music for the show.

According to Soares and Nunez, the special also will be made available for worldwide syndication soon after its premiere showing in late September on the Spanish television network.

The special also will be a pilot production for a planned series of musical-variety-comedy programs to emanate from this entertainment capital for the entire European market via the Madrid-based network.

Location filming around Southern Nevada and the 24-hour city will be edited into the final mix of "Las Vegas! Las Vegas!" Future shows will feature North, South American, Asian and European stage extravaganzas from their theatres.

Several dozen top name American and international stars will be in future-guest host slots. Being sought are Stevie Wonder, Joan Baez, Alice Cooper, the Beach Boys, Neil Sedaka and Olivia Newton-John. South Africa and rolled up impressive sales figures throughout Eu-

The song, on Chiaroscuro Records, is built around a simple but ingenious eight-note musical phrase which Brand keeps in constant motion, abetted by accompanists on bass, sax, flute and drums.

"Capetown Fringe's" unusual piano sound, almost tinny but not quite, came about practically by accident. Early for the recording session, Brand impishly inserted tacks in piano keys, thereby altering the tone. Liking what he heard, he added more tacks and the session

"It was something I remembered from childhood," he explains: "I used to put tacks in my parents' piano when I was a kid back in Cape Town."

took off.

Born there in 1934, Brand studied piano as a child and, by the time he was 17 was a full-fledged jazz pianist. He worked with a variety of local bands before forming the Jazz Epistles, a group which included Hugh Masekela.

In the late '50s, he was discovered by Duke Ellington, who asked him to substitute for him on an East Coast tour, while the Dulte was completing a film score in Hollywood

pleting a film score in Hollywood. "It was the period of soloists like Cat Anderson, Ray Nance and

(Continued on page 40)

Sinatrama Debuts In Atlantic City

ATLANTIC CITY—Banking on the fact that Frank Sinatra enjoys a wide following among the gambling fraternity, and with casino gambling soon to make its bow at this resort, Joe Morgenstern has converted his Trinidad Cocktail Lounge into the Sinatrama Room.

Realizing he would never be able to afford Sinatra's salary for singing even a single chorus, Morgenstern did the next best thing—he stocked the club's jukebox with possibly every single recording ever cut by ol' blue eyes.

Sinatra posters, pictures and memorabilia, plus album covers, cover the walls to give the room a Sinatra feeling. Idea of a "Sinatrama Room" is not exactly new. A decade ago, the late Bill Rodstein in midtown Philadelphia introduced a similar room which was a huge success while he was alive.

GARDEN GOES 100% TO G&W

NEW YORK—The operation of Madison Square Garden will continue as before with no change in its music policy, following its complete takeover by the Gulf & Western conglomorate, says Joe Cohen, senior vice president of the Garden.

The conglomerate, which had controlled 81% of the stock of the Madison Square Garden Corp., recently bought up the remaining 19% at \$10 a share, giving it complete ownership of the sports and entertainment facility.

This summer has been the Gar-

den's busiest music season, with 27 shows through Sept. 10, most of them SRO. Most recently there was a three-night stand by Peter Frampton, with upcoming shows scheduled by the Isley Bros. and Parliament/Funkadelic.

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Backstage Moves To Cross Audiences

By JEAN WILLIAMS

LOS ANGELES—The Rolling Stones, with high budgeted production, and Parliament/Funkadelic, with more than \$250,000 sets, may come together next year at the Hollywood Bowl if Backstage Management has its way.

Ron Strasner, co-owner in Backstage with Charles Bassoline and Robert Mittleman, feels bringing the two groups together in one major, prestigious arena will go a long way to help cross music and audiences.

"While a lot of promoters and managers talk about bringing music together, I feel the only way to bring it together is to do just that, put black rock 'n' roll and white rock 'n' roll in the same arena at the same time." says Strasner.

Backstage, which manages Parliament/Funkadelic, Bootsy Collins and Bootsy's Rubber Band, has expanded its roster to include more black rock 'n' roll acts along with a line of jazz artists.

Strasner notes that Parliament/Funkadelic leader, George Clinton, is in the process of creating an entirely new production which will probably be unveiled sometime next year.

The new production is expected to exceed in cost the current P-Funk more than \$250,000 production. Clinton was the creator of P-Funk concept.

Strasner is setting up European tours for the Parliament/Funkadelic. "Europeans love black American acts but they are totally unfamiliar with black rock 'n' roll live shows. My acts are as much visual as they are recording artists and we have spent a large amount of money proving this.

ing this.
"We lost money on the P-Funk tour. Our costs are tremendous because of heavy overhead. We're spending about \$40,000 a week on staging and people to actually handle the shows. But the entire country is aware of this group and Bootsy."

\$1 Mil Bond Asked For Rock Concerts

ADEL, Ga.—Southern jam promoters who planned a major rock concert here recently will have to come up with a \$1 million property bond to cover any damages that might result from the concert, and a \$2,500 permit.

Eight Tift County men who were attempting to promote the concert at Capricorn Park, a 31-acre soybean field in Cook County here, could not determine if they could meet such a demand.

The precedental order, mandating such a heavy property damage bond, would work a tremendous hardship on rock concert promotion anywhere.

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The company has filmed portions of the P-Funk tour in preparation for a feature length motion picture to be distributed in the fall by an independent distributor. Strasner notes that the film will be comparable to the "Woodstock" film.

Backstage has another plan for its jazz acts which include Jon Lucien, Gloria Lynn, Gary Bartz and Lee Garrett.

The firm has formed a new art department which will not only handle photography for some LP covers but will, with the artists, create images for the acts.

"We will take the old image of the jazz act and in some cases update and with others start fresh. But most of all the acts themselves will have a hand in creating their own images. That's why we are working on this development from within the company."

He claims that his objective is to take his acts from the strictly night-

club circuit and move them into 2,500-seat arenas and "class theatres such as the Academy of Music in Philadelphia, Shubert Theatre in Los Angeles, Carnegie Hall in New York and other such places," says Strasner.

Backstage's method is to first expose the acts prior to releasing product. It will utilize the college circuit with its already built-in audience. "We will expose the jazz acts to this audience which will tell its friends about the acts. When we put out a record they (students) will be familiar with the artist."

He notes that he is negotiating with several well-known contemporary pop and r&b oriented producers for his jazz rosters, but he declines to name the producers until contracts are signed.

Backstage has also employed the outside services of the Warren La-

(Continued on page 40)

Music Hall Sets 1st Pop Festival

NEW YORK—Radio City Music Hall, home of the Rockettes and family films but little live music, is rectifying the situation with the announcement of the New York pop Arts Festival to run Sept. 18 to Nov. 8.

Organized by Syd Bernstein, Billy Field and Lee Goober with the Music Hall, the festival will feature some 20 acts ranging from Marvin Gaye to Yatran, the Ukrainian dance troup, to Kris Kristofferson to the Boston Pops to Muddy Waters.

Ticket prices will run from \$7.50 to \$12.50, depending on the act. There will be shows almost every night with some afternoon shows.

The festival is modeled after such events as the Saratoga Festival in New York, the Garden State Festival in New Jersey and the Greek Theatre in Los Angeles. If the festival works the organizers may make it a biannual event.

New On The Charts



JESSE WINCHESTER
"Nothing But A Breeze"-100

This 33-year-old singer/songwriter was discovered by Robbie Robertson of The Band, who led him to Albert Grossman's Bearsville label and also produced his first album, "Jesse Winchester," in 1970. Winchester's songs have since been recorded by such artists as Jimmy Buffett, Joan Baez, the Everly Bros. and Jonathon Edwards.

Yet, because of Winchester's inability to tour in this country, he has had only limited sales. Just two of his five Bearsville albums have made the charts: 1972's "Third Down, 110 To Go" and the current. "Nothing But A Regare"

the current, "Nothing But A Breeze."

Born in Shreveport, La., Winchester moved to Canada in 1967 rather than be drafted into the Vietnam War. He became a Canadian citizen in 1973 and now lives in Montreal with his French-Canadian wife and their two children.

Winchester is one of thousands affected by President Carter's declaration of amnesty last January for all Vietnam draft evaders. In fact, four months after the announcement, he began his first-ever U.S. concert tour.

The new album was produced by Brian Ahern, who has produced several top 10 singles for Anne Murray and also handled Emmylou Harris' last album. (Murray and Harris in fact, serve as backup vocalists on several of the cuts on this LP.)

Winchester, who is best known for his plain, straightforward, unpretentious songwriting style, is managed by Arnie Naiditch of Bearsville, (514) 481-3238. Bookings are by Dan Weiner of Monterey Peninsula Artists in Carmel, Calif., (408) 624-4889.

Fantasy Cooks Out

BERKELEY, Calif.—The 10th annual Fantasy barbecue held at Tilden Park on July 10 drew approximately 500 people. The group consisting of label staffers, friends, family members and artists, enjoyed performances by Pleasure group members Bruce Carter, Bill Summers and Bruce Smith.



CHARLIE
"Turning To You"—

This five-man British group is finding its niche adopting familiar American styles: the exceptional harmonies of Steely Dan, CSN or the Byrds and the concise arranging style of Dan or Roston

The group has been together, with some personnel changes, for five years. It had an early single on Decca in the U.K., followed by an album two years ago in Columbia, "Fantasy Girls." That led to English tours with the likes of the Who, Fleetwood Mac and Focus.

Its second album—and first American release—came out on Janus in February, when the label was scoring its first top five, platinum LP with Al Stewart's "Year Of The Cat." Charlie's album has been charted for three months, and did well enough to land the act the opening slot on a July Doobie Bros. tour of the States.

The group is led by guitarist Terry Thomas (no relation to the actor), who co-produced the album and wrote this single. Also in the group are bassist John Anderson, drummer Steve Gadd, keyboardist Julian Colbeck and guitarist Eugene Organ.

Charlie is managed by Stuart Love of Chalice Productions in L.A. (213) 658-7002, and booked by Dan Weiner of Monterey Peninsula Artists, (408) 624-4889.

Signings

Leon Haywood has signed to MCA Records. Composer/conductor Ernest Gold signs for exclusive representation with the Robert Light Agency for film composers. . . . Christopher Tolkien has signed with Caedmon, producer of spoken word records and tapes. . . Jolis and Simone, produced by Ron Dante, to Polydor. . . Isaac Hayes moves to Polydor from ABC Rec . Michelle Rodgers, 17-year-old daugh ter of Jimmie Rodgers, has signed to Scrimshaw Records. . . John Hammond and Captain Beefheart & the Magic Band are under contract to Rosebud Music Agency for exclusive bookings. . . . Small Faces to Atlantic Records in worldwide deal. The re-formed English band (but minus Ronnie Lane) plans LP and U.S. tour in September. . . . Tony Romeo to Lifesong Records. . . . CJ. & Co. to Phil Casey and Associates

for management.



PAUL NICHOLAS
"Heaven On The Seventh Floor"-

It's become commonplace for established record acts—from Roger Daltry and Elton John to Peter Frampton—to dabble in film. Nicholas is working the other way; having established a healthy list of stage and screen credits, he is making his U.S. record bow with this release.

The 29-year-old Englishman got his first stage break in 1968 when he landed the role of Claude in "Hair" for a successful two-year West End run. In 1972 he took on the title role in "Jesus Christ: Superstar" for a year, and then was cast as Danny Zuko in the '50s rock musical, "Grease."

In 1974, Nicholas worked with David Essex and Keith Moon in the film, "Stardust," playing the leader of the Stray Cats. He then played rotten Cousin Kevin in Ken Russell's "Tommy," only to later be selected by Russell to play Richard Wagner opposite Roger Daltry's Franz Liszt in "Lisztomania."

Nicholas will soon be adding to his collection of credits by appearing as the brother of Billy Shears (who is being played by Peter Frampton) in the musical of "Sgt. Pepper," soon to start filming in L.A.

The Briton's record career began almost inadvertently, when he didn't get the main role in a Broadway production of a rock musical of "Hamlet" (which, as it turned out, closed after seven days) because of a union conflict with American Equity.

Equity.

He then decided to make a record with the first, a chirpy tune called "Reggae Like It Used To Be," making the top 20 in Britain in early 1976. This RSO single is, though, his first domestic release. There is an album in Britain, but there is no tentative U.S. release date at this point.

Nicholas is managed by Brian O'Donaghue of RSO in London, 011-441-629-9121, who is also the U.S. booking contact.

Chairperson Named

LOS ANGELES—Helen Reddy will serve as the 1977 honorary chairperson of the Kidney Foundation of Southern California.

Reddy, who is a victim of kidney disease, will serve with Scott Bolin, the 1977 poster boy who is waiting for a kidney transplant.

The New Deal!



STEVE MILLER BAND NORTON BUFFALO **STAMPEDE**

Nassau Coliseum, Uniondale, N. Y. Miller possesses none of the attributes that one generally associates with rock stardom. He is a good but unspectacular guitarist and just an average singer. He is not a particularly flamboy ant showman and he does not have the kind of looks that make young girls faint. But a lot of people seem to like his simple brand of rock'n'roll and so in the last few years Miller has become one of rock's most successful record

This Aug. 12 date was Miller's first area head line gig in an arena and it was a sellout. Miller bunched most of his best known material at the beginning and the end of his 20-song, two-hour set and so the middle seemed a bit tedious.

After rendering two of his best and most popular rockers "Take The Money And Run" and "Jet Airliner," Miller and his six-piece backup band left the stage so that the audience could call them back three times to do each of his biggest hits, "The Joker," which he now does with a reggae flavor; "Fly Like An Eagle" and 'Rock'N'Me.'

Miller has always surrounded himself with excellent musicians and this current band is no exception with bassist Lonnie Turner being par ticularly impressive. Turner's inventive bass work was particularly evident on the extended version of "Fly Like An Eagle," the highlight of the evening.

For most of the set Miller was all business as he stood in one spot and performed, leaving gimmicks to the light crew. But during 'Rock'N'Me," Miller ran around the stage playing a cordless guitar and banging a gong to the delight of the unfortunate fans behind the stage.

Like Miller, much of the crowd remained stationary through most of the show as it seemed intent on hearing the music. It was not until the very end that the crowd really let go.

Opening the show was Norton Buffalo, who also plays with Miller, and his band, Stampede, Buffalo is an outstanding harmonica player and a good singer but as a composer and leader he has little to offer.

His 55-minute eight-song set failed to interest most of the crowd till his last song "18 Wheels," which was strong enough to earn him ROBERT FORD JR. an encore.



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AL JARREAU

Talent In Action

Greek Theatre, Los Angeles

For 70 minutes and nine songs, Cole kept the packed house Aug. 18 on the edge of its seat and often standing.

The pregnant Natalie (one couldn't tell) trotted across stage inserting humorous situation antics but mostly she belted tune after tune with everything she had to offer backed by a large orchestra.

Opening with "Sophisticated Lady," she quickly moved into a short monolog, setting the stage for "Que Sera Sera," her best tune of the

Natalie herself seemed to favor this number for it is a tune which adequately displays her vocal range and depth. At the same time, it brought the realization that she has found her own niche in this business. There was no evidence of Aretha Franklin phrasing.

The remainder of the show proved she has indeed shed the Franklin musical likeness.

She dropped the pace with "I'm Catching Hell." Impressive lighting coupled with just the right amount of fog enhanced Natalie and made for a soft backdrop for "Peaceful Living Is

"Mr. Melody" followed and it was about this time that this reviewer realized that while her two female background singers were present, the dependence she seemed to possess on these singers was gone. They were only there to enhance the tunes and not as a crutch for Na-

"This Will Be," a bouncy number, began to build the audience for what was coming. Natalie took the hairpins from her hair, explaining that she was about to "get down" and "get down' she did.

She had the crowd on its feet as she all but pounced on "Party Lights." At this point she did a bit of shouting and stage skipping.

The audience, still on its feet, swayed, clapped and some even jumped up and down. Her show was like being on a roller coaster: you know curves are coming but you don't know

She attempted to close her set with "I've Got Love On My Mind" but a standing ovation with the crowd yelling "more" brought her back for an encore. Appropriately, "I Can't Say No If You Ask Me" followed.

Al Jarreau opened for Cole, making this possibly the most outstanding coupling of the sea-

Jarreau, a truly exciting talent, performs as though he's having the high-time of his life and being paid for it.

The singer immerses himself in vocal gymnastics and finger calisthenics. Without notice he has the incredible ability to move from a standup singer to vocal, percussion, wind instruments or horns.

In his 53-minute, seven-tune set, he pulled heavily from his Warner Bros. LP "Look To The Rainbow.

Jarreau, backed by a quartet of highly professional musicians, with vibist Len Blessing standing above the rest, opened his set with "I'll Be On My Way," followed by "Rainbow In Your Eves.

He moved swiftly into "Sweet Lasting Treasure," the title cut from his LP "Look To The Rainbow," and "Bursting With The Dawn." He was brought back for an encore and offered a JEAN WILLIAMS iazzy "Take Five."

ARETHA FRANKLIN O. C. SMITH

Dorothy Chandler Pavilion, Los Angeles

If anyone had any doubts, they were quickly put to rest the evening of Aug. 19 as Aretha Franklin proved she is still the "queen of soul."

Opening her 75-minute set to a standing ovation with "Hooked On Love," she generated an excitement that made it clear the audience was 'hooked on Aretha." Her show was a well-rehearsed production which included backing by a full orchestra and tasteful lighting.

Numbers such as "Run Baby Run" and "Ain't Nothin' Like The Real Thing," done gospel style, drew an immediate response from the audience, as did Aretha's energetic rendition of the Emotions' "Best Of My Love," which had people dancing in their seats. "A Natural Woman" featured several dancers costumed to illustrate the mood of the song.

For "Brand New Me," a quieter number, Franklin played piano. In a lighter vein, she presented impressions of other prominent singers, singing a medley of hits, each done in the style of the artist who made the tune popular.

These included Mavis Staple's "Respect Yourself," on which Franklin swapped vocals with backup singer Merry Clayton; Gladys Knight's "Midnight Train To Georgia"; and Diana Ross' "Ain't No Mountain High Enough."

The most amazing aspect of the 14-number set was that Aretha managed to keep the audience enthralled without doing any of her major hits during the evening.

The set closed with "Come On And Touch Me" and "I Believe The Children Are The Future," as Aretha left the stage accompanied by a roar of applause.

The show was opened by O. C. Smith who performed a half-hour, eight-number set of pleasant MOR, starting off with "Baby I Need Your Loving" and doing numbers such as "To-gether" and "Couldn't Help Myself."

Smith's singing was energetic throughout although he made little use of the stage. His rich baritone provided excellent renditions of standards such as "Can't Take My Eyes Off Of You," "Help Me Make It Through The Night" and "Little Green Apples." TOM CECH "Little Green Apples."

STYX MINK DE VILLE

Santa Monica Civic Auditorium, Santa Monica

This venue was rocked by the heavy metal sound of Styx Aug. 13, as the band showcased its "Grand Illusion" LP in front of an enthusiastic near-capacity crowd.

The set opened powerfully with the band silhouetted by a skyline backdrop which established the tenor of what was to be an elaborate two-hour performance both musically and vis-

Throughout the show the musicians struck poses which had been choreographed in time with the lighting, backing the songs with visual nuances. This was not done at the expense of the music however, as the quality hard rock came non-stop, shifting gears occasionally to convey a variety of moods throughout the 14 numbers.

Moving through numbers such as "Mademoiselle" from "Crystal Ball," with its Yes-styled vo-cals, and "Fooling Yourself" from the current "Grand Illusion" A&M LP, featuring a heavy synthesizer opening, the band displayed an easy command of a variety of styles.

"Suite Madame Blue" offered slow hallad styling with keyboardist Dennis DeYoung's vocals approaching MOR, accompanied only by tasteful 12-string work by Tommy Shaw. "Miss America" featured a slide show of the two superimposed photos which make up the "Grand Illusion" cover.

Also featured were "Come Sail Away" from "Grand Illusion," "Midnight Ride" from "Equi-nox" and "Lady," the hit with a slight classical feel from the "Styx II" LP that brought the Chicago based band to national prominence in

Encores included a guitar duel between Tommy Shaw and James Young (who also demonstrated ability to work together throughout the concert) and "Women, Whisky And Sin' which featured a sword fight between DeYoung and an unknown assailant.

The show was opened by Mink De Ville, reviewed by Billboard in the July 30 issue.

TOM CECH

BECKY HOBBS AMAZING RHYTHM ACES

Exit/In, Nashville

Making her Nashville debut, Hobbs scored success with her spirited California country songs. Also capable of handling love ballads and rock, Hobbs, a Tattoo Records artist, performed a wide variety of material starting with "A Full House Beats Two Of A Kind." Lewis Anderson, her songwriting and producing co-partner, adds to the show with vocals and lyrics.

A strikingly beautiful and mature talent, Hobbs might veer away from Lynn Andersontype songs and into more gutsy country material for maximum success-songs like "I'm The One He Wrote That Song About" and "The South Shall Rise Again" which finished her 47-minute, 11-tunes July 13.

It was a hot night at the Exit/In—the temperature inside must have been beyond 90—and the Amazing Rhythm Aces were late in coming on, but, as usual, they were worth it.

The worst first: the Aces' management acts

like this is a bunch of Memphis yokels who are suddenly struck dumb with the star-ego complex. The Aces need to get off the star-trek and get back to their Memphis good ole boy roots.

(Continued on page 40)

Rack Singles Best Sellers

As Of 8/22/77

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

- 1 HIGHER AND HIGHER-Rita
- Coolidge—A&M 1922

 I JUST WANT TO BE YOUR EVERYTHING -Andy Gibb-RSO 872
- TELEPHONE LINE—Electric Light
- Orchestra-United Artists/ Jet 1000
- UNDERCOVER ANGEL-Alan
- O'Day—Pacific 001

 HANDY MAN—James Taylor—
 Columbia 3-10557

 BARRACUDA—Heart—Portrait/
- CBS 6-70004 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 DO YOU WANNA MAKE LOVE—
- Peter McCann—20th Century 2335 TELEPHONE MAN—Meri Wilson—
- **GRT 127**
- BEST OF MY LOVE—Emotions— Columbia 3-10544
- STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345
- EASY-Commodores-Motown 1418
- 13 ON AND ON-Stephen Bishop-ABC 12260
 YOU AND ME—Alice Cooper—
- Warner Bros. 8349
- DON'T STOP—Fleetwood Mac— Warner Bros. 8413 HOW MUCH LOVE—Leo Sayer—
- Warner Bros. 8319 GIVE A LITTLE BIT-Supertramp,
- A&M 1938
 WHATCHA GONNA DO?—Pablo Cruise-A&M 1920
- SMOKE FROM A DISTANT FIRE— Sanford-Townsend Band—Warner Bros. 8370
- YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers— Arista 0256

- CHRISTINE SIXTEEN-Kiss-Casablanca 889
- COLD AS ICE-Foreigner-Atlantic 3410
- BLACK BETTY—Ram Jam— Epic 8-50357
- SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094
- KEEP IT COMING—K.C. & the Sunshine Band—TK 1023
 - DON'T WORRY BABY—B.J. Thomas—MCA 40735
- NOBODY DOES IT BETTER—Carly Simon—Electra 45413 THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423
- FLOAT ON-Floaters-ABC 12284
- I'M IN YOU-Peter Frampton-A&M 1941
- SUNFLOWER-Glen Campbell-Capitol 4445
- KNOWING ME, KNOWING YOU-Abba--Atlantic 3387
- I'M YOUR BOOGIE MAN-K.C. &
- The Sunshine Band—TK 1022

 JUNGLE LOVE—Steve Miller— Capitol 4466
- HARD ROCK CAFE—Carol King— Capitol 4455
- JUST A SONG BEFORE I GO-Crosby, Stills & Nash-Atlantic 3401
- GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940
- STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949
- HIGH SCHOOL DANCE-The Sylvers-Capitol 4405
 - STAR WARS-Meco-Millennium 604 (Casablanca)

Rack LP Best Sellers

As Of 8/22/77

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

- STAR WARS/SOUNDTRACK—20th Century 2T 541
- LIVE—Barry Manilow—Arista AL 8500
- RUMOURS—Fleetwood Mac— Warner Bros. BSK 3010
- SUPERMAN-Barbra Streisand-
- Columbia JC 34830 SHAUN CASSIDY—Shaun Cassidy— Warner/Curb BS 3067
 I'M IN YOU—Peter Frampton,
- A&M 4704 LITTLE QUEEN—Heart—Portrait/ CBS JR 34799
- BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- HOTEL CALIFORNIA—Eagles— Asylum 7E-1084
- JT—James Taylor—Columbia JC 34811
- 11 CSN—Crosby, Stills & Nash— Atlantic SD 19104 12 FOREIGNER—Foreigner—Atlantic
- SD 18215 LOVE GUN-Kiss-Casablanca
- **NBLP 7057** THEIR GREATEST HITS 1971-14
- 1975—Eagles—Asylum 7E-1052 BOSTON—Epic PE 34188
- THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
- A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING— Barbra Streisand & Kris Kristofferson-Columbia JS 34403
- OL' WAYLON—Waylon Jennings— RCA APL1-2317
- ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616
- PART 3-K.C. & The Sunshine Band-TK 605

- 21 IT'S A GAME—Bay City Rollers— Arista AB 7004
- DREAMBOAT ANNIE—Heart— Mushroom MRS 5005 THE BEST OF THE DOOBIES-
- Doobie Bros.-BS 2978 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901
- A NEW WORLD RECORD—Electric Light Orchestra—United Artists/ Jet UA-LA679-G
- ROCKY/ORIGINAL MOTION
 PICTURE SOUNDTRACK—United
 Artists UA-LA693-G
- COMMODORES-Motown M7-884R1
- CAT SCRATCH FEVER-Ted Nugent-Epic PE 34700
- NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157
- FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 FLEETWOOD MAC-Reprise
- MS2225 DESTROYER—Kiss—Casablanca NBLP 7025
- MOODY BLUE-Elvis Presley-RCA AFL 1-2428
- ENDLESS NIGHTS—Leo Sayer— Warner Bros. BS 2962 REJOICE—Emotions—Columbia
- ENDLESS SUMMER—Beach Boys— Capitol SVBB 11307 36
- GOING FOR THE ONE-Yes-Atlantic SD 19106
- SILK DEGREES—Boz Scaggs— Columbia JC 33920 RIGHT ON TIME—Bros. Johnson— A&M SP 4644
- EVEN IN THE QUIETEST
 MOMENTS—Super Tramp—A&M
 SP 4634

Norlin Music Sues Japanese Distrib

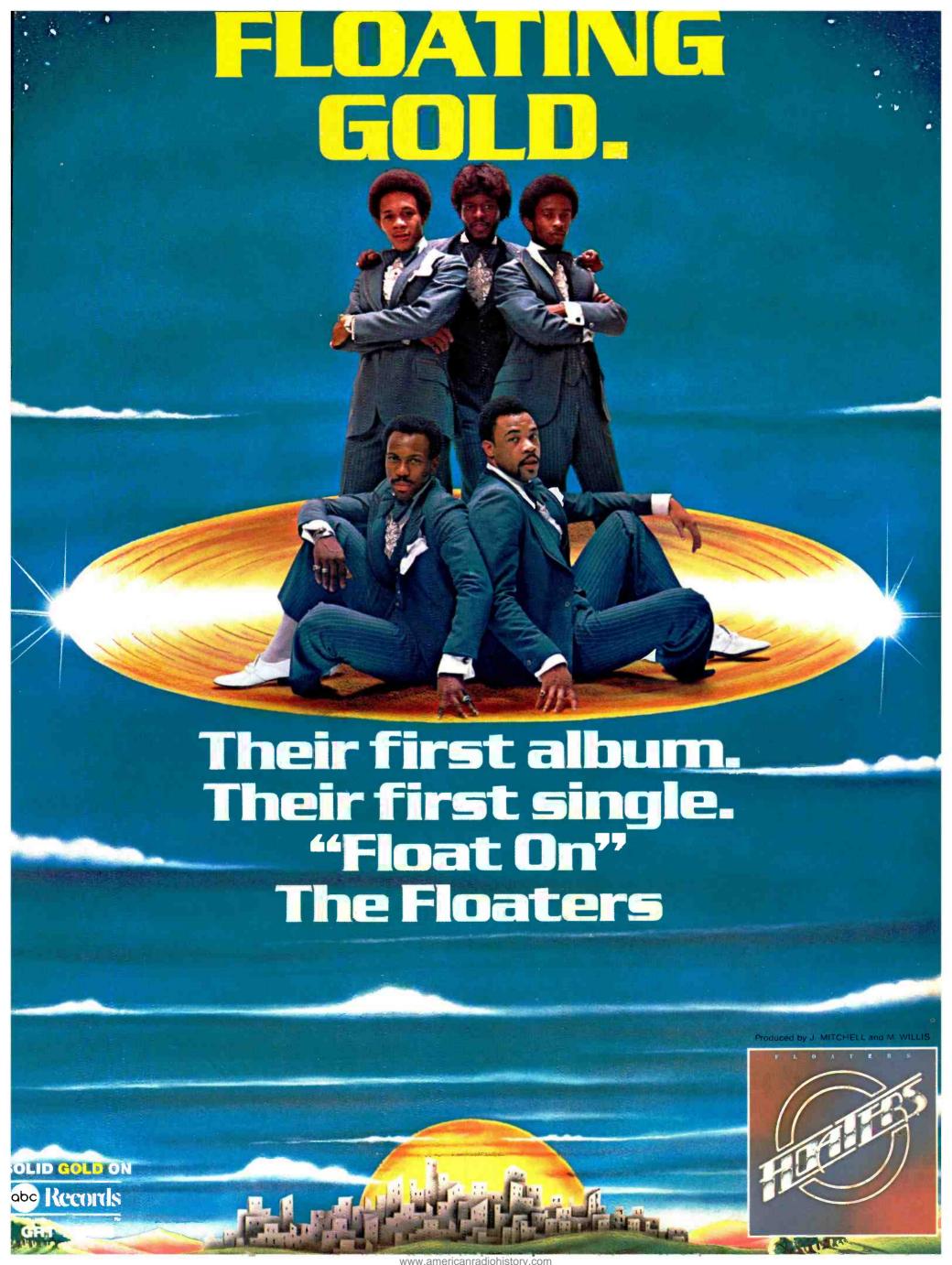
NEW YORK-Norlin Music, a musical instrument manufacturer of Lincolnwood, Ill., has filed a breach of contract suit against Ataka America, Inc., and Ataka & Co. Ltd., music equipment distributors of Japan.

According to Norlin's complaint, filed in U.S. District Court here, defendant breached a long-term contract signed in 1970 with plaintiff for the supply of musical instruments for distribution in Japan. Defendant is said to also refuse to

pay an outstanding bill of \$12,885 due for instruments received from plaintiff.

Norlin is seeking \$150,000 in damages, costs and disbursements of

www.americanradiohistory.com



Dostal Urges Colleges Pool Their Power

By ED HARRISON

LOS ANGELES - Colleges should pool their resources in order to maximize the full potential of block bookings, says Richard Dostal, president of Network Talent International booking agency, with offices in Great Neck, L.I., and Los

"I'd much rather see one person do the block bookings for five or six schools in an area," says Dostal. "As a booking agency, we welcome block bookings. They're imperative. But if the colleges really got together, they would find they can do a lot better.

As it is now, schools are set up on an individual basis. With escalating airfares and other increased travel expenses, improved block bookings will enable us to pass savings on to the schools," Dostal says.

While Network is predominately music-oriented, Dostal would like to see comedians play an increased role in campus bookings. "Colleges don't deal with comedy as they should. opines Dostal.

"Colleges don't realize the value of a comedian. Our flyers open with 'have a comedian open your show. They have no equipment to transport and are very accessible for bookings. If something more permanent was established for comedians. it would be better for a lot of people.

Like other booking agencies, Network is feeling the crunch of reduced college budgets. Dostal sees a noticeable decline in bookings of mid-priced acts and an increase in lower priced entertainment.

"There are a lot acts under \$5.000 and a lot of acts over \$10,000," notices Dostal. "There aren't many between \$5.000 and \$10,000.

Dostal is wisely avoiding going the college route entirely with his acts, so that they don't become automatically categorized as such. The Star Spangled Washboard Band, a popular campus attraction, is being booked into clubs as well.

The summer has found Network Talent busier than anticipated. While there have not been that many big outdoor events, fairs, clubs and smaller outdoor dates have kept bookings up.

"Club audience has been slightly lighter, but the gigs are there," says Dostal, "Many club owners are willing to pay the price for a last minute booking, regardless if lack of advertising time will effect the draw. But we must accommodate them."

Dostal says he maintains a bottom line price of \$1,000 for his acts. Among the popular ones in that range are Shooter, Sneaky Cookin' and Byron Hastings. Acts in the \$1,500 range are Scarlett Rivera, Topaz, Crack and Strider.

In any event, Dostal is pleased that colleges are now booking unknown acts. "They are gambling more with unknowns because of the purchasing situation and the fact that there are a lot of new acts on the

"Colleges are more experimental because you never know who will happen next. They used to want name acts, but that's changed," he

Dostal acknowledges the NECAA as being helpful and has submitted acts for showcasing. Popular campus group. Johnny's Dance Band, has been submitted to showcase at the upcoming Far East regional.

lalent

Miami Pushing City Facilities As Venues

increase revenues from municipal arenas and auditoriums, the City of Miami has hired an outside firm to coordinate and facilitate bookings at

The first step in this direction has been to open the 75,000-seat Orange Bowl to non-athletic events. This is the first time in five years the giant arena has been available to outside promoters.

Star Entertainment Complex Inc.. which had in the past concentrated on promoting and managing the careers of athletes and staging sporting events, has been awarded a one year contract making it exclusive agent and marketing consultants to the municipal authorities.

Lee Lawrence, president of the firm, explains that an earlier, successful attempt by Star to book music acts into Jai-Alai courts is what led to the present arrangement.

"We did 72 concerts in five months and we compiled a track record for increasing revenues at each facility," Lawrence claims.

He sees his main task as "making things more conducive to outside promoters, cutting red tape and recommending changes in legislation' that will bring more varied forms of entertainment to the area.

"We're willing to work with any-one with a fair and equitable plan in all areas of entertainment," he says. "We want music, but we want motion pictures and television activity,

Star's mandate is to "increase revenues," in the Orange Bowl, the 30,000-seat Miami Baseball Stadium, the 3.000-seat Dinner Key Auditorium, the 6,600-seat Marine Stadium and the 3,000-seat Bayfront Auditorium. The contract was unanimously approved by the Miami City Council.

Miami's substantial Latin population and the fact it now offers direct air travel to Europe as well as being a major jumping off point to Latin America, is seen by Lawrence as making the city a candidate for conventions or festivals with an international character.

Star has already helped promote concerts by the Éagles. Fleetwood Mac and the Commodores under the new plan, and Peter Frampton and Geils and booked Saturday (3) into Miami Stadium.

Lawrence's associates include Holt Chater formerly with the Leas Campbell promotion firm, and Steven Rosenblatt, former assistant box-office manager at the Boston

"We understand a promoter's problems," Lawrence says, "and we want to work closely with them from

Star Entertainment is located at 9300 South Dadeland Blvd., Miami.

Talent In Action

• Continued from page 38

("This is the smallest place we've played in a long time," complained one member of the troupe which once felt fortunate to play a venue half this size.)

The sweltering SRO crowd got what it wanted. Russell Smith has got to be one of the funkiest blues singers on earth—and his groupmates have the talent to back him up. Though the mix was sometimes off-balance-too much keyboard—Smith came through with amazingly powerful vocals, displaying more soul than the South allows.

The group provides exciting guitar work and tight vocal harmonies. "Life Is Like A Mountain Railway" was just one of the highlights.

The last song of the 63 minute, 12 song set was ironically "The End Is Not In Sight," but sustained applause kept the end in sight and brought the group back for a deserved encore

COMMANDER CODY ROBERT GORDON/LINK WRAY

Bottom Line, New York

It was a night for intensified rockabilly and boogie woogie as a re-formed (certainly not re formed) Commander Cody Band and the Robert Gordon/Link Wray Band took over the stage at the Bottom Line Aug. 14 for a limited engage-

Gordon, with legendary guitarist and founding father of fuzz tone Wray playing rhythm gui tar, opened the show with several recycled rock ers, most notably a steaming version of Eddie Cochran's "Summertime Blues.

Gordon sports a zoot suit, a greasy pompa dour hairdo and the sort of moves associated with Gene Vincent, Elvis Presley and other 1950s rockers. His voice bears an uncanny resemblance to Elvis' early outings.

The doo-wop backing vocals and the skillful interplay of four guitars punctuated by Wray's always innovative licks make for an interesting musical mix. Gordon's vocals are perfectly suited to the style but a more contemporary lyrical content would no doubt increase the group's commercial appeal, at least among fans who want more than nostalgia.

Commander Cody's latest band includes two members of the old Lost Planet Airmen band,

pedal steel player Bobby Black and bassist Bruce Barlow. New members are Darius Javaher guitar and clarinet; Gary Cisco, sax and flute; Fred Meyer, drums, and two backup singers. Charra Denny and Nicholette Larson.

Cody opened with "Midnight Man" from his

Arista debut LP, singing and playing razzle dazzle boogie on his baby grand to the delight of the crowd. The band gets a bit carried away on certain tunes, losing the texture in a cascade of

Otherwise, it was a typical Cody outing, full of fun and musical hi-jinks, off-beat patter, dance ing girls and high energy rock music.

Cody was onstage for nearly an hour, running through 10 tunes including "Hot Rod Lincoln," "Seven Eleven," "Rock That Boogie," and a closing version of "There's A Riot Goin' On," complete with sirens and flashing red lights.

DICK NUSSER

Backstage Moves

• Continued from page 36

nier p.r. firm along with Rogers and Cowan.

Other artists signed to the firm are a black rock 'n' roll female trio, The Brides Of Funkenstein, formerly with Sly Stone on Atlantic Records, and the Parlets on Casablanca Records. George Clinton is producing both acts. Eddie Hazel, former Funkadelic guitarist, is signed to Warner Bros., Lee Garrett, Sidney Barnes on Arista and Creation on Epic.

Brand Nets Dollars

• Continued from page 34

Johnny Hodges," recalls Brand. "When it came time for my solo, I was almost too scared to play."

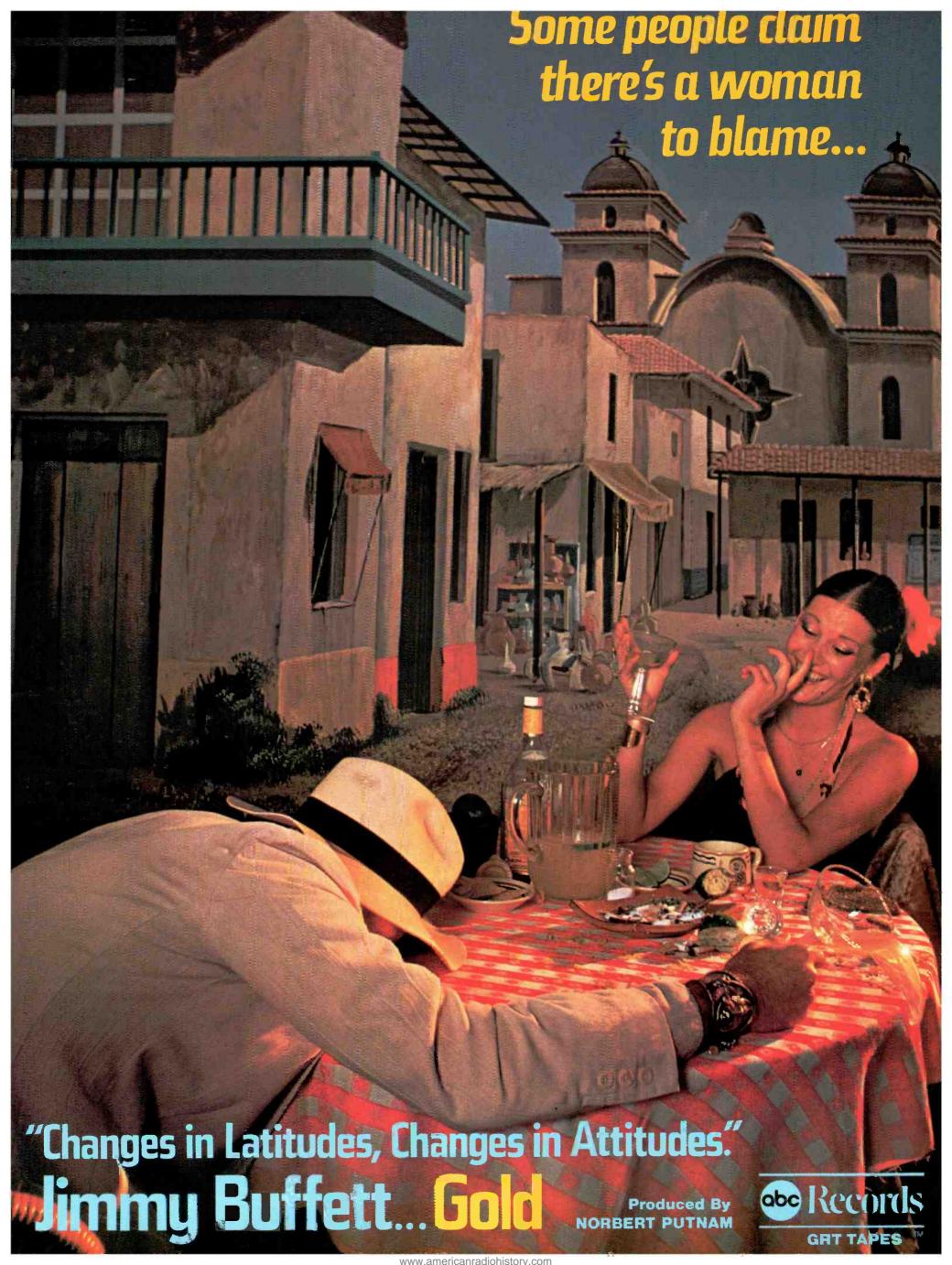
Brand divides his time between New York and Cape Town. This fall, he will be doing U.S. concerts, with a Sept. 17 Lincoln Center date already confirmed.

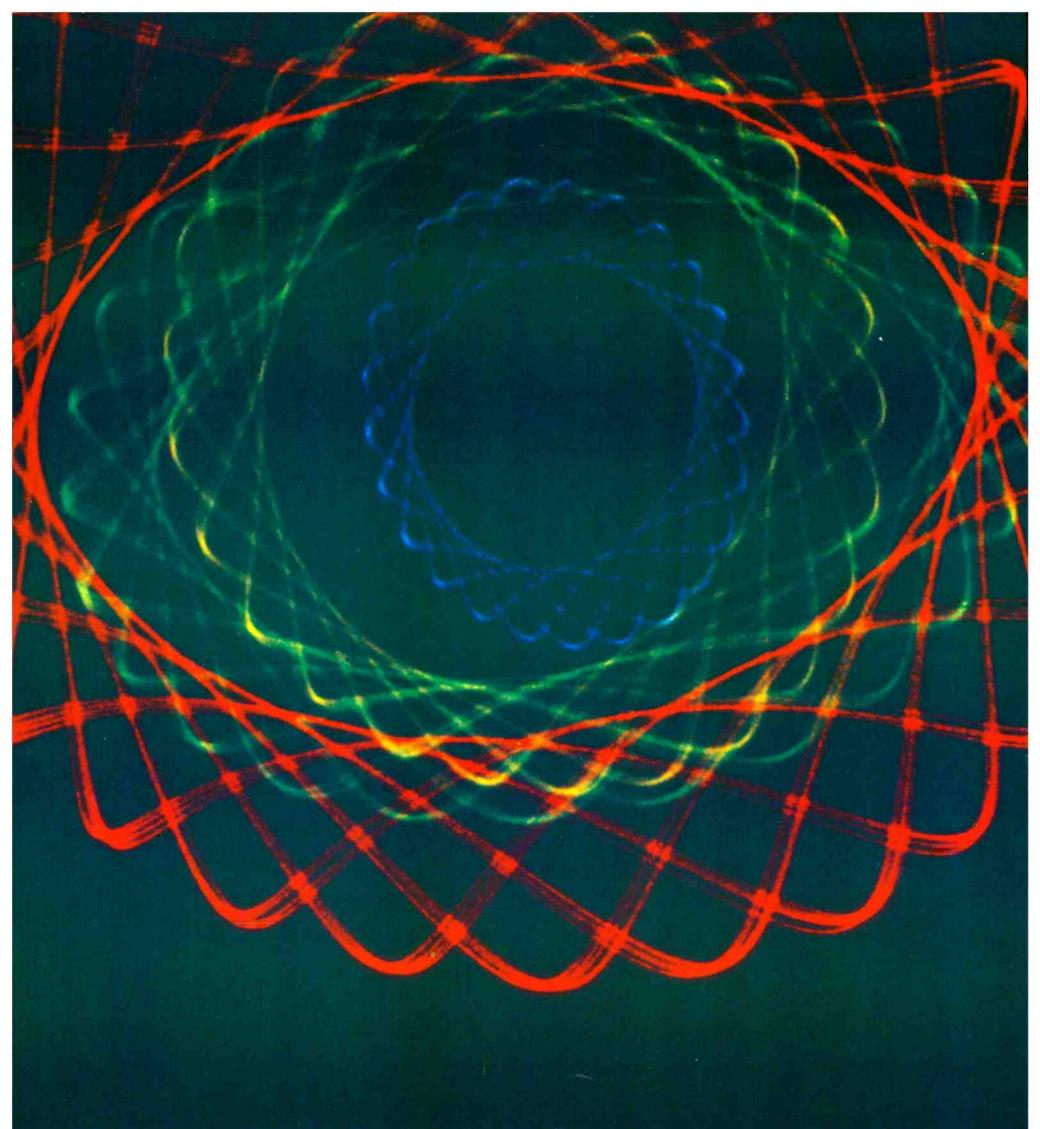
"We'll be doing "Cape Town Fringe" in extended form," he laughs. "If the people want, that little song just might go on for an Billboard SPECIAL SURVEY For Week Ending 8/21/77

Top Boxoffice

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Arenas (6,000 To 20	0,000)		
1	BREAD/TIM MOORE—Nederlander Inc., Pine Knob	19,716	\$5-\$7.50	\$129,965
2	Music Theatre, Detroit, Mich , Aug 19, 20 (2) YES/DONOYAN—Electric Factory Concerts/Cellar Door Concerts, Capitol Centre, Landover, Md., Aug.	16,500	\$5,50-\$7.50	\$116,427
3	GRAHAM CENTRAL STATIONS/BROS. JOHNSON/ ENCHANTMENT—Electric Factory Concerts	19,102	\$5.50 \$7.50	\$113,444
4	Spectrum, Philadelphia, Pa., Aug. 19 YES/DONOVAN—Electric Factory Concerts, Civic	16,480	\$5.50-\$7.50	\$108,935
5	Arena, Pittsburgh, Pa., Aug 19 KISS/CHEAP TRICK—Fun Prod., Sports Arena. San	11.925	\$7.50-\$9.50	\$104,780
6	Diego, Calif., Aug. 19 BREAD/TIM MOORE—Blossom Music Center, Blossom Music Center, Cuyahoga Falls, Ohio, Aug	18.742	\$4.50-\$6.50	\$90,307
7	22 EMERSON, LAKE & PALMER/JOURNEY—Feyline Presents Inc., McNicholas Arena, Denver, Colo., Aug.	11 723	\$5.\$7	\$87,388
8	19 BREAD/LEO KOTTKE—Alpine Valley Music Theatre, Alpine Valley Music Theatre, East Troy, Wis., Aug. 18	10,030	\$7.\$10	\$84,054
9	DAVE MASON/HEART/SANFORD & TOWNSEND— Ruffino & Vaughn/Ron Delsener, Nassau Coi , Uniondale, L.I., N.Y., Aug. 20	9.544	\$7.50-\$8.50	\$80,113
10	ALICE COOPER/DR. HOOK—California Concerts Sports Arena, San Diego, Calif., Aug. 21	10,500	\$6 75-\$8.75	\$77,172
11	O'JAYS/WHISPERS/TRUTH/JOHNNY "GUTAR" WATSON—Electric Factory Concerts, Riverfront Col. Cincinnati, Ohio, Aug. 20	11 131	\$5-\$7	\$72,064
12	LINDA RONSTADT/BERNIE LEADON—Electric Factory Concerts, Robin Hood Del West Philadelphia, Pa., Aug. 17	10,040	\$4.\$10	\$67,326
13	WAYLON JENNINGS/JESSI COLTER—Feyline Presents Inc., Rushmore Plaza Civic Center, Rapid City, S.D., Aug. 21	9 340	\$6-\$7	\$64,362
14	City, S.D., Aug. 21 WAYLON JENNINGS/JESSI COLTER—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Aug. 20		\$6 50-\$7.50	\$63,645
15	K.C. & THE SUNSHINE BAND/AALON—Larry Bailey for Concert Express, Col., Houston, Tex., Aug. 20	8,384	\$5.50-\$7.50	\$58,737
16	JACKSON BROWNE/THE SECTION—Blossom Music Center/WMMS, Blossom Music Center, Cuyahoga Falls, Ohio, Aug. 15	14.019	\$3.50-\$6.50	\$57,092
17	WILLIE NELSON/EMMYLOU HARRIS—Alex Cooley Inc., Rupp Arena, Lexington, Ky., Aug. 17	8,064	\$5-\$7	\$56,661
18	EMERSON, LAKE & PALMER/JOURNEY— Contemporary Prod /Chris Fritz/Larry Schaeffer, Assembly Centre, Tulsa, Okla., Aug. 21	7,645	\$6-\$7	\$52,500
19	GRAHAM CENTRAL STATION/BROS. JOHNSON/ ENCHANTMENT—Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., Aug. 20	8,228	\$5,50-\$7.50	\$52,268
20	KISS/CHEAP TRICK—Avalon Attractions, Selland Arena, Fresno, Calif., Aug. 17	7 333	\$7-\$8	\$51,296
21	KISS/CHEAP TRICK—Avalon Attractions, Comm. Center Arena, Tucson, Ariz, Aug. 21	6,561	\$7.50-\$8.50	\$49,407
22	KRIS KRISTOFFERSON/RITA COLLIDGE/BILLY SWAN—Whisper Concerts, Rhoades Col., Hampton Va., Aug. 18	7,027	\$6.50-\$7.50	\$49,405
23	LINDA RONSTADT/COMMANDER CODY—Monarch Entertainment Bureau, War Mem. Aud., Rochester, N Y., Aug. 16	6.798	\$5.50-\$7.50	\$47,475
24	DAVE MASON/HEART/SANFORD & TOWNSEND— Ruffino & Vaughn, War Mem., Syracuse, N.Y., Aug. 19	6.942	\$6.50-\$7	\$46,480
25	WILLIE NELSON/EMMYLOU HARRIS—Alex Cooley Inc., Mid-South Col., Memphis, Tenn., Aug. 16	6,809	\$5,50-\$6.50	\$44,138
26	DAVE MASON/HEART/SANFORD & TOWNSEND— Cedric Kushner, Broome County Arena, Binghamton N.Y., Aug. 21	7,040	\$6-\$7	\$42,240
27	JUDY COLLINS—Artist Consultants, Pavilion Concord, Calif., Aug. 21	6.004	\$6 50-\$7.50	\$41,396
28	STYX/CHILLIWACK—Larry Bailey For Concert Express, Col., Spokane, Wash., Aug. 19	7,067	\$5.50-\$6.50	\$41,220
29	REO SPEEDWAGON/REX/HEAD EAST—Mid-South	6,110	\$6-\$6 50	\$37,266
30	Concerts, Barton Col., Little Rock, Ark., Aug. 18 WILLIE NELSON/EMMYLOU HARRIS—Alex Cooley Inc., Civic Center, Roanoke, Va., Aug. 18	5,297	\$5-\$7	\$36,126

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1	JOHNNIE TAYLOR/VITAMIN E—Cable Car Prod Circle Star Theatre, San Carlos, Calif., Aug. 19, 20 (3)	9,151	\$6 50-\$7.50	\$65,985
	STYX/CHILLIWACK—Larry Bailey For Concert Express, Arena, Seattle, Wash, Aug. 18	5,122	\$6 50-\$7 50	\$34,906
	JOHNNY WINTER/CLIMAX BLUES BAND—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., Aug. 16	4,041	\$5,50-\$7.50	\$29,719
	DAVE MASON/SANFORD & TOWNSEND—DiCesare Engler Prod./Dick Clark Concerts, Syria Mosque, Pittsburgh, Pa., Aug. 16	3 774	\$7.50	\$27,419*
	HEART/DERRINGER—Monarch Entertainment Bureau, Convention Hall, Asbury Park, N.J., Aug 16	3,864	\$6.50-\$7.50	\$27,227*
6	DAVE MASON—Monarch Entertainment Bureau Convention Hall, Asbury Park, N.J., Aug. 18	2,975	\$6 50-\$7.50	\$21,429





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The Changing Sound Of Records

since the Hues Corporation and George McCrae first rocked the record industry into recognizing disco, the music had undergone radical changes.

In the wake of "Rock The Boat" and "Rock Your Baby" came a slew of records that have expanded disco music from a mutation of r&b to a separate and distinct musical idiom.

Today disco music can be defined as embodying much more variety, with most artists seeking their own hit formula rather than following the styles of others. In this context, many of today's disco hits feature slower tempos than were originally thought palatable to dancers.

Since that fateful summer of '74

discos have had a huge effect on the record business. Scores of new acts, like Brass Construction, Donna Summer and KC & the Sunshine Band have established themselves with the help of discos. And discos have given new life to older per-formers like Thelma Houston, the Emotions and the Bee Gees.

Dominance in disco music has also helped to establish fledgling record companies like TK, Casablanca and Midsong as well as giving birth to new disco-oriented labels such as Salsoul, Beam Junction and Red Greg. Disco music even served as a life support system, postponing the eventual demise of Scepter Records.

Billboard's Disco III At Americana

• Continued from page 1

Crown Heights Affair and Vicki Sue Robinson in person.

Tuesday's agenda calls for additional panel sessions, informal meetings in the hotel and entertainment starting at 7:30 p.m. featuring Double Exposure, First Choice, K.C. & the Sunshine Band, Thelma Houston and Andrea True.

Forum director and associate publisher of Billboard, Bill Ward-low, is to chair the "hot seat session" tabbed for Wednedsay morning. Also participating, from this publication's New York editorial staff, will be Stephen Traiman and Rad-

Perhaps the most spectacular event of all will be the disco awards dinner starting at 6 p.m. Wednesday. And after trophies are bestowed upon those women and men judged to be outstanding in various fields, yet another spectacular entertainment program will be seen with the Salsoul Orchestra, Charo, Loleatta Holloway, Moment of Truth, the Emotions, Brass Construction and C.J. & Company, a party which may well run until 2 a.m. Thursday at the Americana.

To be seen and heard throughout the numerous panel and discussion sessions Monday through Wednesday will be the industry's most prominent personalities representing every conceivable aspect of the industry

This year's event boasts three times the number of exhibit booths operated at the first two Disco Forums. Also new are separate sound and non-sound exhibit areas

Full coverage of Disco III will be published in future issues of Billboard, including profuse presentations of photographs.

At the major labels, discomania brought on extreme reactions. Some big labels chose to ignore the disco boom, writing it off as a passing fad. Others jumped into discos with both feet hiring extra personnel and spending extra dollars to develop and promote disco. Time and profits have caused most of the majors to moderate their thinking and while most of the big labels now make some effort to promote in discos only Atlantic maintains a substantial disco force.

Norman Harris, who as a producer, composer, arranger and guitarist has been involved with virtually every major disco record to come out of Philadelphia in recent years, says, "In Philly today we're trying to create a slower, mellower sound, somewhere between Marvin Gaye's groove on "Got To Give It Up' and the high energy sound we have been getting with the Trammps.'

Besides slower tempos, disco audiences also demand longer cuts. "In the early days we made songs longer



the Sunshine Band is a picture of intensity as he appears during a recent concert.

by editing," says Midsong exec Ed O'Loughlin. "But today we work on arrangements that can sustain interest for 15 to 18 minutes.'

According to Harris, keeping a tune interesting for that long really tests a producer's mettle, "Frankly I get tired of hearing the same thing for too long," Harris states. "So we are trying to make our music more melodic and our lyrics better as well as using new rhythm patterns.'

Satiating dancers is not the only reason that today's disco producers are striving to make the music more "We're trying to make

(Continued on page 62)

How Safe Are Discos In U.S.?

By RADCLIFFE JOE

NEW YORK-In the last 21/2 years, discotheques have emerged as the Pied Piper of entertainment in this country, affecting young and old, rich and poor alike with an almost hypnotic urge to get dancing.
With the disco boom has come a

staggering demand for dance environments, a demand which has in turn spawned a rush of manufacturers, designers and consultants.

The fierce competition created by this whole new industry has brought to the U.S. a club environment that has established new dimensions in sight and sound. But even as these multimillion-dollar light and sound extravaganzas are luring patrons with their breathtaking appeal, a spectre of danger has emerged from behind all the glitter and tinsel, and the disturbing question is being asked: "How safe are our disco-theques?" (Continued on page 62)

Major Revolution In Disco Sight & Sound

By STEPHEN TRAIMAN

NEW YORK-The sight and sound revolution in the disco industry continues to expand in over-flowing circles-crossing over from both consumer and professional lines into new and innovative applications for the far more sophis-ticated deejay and club owner of to-

Audio, lighting and video are well into their second stage of disco development, where many more established firms and new custom companies are bringing out specially tailored units for both portable and permanent operations.

What is happening, both here and abroad, is spotlighted on the main exhibit floor and in the special fifth floor sound rooms of the Americana Hotel at Billboard's Disco III

While not every company in-

volved in the overall disco environment scene-which is where it's at today-is on hand, most of the emerging concepts will be demonstrated in various presentations. These will range from decibel-deafening speaker systems to unbelieveably sophisticated lighting controllers and the newest video cassette and super 8 m.m. film systems utiliz-

ing large-screen projector television.

The continuing mix of old and new companies with strong market shares in the audio side of the business is readily evident from the club survey that is part of Billboard's 1977 International Disco Sourcebook published this April.

Meteor Light & Sound tops the mixer category with 16% of respond-ing clubs using various Clubman

(Continued on page 60)



PEOPLE MOVER—Bo Crane, disco consultant, mobile disco operator and dee-jay is one of the driving forces behind the growth of the disco industry in Flor-ida. Picture shows Crane spinning disco disks at the Casablanca Room in Deerfield Breach, Fla.

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Imported Disks Gaining In Clubs

NEW YORK-A musical revolution is taking place in the disco in-dustry, and in the midst of those sweeping changes which have seen significant shifts in emphasis from the fast, heavy beat of early George McCrae and the Hues Corporation to today's slower, more mellow sounds, is the as-yet unexplained phenomenon of the disco dance im-

Within the past year, imported

By AURORA FLORES disco record products have literally taken the country by storm, resulting in fierce rivalry among local record labels, which are reportedly bidding record prices for licensing rights to these viable new products.

Although some record company executives are still reluctant to recognize the impact imports are making on the U.S. market by stating that this country has the best rhythm players in the world, and will always

be the center of dance music, successes of such foreign groups as Silver Convention, Cerrone, Love & Kisses. Munich Machine and Georgio Moroder cannot be ig-

Industry observers may have a partial answer to the phenomenon when they state that if disco music is to grow then it must undergo change. The foreign music market, then it must undergo through such innovators as Eddie Barclay, Henri Belolo and Jacques Morali of Scorpio Records of France, have been offering that change.

According to Scott Dockswell of Record Haven, one of the leading importers of disco disks in this country, the import boom began as a sort of novel alternative to locally released products, then grew in demand as disco deejays sought to outshine their rivals by spinning records to which no one else had access.

Dockswell feels the rivalry and resulting demand, which continues in spite of the fact that imports cost almost twice as much as their domestic counterparts, is due in part to the paucity of exciting local fare.

Although the boom has had tremendous advantages for importer, retailer, deejay and the disco industry as a whole, it has not been without its setbacks. Dockswell explains that the fierce rivalry has, to some extent, retarded the growth of the imports market, as deejays in their zealous efforts to maintain exclusiv-(Continued on page 65)

RAPTURE IS—Pretty disco devotee strikes a rapturous pose, as unidentified deejay from a Murray the K's Disco On Wheels franchise spins the platters that send her into ecstasy. Billboard photo courtesy of Franz Edson, Inc.

Portable Operators Flourish—On Wheels

PHILADELPHIA-Within the last two years mobile disco operators have emerged as an important facet of the discotheque industry.

From a bunch of high school or college kids with a \$200 hi fi set, the business had grown to a point where the mobile operation is just a portable version of a conventional club.

Portable disco operators now feature some of the most sophisticated sound and lighting equipment available on the market, and equipment manufacturers, cognizant of their importance, are beginning to design and manufacture products specially geared to their needs.

The portable disco operation is also being franchised by some enterprising operators, the foremost of which is Murray "Murray the K" Kaufman. A setup like this costs the franchisee thousands of dollars, but according to spokespeople for Murray the K, demands are outstripping supply, and there is actually a waiting list for systems.

John Shamberger of Disco Associates in Philadelphia put it into perspective when he explains, "The mo-bile operations are here to stay, and we'll be around longer even than the conventional clubs

He continues: "As long as people want to dance, there will be the mobile jock providing the musical incentive.

Along with his brothers Osborne, Ray and Cecil, John formed Disco Associates, one of the pioneer mobile operations, based in suburban Cornwell Heights.

Shamberger's enthusiasm is shared by others as well. Hal Weinberg, who heads Purple Haze, based in suburban Havertown, Pa., and which is probably the most active mobile operation in the area, sees the mobile discos as having a "tremendous" future-not just as part of the disco scene, but as a fully established medium to bring recorded musical entertainment to an evergrowing public.

While Disco Associates and the mobile operation of Dick Findley with his "Portable For Parties" emphasize dancing, Purple Haze and the mobile operation of Herb Cohen's United Sounds, also one of the bigger and more active and mobile operations, stress the entertaining factors.

"We sell entertainment through records," says Purple Haze's Weinberg. "We don't sell disco. That is not our image. We want to entertain our clients, and that's what we sell."

For Purple Haze, with a staff of some 15 disk jockeys plus five girl dancers, and averaging 20 engagements per week, only 3% to 5% of the music played is disco of the New York variety. For the most part it's rock 'n roll, the big band sound, Frank Sinatra, Andy Williams and the hits of the '50s.

"If we limited ourselves to the disco sound, we would have to operate in a small and restricted market," says Weinberg. "We avoid the image of being radio or disco jocks.

'We are music makers who provide musical entertainment. Regardless of how little a person can afford, recorded music is cheap enough for everybody to enjoy it. And as mobile jocks, we are able to give the people a medium they might not be able to afford if records were not available."

Weinberg does not see the mobile jocks as replacing the live bands. Rather, as being part of the party scene along with the live musicians, and offering an acceptable alternative to those who can't afford live music.

Purple Haze, he says, does many wedding and bar/bat mitzvah engagements where there is a live band engaged to play primarily the ethnic Jewish music for the older folks. The mobile jock keeps the party continuous with music for the younger crowd.

United Sounds, with 20 disk jockeys and 15 technicians on call, and averaging as many as 15 engagements on good weeks, also sees mobile jocks primarily as "entertain-

Cohen says his units play everything from Roger Miller to K.C. & the Sunshine Band, while the programming for the youth and school gig takes the Top 40 and late rock (from 1969 on).

It is significant that neither Purple Haze or United Sounds have radio backgrounds. Weinberg says there are no radio people on his staff.

"We are not communications oriented." he says. "We are people oriented." Purple Haze uses school teachers, camp counselors, youth workers, recreation center workers, college students and even young professionals.

"We find that they are able to relate to the people who attend the parties we play," Weinberg says. "Who can relate better than one of their own kind."

Weinberg himself is fresh out of college, graduating from Temple (Continued on page 64)





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LQLEATTA HOLLOWAY

Poll winner and critics' darling, this awarding per-former appears in clubs around the country to thunderous ovations. "Surely one of the hottest female vocal albums this year," said Vince Aletti in Stereo Review. Her album, produced by Floyd Smith and Norman Harris for Baker-Harris-Young Pro-ductions, offers a succession of hits



including the current "Hit and Run." This gutbucket of soul may also be noted for her guest vocal of "Run Away" on The Salsoul Orchestra's Magic Journey album. A new album's due

SILVETTI

The infectuous instrumental of "Spring Rain" put Argentinian-born Silvetti on the charts earlier this season.



new album to be released shortly. It's sensational. Listen for The Sensuous Sound Of Silvetti.



FIRST CHOICE

These formerly "Armed and Extremely Dangerous" ladies now offer a series of "Delusions" as their latest achievement and first album on Gold Mind. "Dr. Love" is already climbing the charts and their forthcoming Baker-Harris-Young produced album contains future hits "Chances Go Around" and Stevie Wonder's "Love Having You Around." Rochelle, Annette and Itsula provide such a unique sound that whatever Ursula provide such a unique sound that whatever your Choice, you know it's got to be First.

EDDIE HOLMAN

"This Will Be A Night To Remember" is Eddie's first major hit since his spectacular gold record, "(Hey There) Lonely Girl." His rich, soaring tenor strikes a new high for his recent album, "A Night To Remember," and his just released and his just released single, "You Make My Life Complete." Holman's off on a new tangent ably aided by the creative talents of Baker-Harris-Young Productions.





MOMENT OF TRUTH

The frenzied foursome that has been bustin' the charts and shakin' bodies with international classics like "Your Love," "Helplessly" and "So Much For Love," have arrived with a new album. At long last. And, a brand new single, "You've Got Me Humming." Everyone needs a Moment Of Truth.



DOUBLE EXPOSURE

This quartet of Philadelphians gave you three major standards off their debut album. "Ten Percent," "Everyman" and "My Love Is Free" are all being freely played even though their chart days are over. And, "Ten Percent" can also be remembered as the first commercial Giant 45, ever. They're back in the studio now for a new album due early fall.





CAROL WILLIAMS

Ms. Williams' version of "More" launched her as a favorite of the disco dens and her debut album "'Lectric Lady" made her known from coast to coast as the singing sensation she is. She has the distinction of being the first female artist to be signed by Salsoul Records, for an album with music by The Salsoul Orchestra, produced, arranged and conducted by Vincent Montana, Jr.



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Billboard's Disco Action

ATLANTA

- This Week

 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—
- Richie Family—Marlin (LP)

 2 JE TAIME/ON A RIEN A PERORE/LA SYMPHONIE

 ACTUALIST SAINT TANANA PURITHER (M. (LP))
- AFRICAINE—Saint-Tropez—Butterfly (LP)

 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
- People—Casablanca (LP)
 HOLD TIGHT—Vickie Sue Robinson—RCA (LP)
- FOUND LOVE/ACCIDENTAL LOVER-Love & Kisses-
- 6 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP) COCOMOTION/GOT THAT FEELING-EL Coco-AVI (LP)
- COCOMOTION/GOT THAT FEELING—E! Coco—AVI (LP)
 LOCKED IN THIS POSITION—Barbara Mason & Bunny
 Sigler—Curlom (12-inch remx)

 DR. LOVE—First Choice—Gold Mind (12-inch/LP)

 I FEEL LOVE/THEME FROM "THE DEEP"—Donna
 Summer—Casablanca (12-inch)
 MAGIC BIRD OF FIRE/RUN AWAY—Salsoul Orchestra—
 Salsoul (LP)

- Salsoul (LP)

 MAGIC FLY (JOURNEY INTO LOVE)—Kebekelektrik—TK
- (12-inch)

 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—
- United Artists (12-inch)

 14 EROTIC SOUL/I'M HOOKED ON YOU—Larry Page
- Orchestra—London (12-inch remix)

 15 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. &

BALT./WASHINGTON D.C.

- This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
- AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE— Ritchie Family—Marlin (LP)
- 3 HOLD TIGHT-Vickie Sue Robinson-RCA (LP)
- FROM HERE TO ETERNITY (Medley)/FIRST HAND
 EXPERIENCE IN SECOND HAND LOVE—Giorgio—
 Casablanca (LP)
- COCOMOTION-El Coco-AVI (LP)
- THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
- JE TAIME/ON ARIEN A PERORE—Saint-Tropez—Butterfly
- YOU ARE THE MUSIC WITHIN ME—Barbara Pennington— United Artists (12-inch)
- MUSIC-Montreal Sound-TK (12-inch)
- THEME FROM "STAR WARS"-Meco-Millennium (LP)
- SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend
- I FOUND LOVE/ACCIDENTAL LOVER-Love & Kisses-
- CHOOSING YOU Lenny Williams ABC (LP)

 NATIVE NEW YORKER/EASY COME, EASY GO O dyssey -
- 15 IFEEL LOVE/THEME FROM "THE DEEP" Donna Summer Casablanca (12-inch)

BOSTON

- This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLANO-Village
 People-Casablanca (LP)

 2 THEME FROM "STAR WARS"—Meco-Millennium (LP)
 - COCOMOTION-EI Coco-AVI (LP)
- YOU ARE THE MUSIC WITHIN ME—Barbara Pennington— United Artists (12-inch)
- 5 EROTIC SOUL-Larry Page Orchestra-London (12-inch
- 6 ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
- AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
- NATIVE NEW YORKER-Odyssey-RCA (12-inch)
- MAKE IT WITH YOU/I FEEL IN LOVE AT THE DISCO-Whispers—Soul Train (LP)
- 10 NO WHERE TO RUN-Oynamic Superiors-Motown (12
- CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
- HOLD TIGHT-Vickie Sue Robinson-RCA (12-inch)
- 13 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars— Philadelphia International (12-inch)
- 14 I FOUND LOWE-Love & Kisses-Marlin (LP)
- 15 NOW THAT I FOUND LOVE—Danny White—TK (12-inch)

CHICAGO

- This Week
 1 QUIET VILLAGE/AFRICAN QUEENS/VOODOO-Ritchie
- 2 I FOUND LOVE/ACCIDENTAL LOVER-Love & Kisses-Casablanca (LP)
- HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S
 UNKIND—Donna Summer—Casablanca (12 inc
- 5 SAN FRANCISCO-HOLLYWOOD/FIRE ISLANO-Village
- THEME FROM "STAR WARS" Meco Millennium (LP) THEME FROM "STAR WARS"—Meco—Millennium (LP)
 FROM HERE TO ETERNITY (Medley)/I'M LEFT, YOU'RE
 RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN
 SECOND HAND LOVE—Giorgio—Casablanca (LP)
 DR.LOVE—First Choice—Gold Mind (12-inch/LP)
 IT'S ECSTASY WHEN YOU LAY DOWN MEXT TO ME—Barry
 White—20th Century—(12-inch)
 CARRY ON, TURN ME ON/TAMED IN SPACE/FASTEN
 YOUR SEAT BELTS—Space—United Artists (12-inch)
 CHOOSING YOU—Lenny Williams—ABC (LP)
 MAGIC FLY (Journey Into Love)—Kebe kelektrik—TK (12-inch)

- 13 JE TAIME/ON A RIEN A PERORE—Saint-Tropez—Butterfly
- 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch
- OOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy

DALLAS/HOUSTON

- This Week

 1 IFOUND LOVE—Love & Kisses—Casablanca (LP)
- THEME FROM "STAR WARS"-Meco-Millennium (LP)
- AFRICAN QUEENS/QUIET VILLAGE/VOODOO-Ritchie
- SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND-Village
- MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-
- FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE-Giorgio-Casablanca (LP)
- HOLD TIGHT-Vickie Sue Robinson-RCA (12-Inch)
- 8 IFEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND-Donna Summer-Casablanca (12-inch/
- JE TAIME-Saint-Tropez-Butterfly (LP)
- 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space— United Artists (12-inch)
- MAGIC BIRD OF FIRE-Salsoul Orchestra-Salsoul (LP)
- BEST OF MY LOVE-Emotions-Columbia (LP)
- DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch
- 15 CHERIE AMOUR—Soul Train Gang—Soul Train (LP)

DETROIT

- This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
 People—Casablanca (LP)
- HOLD TIGHT-Vickie Sue Robinson-RCA (12-inch)
- I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S
 UNKIND-Donna Summer-Casablanca (12-inch/LP)
- 4 AFRICAN QUEENS/QUIET VILLAGE/VOODOO-Ritchie
- 5 IFOUND LOVE/ACCIDENTAL LOVER Love & Kisses—
 Casablanca (LP)
 6 DR. LOVE First Choice Gold Mind (12-inch/LP)
- BRAZILLIAN LULLABYE/THE BULL/COSMIC WIND-Mike
- FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- DEVIL'S GUN/WE GOT OUR OWN THING/SURE CANT GO TO THE MOON—C.J. & Company—Westbound (LP) CHOOSING YOU—Lenny Williams—ABC (LP)
- THEME FROM "BIG TIME"-Smokey Robinson-Tamla
- (12-inch/LP)
 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—
 Westbound (12-inch)
 DISCO CONGO DANCE/ MANHATTAN LOVE SONG/
 SALSOUL SISTER—King Errison—Westbound (LP)
 NATIVE NEW YORKER—Odyssey—RCA (12-inch)

LOS ANGELES/SAN DIEGO

- This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village

- People—Casablanca (LP)

 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—
 Ritchie Family—Marlin (LP)

 3 IFOUND LOWE—Love & Kisses—Casablanca (LP)

 4 FROM HERE TO ETERNITY (Meddey)/I'N LEFT YOU'RE
 RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN
 SECOND HAND LOVE—Giorgio—Casablanca (LP)

 5 ERD TIC SOUL—Larry Page Orchestra—London (12-inch
 remix)
- 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONII
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)

- Artists (12-inch import)

 COCOMOTION/WE CALL IT DISCO/LOVE TO THE
 WORLO—EI Coco—AVI (LP)

 MUSIC—Montreal Sound—TK (12-inch import)

 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny
 Williams—ABC (LP)

 I FEEL LOVE/THEME FROM "THE OEEP" + LOVE'S
 UNKIND—Donna Summer—Casablanca (12-inch/
 LP)

 WATCH OUT FOR THE BOOGIE MAN/BREATHLESS/
 ANYWAY YOU WART IT—Trax—Polydor (LP-import)
 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12inch)

- HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

MIAMI

- This Week

 1 FROM HERE TO ETERNITY (Medley)/FIRST HAND
 EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO
 HANDLE—Giorgio—Casablanca (LP)

 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)

 - QUIET VILLAGE/AFRICAN QUEENS-Ritchie Family
- SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
 People—Casablanca (LP)

 IFEEL LOVE/THEME FROM "THE DEEP"—Donna
 Summer—Casablanca (12-inch)
- JE TAIME/ON A RIEN PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
- United Artists (12-inch) COCOMOTION/GOT THAT FEELING-EL Coco-AVI (LP)
- THE BULL / BRAZILLIAN LULLABYE/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
- 11 DOWN, DOWN, DOWN/OVER & OVER—Sylvester-Fantasy (12-Inch remix)
- (L2-Inch Tellin)

 THEME FROM "BKG TIME"—Smokey Robinson—Taml.

 (LP/12-inch)
- PIPELINE-Bruce Johnston-Columbia (LP) HOLD TIGHT-Vickie Sue Robinson-RCA (12 inch)

NEW ORLEANS

- This Week

 1 IFOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—
 Casablanca (LP)

 2 AFRICAN QUIET VILLAGE/SUMMER DANCE—
 Ritchie Family—Marlin (LP)

 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLANO—Village
 People—Casablanca (LP)

 4 IFEEL LOVE/THEME FROM "THE DEEP" + LOVE'S
 UNKIND—Donna Summer—Casablanca (12-inch/
 LP)

 (LD)

 - LP)
 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 FROM HERE TO ETERNITY (Meddley)/TOO HOT TO
 HANDLE/I'M LEFT YOU'RE RIGHT SHE'S GONE—
 Giorgio—Casablanca (LP)
 ENDEWL'S GUN—C.J. & Company—Westbound (LP)
 CARDY ON "TIDBU ME FON YTANGO IN SPACE/FASTEN
- CARRY ON, TURN ME ON/TANGO IN SPACE/FASTEN
 YOUR SEAT BELTS—Space—United Artists (12-inch) MAGIC FLY (Journey Into Love) - Kebekelektrik-TK (12
- 11 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
- 12 EROTIC SOUL—Larry Page Orchestra—London (12 inch
- OOWN, DOWN, DOWN/OVER & OVER-Sylvester-Fantasy

MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP) EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

NEW YORK

- This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
- People—Casablanca (LP)

 2 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—
- 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- White—Cuth Ventury (12-inch)

 CHOOSING YOU—Lenny Williams—ABC (LP)

 FROM HERE TO ETERNITY (Medley)/TOO HOT TO

 HANDLE/FIRST HAND EXPERIENCE IN SECOND

 HAND LOVE—Giorgio—Casablanca (LP)

 HOLO TIGHT—Vickie Sue Robinson—RCA (12-inch)
- JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
- NATIVE NEW YORKER/ EASY COME, EASY GO—Odyssey
 RCA (LP) OM "STAR WARS"—Meco—Millennium (LP)
- I FEEL LOVE/THEME FROM "THE DEEP"-Donna ner-Casablanca (12-inch/LP) 11 PLEASE DON'T LET ME BE MISUN DERSTOOD - Santa
- ralda-Phillips (LP-import) FOUND LOVE/ACCIDENTAL LOVER-Love & Kisses
- FOUND LOWE/ACCIDENTAL LOVER—Love & Kisses—
 Casablanca (LP)
 THE BULL/COSMIC WIND/AIN'T NOTHING TO IT—Mike
 Theodore Orchestra—Westbound (LP)
 I WANNA STAY WITH YOU—Carol Douglas—Midsong
 International (LP)
 PMPELIME—Bruce Johnston—Columbia (LP)

PHILADELPHIA

- THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 2 QUIET YILLAGE/AFRICAN QUEENS/SUMMER DANCE— Ritchie Family—Marlin (LP)
- 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP) 4 MAGIC FLY (Journey Into Love)-Kebekelektrik-TK (12
- FROM HERE TO ETERNITY (Medley)—Giorgio-Casablanca (LP)
- HOLO TIGHT-Vickie Sue Robinson-RCA (12-inch) COCOMOTION-EI Coco-AVI (LP)
- PIPELINE-Bruce Johnson-Columbia (LP)
- JE TAIME/ON A RIEN A PERORE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP) 10 IFEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
- I FOUND LOVE/ACCIDENTAL LOVER-Love & Kisses-
- CARRY ON, TURN ME ON/TANGO IN SPACE—Space—
- United Artists (12-inch) TROPICAL NIGHTS-Liza Minelli-Columbia (LP)
- 14 DR. LOVE/LOVE HAVING YOU AROUNG—1st Choice—Gold Mind (LP) 15 DO YOUR DANCE-Rose Royce-Whitfield (LP)

PHOENIX

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets

- This Week

 1 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint
 Tropez—Butterliy (LP)
- 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP) 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND
- HANDLE/FIRST HAND EXPERIENCE IN SHAND LOVE—Giorgio—Casablanca (LP) HOLD TIGHT-Vickie Sue Robinson-RCA (12-inch)
- 5 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE— Ritchie Family—Marlin (LP) MA BAKER-Boney M-Atlantic (12-inch)
- THEME FROM "STAR WARS"—Meco—Millennium (LP)
 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion
 (LP)
- I FOUND LOVE—Love & Kisses—Casablanca (LP) COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)

COCOMOTION-EI Coco-AVI (LP)

- MAGIC FLY (Journey Into Love) Kebekelektrik TK (12-THEME FROM "BIG TIME" - Smokey Robinson - Tamla
- EROTIC SOUL—Larry Page Orchestra—London (12-inch 15 SPIRIT OF SUNSHINE—Chuck Davis Orchestra—Westend

PITTSBURGH

- This Week

 1 I FEEL LOVE/THEME FROM "THE DEEP"—Donna
 Summer—Casablanca (12-inch)
- 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE— Ritchie Family Marlin (LP)
- 3 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- I FOUND LOVE—Love & Kisses—Casablanca (LP) HOLD TIGHT-Vickie Sue Robinson-RCA (12-inch)
- THEME FROM "STAR WARS"-Meco-Millennium (LP) MAGIC FLY (Journey Into Love) - Kebekelektrik - TK (12
- 8 EROTIC SOUL-Larry Page Orchestra-London (12-inch
- THE BULL/COSMIC WIND—Mike Theodore Orchestra --Westbound (LP)
- 10 GET ON THE FUNK TRAIN (Medley)—Munich Machine— Casablanca (LP)
- 11 FROM HERE TO ETERRITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)

 12 THE MAGIC IS YOU (Medley)—John Oavis & The Monster Orchestra—Sam (LP)
- 13 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)

COCOMOTION-FLCoco-AVI (LP) CARRY ON, TURN ME ON/TANGO IN SPACE—Space— United Artists (12-inch)

- **SAN FRANCISCO** This Week

 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village
 People—Casablanca (LP)
- FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
- 5 OOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 1 FEEL LOWE/LOWE'S UNKIND—Donna Summer Casablanca (12-inch/LP) HOLD TIGHT-Vickre Sue Robinson-RCA (12-inch)
- LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-
- COCOMOTION/GOT THAT FEELING-EI Coco-AVI (LP)
- COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP) 12 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington— United Artists (12-inch)
- 14 WATCH OUT FOR THE BOOGIE MAN/ANYWAY YOU WANT

- IFEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
- IFOUND LOVE/ACCIDENTAL LOVER—Love & Kisses— Casablanca (LP)
- 5 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE— Ritchie Family—Marlin (LP)
- SAN FRANCISCO-HOLLYWOOD/FIRE ISLANO—Village People—Casablanca (LP)
- 9 MAGIC FLY (Journey Into Love) Kebekelektrik-TK (12
- OOWN, DOWN, DOWN/OVER & OVER-Sylvester-Fantasy (12-inch remix)
- NOWHERE TO RUN—Oynamic Superiors—Motown (LP)
 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—
 United Artists (12-inch)

14 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)

- 2 DANCING FEVER-Claudja Barry-London 3 SHOPPING BABY/BURNING LOVE-D.D. Sound-RCA
- 5 DANCE ON DISCO OARLING—Randy Raider—RCA (12-
- 7 DISCO LOVE AFFAIR/DISCO SYMPHONY—Mystic—RCA 8 OU SONT LES FEMMES—Patrick Juvet—Polydor (12-inch)
- 9 MUSIC-Montreal Sound-TK (12-inch)
- 13 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12
- WATCH OUT-Trax-Polydor (LP)

- RUN TO ME-Elaine Overholt-RCA (12-inch)

- MUSIC-Montreal Sound-TK (12-inch)
- HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 9 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler—Curtom (12-inch remix)
- 13 EROTIC SOUL-Larry Page Orchestra-London (12-inch
- SEATTLE/PORTLAND
- This Week

 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- BEST OF MY LOVE-Emotions-Columbia (LP)
- THEME FROM "STAR WARS" Meco Millennium (LP)
- LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-
- DEVIL'S GUN—C.J. & Company—Westbound (12-inch)

- This Week

 1 MAGIC FLY (Journey Into Love) Kebekelektrik RCA
 (12-inch)
- 4 LET'S CLEAN UP THE GHETTO-M.F.S.B.-CBS (LP)
- 6 LOVING YOU Patrick Norman RCA (12-inch)
- 10 LULLABYE-D.R.U.M.-Polydor (12-inch)

12 HELP HELP-Gilla-RCA (12-inch)

15 CHASE-M.B.T. Soul-Polydor (LP)

SUMMER DANCE—Ritch

- HOLD TIGHT Vickie Sue Robinson— RCA (12-inch)
- Family—Marlin (LP)

 FROM HERE TO ETERNITY/TOO HOT
 TO HANDLE/FIRST HAND
 EXPERIENCE IN SECOND HAND
 LOVE LOVE-Giorgio-Casablanca (LP)

1 SAN FRANCISCO/HOLLYWOOD/FIRE

OUIET VILLAGE/AFRICAN OUEENS/

ISLAND-Vill

Casablanca (LP)

National

Disco

Action

Top 40

- 6 THEME FROM "STAR WARS" Meco-Millennium (LP) 7 I FEEL LOVE/THEME FROM "THE
- 8 JE TAIME/VIOLATION/ON A RIEN

- SPACE/FASTEN YOUR SEAT BELTS—Space—United Artists (12) 14 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 18 DOWN DOWN DOWN / OVER & OVER Sylvester Fantasy (12-inch remix)
- 21 YOU ARE THE MUSIC WITHIN ME— Barbara Pennington—United Artists (12-inch)

- PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
- PIPELINE—Bruce Johnston— Columbia (LP) 30 NOWHERE TO RUN—Dynamic Superiors—Motown (LP) 31 MA BAKER—Boney M— Atlantic (12-inch)
- Davis & the Monster Orchestra— SAM (LP) 34 CERRONE'S PARADISE/TAKE ME— Cerrone—Cotillion (LP) 35 SPIRIT OF SUNSHINE—Chuck Davis
- MAKE IT WITH YOU / I FELL IN LOVE AT THE DISCO—Whispers—Soul Train (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional

- PERDRE—Saint-Tropez— Butterfly (LP) COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—EI Coco—AVI (LP)
- I FOUND LOVE / ACCIDENTAL LOVER Love & Kisses Casablanca (LP) YESTERDAY—Donna Sun Casablanca (12-inch/LP)
- 10 CHOOSING YOU/SHOO DOO FU FU
 OOH—Lenny Williams—ABC (LP)
 11 EROTIC SOUL—Larry Page
 Orchestra—London (12-inch remix) 12 MAGIC FLY (Journey Into Love)-Kebekelektrik—TK (12-inch) 13 CARRY ON, TURN ME ON/TANGO IN
- IT'S ECSTACY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch) 16 MUSIC—Montreal Sound— TK (12-inch) 17 HEY YOU SHOULD BE DANCING— Gene Farrow—United Artists (12-inch import)
- 19 DR. LOVE—First Choice—Gold Mind (12-inch/LP) 20 NATIVE NEW YORKER/EASY COME, EASY GO-Odyssey-RCA (LP)
- 22 LOVIN' IS REALLY MY GAME—
 Brainstorm—Tabu (12-inch)
 23 DEVIL'S GUN/WE GOT OUR OWN
 THING/SURE CAN'T GO TO THE
 MOON—C.J. & Company—
 Westbound (LP)
 24 THEME FROM (BIC TIME!)
- 24 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch) 25 LOCKED IN THIS POSITION—Barbara Mason & Bunny Sigler— Curtom (12-inch remix)
- 27 BEST OF MY LOVE—Emotions—
 Columbia (LP)
 28 MAGIC BIRD OF FIRE / RUN AWAY—
 Salsoul Orchestra—Salsoul (LP)
- 32 WATCH OUT FOR THE BOOGIE
 MAN—Trax—Polydor (LP import)
 33 THE MAGIC IS YOU MEDLEY—John

38 I WANNA STAY WITH YOU—Carol Douglas—Midsong International (LP)

Now play and program the latest disco releases exactly the way America's top 3 DJs do, to make your disco the hottest show in town!

Back yourself up with the superstars named "DJs of The Year" by Billboard Magazine. Through DISCONET, the breakthrough concept in disco programming, they lend you the secrets of selection and pacing that jam the best discos in America!

Every week, Disconet sends you a 12", 33-1/3 record programmed with the latest releases. Each record features 6 to 10 selections from top recording companies, uniquely blended together by our award winning team of DJs. Up to 40 minutes of the best disco.

Scientifically programmed by the top talents in the business! You know that selection and pacing are the things that make or break disco programming. Now the giants named "DJs of The Year" do it for you. The slow build, the fast build, the abrupt cut. No theories. No talk. You get a record that programs the latest music just the way these stars play it in their own discos!

Be the first in town to play the latest releases from top recording companies.

Every week, Disconet provides the very newest music, hot off the presses. Often before national release. Guttadaro, Savarese and Guilmet pick the best, and in one long sweat-hard session, they sequence the music just the way they want it for their own programs. As soon as they're done, Disconet presses the whole program and fires it out toyou.

Be a direct, first hand influence on the kind of music put out by America's top recording artists. Disconet is a two way street. Part of the deal that makes our superstar programming service such a bargain is that giant recording companies want to know what you think are the best of the new songs. Every week, we ask you to fill out a card telling us which songs are going over best in your area, in your kind of disco. That's priceless information to the music makers. It tells them what to concentrate on, what kind of music people are reacting to. It tells them what tomorrow's hits will be. And they'll get that information from the people who know best...you.

All the complication is eliminated. You get only the best of the newest. The name of the game in disco programming is picking the winners and dumping the duds. You get the benefit of pre-screening by the smartest minds in the business. No time wasted playing songs nobody likes. Your disco programming will become known as being right on. With your own collection of current hits, you'll be playing the songs your customers will be buying tomorrow or next week. And chances are, they'll hear them first from you!

Disco owner, or Disco DJ, you still run the show. And Disconet will help you make it the biggest draw in town! Disconet takes nothing away from



your own individual style. All we require is that you play each side of the all-new selection we send you twice each night for a week. DJs can use it when they want to take a break. You can open your show with it. You can feature it. You control the music. Guttadaro, Savarese and

Guilmet help you to make it a smash show every night!

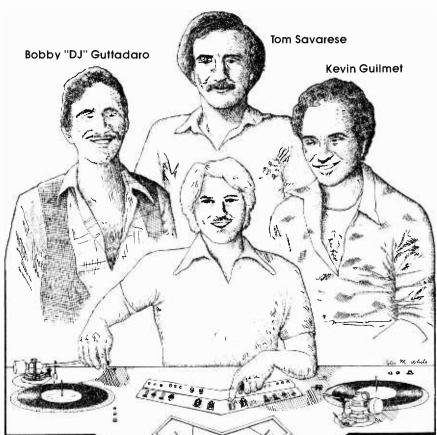
Here's what you get. 1. One new program on a 12", 33-1/3 record every week for 13 weeks, with the option to renew your subscription for as many additional 13-week periods as you like as long as subscription requirements are met. Each

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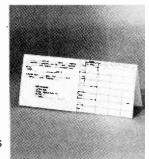


2. The experience and savvy of the best show biz brains on the disco circuit. Between them, Bobby Guttadaro, Tom Savarese and Kevin Guilmet have made hundreds of thousands of dollars doing disco the way it should be done. Now you can have their smarts for a fraction of the cost. Stampede your disco crowd



exactly the way they stampede theirs.

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Authorities Act, Make It Easier To Be Admitted To N.Y. Clubs

NEW YORK—Major membership discos and other private clubs in New York have acquiesced to a State Liquor Authority order to By AURORA FLORES open their establishments to the general public. The move comes in the wake of widespread charges of discrimination, and at least one multi-

million-dollar suit brought against Regine's by a Manhattan restaurateur, who alleges to have been refused admission to the chic East Side nitery.

According to Commissioner Lawrence Gedda, chief executive officer of the SLA, once-exclusive membership clubs now open to the public include Regine's, the Gaslight Club, the Playboy Club and the "Windows On The World" atop the World Trade Center.

In Boston too, the exclusive Whimsey's disco which last year was found guilty of racial discrimination by the Boston Licensing Board has

(Continued on page 58)

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ANOTHER OPENING, ANOTHER SHOW—The familiar Murray The K Disco On Wheels mobile van heads for another assignment. This operation got in on the ground floor of the popular disco franchising business and is today reporting a booming operation. Billboard Photo courtesy of the Disco Factory.

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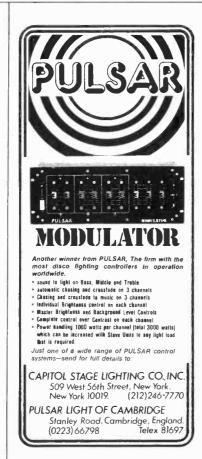
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CLUB CHAINS Despite Dire Predictions, Peaceful Relations Exist With Independents

NEW YORK-One of the most intensely debated topics at the last Disco II Forum was the then newly emerging concept of disco franchises.

Franchise operators came under heavy verbal fire from opponents of the concept who argued that disco worked best on personalities, and questioned the ability of a sterilized computer-run operation to grasp the mood of club patrons, and to indulge and sustain that mood.

Opponents, at the time, also expressed fears that they would probably soon lose their independence to the computer operations.

However, a year has passed since those hot seat sessions, and none of the gloom and doom predictions about franchises have materialized. Instead, a pattern of peaceful coexistence seems to have developed between the independents and the franchisers.

At that Disco II session, the fear was also voiced that because of the impersonality of franchised operations, the mortality rate of this concept in clubs would be high, largely because of the absence of the personal touch, and lack of experience of the operators.

However, according to Tom Jayson, president of 2001 Clubs of America, the nation's largest disco franchiser, not a single location has closed since the concept went into effect. "In fact," he states, "many operators have been so successful they have moved from one to two and even three additional locations."

This year alone 2001 franchises

This year alone 2001 franchises have been established in places like Pensacola, Fla; Jamestown, N.Y.; Pittsburgh, Pa.; Memphis, Tenn.; Rochester, N.Y., and in Ohio. Operators have ranged from ordinary businessmen to professionals including a group of doctors; and even the chairman of the board of Holiday Inns of America.

Jayson explains that although the clubs have all remained essentially turnkey operations, in that they are all operated the same way, each new club today has an identity of its own.

The Memphis Club, for instance, is described by Jayson as a revolving extravaganza, atop a high-rise building, with an imposing view of the city, on the other hand the Long Island club borrows its theme from Walt Disney's World.

To ensure that his franchisees stay in business, Jayson not only runs intensive training courses for managers, deejays and other club personnel, his corporation is constantly looking over its franchisees' shoulders to ensure that they toe the viable business line.

A number of umbrella divisions

of the 2001 Corp. also play an important role in ensuring the success of the concept. Among these are 2001 Industries that manufactures equipment which is in turn sold at "a cut above cost" to franchisees; 2001 Productions which provides films, slides, light shows, and advertising aids to club operators; and 2001 Sales Group, which purchases supplies in bulk from manufacturers and resell to operators at prices considerably lower than what he would pay on the normal retail market.

Jayson confesses that the road to the success of 2001 Clubs has not been an easy one. "We have experienced numerous difficulties, but we have learned from our mistakes, and I would like to believe that we have now ironed out most of our kinks," he says.

Another disco franchise that has also been enjoying unprecedented success in spite of early negativism, is Murray the K's Disco On Wheels.

This operation was put together just over a year ago with just over 20 licensees. Today, Bert Tenzer, the firm's president, says his company has all but lost official count of the continually escalating number of franchises across the country.

(Continued on page 66)



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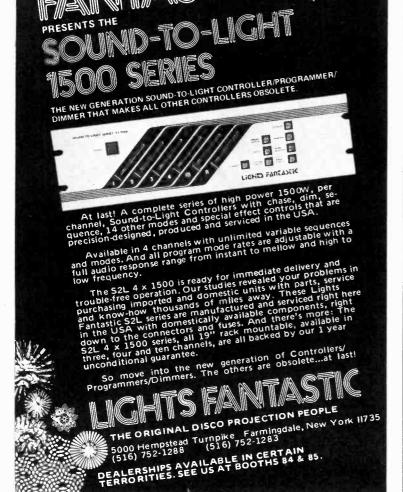
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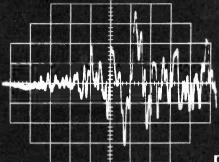
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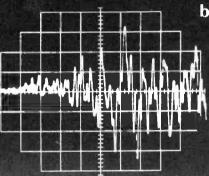
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Discos

2 Years Old, But 12-Inch Single Still Cannot 'Walk'

CHICAGO—The 12-inch disco single was born more than two years ago, yet unlike most children of its age, the super-single has not yet learned to walk. True, TK, Salsoul,

Casablanca and others have enjoyed sales success with the medium, however growth of the 12-inchers has been restricted to a crawl by marketing inadequacies, and it can be

claimed that as many 12-inch single sales are lost, as are consummated

To identify these youthful inadequacies at the outset: Distributors and retailers generally are not in

touch with discotheques, and stocking is thus often hit or miss; distributors lag behind their markets in disco. and consequently back-orders is often the rule: promotion and instore merchandising is grossly neglected in marketing 12-inch product: merchandising procedures. where they do exist, are not standardized, nor is the disk format itself.

To some extent, these shortcomings characterize the disco market overall, yet lacking in particular have been the energies and talents necessary to properly launch the 12-

inch product.
"We're searching in a forest taking it as it comes," says Ray Caviano, TK marketing strategist in the disco field. "Until major label involvement we can't tell the forest from the trees," admits Caviano, whose company nonetheless is having sales and promotional success with the format.

"None of the majors are taking it seriously," Caviano continues. "They were smart enough to know to get into it, but they didn't get into it with any sense of priorities. There is a lack of real understanding by the major labels.

Representatives of the majors will candidly admit that 12-inch single sales and promotion remains in a haphazard stage. "I don't think they're being worked properly," says a Midwest singles marketing specialist for a major that bowed with more than a dozen 12-inch singles this summer. "I think they could really go, but they just get out there and die. We work singles, we work albums, but these are in the middle somewhere and they're not being worked. They're just floating out there.

Yet, the frustrated specialist notes demand for the 12-inch singles "keeps picking up all the time," with one-stops "coming in really strong," and interests recently evident from two of the nation's giant racks, Pickwick and Lieberman.

The label source, who characterizes the disco buyer as a "rich singles buyer," identifies merchandising as

the "key to disco singles."

Al DiNoble, a Casablanca Records marketing executive agrees: "Merchandising is the key to this item." he says, calling for more emphasis on creating displays and promotions. DiNoble says new merchandising programs are "in the works," and hints that Casablanca may soon release a 12-inch single on a rock act.

"We're finding a totally new au-dience for the singles," says Di-Noble, when asked if the big singles

eat into album sales.
At Casablanca, the 12-inchers still are regarded as promotional vehicles, according to executive vice president Larry Harris: "It's used as a promo tool. It's very much like a 7-inch single, but we're taking more of a chance on returns because it costs

more to make," Harris explains.
"The 12-incher can sell to people who are unfamiliar with an artist, afraid to lay out \$5 for an album. If it's a one-song artist the 12-inch serves the same purpose. But once someone gets into the artist the chances are they're going to go back and check out the ten cuts on the al-

"It's a new area, something people are just trying and testing," Harris concludes.

Chuck Rush, a Salsoul product manager, concurs about the necessity of improved planning and methodology in marketing the disco singles: "More air play is required, more in-store play, and merchandising in terms of posters and the like."

Rush believes many record buyers, prospective customers for the giant singles, don't even know of (Continued on page 66)

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BILLBOARD

SEPTEMBER 3, 1977,

NEW YORK-Video equipment is being used in a growing number of discotheques around the country, but it is doubtful that many club owners are informed of the possible legal problems they may encounter.



Television offers clubs a variety of shows which, when projected on large screen receivers, are good audience draws. "Disco '77" and Don Kirshner's "New Rock Concert" are examples of two programs featuring big name acts, which most clubs cannot afford to present in person. When one of these programs is presented on a seven-foot wide screen accompanied by a good sound system, a crowd is almost guaranteed.

Niteries may also be recording tapes of programs or segments (like the recent appearance of Silver Convention on the Mike Douglas Show) for later replay. Rarely, if ever, is permission sought or obtained from

copyright owners.

With BMl and ASCAP now licensing discos for record playing, may club owners use large screen tv without additional payments?

For many years the performing rights societies have been licensing clubs for the use of copyrighted musical compositions, but large screen tv has never been specifically mentioned in agreements.

Bernard Korman, general counsel of ASCAP, and a witness at many copyright revision hearings, reveals that his organization intends to look at the context in which the equipment is being used. He adds, "If a club is currently licensed by ASCAP for performing music, either live or mechanically, no distinction would be made for tv use, but for an establishment like a restaurant or bar, whose sole entertainment is by

means of large screen tv, ASCAP would demand a license fee after Jan. 1, 1978." Korman continues: "When widescreen tv use becomes more widespread, we will take another look at the situation.

Ed Chapin, chief counsel of BMI and a person who has long been in the forefront of copyright revision, states that the question of licensing discos specifically for music used on large screen tv would be under consideration between now and January. He also notes that BMI would again license restaurants and clubs for using radio to entertain patrons.

The performing rights societies represent only composers, lyricists and publishers of music. There is a separate copyright obtained in a tv

program or videotape, and at present no licensing organization representing television programmers. (Compulsory licensing of tv broadcasts to CATV systems will take effect Jan. 1, 1978, but the fivemember Copyright Royalty Tribunal which will decide royalty dis-putes is still to be named by President Carter.)

Dan Moelis, vice president of Don Kirshner Productions, and himself a lawyer, states that his organization would "absolutely not permit unlicensed use of programs. The only use now permitted, according to Moelis, 'is exclusive broadcasting.' We would consider anybody marketing 'Rock Concert' to be in violation of our rights," he emphasizes.

marching and waving placards, sit-ins and other hostile, anti-estab-lishment activities, they are dancing

their little feet off to the music of

K.C. & the Sunshine Band, Gloria Gaynor, the Ritchie Family, Love &

Kisses, and all the other disco artists

that have emerged on the entertain-

ment scene.'

(A performance right in sound recordings is still a possibility although Register of Copyrights Barbara Ringer is not due to make her (Continued on page 56)



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Composite Patron: Youth Is the Key NEW YORK-The composite of pipeline for funneling student energies. "Today," states one professor philosophically, "instead of

audiences which are the life blood of the disco industry is drawn from a wide cross-section of the entertain-

ment-seeking populace.
One of the most important segments of that composite is the college and high school student. Their influence on the growth patterns of clubs and the creation of the music to which they dance is tremendous.

Mobile disco operators confess that the bread and butter of their business are drawn from high school proms and fraternity and sorority parties, and an increasing number of conventional club operators are seeking locations within close proximity of college campuses.

Experts in the industry readily admit that the inter-relationship be-tween discotheques and college and high school students is nothing new.

Many of today's sophisticated club and mobile operators confess that their original base of operation was a second-hand hi fi set, a handful of platters, a group of students willing to dance and party to the music for a then nominal fee.

Among the campuses' most popular disco settings are the school's pub, club or even the cafeteria, as long as it provides enough space to set up the equipment, and transform the eatery or ale house into a weekend dance arena.

Discotheques on the college campus have grown so rapidly in popularity that today many schools run their own disco service.

However, in the majority of instances there is still room for the mobile operator, and the sound and light extravaganza of the offcampus facility.

Today, discotheques have all but

phased out live bands on the college campus, and the mobile deejay, especially the more professional ones with sophisticated sound and light systems, and looked on as something of a campus kingpin.

Entertainment coordinators for many college campuses admit to encouraging the disco craze. Colleges, like every other segment of business and industry have felt, and are still feeling the pinch of the fiscal

With drastically curtailed budgets many can no longer afford the luxury of live entertainment. To them, the disco boom was something of a godsend.

Others, with equally practical but different reasons for encouraging the growth of discos oncampus, state that the medium offers an ideal

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Patrick Jenkins; President

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"Disco Lucy"-THE WILTON PLACE STREET BAND (Island) "Dream Express"—THE HONEYBEES (Roxbury)

"Get Your Boom Boom"-LE PAMPLEMOUSSE (A.V.I.)

"I've Got To Dance"-THE DESTINATIONS (Master Five)

"Let's Get It Together"-EL COCO (A.V.I.)

"You Are The Music Within Me"—BARBARA PENNINGTON (U.A.)

Additionally, ADVANCED VENTURES handled disco-promotion for the Western Region on THE WALTER MURPHY BAND ALBUM—"A Fifth Of

"I'd like to give a special thanks to Patrick Jenkins for his solo promotion on 'Nice And Slow' "-Florence Greenberg, (former Scepter Records president) when accepting the award at last year's "DISCO II" for "Disco Single Of The Year (disco play for most part)" Year (disco play for most part).

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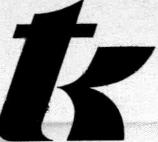
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DOING THEIR DISCO THING—Individualism is the key here as dancers create their own interpretation of the music at the Starship Discovery 1 disco in New York. Billboard photo courtesy of Intergalactic Pleasure Cruises.

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A 'Giant Step' In England

By PETER JONES

LONDON—If the U.K. disco industry has taken several years to find its feet, there can be no argument that in 1977 it has taken a giant step towards furthering professional standards and gaining respectability.

These thoughts gain credibility in the runup to Discotek '77, hailed as "Europe's biggest disco exhibition" to be held (Sept. 12-14) at the Bloomsbury Centre Hotel in central London.

This time last year, the U.K. picture was gloomy for those connected with the disco industry. The National Assn. of Disk Jockeys had folded and while the Disco North trade exhibition had been moderately successful the much-anticipated London show just didn't stand a chance, through over-grandiose planning, of getting off the ground.

To add to the situation, Disco Mirror, latest in a line of disco publications, had been discontinued by its publishers and so another important link in the chain had been severed.

It added up to the fact that the British disco industry had a strong pulse beat but manufacturers and disk jockeys were woefully short on a stimulus to protect all interests.

The challenge was eventually (Continued on page 65)



LATIN HUSTLER—Latin disco dance instructor Ralph Lew and wife Lucille delight crowds with their high stepping version of the Latin Hustle at a recent salsa review.

Forum Attendees Get A 10% RSI Discount

NEW YORK—Record Source International (RSI) is offering a 10% discount on any of its services purchased by attendees of Billboard's Disco III Forum, according to Nancy Erlich, manager of Broadcast Programming, the BPI division which administrates RSI.

As Erlich explains, RSI which offers a variety of record packages to conventional disco owners and mobile disco operators, is the world's largest supplier of record programming services.

RSI operates through special agreements with virtually all U.S.-based record labels to provide singles and albums at low cost for promotional play. The firm's disco and radio customers are said to number in the thousands, and range from discos in France to radio stations in Kodiak, Alaska, and record hops in Godollo, Hungary.

According to Erlich, RSI is the primary source of music programming for thousands of discotheques in this country alone. It also services broadcasters which are not ordinarily recipients of full promotional records from the record labels.

The RSI executive continues: "Acting as liaison between the manufacturers and the disco deejays, RSI provides one central source from which records from all labels may be purchased at special discount prices. Since RSI pays the record companies manufacturing costs for all products used, the result is widespread free promotion for the labels, and an inexpensive, reliable record service for the deejays."

RSI offers two services specifically designed for use by discotheques. One is a basic record library, the RSI disco starter package, a collection of 90 albums and 20 12inch 33½ disco disks which Erlich explains creates the disco music standards that are a must for any club's record collection.

Records from dozens of different labels are included in this package, and all are commercial or deejay pressings by original artists. To date, some 265 discotheques have started their record libraries with the RSI collection.

New material is provided through a subscription service which ships singles and albums on an average of once a week, depending on the amount of available new material. Each subscription package consists of two LPs, and either three seven inch singles, or one 12-inch single.

Material included is selected by Tom Moulton, Billboard columnist and a prominent disco record producer; and through Billboard's own record review staff. Included with these packages are reviews, commentaries and recommended cuts for each record.

While the disco services are RSI's most popular offerings in discos around the world, many clubs with varying formats subscribe to RSI's other services which include the weekly singles subscriptions, (packages of 10 singles chosen from Billboard reviews and charts in Hot 100). Country, Easy Listening and Soul). They also use the monthly album order form which offers new releases as well as the albums on Billboard's Top 200 LPs charts.

RSI's services are not available to the general public, and all inquiries about the service must be made on club or company letterhead. Inquiries may also be made in person at Booth 54 at the Disco Forum.



TALLYING THE TAKE—The Ritchie Family, dressed in the regalia of their African Queens image, join with mobile disco deejay, Steve Love to tally the take from their New York charity street disco party and auction of copies of their "African Queens" album.

Our Name Says it all

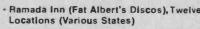
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 Stockton, California
 Las Vegas, Nevada

Ed King will be at "Disco III" as a guest panelist on "Disco Hardware Package Concept-Hotel & Restaurant Chain Operators". Contact him there.



- · The Greenhouse, Austin, Texas
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PRODUCTIONS, INC.

TV Equipment In Clubs Setting Up Possible Litigation

• Continued from page 52 report to Congress on the subject until Jan. 3, 1978.)

What can copyright owners do about the use of large screen television in clubs and bars and how can disco operators avoid costly legal hassles?

When the United States Supreme Court decided Twentieth Century Music v. Aiken in 1975, many felt that the licensing of restaurants to receive radio broadcasts of copyrighted music was over. Aiken owned a fried chicken restaurant in Pittsburgh which had four ceilingmounted loudspeakers continuously

monitoring a local AM station. Calling the ASCAP demand for a \$5 per month licensing fee a "shakedown," Aiken refused to pay and was sued for copyright infringement. With the intervention of Muzak, the case was appealed to the Supreme Court. The 7-2 opinion by Justice Stewart absolved Aiken of liability by holding that he did not "perform" any copyrighted music by the sole act of turning on his radio.

The McClellan and Kastenmeier

The McClellan and Kastenmeier subcommittees which drafted the new copyright act (effective Jan. 1, 1978) both saw the desire to overrule the holding of Aiken at least in part.

Section 110 (5) of the new law will exempt from copyright liability the reception on a "single receiving set of a type normally used in private homes" of a copyrighted work in a public establishment provided there would be no direct charge to see or hear the broadcast and it would not be "further transmitted to the public."

When the House and Senate conferees worked out the final version of the law they provided guidelines for the interpretation of this section. According to the Conference Report, a small establishment like a "Mom and Pop." business, which

wouldn't as a "practical matter" justify a subscription to a background music service, would be exempt from copyright liability. But any larger establishment, or one that used something other than a hometype receiver, could not avoid an infringement action.

It would appear to be difficult to argue that a club able to afford a \$10,000 large screen tv and videotape system is unable to afford Muzak fees, or that such a system is the kind found in the average living room.

The new copyright statute will also make it possible for live broad-

casts to be copyrighted if they are simultaneously recorded. Copyright owners will also be able to obtain injunctions against infringement prior to broadcasting provided certain notice requirements of section 411 (b) are met. Advance protection could thus be obtained for live broadcasts of concerts, sporting events or opera.

Should lawsuits be filed against club owners over the use of large screen television receivers, it will not be the first time the question has been raised in court. In 1948, four little-remembered lawsuits were brought by promoters of the Louis-Wolcott heavyweight championship fight against ballroom operators in Philadelphia, Boston and New York.

NBC had bought the exclusive right to live tv coverage and had licensed theatres to show the broadcast on their movie screens and charge admission to viewers.

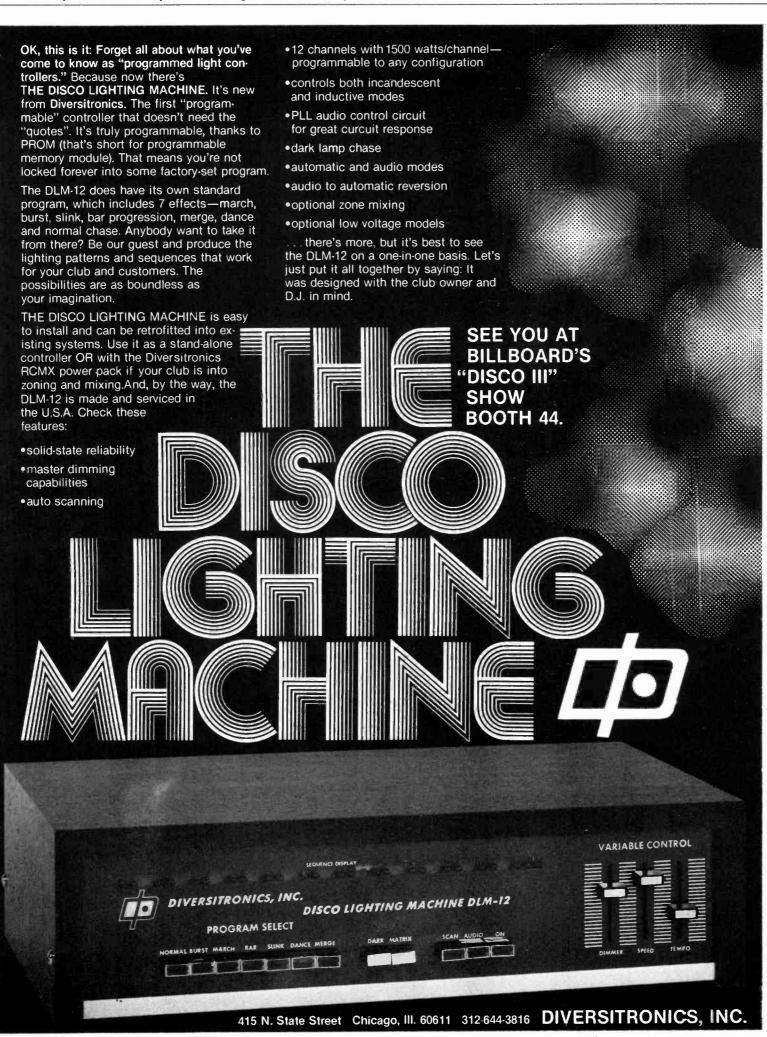
When Philadelphia's Broadwood Hotel advertised "ringside seats" for a \$2.50 minimum at tables opposite an "actual movie-size screen Pioneer television" in their main ballroom, an injunction was issued by that city's Court of Common Pleas. The ruling of Judge Harry S. McDevitt appears not to have been based on the law of copyright since neither the fight itself nor the broadcast were copyrightable, but rather on the principles of state unfair competition law. (McDevitt had previously decided a famous case brought by bandleader Fred Waring to enforce a record label restriction against radio station use. Although upheld by the Pennsylvania Supreme Court, the ruling was not followed elsewhere and was expressly rejected by Judge Learned Hand in a 1940 suit Paul Whiteman against RCA. This was an attempt at the creation of a performance right apart from copyright which failed.)

An unfair competition case of this type is based on the theory of misappropriation of a competitor's property rights, or as a Supreme Court Justice once put it, "to reap where one has not sown." Such cases are usually brought in state courts since the federal Lanham act in this area applies only to mislabeling or tampering with goods. (The recent case brought by British group Monty Python against ABC was based on section 43 of the act making ABC liable for deletions of parts of a program the network had a legal right to broadcast.)

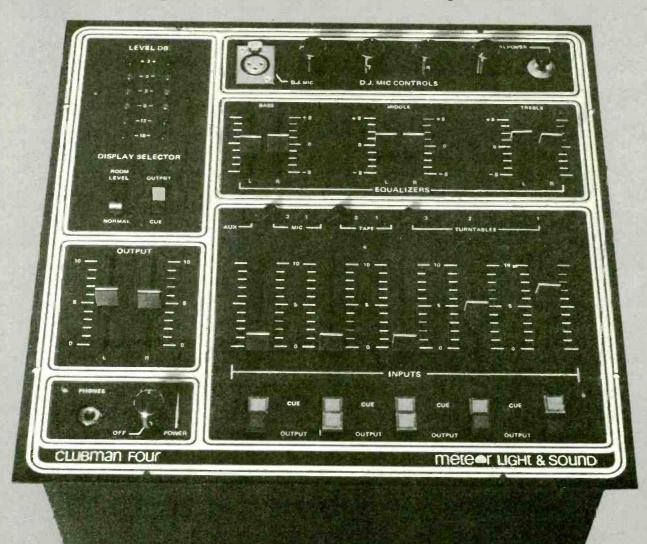
The difficulty of bringing such actions in state courts lies in the lack of any body of case law in most states other than New York. Pennsylvania and California and the uncertain effect of a provision of the forthcoming Copyright Act.

Section 301 of the new law "preempts" any state-created rights or remedies that are "equivalent" to federal copyright protection. At the Kastenmeier subcommittee hearings in July 1976, Justice Department lawyers took the position that cases based on misappropriation under state laws would be barred if copyrightable subjects were involved. At the May Practising Law Institute Seminar on copyright law in New York, legal experts were divided on the question.

But whether the case is brought in federal or state courts, it seems fairly certain that broadcasters and the performing rights societies will be able to enjoin unauthorized use of their work through tv projection systems. Club owners would do well to seek legal advice before setting up such equipment in discos.



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Authorities Act, Make It Easier To Be Admitted To Clubs

• Continued from page 48

agreed to pay \$150 in restitution to each of 13 blacks who were denied admission

The club, in an agreement reached recently with the Massachusetts Commission Against Discrimination, also agreed to hire a black

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doorman, and is in the process of preparing a compliance statement which will be permanently posted.

Whimsey's, which had its liquor licenses suspended for four days last January because of the charges, also issued a joint press release with the commission stating that the club was open to all people. Recently, Chandler Atkins, general manager of Whimsey's, stated the club is now enjoying a vastly improved relationship with the Boston community, and is doing "all in its power" to erase the discrimination blot on its

In New York, Gedda explains that the agreements with the clubs named developed out of disciplinary proceedings brought against Regine's. He adds: "Administrative license hearings were conducted between officials of the SLA and representatives of Regine's."

The SLA, with the backing of the Supreme Court has, since last November, been investigating private membership clubs in and around New York City. Lending impetus to the investigations are additional leg-

islative clout and more manpower. The SLA dispenses liquor licenses and is the sole authority endorsing membership clubs which sell liquor for profit.

Gedda states that clubs licensed by them and operating for profit cannot legally claim to be "member-ship only" establishments. "By law," he states, "they must admit all law abiding citizens willing to pay the established cover charge." Clubs exempt from these rulings are non-profit organizations—American Legion Posts-and clubs serving only beer, wine and/or soft drinks. Some provisions are also made under the law for bottle clubs where patrons are permitted to bring and pour their own alcoholic beverages. However. these too must be sanctioned by the State Liquor Authority.

Since the stepped-up investigations, other agencies such as the Department of Consumer Affairs, the Fire Department, the Mayor's Task Force and the Buildings Department have also taken more stringent measures against disco clubs to enforce safety and constitutional laws which they feel are being largely ignored by private clubs throughout the city and state.

This move was precipatated by recent disastrous club fires in the city and a growing list of consumer complaints that membership clubs tend to discriminate against certain social

and ethnic groups.

According to Billboard's International Disco Sourcebook, at least 15% of all discotheques charge membership fees ranging from \$1 to \$99 annually. Another 1% charge between \$100 and \$300 with yet others in the over \$500-a-year membership racket.

Consequently, a short time after government agencies began enforcing these actions, a band of disco owners collaborated to form the N.Y. Alliance of Social Clubs in an attempt to stall and protest the authority. They leveled charges of unfair pressure from the agency and other government regulatory agencies.

George Freeman, president of the Galaxy 21 membership discotheque and organizer of the Alliance, stresses that private membership clubs are not designed to discriminate against people of different colors, races, social backgrounds or sexual preferences, but are aimed at "effective audience control and the weeding out of undesirable influences.

The organization is aimed at ensuring that "the basic constitutional guarantees of club owners and members are not jeopardized," states Freeman. Members of the alliance include club owners from Galaxy 21, Infinity, Flamingo, Anvil and others.

In spite of its successes the authority admits that it is walking on a type of legal tightrope in trying to enforce the new laws.

The laws are vague about right of admission to licensed, profit-making clubs. Commissioner Gedda states that although such a club owner may set a dress code, decorum standards and charge admission, they cannot deny entry merely because a customer's name is unknown, or his face unfamiliar.

To determine whether or not a club is indeed guilty, the authority

CREDITS

Contributors to this section include Radcliffe Joe, Stephen Traiman, Alan Penchansky, Robert Roth, Robert Ford Jr., Maurie Orodenker, Aurora Flores, Paul Grein, Peter Jones and Roman Kozak. Layout and graphics by Earl Paige, Tom Cech and John Halloran.

sends its own investigators, unannounced and at varying times to gain admission to the club. Should they be turned away for any but the accepted reasons for refusal of admission, the authority could then do anything from issuing a warning to charging a fine or lifting the club's liquor license.

Developments in recent months show that the authority has focused most of its investigations on Regine's, a posh Park Avenue disco restaurant in which one night's entertainment for two with dinner costs at least \$100.

The bulk of the authority's list of complaints has pointed toward Regine's as a prime culprit in discrimi-

Although owner Regina Zylberberg prefers to call hers a card club, Regine's is a membership establishment. Corporate membership costs \$1,000 a year with individual membership going at around \$600 albeit this allows each member seven guests and the \$10 cover charge is waived.

Until now non-members were

permitted into the club, but most potential patrons were offended by the tight scrutiny to which they are subjected in order to gain entrance.

by a doorkeeper who decides whether or not the person or persons on the outside meet the "requirement" for admission.

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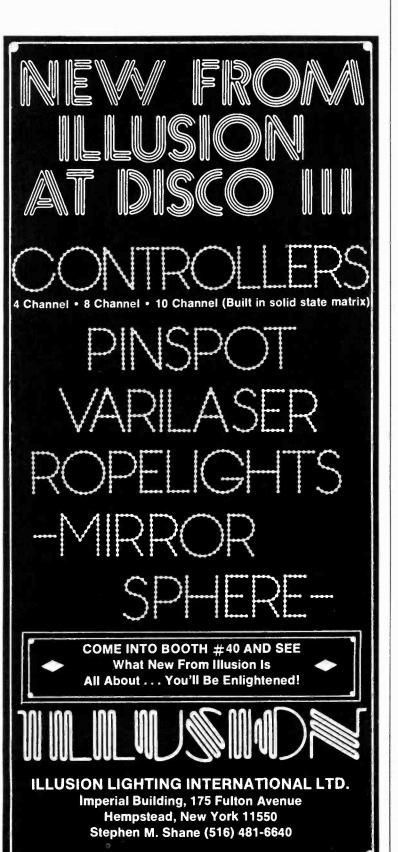
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2 Heavy Disco/Light Radio Play

"Daylight" Vicki Sue Robinson "I Gotta Keep Dancin'" Carrie Lucas "I'll Play the Fool" Dr. Buzzard's Original Savannah Band

7 Disco Artist of the Year

Dr. Buzzard's Original Savannah Band Carol Douglas Faith Hope & Charity Love Childs Afro-Cuban Blues Band Vicki Sue Robinson

8 Most Promising NEW Disco Artist **Black Light Orchestra Brainstorm Carrie Lucas New York Community Choir** Shalamar

3 Disco Single/or LP Cut of the Year

"Express Yourself" New York Community Choir "Life Goes On"/"Peace of Mind"

Faith Hope & Charity

"Midnight Love Affair" Carol Douglas
"Should I Stay" Vicki Sue Robinson
"Touch Me, Take Me" Black Light Orch.

4 Disco Album of the Year

"Midnight Love Affair" Carol Douglas "Dr. Buzzard's Original 'Savannah' Band" Savannah Band

"Life Goes On" Faith Hope & Charity "Uptown Festival" Shalamar "Vicki Sue Robinson" Vicki Sue Robinson

5 Best Disco Producer

Sandy Linzer "Dr. Buzzard's Original Savannah Band" Van McCoy "Life Goes On" Warren Schatz "Vicki Sue Robinson" & "New York Community Choir"

6 Best Disco Composer

Van McCoy "You're My Peace of Mind"/ "Life Goes On"

9 Disco-Mix of the Year

Elton Ahi "Uptown Festival" David Todd "Life Goes On"/ "You're My Peace of Mind" David Todd and Warren Schatz 'Express Yourself"

10 Disco DJ's Favorite 12" Disk

"Express Yourself" New York Community Choir
"Uptown Festival" Shalamar
"Life Goes On" Faith Hope & Charity

11 Disco Record Label of the Year Midsong International **RCA** Soul Train

12 Disco-Record Promotion Person of the Year (in-House) David Todd, RCA Records National



Disco III Exhibit Spans All Products, Services

The following exhibitors were firmed for Billboard's Disco III a week prior to the Aug. 28-31 run at New York's Americana Hotel. Included is the company name, address, contact for products and/or services, and booth location-AH

for Albert Hall, SR for Fifth Floor sound room.

AH-1, Capitol Stage Lighting, 509 W. 56 St., New York, N.Y. 10019, Jack Ransom.

AH-2, Blackstone Productions,

802 Rio Grande, Austin, Tex. 78701, Lowell Fowler.

AH-3, Discotronics, 3225 Lemmon Ave., West, Suite 130, Dallas, Tex. 75204, Mike Lewis.

AH-4, Chicago Disco Pool, 323 E. 23 St., Chicago, III. 60616, Eddie Thomas

AH-7, CDM Productions, 901 S. Ashland Blvd., Suite 213, Chicago, III. 60607, Charles D. Miller.

AH-8, Miami Victory Campaign,

Fla. 33133, Bob Kunst.

AH-10-11, Kole & Owens Productions, 805 La Miranda, Laguna Beach, Calif. 92651, Walter Kole, Jerry Owens.

AH-12-13, Audio Visual Labs/ Lighting Systems International (AVL/LSI), 500 Hillside Ave., Atlantic Highlands, N.J. 07716, Ed

AH-14, Sapan Engineering, 245

7th Ave., New York, N.Y. 10001, Ja-

AH-15, Coburn Corp., P.O. Box 387. Route 9. Freehold, N.J. 07728. Steve Rosenbaum.

AH-16, De-Lite Records, 200 W. 57 St., Suite 1101, New York, N.Y. 10019. Bernie Block.

AH-19, Josef Roisman & Co., 14628 Mack Ave., Detroit Mich. 48215, Josef Roisman.
(Continued on page 66)

Major Sight & Sound Revolution

• Continued from page 43 units, followed by Bozak with 14%; GLI 12% and Sony 10%.

 Crown and Phase Linear share the power amp preference with 11% each, closely followed by BGW with 9%, Marantz and McIntosh with 7% each. Bozak is the leader in preamps with 15%, Crown a close second at 14%, Marantz with 10% and GLI and McIntosh each with 9%.

- JBL has 23% of speaker preference, followed by Altec with 19%, Cerwin-Vega 15% and Electro-Voice 6%.
- In equalizers, a growing component in importance, Soundcraftsmen is the leader with 26%, SAE has 16% and BSR 7%.
- Tape decks, an increasingly used add-on component, shows TEAC on top with 33%, Sony with 25%, Akai at 11%.
- The "runaway" categories are microphones, where Shure has 63% preference, and Sony second at 11%; turntables, with Technics by Pana-

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THE VARAXON MODULAR FLOOR SYSTEM
Various a hoof display cards have been designed early includes come,

sonic at 52%, and runnerup QRK with 9%; phono cartridges, where Stanton and Shure each are preferred by 42% of responding clubs, and headphones, where Koss has a commanding 34% preference, fol-

lowed by Sennheiser with 16%. While separate preferences weren't indicated for lighting systems, the custom designer has a much wider opportunity here. The increasing use of neon in many clubs, the growing applications of safety-tested, low-wattage lasers, and the technological breakthrough with flexible "rope" lighting leading to an infinite variety of designs and panels for walls, floors and ceilings, have given clubs many ways to go.

Equipment manufacturers and designers are taking a more important role in actual club management, recognizing that investment in the club can serve as a viable showcase for many of the custom products applicable to many operations. Houston's Guy Micehl is actually launching a club to commercially display his American Lighting and Manufacturing Corp. equipment (Bill-board, Aug. 27, 1977). Capitol Stage lighting created a

total disco environment at its New York showrooms in time for Disco II last year, and the display was a traffic draw via limousine service to and from the hotel.

And Juliana's of London, just setting up a U.S. office in Manhattan, has acquired interests in most of facilities with which it is connected.

As much as the interest in new audio and lighting equipment, there is even more attention to the just emerging home video systems. The bulkier and more expensive 4-inch U-Matic video tape recorders from Sony, JVC, Panasonic and others, currently in use at most video-equipment clubs today, may soon give way to a new generation of 1/2-inch VTRs.

It was just six months ago that only the Sony one-hour Betamex and Quasar (Matsushita) 2-hour "Time Machine" were available in half-inch (though incompatible) systems.

But by year end, at least a dozen major suppliers will have up to fourhour record/playback machines available-unfortunately in three incompatible configurations.

The tape economies, first in halfversus three-quarter inch, then in four-hour versus only one-hour, make the new machines a very viable disco component.

Tied in with a growing number of large-screen projection tv systems, the lower cost, and virtually equalin-picture-quality, half-inch VTR can put video within reach of many more clubs. Up to now, it took a fairly large, high traffic operation to support a video installation, but within a year, the availability of approximately \$1,000 player/recorders from RCA, Magnavox, Panasonic, Sony, Zenith, Sanýo, Sears, Pioneer, Toshiba and other major firms will make video much more viable.

The problem of taping programs

off the air for showing in clubs, a prevalent practice, is open to various legal implications of which all operators should be aware (see separate story, this section). There are strict limitations on the use of such programming "in house" so to speak, and club owners should know them.

As for the much-promised custom programming themed to the disco operator's needs, it is still not at hand in the volume necessary to support an ongoing subscription service for clubs. The basic problem of securing legal performance and mechanical rights to current music and videotape programs is still unsolved.

However, progress is being made, as more and more record labels are convincing artists and their managers that promotional use of their music and tapes is as important as the spins by the deejay in the club. An increasing number of disk companies are providing promotional videotapes for in-store use by record/tape dealers, and some are soon to experiment with discos as well.

A number of custom programming firms are still more or less in business, but the tremendous supply of tapes necessary to meet a typical club's demand for fresh progress is

still some time away.

Every club owner should be aware of the copyright situation on any tape with music and/or artist performance used in the disco. Proof of clearance for such play should be given by the supplier of the program, for both they and the club op-erator are liable for any royalties due the copyright owners.

Much more sophisticated equip-ment will be shown at Disco III in all areas of interest, as the industry has moved well into the "21st Century" of sight and sound. Virtually every firm exhibiting will have either new components or improved applications of existing equipment. Put to-gether, they offer a dynamic show-case for a still-growing market.

The fear that disco equipment has "topped out" as a viable mart for any type of component couldn't be further from the truth. Earlier venues in New York, Chicago and Los Angeles, among the first cities hit by the new disco boom, already are in "replacement" situations with updated, upgraded and more powerful equipment.

But many more smaller cities are just now emerging into the disco spotlight, and any company involved in the business from the start can tell you that the opportunities are many-for solid products with the backing of service and warranties.

Today's club owner can't afford to take chances on equipment ripoffs that can leave him-or her-with a damaging shutdown due to a system blowout. The equipment industry has matured to the point where-for the most part-it is serving its customers well.

(A Complete Rundown of New Equipment Highlights at Disco III will be featured in Billboard's Forum report.)



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Showdown; Caress; Johnny
Melfi's, Sun, Sun, Sun; Liza Minelli, Tropical Night. 12"—Philly
USA, Speak Well. 7" imp's—
Sheila B. Devotion, Love Me
Baby; Superdance, Bus Connection; Gene Farrow, Hey You
Should Be Dancing; dom's—High
Energy, You Can't Turn Me Off
in the Middle of Turning Me On.

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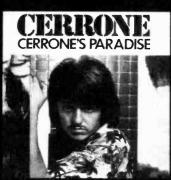
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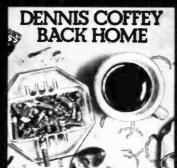




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Disco Disks Now a Distinct Musical Idiom

• Continued from page 43 our music more acceptable to pop audiences," Harris points out. The increasing difficulty disco

music is having in crossing over to pop record buyers is a growing con-cern with many disco-oriented record people. "There was a time when acts like Barry White, Hues Corporation and the Three Degrees were crossing over from disco to r&b and top 40." says Ray Caviano, national disco promotion director for TK Records, "but today, with the

possible exception of Thelma Houston's 'Don't Leave Me This Way' nothing is crossing over. It is as if there is a mentality in Top 40 that does not appreciate disco." Caviano continues. "Then again it could be a lack of full disco commitment by the major labels."

Midsong's O'Loughlin lays the blame for decreased disco crossover at radio's door. "Radio people don't like disco," he states. "It's like bubble gum music was a few years ago. Radio people didn't like it but

the records sold anyway and the stations were forced to play it."

Another trend that has caused concern among disco people of late is the increasing popularity of foreign records in American clubs. "The European sound predominates today," Caviano says. Marc Paul Simon, vice president at Casablanca Records, a label actively involved in foreign disco music, feels the international sound is the wave of the future, "We're moving away from the Philly sound to a more international

Ransom, King. Smith and even the spokespeople for the consumer

protection agencies and Under-

writers Laboratories agree that a po-

tential for disaster exists. However,

no one seems to have an acceptable solution to the problem. All feel that

control by a government regulatory

are already looking into safety standards for lasers in discos, and no

club can boast a pure laser system

without first getting clearance from

a number of city, state and federal

agencies including OSHA. It is

hoped that the same stringent con-

trol will eventually be extended to

all disco lighting equipment so that disasters could be averted.

A number of government agencies

agency is the only answer.

sound," says Simon. But O'Loughlin disagrees, "America will always be the center of dance music. We have the best rhythm players in the world

There will probably be room for both American and European music for some time to come. Discos demand a lot of good music as any deejay who has to program a club continuously for five or six hours will tell you. As long as there are discos there will always be a market for good dance music. So much music is played at the average disco on any given night that no trend will pre-dominate for too long because audiences will continue to grow. "We ing the same sound over and over

again.

The future of disco music is tied to the future of the clubs. As the clubs grow and attract larger and more diverse audiences the music too will grow and become more diverse. And most observers feel that disco audiences will continued to grow. "We are only reaching about 10% to 15% of the potential market." according to Simon of Casablanca.

TK's Caviano feels that disco music is at a critical crossroads in its development. "The events of the coming months could decide whether disco grows as a legitimate business or returns to being a sub-culture of American entertainment," Caviano

How Safe Are Discos In U.S.?

The gravity of the question has been emphasized by recent disastrous disco and cabaret fires in New York and Kentucky which have claimed dozens of lives at such clubs as the Blue Angel in New York; the Beverly Hills Supper Club in Kentucky and other clubs in Port Chester and Bronx, N.Y.

New York City boasts one of the most stringent fire prevention laws in the nation in the form of its 1968 amendment to the building code. Enforcement of this law comes under the joint jurisdiction of the Buildings and Fire Departments.

The law emphasizes, among other things, sprinkler systems, adequate exits, occupational limits and approved electrical wiring and fireproofing of all drapes and scenery. according to spokespersons for the Fire Department.

Fire Department officials also stress that enforcement of this law has been stepped up in the wake of the Blue Angel fire and of the fire at the Bronx social club. However, major disco consulting and design firms, and some lighting equipment manufacturers catering to the disco industry, are growing increasingly vocal in their pleas for government investigation of lighting equipment used in clubs across the country.

The appeal follows what observers say is a growing number of incidents in which lighting equipment produced by low-end equipment manufacturers has either blown up

or failed entirely to work.

Club owners who have been affected by malfunctioning equipment are growing increasingly fearful that unless some form of government control is instituted, major disasters, for which they may be held liable, could take place in their clubs.

A Billboard survey of such watchdog agencies as the New York State Consumer Protection Board, the Dept. of Consumer Affairs, Underwriters Laboratories and Consumers' Union, reveals that none has jurisdiction over safety standard for discotheque lighting, or have been asked to look into the problem.

Jack Ransom of New York-based Capitol Stage Lighting reveals that although the Department of Buildings is charged with the responsibility of inspecting clubs before issuing a permit, their investigators concern themselves primarily with "permanent" lighting fixtures.

These so-called permanent fixtures are usually limited to lighted dance floors and lighting panels. Most other disco lighting fixtures. from chasers, strobes, pinwheels, track and tube lights are usually categorized as "portable" equipment, and not subject to stringent exam-

Further compounding the hazard factor is the revelation that outside of major cities like New York, Los Angeles, Chicago and some New England cities, even minimum govfor opening a club.

This, states Ransom, allows the irresponsible lighting equipment manufacturer and supplier to "hit and move on without interferences to his next mark."

Graham Smith of GSA Associates in New York and Ed King of Sound Unlimited Systems in Los Angeles confirm the problem, and disclose that a significant percentage of their work at this time is undoing the harm done through use of cheap equipment and shoddy installations

by industry charlatans.

King states flatly, "Some of the equipment in use out there is just plain junk." In an effort to combat what he describes as "rampant lack of professionalism." King tries King tries working closely with clients in an effort to secure the best equipment possible for use in their clubs.

Smith feels that reputable companies in the industry should band together and police themselves. rather than wait for government regulators to step in.

Citing instances where equipment either blew up, did not function, or arrived without proper installation instructions, or instructions that were pure gibberish," Smith says his firm is working on the idea of soliticing bids for equipment, and making specifications. warranties and other safeguards an essential part of any contract.

Only recently a club owner in the Midwest complained of an incident where lighting equipment was purchased and failed to function following installation. After numerous calls to the supplier, the manufacturer agreed to have someone look at the malfunctioning equipment for a

The disgruntled owner states that the supplier eventually showed up only to look at the equipment and inform him that certain parts had to be ordered. "That," states the club owner, "was the last we heard from him. Several followup calls were received by an answering machine and never returned."

Ransom says this problem is increasing in frequency, and that smaller club owners with little expertise and or legal recourse, are finding themselves saddled with un-believable amounts of junk.

A spokesman for Underwriters

Laboratories asserts that being a private testing agency, UL can only approve equipment supplied by a manufacturer with a sense of responsibility to his consumers, or by those that are forced by their insurance underwriters to have their products tested. He adds that little disco lighting has been submitted for testing.

In New York City some of the

disco lighting equipment must be union approved before licensed electricians will install it. However, Ransom points out that this does not necessarily imply that the product is expected to measure up to any given set of safety standard.



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Portable Operators Blossom As Industry Flourishes

Continued from page 44

Univ. last year as an accounting major, but seeing the mobile disco business as having a greater future for him

Cohen, who also started out six years ago playing Sweet 16 parties

and fraternity dances as a student at Temple, also looks outside of radio for his record spinners.

While some of his staff do have FM-studio roots, Cohen says they have to be trained to handle the jobs for his United Sounds. "Radio

people, for the most part, are not accustomed to playing records for an audience," says Cohen.

"They sit by themselves in a small studio, see nobody, and even the records they play are programmed for them by somebody else at the station. They don't have to concern themselves with crowd reaction and a good mobile jock must be sensitive to crowd reaction at all times.

"Some of them can't even cope when somebody comes up to them and requests a tune. Radio they feel gave them the technical and musical quality which enables them to meet the demands of every type of audience. For the Shambergers, it means being able to program properly for the different disco sounds—the New York disco (salsa. Munich Machine, Grace Jones, etc.), the Latin sound, including Reggae; and the disco that calls for a mixture of soul and rhythm & blues.

In addition, there are the gigs, especially at schools, where there has to be a mixture of pop, rock and disco—generally 50% rock, 40% big band, and 10% golden oldies.

For Dick Findley, it's his radio background as a deejay at the top-rating FM station on the band (WYSP) that encouraged him to embark on a career as a mobile jock six years ago.

At that time it was mostly playing rock records at a school gym, doing about two gigs a week and taking 65% of the gate.

Today, Findley specializes in club dates—both disco clubs and rock clubs like the Zig Zag near Ft. Dix, N.J., where he appears every Saturday night

Findley finds that the youngsters who are attracted to the rock clubs prefer that type of music. "They like the sound and relate to it," says Findley.

"I find that drinking people prefer the music of Led Zeppelin, Aerosmith and especially Lynyrd Skynryd's 'Free Bird'.

"If I played LaBelle, they would laugh me off the stand. The disco music, especially New York disco, is preferred at the clubs catering to a dancing crowd—where the patrons come in well dressed. The people who spend more money on clothes and not much at drinking, and they are the ones who want the disco music."

The one big problem that concerns them all, however, and seen as the major factor hurting the industry, is the "unprofessional" mobile jock who rips-oif the public. And the vast majority of the mobile jocks operating in the Philadelphia-Southern New Jersey market are the "unprofessionals."

"There is no limit how far we can go in the mobile field," says Cohen.
"But the bad mobile jocks can kill the business for us. They'll spend \$200 or \$300 on equipment, another \$100 on records and set themselves up as a mobile jock.

up as a mobile jock.

"They take an ad in the newspapers and they're in business—cutting prices and making all kinds of promises they know they can't deliver. They come on a job with lousy sound and poor programming—and sometimes they don't even show up. They are giving the mobile jock industry a bad name."

Cohen estimates that as many as 90% of the self-asserted mobile jocks in this area are "unprofessionals." "And they lead people to believe that all mobile jocks are the same," Cohen adds.

"The public is being ripped-off by the unprofessionals," charge the Disco Associates brothers. "In order to do a job properly as a mobile operator, you have to know how to hook up your system correctly, know how it works, and have a backup system.

"That's a big investment in time, money and experience. But these roving deejays come out with a home hi fi set and palm themselves off as professional jocks."

Weinberg, of Purple Haze, is looking forward to the day when the professional mobile operator will be organized well enough to give professional status to the industry

and be in the position to protect the consumer against the unprofessionals.

Weinberg sees a "tremendous po-

tential" for the mobile jock industry once they "get rid of those who don't belong in it." For himself, he envisions his operation as being able to gross as much as \$500,000 a year.

For the well-qualified mobile op-

For the well-qualified mobile operator the field is far more than just a string of Sweet 16 parties, bar mitzvahs, fraternity parties, school gym dances and club dates.

While most of their dates are private parties and dances at hotel and motel ballrooms and fixed nights at discos like the new Ebony in Camden, N.J., Disco Associates has found the outdoors a booming market for their services.

This summer they have had many bookings at tennis clubs, swimming pools and even for parties in private homes that have large outside lawns to allow for dancing.

Findley sees the growth for the services of the mobile jock on the club circuit. Apart from the discotheques, rock clubs are beginning to mushroom.

The Other Side, just opened near Wilmington, Del., features the mobile jock along with the live rock bands. In Philadelphia, Gene's-on-the-Boulevard, Velvet Lounge in Northeast Philadelphia, and Central Park in suburban Wayne, are going strong as rock clubs.

Also building strong as a rock club circuit are the seashore resort spots in the Wildwood area of Southern New Jersey.

For United Sounds, there is no limit to the type of locations where the mobile jock fits in. "We're geared up to entertain people of all ages," says Cohen. "Anyone or any place that wants more than just music, we are able to entertain them—indoors outdoors you name it."

indoors, outdoors, you name it."
Purple Haze sees its "big future"
in diversifying the kinds of locations
that can use the services of a mobile
jock. And Weinberg has already begun to move into those areas. He sees
the business and industrial field as
being wide open.

Apart from recreational hall dances at summer camps in the upstate Pocono Mountains, weddings and swim club parties to fill the summer calendar, Purple Haze recently handled a successful three day "street sale" for the Castor Ave. Merchants covering a three-block area in Northeast Philadelphia.

Purple Haze not only provided a musical background for the sale but also provided the excitement to attract people to the stores.

"We were able to create a real carnival atmosphere," said Weinberg. "We attracted people even before we played the first record. The mobile jocks not only spun records but also served as barkers—calling attention between records to the various specials offered at the various stores along the street."

Street sales, which are plentiful in this area at shopping areas and malls, are not the only thing.

Weinberg finds the mobile jock creating enthusiasm and the proper musical setting for fashion shows—programming music to match the style of each fashion shown, with the lighting adding eye-appeal to the dresses, coordinating the music with the fashion coordinator.

Just as effective is the mobile jock for the opening of a new hair salon—playing suitable music between demonstrations of various hair styles and cuts. Industrial company affairs also loom big. Purple Haze handled recently the annual dinner party of the big Chilton Corp. here, where

(Continued on page 66)





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ity over their record collections go to almost any lengths to camouflage the identity of the records they spin.

Dockswell, who got in on the ground floor of the import business, states that because he does not have exclusive distribution rights to the product he brings into the country, his business has been hurt through fierce competition from other importers trying to cash in on this lucrative market, and from the growing number of record labels, which have mounted active campaigns to gain licensing rights to hot disco imports.

In trying to explain the imports phenomenon, Dockswell states that American disco audiences have voracious appetites for new and original sounds, and "it appears that local entertainers and producers are

unable to cope with this demand."
He continues: "Consequently, the originality of a German, French, Canadian or British sound sparks a ready market of buyers willing to pay premium prices for the distinction of being the first to spin the new product in their clubs."

Still, the imported products are not necessarily monopolized by for-eign artists. Although many domestic artists have found it necessary to go abroad and channel their talents back into the U.S. via foreign labels. Gloria Gaynor and Donna Summer, for instance, got their start in Ger-

On the other hand, the Ritchie Family has been tooling along as a studio group out of Philadelphia until Belolo and Morali of Scorpio Records came along with a plan for a disco remake of "Brazil," the old Russell/Barroso evergreen. They cut the tune at Sigma Sound Studios in Philadelphia using the Ritchie Family. The concept took off and the rest is history

Another important contributor to the disco import business is Eddie Barclay of Nouvelles Editions, one of France's largest music publishers. Barclay, who recently entered into an agreement locally with Stephen Johnson and Systems Four, a local management and music publishing firm, is currently represented on the local music charts with "Love &

Johnson, who likes to think that Systems Four has a musical foot planted firmly on either side of the Atlantic, also acquires U.S. disco catalogs for distribution in foreign markets. He believes that until disco music is de-stigmatized, local musicians will shy away from it and foreign musicmakers will enjoy unprecedented popularity.

He states that unlike the U.S., club operators, record labels, music publishers and musicians in places like France and Germany, have been quick to recognize the potential of dance music. In some cases government departments even got into the act by sponsoring concerts. An example of this is the upcoming Sopot Festival in Poland at which the Ritchie Family is appearing at the invitation of the Polish government.

Still Johnson feels that a change in attitude will come to this country, and that "disco factories" like Casablanca Records, Midsong International, Philly International, TK Records, Salsoul and Marlin will

help to inspire it.
Today, New York, Philadelphia,
Washington, D.C., and San Francisco are among the prime markets for disco imports, but Dockswell complains that promotion still remains something of a problem. He

Great Britain Takes a Giant Step Forward

• Continued from page 54

taken up. At Roger Squire's suggestion, Dave Durie of Optikinetics circularized U.K. manufacturers, some of whom had lost stand deposits because of the cancellation of the earlier London show, and eventually the British Assn. of Discotheque Equipment Manufacturers (BA-DEM) was set up, with Durie in the chair.

Geoff Hood, of FAL, was made treasurer and Jimmy St. Pier, of the Project company, became secretary.

At the same time, disco deeiay Theo Loyla, with the backing of his own powerful South-East Discotheque Assn. behind him, worked towards a new national federation by laying down guidelines to the plethora of regional associations springing up in the U.K.

Just two months ago the Disk Jockeys Federation (Great Britain) was set up, winning wide support from the 15 or so associations already in existence.

Now a very large percentage of British disk jockeys are persuaded that a national federation, properly run, can look after their varied interests.

And both organizations go confidently into the ambitious Discotek '77 show, with Jimmy St. Pier now in the chair of BADEM. Two other important factors in unifying the U.K. disco industry this year have been the record companies; growing awareness of discos as a medium for successful promotion-and the setting up of a new trade publication, Disco International, which has received a warm trade welcome.

The failure of previous publications had contributed to the general gloom and created doubts about whether the growth of the industry in the U.K. was more myth than fact. But Disco International was launched in October last year and took a new approach to the business in general.

Now many affiliated members of BADEM have made positive in-roads this year into the U.S. market and, in turn, it now wants to show the U.S. counterparts the power it now wields, using Discotek '77 as the platform. Exhibition organizers and public relations consultants Victor Brand Associates were taken on to control the planning.

The aim was to sell 40 of the 50 stands, and those have now gone. Another aim is "to show an air of respectability to the industry.

explains that this is due in part to the fact that imports seldom receive vital radio airplay until after they have broken out as hits. As a result, Dockswell and other entrepreneurs like him must rely on the competitive spirit of deejays and the willingness of retailers to display the product. Recent decisions to release the disks in colored vinyl are also helping to boost sales

John Kalish, part-owner of Downstairs Records here, states that the disco import market is growing "by leaps and bounds." He adds that major disco deejays would rather obtain imported records even though their domestic counterparts are being released by major record labels. "This," he explains, "is be-cause the fidelity of the imported product seems to be of better quality than locally released disks. The pressings are also considered bet-

Downstairs Records specializes in the retailing of imported records, and Kalish boasts of having a mail order of imports that services the entire U.S. and even back out of the country to Europe and South Africa.

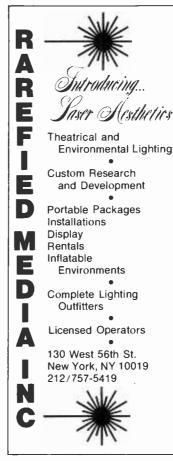
Says Jimmy St. Pier: "We've upheld a certain standard of exhibitor of the show. We're aiming primarily at the home market, but look for overseas visitors. At one meeting, disk jockeys thought the exhibition

should be a place where they could buy gear cheaply, but we're trying to rise above that. By not inviting retailers we can avoid the situation of having a market style price war.

"We hope to make it an annual

event. But already there is talk of a second exhibition coming up soon. That will provide a test of loyalty. We have to ensure the industry is loyal to us."







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Mobile Operators Are Rolling On Products & Services

• Continued from page 64

the music programmed ran the gamut from Glenn Miller to B.T. Ex-

Of special interest is the move by Disco Associates to double as dance promoters. At least once a month, the mobile jock brothers take over the ballroom at a city hotel or motel, generally the Holiday Inn, and promote their own disco dance utilizing their own talents.

Door admission, depending on location, varies from \$3 to \$6. There is a cash bar and dancers to teach the crowd the newest disco dance steps.

Record programming is a most important aspect of the work of the mobile jocks. When signing a contract for a date, each of the jocks get a profile of the people attending the affair as to their age, schooling, occupation and the like so as to select the right kind of music for the particular group-something which the 'unprofessionals" do not do.

The one other thing involved is the matter of equipment, which represents a costly investment on part of the qualified mobile jock. For Disco Associates, some \$4,000 worth of equipment, including the lighting, has been packed into a speciallybuilt console.

Apart from the professional appearance the console makes, it's easy to set up-merely adding the legs, and saves get-ready time. Disco Associates has two such consoles, enabling the Shamberger brothers to handle two engagements the same evening.

special emphasis on disk mixing so there is a smooth switch from one number to another.

Findley's "Portables For Parties" has two equipment packages. For the big gigs, for which he has freelance engineer Lane Massey to handle the equipment which takes 20 minutes to pack in the van and 21/2 hours to set up.

Findley uses four 801 Bowes speakers, four 18-inch base cabinets, a couple of projectors and turntables for record play, 16 chromium Di-crode colored bulbs with colors intense as spotlights, and enough Crown amplifiers "to blow the roof off the place."

For smaller gigs, Scott Horner, engineer at Station WIBG, handles the equipment including regular speakers and cabinets with a CD-4 desk.

United Sounds sends a jock and technician on each job, using all brand name equipment. Each sound unit includes two speakers, two turntables, mixer, headphones, one or two mikes; and the lighting is computerized, using color organ, floodlights and strobes.

Equipment packed in a console takes about 20 minutes to set up, and when the units are loose, a 45-minute set-up time is required. Records are 45s and disco LPs, with tapes for special effects or special music, as for weddings, which is not available on records

Interestingly, equipment is "secondary" for Weinberg, who has 10 sets of equipment plus backup units to enable his staff to play that many

Each unit includes Peavy speakers, Bogan amps, and industrial turntables by Voice of Music. While no light show is established, there are "plenty of lights," principally color wheels, strobes and spots. For Purple Haze, Weinberg explains, the emphasis is on musical entertainment and not on visual gimmicks. As a result, no laser effects, no bubble machines and no smoke machines

Where an engagement calls for music to be provided in two, three or more rooms in a hotel, an engineer is assigned to the job to set up the equipment and coordinate the different systems.

While the field is highly competitive among the mobile jocks, and customers shop around, the price scale is fairly identical among the qualified jocks. The price is generally from \$200 to \$250 for the average affair, although the smaller affairs like school dances take a \$100

Dinner dances and weddings take \$300 and up, depending on the amount of time needed to prepare the evening's program and the time required to set up. Some of the bigger jobs, where equipment must be set up in two or more rooms, the

Location is also a price factor. All the mobile boys will generally go within a two-hour distance from their home base in the Philadelphia area, and the greater the distance the greater the charge.

One thing is for sure. Mobile jocks like Disco Associates, Portables for Parties, United Sounds and Purple Haze are here to stay. At least as long as they keep putting out records and the public expresses a desire to both listen and dance to the records. And that situation, all are agreed, should last forever.

Chains And Indies

• Continued from page 48

Tenzer admits that the name Murray the K, long a major force in radio in this country, has helped considerably. "It has played a much more important role in the success of the venture than if the operation was named for John Smith," he states.

But more than the name, Murray the K Disco on Wheels, like the 2001 Clubs of America, stands behind its franchises with educational and marketing tools. Recently the Disco Factory Ltd., parent company of Murray the K Disco on Wheels, prepared a promotional film featuring Murray the K, which it has made available to all its licensees to help them sell the service they are offering. The package contains a film cassette, screen and projector, all in a handy carry case.

Also giving the Murray the K operation a boost is the spiralling pop-

ularity of mobile disco operations which are mushrooming all over the country at a rate that makes it impossible to keep accurate tabs.

Murray the K has also produced a film featuring Gloria Gaynor in performance, for use by licensees at their different parties. This too, states Tenzer, is aiding in the popularity of the concept.

Despite the name, the operation is not snobbish. It accepts and plays at almost any event which requires music, and the Disco Factory has a team of staffers who are constantly on the lookout for new applications for the concept.

Fees for a Murray the K Disco on Wheels party cold range from \$250 for a basic show, to \$1,000 for one with all the trimmings including dancers and the welcoming voice of Murray Kaufman.

engagements in a single night.

are included.

price runs from \$500 and up.

12-Inchers Can't Walk

• Continued from page 50

their existence, because of the lack of promotion and merchandising.

"People who buy these versions are not necessarily the ones who go out and dance in discos, they are people who want to sit at home and

listen to them."

He notes, "The 12-inchers must have been making a good impression for RCA and CBS to have entered the field."

Discotheque play, nonetheless, remains the foundation for 12-inch sales. But distributors often are not attuned to the discos in their areas, and the obvious problem this creates is compounded by the short play-life of many club hits. The result: distribution forges its own path.

In Chicago, retailers like Sounds Good, one of the city's major disco outlets, bypass local distributors not on the disco ball, and order from New York. Alan Mamber of West End Records visited Chicago recently to set up drop shipping arrangments with a number of highvolume disco retailers. And Ray Caviano reports that TK has begun selling direct to retailers utilizing print ads in magazines aligned with the disco market, such as After Dark, with its strong gay following.

The 12-inch single, which has be-

come the voice of disco, crys out to be heard, yet often is silenced by lack of promotion an coordinated sales information, and by distribution patterns geared to other forms

At Americana Hotel

• Continued from page 60

AH-20, Neo-Art, Inc., 6832 Valjean Ave., Van Nuys, Calif. 91406, Gabor Kadar.

AH-21, Billboard Circulation, 9000 Sunset Blvd., Los Angeles, Calif. 90069, Cecil Hollingsworth.

AH-23, Record Haven Imports, 233 W. 42 St., New York, N.Y. 10036, Scott Dockswell.

AH-24, 2001 Clubs of America, 3255 W. Liberty Ave., Pittsburgh, Pa. 15216. Tom Jayson.

AH-25, Meteor Light & Sound Co., 155 Michael Dr., Syosset, N.Y. 11791, Vince Finnegan Jr.

AH-26, Norby Walters Associates, 1290 Avenue of Americas, New

York, N.Y. 10019, Norby Walters. AH-27, **Crown Industries**, 27 Crane St., Newark, N.J. 07104, William Loebner.

AH-28, Stanton Magnetics Inc., 175 Terminal Dr., Plainview, N.Y. 11803, Pete Bidwell.

AH-29, BADEM (British Assn. of Discotheque Equipment Manufacturers), 18-A Derngate, Northampton, U.K.

AH-30, Buddah Records, 810 7th Ave., New York, N.Y. 10019, Tom Cossie.
AH-31, Dalent Plants, P.O. Box

118, Westmont, III. 60059, Mark AH-33. Polydor Records, 810 7th

Ave., New York, N.Y. 10019, Stan AH-34, Laser Physics, 145 6th

Ave., New York, N.Y. 10013, David Infante.

AH-35, Image Dynamics, 101 Western Ave., Suite 66, Cambridge, Mass. 02139, Alan Brenner.

AH-37-38. Times Square Theatrical & Studio Supply Corp., 318 W. 47 St., New York, N.Y. 10036, Robert Hilsen.

AH-39, Litelab Corp., 459 W. 15 St., New York, N.Y. 10011, Paul Gregory.

AH-40, Illusion Lighting International Corp., Imperial Building, 175 Fulton Ave., Hempstead, N.Y. 11550, Stephen Shane.

AH-41, **Discoworld Magazine**, 352 Park Ave. South, New York, N.Y. 10010, John Tur.

AH-42-43, Disco Scene Inc., 1083 W. 37 St., Norfolk, Va. 23508, Randy Vaughan.

AH-44, Diversitronics, 415 N. State St., Chicago, III. 60610, Larry

AH-46, Champion Lighting Co. Inc., 450 W. 28 St., Hialeah, Fla. 33010, Robert Martin.

AH-48, Edmund Scientific Co., 101 E. Gloucester Pike, Barrington, N.J. 08007, Martin Kiousis.

AH-49, Salsoul Records, 240 Madison Ave., New York, N.Y.

10016, Jane Brinton. AH-50, Troy Entertainment Inc.,

600 Old Country Rd., Suite 305, Garden City, N.Y. 11530, Helen AH-51, Light & Sound Specialties,

Inc., 1010 Arch St., Philadelphia, Pa. 19107, Peter Altman. AH-52, Design Circuit, Inc., 37 W.

20 St., New York, N.Y. 10011, Bob Lobi AH-53, Swivelier, 33 Route 304,

Nanuet, N.Y. 10954, Michael Schwartz.

AH-54, Record Source International (RSI), 1515 Broadway, New York, N.Y. 10036, Nancy Er-

AH-55, Optikinetics, 38 Cromwell Rd., Luton, Bedfordshire, U.K., H.D. Durie.

AH-60, Starship Discovery I, 160 W. 46 St., New York, N.Y. 10036, Debbie Backus. AH-68, Tom Lewis Disco-Bibles,

R.D. 4, Stone Church Rd., Ballston Spa, N.Y. 12020, Tom Lewis. AH-69, Roctronics, Entertain-

ment Lighting, 22 Wendell St., Cambridge, Mass. 02138, Dr. Richard lacobucci.

AH-71-72 and SR-Chelsea B, Digital Lighting, 141 W. 24 St., New

York, N.Y. 10011, Larry Silverman. AH-76, **Disconet**, 600 3rd Ave., New York, N.Y. 10016, Mike Wilkin-

AH-79-80, Soleil Laser Entertainment Systems, 2425 Fairview Ave., Cincinnati, Ohio 45219, Tim Swal-

AH-81, Rank Audio-Visual, P.O. Box 70. Great West Rd., Brentford. Middlesex, U.K., Mike Lowe.

AH-82, Electronic Designers Inc., 372 Vanderbilt Motor Pkwy., Hauppauge, N.Y. 11787, George Ipolyi.

AH-84-85, Lights Fantastic, 5000 Hempstead Turnpike, Farmingdale, N.Y. 11735, Brian Puckey. AH-86, Selectrocution Ltd., P.O.

Box 7526, Greensboro, N.C. 27407, Geoffrey Aydelette.

AH-87-88, Creative Audio & Lighting Systems, 1334 Lincoln Blvd., Suite 10, Santa Monica, Calif. 90401, Brian Edwards.

SR-Buckingham A, Sonic Systems Inc., 576 Post Rd., Darien, Conn. 06820, Carl Erca. AH-89, Packaged Lighting Sys-

tems, Inc., P.O. Box 285, Grant St., Walden, N.Y. 12586, Hy or Lillian Hilzen.

SR-Buckingham B, Richard Long Associates, 452 Broadway, New York, N.Y. 10013, Richard Long.

SR-Chelsea A, Altec Corp., Sound Products Division, 1515 S. Manchester Ave., Anaheim, Calif. 92803, Jim Dillon.

SR-St. James B, Cerwin-Vega, Professional Products Division, 12250 Montague St., Pacoima, Calif. 91331, Gail Martin.

SR-5, Intercommunications Ltd., P.O. Box 254, Stroudsburg, Pa. 18360, Nelson Dymond.

SR-6. Telec/Electronic Distributors of Canada, 63 Advance Rd., Toronto, Ont. M8Z 286, Ed Eckert.

SR-7, Sigma Sound Studio Inc., 212 N. 12 St., Philadelphia, Pa. 19107, Bob Chipetz.

SR-8, Total Concept Sound, 5701 Winnetka Ave., Woodland Hills, Calif. 91364. SR-9, Rosner Custom Sound Inc.,

11-38 31st Ave., Long Island City, N.Y. 11106, Alex Rosner. SR-11, Technics by Panasonic, One Panasonic Way, Secaucus, N.Y. 07094, Sid Silver.

SR-13, The Holex Corp., 2544 W. Main St., Norristown, Pa. 19401, Herbert Goldberg.

SR-15, Portman-Shore Electronics, 924 Westwood Blvd., Suite 935, Los Angeles, Calif. 90024, Steve

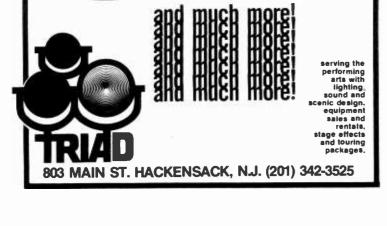
SR-20, Future World Marketing Ltd., 1A Clare St., Northampton, Stevie Adams.

SR-22, ATB Music Corp., la Clare St., Northampton, U.K.

SR-30, GLI, 29-50 Northern Blvd., Long Island City, N.Y. 11101, Paul Friedman.

DISCO III **EXHIBIT HOURS**

Sunday, Aug. 28, Noon-6 p.m. Monday, Aug. 29, Noon-6 p.m. Tuesday, Aug. 30, Noon-6 p.m. Wednesday, Aug. 31, Noon-6 p.m.





Billboard photo by Grier Lot atop the prerecorded 8-track and cassette districtly, providing impulse sales on a steadily upward curve. KAN. SIEBERTS' OUTLET Display Boost For Accessor

KANSAS CITY, MO.-Given strategic display positioning to exploit their impulse sales value, tape and record accessories have moved steadily upward on the sales graph at Davey's Locker Tapes & Records in the Antioch Shopping Center

According to manager Jay Nelson, blank tape, sheet music, music books and earrying cases are enjoying month-to-month sales increases.

Thanks to good, incessant promotions, especially our solid tie-ins with concerts, we pull good traffic. the store manager says, "and we're not about to pass up the ripe opportunities to make accessory sales tie-

"We've scored a decisive beat on other specialty tape and record shops by catering to the growing demand for sheet music and sheet music books," he adds. "We've put together one of the largest selections of this merchandise in the area. These are called-for items and back-of-thestore display gets the job done. But on other accessories, particularly carrying cases, extremely visible display is the key to building impulse business.

"We opened in June a year ago (Continued on page 72)

IHF Plans Its Own Audio Show Atlanta Site Of May 19-21 Event; See CES Conflict By JIM McCULLAUGH Charles Snitow Organization which LOS ANGELES-In what could until the previous year had managed set the stage for a major trade show

tug of war within the audio industry the New York-based Institute of High Fidelity has revealed plans for an exposition to be held in Atlanta next year for retailers nationwide.

The event, planned for May 19-21 at the Georgia World Congress with exhibit space set for 150,000 square feet, is called the International High Fidelity Show and is designed to be trade-oriented, devoted exclusively to audio products with the exception of consoles and radios.

The dates put it in almost direct conflict with the EIA-sponsored CES scheduled for Chicago's McCormick Place June 10-13. The CES is the traditional major trade show for the audio industry held on a biannual basis.

Management of the IHF-sponsored event will be handled by the the CES before LIA began adminis-

The decision to establish an annual trade show devoted exclusively to high fidelity products was reached at the IHI's most recent board of directors meeting in New

That board consists of Bernie Mitchell, current president of the IHF and president of U.S. Pioneer: the largest component manufacturer in the U.S.: Jerry Kalov, IHF's chairman of the board and president of Jensen Sound; Walter Stanton. IHF treasurer and president of Pickering & Co./Stanton; Victor Amador, BSR: Jon R. Kelly, Audio-Technica; Ken Busch, Empire Scientific, and Allen Novick of TEAC.

Details of the show as well as space selection forms have been sent by IHF to all manufacturers of high fidelity components.

The IHF cites what is in excess of a S2-billion industry at retail and growing at $20^{\circ}e$ annually as justification for the move.

While the IHF is the audio industry's official trade organization with close to 40 members and has in the past sponsored consumer shows, advertising programs, traveling educational displays and consumer hi fi guide books, the society has never attempted a trade show.

The IHF emphasizes that conditions are now right, however, for an audio trade show sponsored by its own trade association, despite ČES.

The Institute further underlines the fact that the event will be a seminar-laden trade show devoted to encompass high fidelity components.

(Continued on page 70)

MAXELITE, MICHELEX

Maxell Fights Fake Tapes

NEW YORK-Maxell Corp. of America is taking decisive action to fight two bogus cassettes that have surfaced since late June in varying parts of the country.

It is the second major recent instance of blank tape counterfeiting. with TDK going through a serious "KDK" ripoff just a year ago.

Maxell has alerted all its dealers.

through its rep network, to be alert for bogus "Maxelite LP" cassettes that have surfaced in Florida and Northern California, and more recent "Michelex" tapes that have turned up in New York, New Jersey and Pennsylvania.

"We would like all our dealers to know that we do not regard this kind of imitation as a form of flattery. emphasizes Gene LaBrie, national sales manager, consumer product.
"We take a very dim view of this attempt by some unscrupulous fly-bynight operators to capitalize, in an entirely illegitimate way on the good name and reputation of the Maxell product.

The Maxelite product, which came to the firm's attention when a consumer returned three jammed tapes for a refund, has been traced to a Hong Kong origin, notes Paul Miller, Maxell product/advertising manager, "Hitachi-Maxell, our parent firm in Japan, is going after that source as vigorously as possible," he

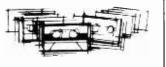
The Michelex tapes, also reproducing the familiar Maxell graphics. was tracked back to an upstate New York manufacturer, and to one major distributor in Pennsylvania, according to Miller. Both are in process of being served legal notice by Maxell attorneys, as are other distributors and retailers of both types of fake product.

While the outside of the Michelite product, in particular, uses the same artwork, coloring and type face as the Maxell LN cassettes, the counterfeit is a "gutless wonder," LaBrie says. The interior of the fake has no

(Continued on page 69)

C-O CASSETTES

SCREW TYPE - STEEL PINS ■ HARD SOFT WINDOW TABS IN TABS OUT COLORS BLACK WHITE - IMMEDIATE



SUMMIT MAGNETICS LTD.

Pfanstiehl is NEEDLES You'll like doing business with PFANSTIEHL! Pfunstiel WRITE FOR COMPLETE INFORM TODAY ON YOUR LETTERHEAD 3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL. 60085

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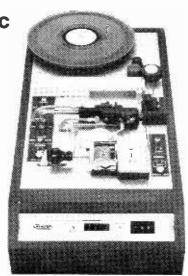
SUPERSCOPE. AUTOMATIC CASSETTE LOADER

Super-reliable Super-economical Easy to operate Easy to maintain

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92400 COURBEVOIE FRANCE PHONE 333 30 90
CABLE AUDIOMATIC TELEX 620282





INDUSTRY FIRST-Showing off the new four-hour RCA SelectaVision videocassette recorder built to the firm's specs by Matsushita is Roy Pollack, general manager of RCA consumer electronics division. It is the firm's first major consumer product since the debut of color television in 1954. (See story on introduction elsewhere in this issue.)

Capitol 1



Great tape at a Great price

SEND FOR FREE CATALOG!

THE EAST COAST'S
TOP SUPPLIER OF TAPES AND ACCESSORIES

EIA Reports Import Rise In 2nd Quarter

imports of record players, recordchangers, turntables. audiotape recorder/players, videotape recorder/players, videotape players, home audiotape players and auto audiotape players in the second quarter of 1977 are reported by the EIA's marketing services depart-

Unit imports of videotape recorder/players, color and mono-chrome, were 33.012. up 108.8% from 15.812 units landed in the second quarter a year ago. This is a direct reflection of the emerging home video market, mostly from Japanese suppliers.

Imports of phonograph/combination units rose to 653.036, up a whopping 66.3% from 392.625 units imported in the same quarter of 1976

Total unit imports of record players, record changers and turntables in the second quarter amounted to 2,684.454. up 25.1% from 2.146.598 units brought in during the second quarter a year ago.

Home radio imports were 8.567.823 in the second quarter, an increase of 10.8%, compared with 7.735.243 units brought in during the second quarter last year.

Unit imports of audiotape recorders/players amounted to 2.961,922 a gain of 7.2% from 2,763.982 in the same quarter last year.

Home audiotape players imported in the second quarter amounted to 942,041 units, against 933.017 in the same period of 1976.

Videotape players, color and monochrome, imported in the second quarter totaled 49,783, an increase of 14.3% over 43.566 landed in the same quarter last year.

BILLBO

Auto radio units imported declined to 1,325.980. down 16.5% from 1.587.304 units for the same

clined to 1,325,980. down 10 from 1.587.304 units for the s Mixed On IHF Expo

NEW YORK-In the two weeks after the IHF made its announcement of a first-ever audio trade show to be sponsored by the group next May in Atlanta, reaction is mixed but far from overall industry enthu-

Ironically, some of the most heated criticism came from some of the 38 IHF general members. Biggest gripe was that none had been informed of the board's decision to go ahead with the expo, until after an Aug. 18 press conference in Man-

Andrew Carduner of B.I.C., a long-time IHF stalwart, has sent out his own letter to the industry emphasizing that his firm will not participate. He feels IHF members should have been polled before the decision was made, and that an accommodation might have been reached with CES.

This was offset by a release from Jon Kelly of Audio-Technics U.S., one of the IHF's newest members. heartily endorsing the show. He made a major commitment for exhibit space and introduction of new products. However, A-T will continue to exhibit in the CES. Kelly says, while encouraging other audioonly companies to support the IHF event.

POWER

Irv Stern of Harman International, who withdrew his group of firms from the IHF a year ago over (Continued on page 71) tape players imported in the second quarter declined by 10.2% to 2.080.152 compared with 2,315,334 in the same three month period last

toms value, increased in the second quarter for all consumer electronics product categories except phono-

The EIA narketing services de-

partment also reported that second quarter exports of videotape equipment declined while home and auto radios, phonographs and audiotape unit exports increased over the sec ond quarter of 1976.

NEW YORK-Arthur Gasman. long-time advertising vice president at British Industries Corp. (B.I.C.). becomes a consultant to the firm and its parent company Avnet Inc., with Andrew Carduner named to his post.

Introducing 3 new ways to get the truth out of the finest cassette decks.



STOP

REC

REW

Tape Duplicator

John Chancellor, co-anchor on NBC-TV News, will keynote the first ITA Home Video Systems Seminar, Oct. 25-27 at the New York Sheraton on the theme "Speculations on the future of in formation in the home." Attendance is limited to 250, with a fee of \$385 for non-ITA members and \$235 for members.

Following each session on marketing, sys tems, technology and programming, a panel of press representatives will question speakers

Member ITA firms will display equipment and products in hotel suites, and a special session 'The copyright dilemma," will be chaired by Joe Bellon, CBS News

Registration information is available from ITA, 10 W. 56 St., Nev York, N.Y. 10023, phone (212) 787-3910. *

Special feature of the 1977 International

Videodisc/Home Video Programming Conference, sponsored by Visiondisc Corp. Nov. 16-19 at NYU Loeb Conference Facility. New York, is a disk/tape production of a musical television program totally produced on stage at the confer ence. To demonstrate that the age of video pro gramming has arrived, Sony color cameras, recorders and U-Matic editing equipment will be used for the production, notes Charles Arden, conference chairman.

Partial list of speakers, according to Arden includes Harvey Schein, Sony; Angela Schapiro, Columbia Pictures; K. Blair Benson, Teletronics International: Hollis Alpert, American Film Institute; Ken Winslow. Public Television Library; Joseph Cohen, NARM; Gerald Levin, Home Box Of fice; Jim Draddy, Liberty Music Stores: Dave Rothfeld, Korvettes: James Bouras, MPAA; Steven Temmer, Gotham Audio; Dick O'Brion, JVC Industries, and Tom McDermott, consultant formerly with RCA SelectaVision.

Information on registration is available from IVPC. 24 Washington Square North, New York, N.Y. 10011, phone (212) 982-5244.

Recordex Corp., Atlanta-based tape duplicator equipment manufacturer, has bowed the Super Pro Four-Channel copier, a stereo version of the Super Pro, two-copy high-speed duplicator. Offering all the features of the mono version, it is capable of copying either two or fourtrack masters in a single pass at 15 i.p.s., the company claims. Up to five three-copy slaves

can be added. Suggested list is \$1,795.

Also available from Recordex is model CR 100 cassette repair station that enables a user to remove his tape from a damaged cassette and wind it into a new one. Doubling as a one-position high-speed rewinder, the unit has a suggested price of \$150.

3M Co. Mincom division has introduced a low-cost model 812 production switcher for small video studios capable of 12 effects selected by knob control. Included are patterns such as circle, diamond, upper left corner and ω square diagonal, with a joystick positioner for five effects. The self-contained unit has eight video inputs, with all circuits on modular plug-in boards for easy accessibility, and has a 3-buss configuration: program, preview A&B. Suggested list is \$3,995.



Low-cost, versatile 3M model 812 production switcher for video effects is available now from the Mincom division.

Maxell Fighting Bogus Cassettes

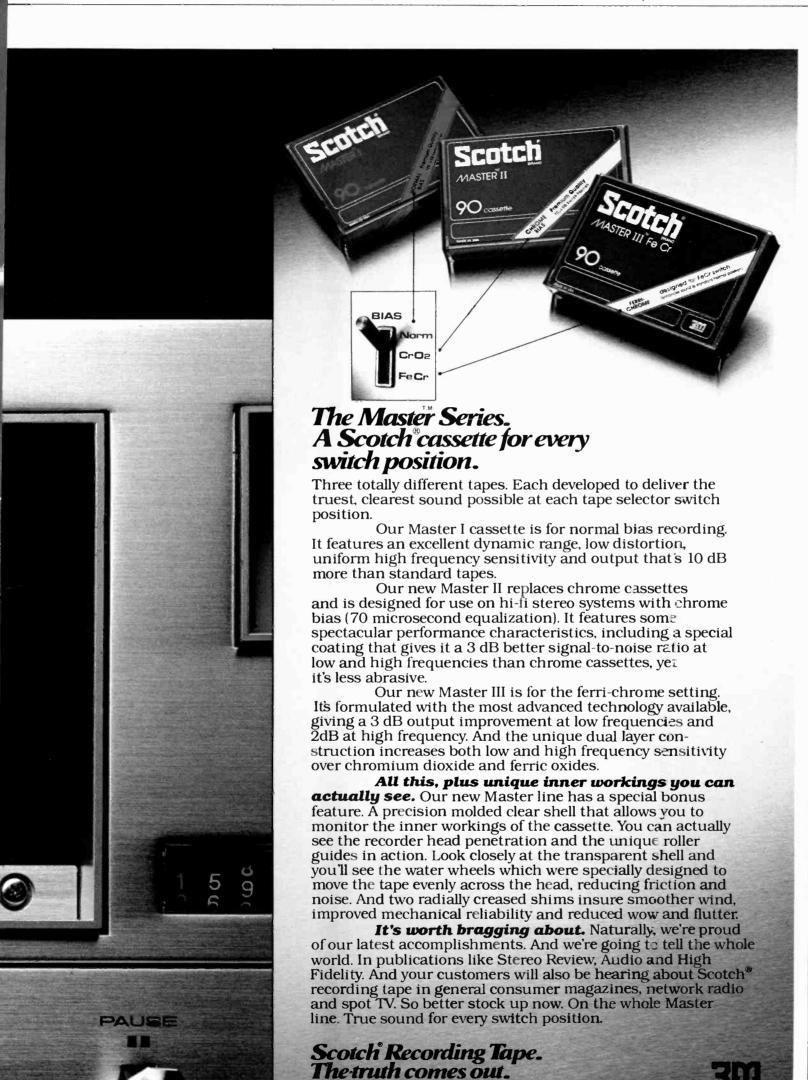
• Continued from page 67

slipsheets, magnetic shield, stainless steel pins and guide rollers, highprecision pressure pad assembly or quality head-cleaning leader with side and direction indicators, all of which are part of the Maxell pack-

The tape itself tested out as quite inferior in oxide formulation, base film quality and slitting precision, according to the Maxell sales chief.

Also involved in the situation is the ITA, through executive director Larry Finley, who has enlisted the aid of Esther Peterson, the President's assistant on consumer affairs. in alerting retailers to the new "fake tape" problem.
"We're as concerned about this as

we were with the TDK-KDK affair," Finley says, noting that the counterfeiters have gone after the two leading high-end cassette marketers here



Conflict With June CES From May IHF Audio Show

There's a whole new business in the accessory department.

compact systems, car stereo, software and accessories

Many factions within the audio components industry feel CES is not a pure hi fi show particularly with exhibitors such as video game, calculator, digital watch and citizens band radio makers stealing a lot of the spotlight.

That point was underscored at the

manufacturers asked to be grouped separately at adjacent McCormick

Now manufacturers will be faced with the decision of participating in expo, or else both.

Already manufacturers are questioning the necessity of two Consumer Electronics Shows and the escalating costs and logistics they now entail. The Winter CES is planned for Jan. 5-8 in Las Vegas.

The IHF dates also conflict with a number of manufacturer national sales conferences held in May

Jack Wayman, EIA senior vice president for the CES Shows. reached in Las Vegas where he is preparing the Winter CES, com-ments, "It's an interesting development. Yes. I do feel it's a competitive show but if the IHF wants to go into the show business, they should be allowed to compete

And while the IHF show maintains it is an audio only show. Wayman points out, "If you look at their brochure they are including compacts, car stereo, accessories and software. CES is 90% audio and I feel we've kept closely to that original credo.

"Sure, there are calculator, digital watch and games manufacturers at CES but that one innovative consumer electronics product draws a lot of people.

"Look how many people were drawn to the last CES to see the new developments in videocassette recorders. And that's also the nature of consumer electronics distribution. Reps handle more than one line and more than one type of product as do

"It all goes back to show business," continues Wayman, "It took three years for our show to get approved and we've been working a long time to develop and refine it

"We've developed in to the fifth largest trade show in the U.S. and will have 400,000 square feet next summer with close to 300,000 square feet set for Las Vegas. We are also building more specialized sound rooms to be responsive to audio manufacturers.

"We'll have 100 sound rooms available next summer in both McCormick Inn and McCormick Place. And some 100,000 square feet of open exhibit space is planned for audio component systems next sum-

"Remember." Wayman also points out. "that most of the big (Continued on page 72)

Total Record Care Syst

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works. For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent antistatic property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money isyour accessory department.

record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

L Sound Guard™

2. Sound Guard™ Total Record Care System.

And now, two new Sound Guard products:

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.

Squire's In U.K. Now 'Pro-Audio'

LONDON-The studio equipment division of the Roger Squire's company based in northwest London is changing its name to Roger Squire's Pro-Audio.

The company runs a chain of shops specializing in professional discotheque equipment and the stu-dio division was originally set up two years ago as a sideline to the recording studios. But now, because of the greater range of studio and professional audio product being sold, the name has been changed to more accurately reflect the goods available.

Pro-Audio now boasts an impressive range of product "on agency" (distribution), including Sounderaft. Allen and Heath, Chiltern, H/H, Alice, MM, AKG, Calrec, Shure, Otari, Teac, Tascam, Revox and others. The name change links with the publication of the first Pro-Audio catalog, which lists the product available with technical specifica-

Signing of the Tascam agency is a new move. Important in the range is the Tascam 80-8 track recorder with the option for an 8-channel dbx noise reduction system built in. Squire's has already sold a complete Tascam system to David Dundas, chart artist with "Jeans On."



Sound Guard Record Care System Sound Guard preservative—Sound Guard Cleaner—Sound Guard Total Record Care System

Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1977. Muncie, IN 47302

SEPTEMBER 3,

1977, BILLBOARD

Sound Waves

NEW YORK-Recent announcements from JBL and Altec point up the complexities of designing the "ideal" speaker system. Although the requirements of the home listener and the public address system audience are quite different, some problems are common to both locations, while others are not. Needless to say, there will never be a speaker to satisfy both sets of conditions.

A recent engineering "white paper" from JBL notes that "High frequencies tend to radiate into the listening space, while low frequencies tend to couple into the space, and the typical full-range loudspeaker system is at a disadvantage in attempting to fulfill both require-

In developing its new L212 Loud-speaker System, JBL's research engineers decided to treat the very low frequency transducer requirements separately from the rest of the audio frequency spectrum. After extensive listening tests, it was decided to design a bass reproducer that would only handle frequencies below 70 Hz. This frequency is just below the second lowest D on the piano keyboard.

The listening tests indicated that frequencies below 70 Hz did not influence stereophonic localization, and so the low frequency reproducer could be placed anywhere in the listening room.

An advantage of a separate low frequency reproducer is that a spesub-woofer/amplifier system can be designed especially to meet the requirements of this limited por-

IHF Reaction

• Continued from page 68

the Audex situation, is enthused about the IHF plans, "provided it lives up to its claims," he empha-

"We have the IHF show under study by all our divisions and I think it's a logical extension of where we as a hi fi industry are going. I'm impressed with IHF, particularly since it is trying to promote the audio industry, despite any mutual differences we may have had in the past," Stern notes.

The key, I believe, is truly having a show dedicated to audio without all the encumbrances one has to go through with CES. If Atlanta can provide an easy, comfortable forum with adequate facilities, then we are

Most other leading audio com-panies also are closely studying the situation. While U.S. Pioneer and TEAC indicated unequivocal support for the event, others like Technics by Panasonic, Kenwood, Sansui and Superscope were far more noncommittal

Just prior to departing for Japan, Jeff Berkowitz, Technics' general manager, commented "We really don't see a need for a separate hi fi show. As I said last year about Audex, I see the CES as an audio show, and primarily a hi fi show." The IHF event also comes just after Technics' national sales meeting, and may conflict with regional dealer ses sions, he said.

Other companies also face the problem of two-step product introduction meetings through May, another factor in their less-than-enthusiastic endorsement of the IHF

However, Charles Snitow, who had to cancel his own Audex due to lack of support earlier this year, maintains that with IHF support the new show will be a success.

tion of the audio frequency bandwidth. And since these low frequencies are non-directional, only one sub-woofer system is needed for two-channel stereo reproduction.

Frequencies above 70 Hz are handled by two traditional speaker enclosures. In the JBL L212, these are called "side modules," and since they do not have to handle great

amounts of low frequency energy. the transducers may be made relatively small. Those in the L212 are: an 8-inch cone transducer (70 Hz-800 Hz), a 5-inch cone transducer (800 Hz-3 kHz), and a 1-inch dome transducer (above 3 kHz). Each side module measures 38% inches high and 17 inches wide. The enclosure (Continued on page 74)



line you were promised the world. Unfortunately, you can't take promises to the bank. Then, to top it off your #1 supplier is now the #1 supplier to more and more of your competitors.

Many dealers have found the ideal solution. They've switched to another high quality line. JVC. Thanks to our continuing investment in product development and quality control, effective dealer support programs, and outstanding performance vs. price ratio, JVC's diversified line of components eniovs remarkable acceptance by ever increasing numbers of buyers. And because of hard-hitting year round advertising your customers are readily

Because they know that JVC builds in



We build in what the others leave out.

And when it comes to distribution. JVC dealers know they're not boxed in by competitors selected to increase the supplier's sales volume, rather than

Declare your independence from your present #1 line. Join a highly select group of audio specialists who were fed up with empty promises and switched to JVC. The profitable alternative.

JVC America Company, Division of US JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, N.Y. 11378 (212) 476-8300. Call toll-free (outside N.Y.) 800-221-7502. Canada: JVC Electronics of Canada, Ltd., Scarborough, Ont.

Displays Up Tape Accessory \$\$\$ At Kan. Davey's Locker

and in the initial six months blank tape, carrying cases and needles accounted for about 5% of our total gross, with music books and sheet music also pulling, roughly, 5%. But business has jumped in recent months. We are getting good sales on accessories, chiefly, because we don't do a throwaway merchandising job on them. For example, we don't stick carrying cases on shelves back of a showcase and let the dust

Davey's Locker is operated by Sieberts, Little Rock, Ark.-based subsidiary of Handleman Co., with nine stores in Little Rock, Atlanta, Dallas and San Antonio. Handleman earlier this year purchased the three Franklin Music stores in Atlanta, which stock both audio equipment and software. The Kansas City unit is strictly a software operation, and the company has plans to expand with other outlets in the Midwest and South.

The Kansas City store has achieved meteoric growth, with LPs. prerecorded 8-track and cassettes all showing dramatic increases. The inventory includes over 20,000 different LP titles, 8,000 8-track tapes and 3,000 cassettes.

"Couple our big selection with outstanding in-store promotions and you've got the key of how we're running skyhigh software sales, accessories included," Jay Nelson says.

"Eight-track carrying cases are getting very big and credit goes to our display strategy. We show a total of 40 different styles of cases, in the Le-Bo and Savoy lines, across the top ledge of the 8-track tape display

racks. They get ideal exposure here.
"We're riding a couple of favorable trends on carrying cases," Nelson says. "First, the growing tendency of people to take better care of their 8-track tapes, and two, a trend to high-end cases, not discount junk. We stock a number of different sizes including the 12, 15 and 24-cartridge cases, with the 24-unit size, priced at \$9.95-list is \$11.98-the big seller.

"One thing it takes to move carrying cases is to show all the colors," says Nelson. "Customers in both sexes match carrying case colors to car colors like crazy.

"We don't sit back and let display sell the tapes. When we sell a few prerecorded tapes we say to the customer: 'Hey, it pays to take care of your tapes, keep them in a case. Then we open a case and run our fingers along it to show the good construction. Time spent? A little over a minute. Sales chances? Good.

"We're also big on little comments like 'hey, when's the last time you've changed the needle on your player?' There's nothing great about this but we do it and we keep doing it."

Though he hasn't done it yet, he's

going to stack 150 carrying cases at the front of the store, put a special

Show Conflict

• Continued from page 70

trade shows in other industries encompasses a broader scope. Sure, different product segments can have their own shows but would they fade when business gets rough? Audex was conceived in much the same manner this IHF show was, for Las Vegas this past April—but it never got off the ground. This IHF show appears to be a competing event under the guise of a pure audio show.'

(The Audex event was conceived by the Snitow Organization on its own, but after initial, limited support from some industry segments, never got the space contracts necessary to make it a viable event, and it was subsequently canceled.)

price on them and watch the graph

Blank tape, in such brands as Memorex, BASF, Scotch, Ampex and Maxell, are pegboarded on the wall at the side of the case register

where a watch can be kept on them. For recording music, Nelson says the 90-minute Memorex 8-track priced at \$3.39 is a favorite. For recording conversation, customers buy the cheapest

The firm also has a Memorex 45 8-track for \$2.79 and a 60-minute tape for \$2.99. In cassettes, Memorex's C-90, priced at \$3.99, and the C-120 for \$4.19 are competively priced top-sellers.

(This two-part profile on Davey's Locker Tapes & Records operations concludes next week with a look at folio and music book merchandising, concert tie-ins and other innovative promotions.)

THE NEW GENERATION OF RECORDING **INSTRUMENTS IS** AVAILABLE AT THESE TASCAM DEALERS:

ALABAMA

Birmingham
Sonics Associates Inc. Roy Grantlands Sound World

ALASKA

Anchorage Geam Electronics Juneau Alaska Music Supply

ARIZONA

Phoenix Bruces World of Sound Tangent System

ARKANSAS Fayetteville BSC Audio

CALIFORNIA

Burbank United Sound Systems Chico Sounds By Dave Costa Mesa The Express Sound Co. Inc. Hollywood Audio Industries Audio Industries
Long Beach
ACT Electronics
Los Angeles
Audio Concepts
Federated Electronics Inc.
West LA Music
North Hollywood **Everything Audio**

Leo's Music Inc. Redwood City
Accurate Sound Company
Sacramento
Advance Sound & Electronics Inc.

San Diego Apex Music Co. Inc. Pacific Recorders & Pacific Recorders & Engineer Corp. San Francisco Sound Genesis San Jose Alco Paramount Electronic Corp. Guitar Showcase San Louis Obispo Warehouse Sound

Warehouse Sound Co. Inc. San Rafael Bananas At Large Santa Barbara Santa Barbara
Fancy Music
Torrance
Quantum Audio
Upland
Sun Tronics

West Los Angeles The Eighth Note COLORADO

Denver DTR Sound Corporation Sight & Sound Entr Inc.

CONNECTICUT Berlin Fred Locke Stereo Stamford Audiotechniques Inc.

DISTRICT OF COLUMBIA Washington Shrader Sound Inc

FI.ORIDA Fort Lauderdale
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Stereo Shack of Ithaca Jamestown Transcendental Audio Ltd. Massena **M**ichell**e Aud**io Morris
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OKLAHOMA

Oklahoma City Ford Audio & Accoustics Inc. Stillwater
Stillwater Music Center Tulsa
Ford Audio & Accoustics Imperial Sound Inc. Music Sound World

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Oregon City
Electronic Control Co. Inc.
Portland
Rex Recording Co.

PENNSYLVANIA

Allentown Heiffrich Recording Lab. Narberth
Barclays Electronics
New Brighton
Television Parts Co.
Bittsburgh Wynnwood Barclays Electronics

SOUTH CAROLINA

Columbia P<mark>ecknel Music C</mark>o. Whitestone Inc. Greenville Pecknel Music Co.

SOUTH DAKOTA Sioux Falls U A Recording

TENNESSEE Bristol Joe Morrell Music Co. Chattanooge
Music Mart Memphis Strings & Things Nashville Audio Systems Inc. Hi Fi Corner Inc. Nashville Studio System

TEXAS

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Billy's Band-Aid
Dallas
Recorder Center
El Paso
Casa Sonida, Inc. Garland Arnold & Morgan Music Co. Houston Sound West of Texas Journal West of Texas
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Odessa
Electronic Service Centers Richardson Collins Radio

UTAH

Ogden The Hi Fi Shop Salt Lake City Broadway Music Sound Systems

Bill Case Sound

VIRGINIA

Ambassador Sound Music & Sound

WASHINGTON

Bellingham Quad Cornei Seattle
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Electronic Music Box
Joe Farmer Music Inc. Spokane Hoffman Music Co. Inc. Belmont Music Center Corp.

WEST VIRGINIA Huntington Pied Piper Inc.

WISCONSIN Green Bay Sound Design American TV & Appliance Spectrum Audio Milwaukee Harry Melcher

TASCAM SERIES BY TEAC

Markman Co., Van Nuys, Calif., promised a fast moving, easy to understand program Aug. 24, when it presented "A Day In The Life Of A Microprocessor," a marketing seminar for distributors and dealers. Dr. David Cohn. professor

of electronical engineering at Notre Dame Univ., conducted the seminar, that was preceded with exhibition of manufacturer's products. The day long event, being held at the Roger Young Auditorium in Los Angeles, was for those "who plan to be still in the industry in 1980," Markman

As part of its overall sales expansion, Neosonic Corp. of America, Hicksville, N.Y., named five rep firms to handle its U.S. marketed lines of Lenco turntables (Swiss), Sonosphere auto and boat speakers (France), and Grabern speaker stands (U.K.), according to Mort Leslie, vice president, marketing and sales.

Included are Cowan Assoc., for the New England states; Raulson & Co., Miami, for Florida; Scowcroft & Assoc., for the Rocky Mountain region; Jerry Bauer Assoc., Tujunga, Calif., for Southern California, and H & K Sales (Heaton and Keyser), Redwood City, Calif., for Northern

Criterion, newly formed company at 2225-J Martin Ave., Santa Clara, Calif. 95050, phone (408) 243-3600, is National Semiconductor Corp. sales rep for Northern California and Northern Nevada. Criterion's principals include president Anthony Danluck, with National for the prior nine years; Paul Pagnini, most recently with QuadRep; Richard Wiler, also from Quad-Rep, and Lee Reiman, for the past two year's National Southeast area distributor manager.

TEAC Bows Seminars For Rep Training

LOS ANGELES-TEAC is introducing a two-hour basic sales training seminar using videotape, script and question and answer sessions to

its reps nationwide for its products.

The show, presented by Linda Feldman. TEAC training manager, is slated to be presented to four Eastern rep firms at the New York Plaza hotel Aug. 29.

The course, which took a year and a half to develop, has already been presented to Midwestern reps in preview showings and has completed showings to Western reps at TEAC headquarters in suburban Monte- 60 bello and to Southern and Southeastern reps in Atlanta at the Hyatt Regency.

Conceived by TEAC's vice president of marketing Allen Novick and produced by Metavision in Los Angeles, the course attempts to inject fun and show business excitement. into the presentation to make it dynamic and as memorable as possible," according to Novick.

Integrating humor into instruction, the course attempts, according to TEAC, to prepare rep organizations to make similar presentations to dealers in their area. The course demonstrates positive approaches to customers, offers professional closing techniques, instructs the viewer/ listener in how to overcome customer objections and cautions against overselling.

The course points out that nearly half of all lost sales are blown in the first 10 seconds of a presentation.

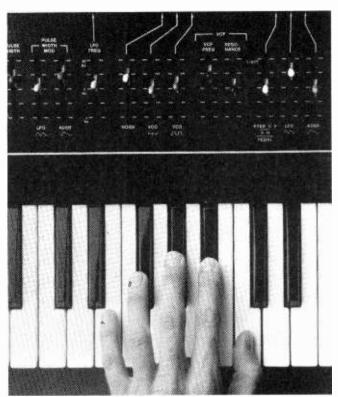
Feldman, a sound engineer who has been involved in equipment testing and consumer education at TEAC, was recently named manager of the company's training department.

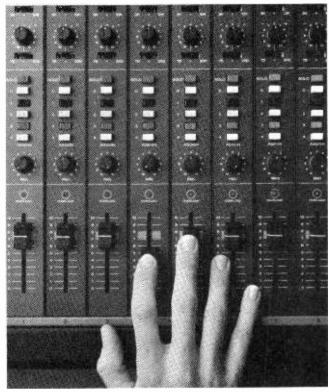
In another TEAC move, the company closed its books Aug. I on all counterveiling duty lines charges assessed to TEAC of America dealers.

"We will run a special audit," Novick comments, "account by account, to determine how much money should be refunded to each

"In effect, we are doing exactly what we said we would do. The counterveiling duty was assessed on certain models as a separate line item charge and even though we were fairly sure the ruling would be overturned it was prudent to initiate the charge system.

The ruling was overturned July 28 by the U.S. Court of Customs and Patent Appeals in Washington which ruled that the U.S. cannot impose a special duty on Japanese products imported into the U.S.





HIS IS WHERE TOMORROW'S GREAT MUSIC IS COMING FROM.

We think musical styles change because musical talents change.

There is hardly a musician making money today who doesn't know as much about recording music as he does about playing it. And recordists know as much about playing music as they do about recording it.

Because both know the equipment that captures music can also be used to improve it.

So while musical styles may change, the interdependence of musician, recordist, and the instruments they use will not. And that is the reason for the TASCAM Series by TEAC.

For not very much money TASCAM lets both musician and recordist get their hands on mixers and recorder/ reproducers that let both tailor their music their way.

For every kind of music, for every kind of need, at home and on the road, by price and application, everything we make has the same goal as everything you make—be the best.

Because it still takes great talent to make great music.

TASCAM SERIES BY \mathbf{TEAC}_{s}

A new generation of recording instruments for a new generation of recording artists.

TEAC Corporation of America 7733 Telegraph Road, Montebello, California 90640



The Model 5-EX shown with four optional 201 input modules. Model 5 shown with optional 204 talk back/slate module.

©TEAC 1977

Sound Business

Sound Waves No Ideal Design For Speaker Systems

• Continued from page 71 depth is 5 inches at the top, flaring out to 13 inches at the base.

NEW STUDIO 24-Track \$50.00 An Hour

SPACIOUS STUDIO, 2 ISOLATION BOOTHS, MCI MACHINES AND LARGE MIKE SELECTION.

Studio Sound Recorders

11724 Ventura Blvd. Studio City, Calif. 91364

(213) 769-9451 (213) 985-9157 The sub-woofer enclosure is 19% inches high, and width and depth are both 18½ inches. Dubbed the "ultrabass" loudspeaker, it is powered by its own integral amplifier. The amplifier is driven from a summing network, which takes left and right below-70 Hz signals and combines them before amplification.

For p.a. requirements, Altec has introduced a new line of Musical Sound Systems, most designed to handle up to 125 watts. Highlighting the series is a new "tangerine" radial phase plug, so-called because of its resemblance to a peeled tangerine. The phase plug is designed to reduce the distortion that sometimes occurs in high frequency drivers, due to phase cancellations within the transducer itself. Altec reports that the new design "allows for more high frequency energy from the driver."

Altec's "tangerine" and JBL's "ultrabass" are both examples of recent

developments in loudspeaker design technology, and while neither one is apt to become an industry "standard." they are both examples of the continuing research and development going on today.

And in case your own ideal speaker system needs help, JVC announces two new S.E.A. (Sound Effects Amplifier) graphic equalizers.

The SEA-20 offers seven center frequencies, each adjustable within a ±12 dB range. The larger SEA-7070 is a two-channel device with 10 center frequencies at one-octave intervals, from 40 Hz to 16 kHz. Each center frequency may be switched one-third octave up or down from its normal position.

An additional pair of slide faders offers 11 selectable frequencies, none of which is duplicated in the main section.

The control range is switch-selectable to either $\pm 6\,\mathrm{dB}$ or $\pm 12\,\mathrm{dB}$. Another set of switches allows the equalizer to be inserted in the tape recorder lines so that the selected equalization is applied to the tape being recorded.

Clement Up 38% In 1977

NASHVILLE—A 38% increase in revenue for the first six months of 1977 has been reported by the Jack Clement Recording Studios compared to the same time period last year.

Al Mifflin, co-owner of the studios, attributes the increase to four main factors: new equipment, remodeling, an improved economy and the attraction of a variety of artists to the studio for recording.

"Undoubtedly, installation of a Harrison 3232 automatic ready console, a new 3M 24-track tape machine with a complete M-24 Dolby noise reduction system in Studio A and complete remodeling contributed to the overall success-of the operation," says Mifflin.

Full active trapping techniques have been used in such areas as the control room, drum booth, bass booth and piano setup. Two JBL-4320 speakers are encased in 19-foot towers decorated in barnwood, and 2½ tons of rock from log cabin fireplaces encircle the drum booth and serve as a dividing wall between the control booth and the studio.

"Also, the overall healing of the national economy has been felt in Nashville," says Mifflin, "and money is available for recording."

In March, to draw attention to the continuous number of number one records produced at the studio, a Clement cup award was established and, according to Mifflin, the program is already a success. Gene Watson and Don Williams have already won the cup and a permanent exhibit of the award is displayed in Studio A's lobby.

Among the variety of artists who have recorded in the studio this year are Roger Wilhoit, on CC International; the Charter Sisters, produced by Roger Cook for Polydor Records in England; Ruth Buzzi: Steve Lawrence and Eydie Gorme; Gunther Gabriel, a German artist produced by George Richey; B.B. King, collaborating with James Talley; the Oakland City Choir; Blue Jug, for Capricorn Records; Merle Haggard; and Kenny Rogers, with

"SCULPTS' EFFECTS

Excitement Grows For Aphex Sound

By HM McCULLAUGE

LOS ANGELES—Because of its unique "sound sculpting" properties, the Aphex Aural Exciter, gaining mushrooming acceptance at the studio and live performance level, may just be to sound what holography is to light.

The invention of Swedish engineer Curt Knoppel, Aphex is an acronym for Aural Perception Heterodyne Exciter, and is an audio processing instrument that is claimed to add brightness, presence, warmth and fullness to live and recorded sound.

It accomplished this, according to Knoppel and Marvin Caesar, who recently brought their Aphex Systems, Ltd., to Los Angeles, by addressing psychoacoustic circuitry, including the ear and allied nerve systems, in the brain of the listener through its electronics to extract clarity, detail and presence from the processed material.

With only a limited number of the machines which resemble flat stereo amps or pre-amps in existence (six "retired" model 402s and approximately 50 newer model 602s) the units are available only for lease, rental or on a project basis.

In fact, "we only charge \$30 a minute for finished product," emphasizes Caesar. "We don't charge for the recording studio situation per se. And we don't believe in charging if the client does not receive maximum benefit from it. This is not hardware in the conventional sense."

Prices for touring with Aphex runs \$100 a day, \$250 a week, \$600 a month, \$750 for six weeks, \$1,200 for three months, \$2,000 for six months and \$2,400 for a year.

Aphex got its first big break, adds Caesar, when the system was used on NBC-TV's "Midnight Special" last year and has been used on every broadcast since. Aphex Systems, Ltd. was formed in March 1975 in Massachusetts.

Then Aphex was employed by Showco for live Paul McCartney & Wings dates. Producer Peter Asher heard the Wings system and decided to use it on Linda Ronstadt's "Hasten Down The Wind" album. Later Aphex was used on the floor of the Democratic National Convention.

Since then, Aphex has been cropping up more and more on recording projects and tours, recently being used on albums by Jackson Browne ("The Pretender"), Fleetwood Mac ("Rumours"), Carole King ("Simple Things"), Donald Byrd, Eric Carmen, Burton Cummings, England Dan & John Ford Coley, and Mac Davis, Linda Ronstadt's currently in production album is also using Aphex.

Aphex is also on tour with Yes,

Aphex is also on tour with Yes, Natalie Cole and Neil Sedaka and has toured with America, Bruce Springsteen. Led Zeppelin, Pink Floyd, Supertramp, Grateful Dead and others.

"The credibility the McCartney tour gave us," says Caesar, "was vital. People couldn't believe the 'live' acoustic sound of the piano. News about Aphex has been traveling word of mouth and now we are getting many more credits on album jackets and Aphex is in more demand, limited only by the number of machines available."

Knoppel is also quick to point out that Aphex is not just another equal-

izer, but rather something quite unique in audio.

Explaining further. Knoppel indicates that Aphex actually "adds intelligence" to the brain. In practice, each component in a sound mix, whether it's vocals, keyboards or rhythm instruments, is Aphex processed at a desired level and then returned to a console main output channel where it takes on the character of a "sub-carrier" about 20dB below the main signal level. A differential input is created and upon processing by the listener's aural circuitry, unique effects for the listener

are rendered.

"We can, for instance," adds Knoppel, "using this method enhance a voice that for some reason doesn't quite stand out in the mix. The only way you would normally get it out of the mix would be to push the level but this is something you may not wish to do for esthetic reasons. If you put Aphex on the voice, this sub-carrier triggers in the brain of the listener this differential effect and a whole array of new tones is actually born in the brain. We are adding intelligence which is being contributed by the brain."

"We find what we do demonstrable and it's far from unimportant. It really makes a difference."

Both Knoppel and Caesar add that normal procedure is to demonstrate and educate to engineers how Aphex works and "most competent engineers usually have no problems learning how to properly use it. "The main problem," says Knop-

"The main problem," says Knoppel, "is overdoing it since it becomes addictive. You can get Aphex happy and then it becomes an effects machine. It should be used subtly. A little here and there."

Knoppel and Caesar add that the reason the unit is not being offered for sale is that their company is constantly working to refine Aphex and "We don't want to unload obsolete equipment on anyone. It's a highly critical piece of equipment and we want to maintain the high technology and quality control. We don't want it abused, either."

Knoppel also adds that Aphex does not increase sound pressure levels.

"The volume," he concludes, "is in the listener's head."

Alpha Expanding

NEW YORK—Alpha International Recording Studios of Philadelphia opens a second new 24-track facility, Studio B on Sept. 12, the company says.

Alpha, opened now for six months, has hosted The Rolling Stones, Johnny's Dance Band, Bunny Sigler and others as well as serving independent producers associated with Management III, Far Out Productions and Atlantic and Windsong Records.

L.A. NARAS Has Synthesized Lunch

LOS ANGELES—The Los Angeles Chapter of NARAS hosted a luncheon Aug. 11 featuring the latest developments in synthesized sound.

Musicians Ian Underwood. Lee Ritenour. Mike Boddicker and Clark Spangler showcased the Oberheim. Polymoog, Arp and Synthesized Guitar at the Sportsmen's Lodge.

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Sure, there are a lot of specialty houses cutting masters these days. But your record deserves the best.

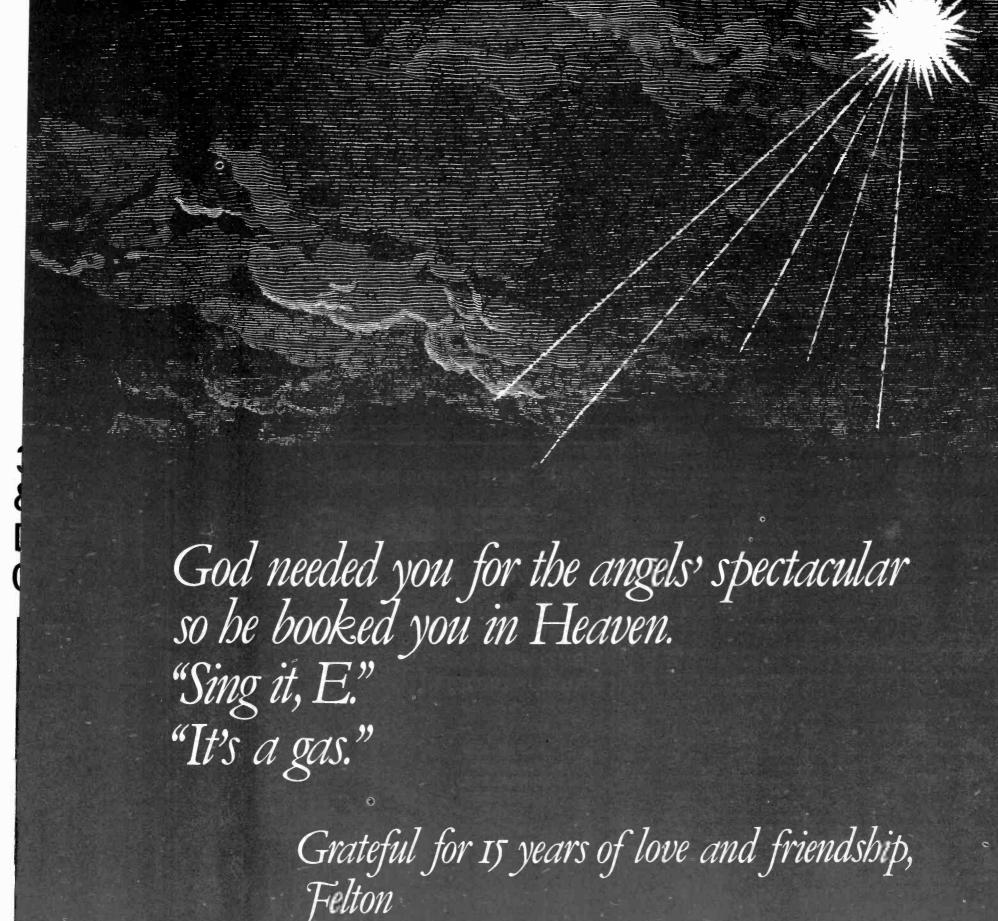
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Larry Butler producing.



Classical

HEEBNER LOOKS TO EUROPE

Direct-Mail Piano Label Toasting 15th

By DAVE DEXTER JR

LOS ANGELES—It's a particularly satisfying 15th anniversary for Walter S. Heebner's Welte Legacy of Piano Treasures label which the long-time industry veteran operates from offices in suburban North Hollywood here.

For two years, until recently, Heebner virtually froze professional activities while he endured and then recovered from an eye ailment which required complex surgery.

which required complex surgery.

"It's all better now," Heebner notes as he prepares coming fall-winter releases of LPs which feature revered musicians like Ravel, Debussy, Bartok, Busoni, Grieg, Glazanouv, Scriabin, Mahler, Faure and numerous others performing on the remarkable Welte-Mignon reproducing piano—a German instrument—which Heebner has meticulously dubbed off piano rolls and coverted into beautifully sounding stereo LPs.

Heebner's firm sells only by direct-mail. Earlier experiments with distributors proved impractical.

A Philadelphian originally, Heebner played saxophone and clarient with Lester Lanin and Meyer Davis before he got into the record business in the '40s. His credits include top executive spots with RCA, Capitol, Allied and GNP-Crescendo Records

"Our promotion and sales efforts," he confides, "are built around letters I compose and send to high schools and colleges, particularly the librarians. We feature a package of 12 albums, 'The Legendary Masters Of The Piano,' which we list at \$147.50 and which includes a fat 48-page monograph containing all kinds of information on the artists involved and how the Welte-Mignon piano functions.

"The Book Of The Month Club has offered three of our albums to members since 1963," Heebner

First Caldwell Cincinnati Date

CINCINNATI—Sarah Caldwell, for the last 20 years artistic director of the Opera Company of Boston, which she founded, will become the first woman to conduct the Cincinnati Symphony Orchestra when she opens the orchestra's 73rd season at Music Hall Sept. 23-24. Guest soloist will be pianist Andre Watts, who will perform Beethoven's "Fourth Piano Concerto."

Caldwell replaces ailing Thomas Schippers, in his eighth year as music director, who is undergoing treatment at Memorial Sloan-Kettering Cancer Center in New York. Schippers is tentatively slated to return for November concerts at Music Hall.

Walter Susskind, former music director of the St. Louis Symphony, and Leonard Slatkin, newly named director of the New Orleans Philharmonic, will replace Schippers for the second (Sept. 30-Oct. 1) and third (Oct. 7-8) weeks of subscription concerts, respectively.

certs, respectively.

Susskind will conduct Vaughn Williams' "Second Symphony" in its first Cincinnati performance since 1941. Soloist for his concerts will be violinist Eugene Fodor, who will perform Paganini's "First Violin Concerto." Slatkin's October program will be announced later, as will the remainder of the program involving Miss Caldwell and Suss-

adds. "Our next move is to export our label, and right now we're dickering with parties in Sweden and England."

Stock is pressed by United Artists' Researchcraft factory in Los Angeles. Approaching 60, the resourceful Heebner handles his label's graphics himself and writes his own annotation.

"Except for the two-year period when I was battling a cataract and a detached retina, we've steadily been building as a company since 1962," Heebner declares.

And which of his renowned label stars are most popular?

stars are most popular?

"That," he says, "is easy to answer.
Alexander Scriabin of Russia is tops.
He invented mad, changing, wildly spectacular lighting to accompany his music back before the first World War—50 years before the rockers described it as psychedelic.

"But they all have appeal. My task is to somehow let the world know that these geniuses can all be heard at the piano, playing brilliantly, in the most contemporary sound."

DG & Philips Overstock Goes To Cutout Mart

By IS HOROWITZ

NEW YORK — Deutsche Grammophon and Philips overstock, normally withheld from the retail cutout market, is being offered by the Publishers Central Bureau, a firm long specializing in the direct sale of budget and distress records and books.

More than 25 of the imported classical titles are listed in the company's latest mail-order catalog at \$3.98 per single LP, and less in the case of multi-record sets.

It's understood that the source of the material is Polymusic, Polygram's own mail-order facility, rather than its record distribution arm Phonodisc.

Nevertheless, among the titles listed by Publishers Central are a number released rather recently by DG and Philips, with most still being offered as standard retail catalog product by the respective labels.

Included in the direct-mail offering is the five-record set of Richard Strauss tone poems performed by Herbert von Karajan and the Berlin Philharmonic at \$13.99; the six Paganini violin concertos played by Salvatore Accardo, also five records at \$13.99; the four-disk Ravel orchestral set featuring Seiji Ozawa and the Boston Symphony (\$11.99); and the Colin Davis-Covent Garden production of Mozart's "Don Giovanni" (four records at \$11.99).

Other records feature such artists

Other records feature such artists as Sviatoslav Richter. Claudio Arrau, Stephen Bishop, Karl Bohm, Josef Krips and the Beaux Arts Trio.

Genesis Back With Major Autumn Plans

By ALAN PENCHANSKY

CHICAGO—The Genesis label, following more than six months of relative inactivity and speculation about its impending sale, will resume its release schedule and promotional activity this fall, under founder/owner Robert Commagere.

Commagere, a 32-year-old musician and cinematographer, admits he contemplated unloading Genesis and entering the motion picture field earlier this year, but says he has decided to continue, through the label, his dedication to rediscovery of the nineteenth century classical repertory.

Commagere, who studied cinematography at USC in the same class as George Lucas of "Star Wars," founded Genesis in 1970 as an outgrowth of his studies with pianist Jacob Gimpel, a renowned performer and pedagogue then living in Southern California. The label is devoted primarily to piano music of forgotten Romantics, and the two Gimpel Beethoven recordings which Commagere originally licensed and released here, are virtually its only forays along the beaten path.

Commagere estimates that 90% of his 62 released albums contain first recordings and that a large percentage represent first recordings of a given composer. Names like Goetz, Kalkbrenner, Thalberg, Henselt, Raff and Rubenstein highlight the catalog, which includes a number of orchestral items.

Much of the music Commagere himself has uncovered, visiting antique music dealers in Denmark, Germany, Holland and England. Gensis headquarters in Santa Monica, Calif., is repository for this rare collection.

The young label chief says upcoming releases will include the complete piano sonatas of Hummel, played by Artur Balsam, and the complete songs of Hermann Goetz, a composer Genesis already has championed with complete orchestral, piano and chamber music volumes.

Other new releases will include solo piano music of Bortkievitch and two records featuring the violin/piano team of Benno and Silvia Rabinoff.

Commagere says he may someday record himself in the ragtime he enjoys playing. Rag composers James Scott, Joseph Lamb and Zez Confrey are represented on Genesis. Pianists Genesis has recorded in-

Pianists Genesis has recorded include Adrian Ruiz, Jorge Bolet, Jacob Gimpel, Frank Cooper, Frederick Marvin and John Jensen. Commagere has worked with orchestras including the Nurenburg Symphony and the Monte Carlo Opera Orchestra.

Opera Orchestra.

Dan Pollack is marketing director for the label, which employs independent distribution and sells direct to certain large users.

Classical Notes

The French Pathe-Marconi label has been brought to court by composer Marius Casadesus, brother of the late pianist, in a dispute that will determine whether Mozart's "Adelaide" Concerto, a work "discovered and orchestrated" by Casadesus and introduced in 1931, is actually by the Salzburg master. The concerto been accepted into the authoritative "Kochel" catalog of Mozart's works, but the 85-year-old Casadesus now is claiming that "Adelaide" was his inspiration entirely. Friends who

heard the concerto as an unpublished draft, Casadesus explains today, were so persuaded of its authenticity that the composer decided to go along with the ruse. He is seeking indemnification from Pathe in connection with a recent recording of the work featuring **Yehudi Menuhin**, one that appeared here on Angel. Says Casadesus, "I defy anybody to come up with Mozart's original manuscript of Adelaide. The only original manuscript is my own, the same one I turned in more than 40 years ago."





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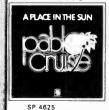
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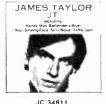




SP 4625 \$6.98 list LP \$7.98 list TAPE

24



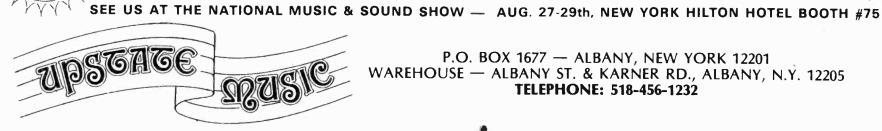




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Soul Souce

Acts Meet To Testify For Christ

By JEAN WILLIAMS

LOS ANGELES—Frank Wilson, producer/conductor and head of Spec-O-Lite Productions, pulled together a host of recording artists to testify for Christ and perform spirituals Aug. 21 at the Shrine Auditorium in Los Angeles.

The packed house (about 6.000) heard Smokey Robinson, who came in from Chicago where he had performed the night before, first testify and then recite lyrics of a tune he had written five years ago: Martha Reeves sang "You'll Never Walk Alone"; Freda Payne offered "The

Lord's Prayer.'

All performers testified before giving their talents. Others on the program included Billy Preston, who rocked the house: Johnny Bristol. Al McKay of Earth, Wind & Fire: Christopher Joy and Jayne Kennedy, both stars of Smokey's new film "Big Time."

The concert, free to the public, also offered a 150-voice choir plus a band made up primarily of studio musicians with Wilson conducting. All donated their services.

According to a spokesperson for Spec-O-Lite, this concert was the first in a series to be held across country. The idea is to bring not, only the general public but entertainers to Christ.

20th Century Records has come up with a new merchandising plan of for Barry White's newest LP. "Barry White Sings For Someone You Love."

The LP comes with four different color jackets, brown, gray, black and beige. There is a locket space which when opened has a picture of White. Of course White's photo may be removed to insert one's own favorite photo.

Ron Granger, West Coast r&b promo director for Atlantic Records and Johnny Bristol, when hearing that female prison inmates at the California Institute for Women at Fontera, Calif. were deprived of live entertainment, decided that Johnny should perform for the group.

Granger and Bristol visited the prison to view the facility and make arrangements for a concert. The event, scheduled for two hours, was received with such enthusiasm that the singer encored for 90 additional minutes.

Prior to the concert, Granger contacted the Professional Entertainers for Prisoners (PEP), an organization responsible for providing entertainment to male institutions and obtained its help in getting transportation and sound equipment for the prison.

Granger and Bristol are attempting to obtain radio equipment for the institution and they're soliciting the aid of local stations including KACE, KDAY, KJLH and KSOL.

The pair is also asking the stations' personnel to donate their time to go to the prison and help train inmates in operating a radio station.

Brenton Wood's new LP on Cream Records, "Come Softly," has backup assistance from War's Charles Miller on sax and flute, the Crusaders' Wilton Felder on bass and Earth, Wind & Fire's Al McKay on guitar.

(Continued on page 79)

Billboard Hot Soul Singles.

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week 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	11	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram). ABC 12284 (ABC-Dunhill-Woodsongs, BMI)	35	44	5	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casabianca	68	78	6	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters
2	4	11	(ABC-Dunhall/Woodsongs, Dml) L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein). Blue Note	36	23	12	884 (Pick's, BMI) THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Braggs), ABC 12280	69	80	4	(T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI) I JUST WANT TO BE YOUR
3	3	12	1009 (United Artists) (Far Out, ASCAP) STRAWBERRY LETTER 23—Brothers Johnson	1	47	5	(Don/ABC-Dunhill, BM1) LADY OF MAGIC—Maze Featuring Frankie Beverly				EVERYTHING— Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappel, BMI)
4	5	10	(S. Otis). A&M 1949 (Kidada/Off The Wall, BMI) LET'S CLEAN UP THE GHETTO— Philadelphia International All Stars	1	46	5	(F. Beverly). Capitol 4456 (Pecle, BMI) EVERLASTING LOVE—Rufus Featuring Chaka Khan	70	70	6	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
			(Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'lays, Dee Dee Sharp Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)				(K. Murphy, D. Wolinski, D. Belfield), ABC 12296 (American Broadcasting/ Mother Pearl/ Dennis Earl, ASCAP)	血	82	2	OHH, BABY, BABY—Shalamar (W. Robinson, W. Moore). Squll Train 11045 (RCA) (Jobete, ASCAP)
5	7	11	I BELIEVE YOU — Dorothy Moore (B. Addrisi, D. Addrisi). Malaco 1042 (TK) (Musicways:/Flying. Addrisi, BMI)	39	49	6	GIVE ME SOME SKIN— James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/	72	75	4	MUTHA FUNK—Shotgun (T. Steals. G. Ingram. E. Lattimore. W. Gentry. W. Tafbert, L. Austin). ABC 12292 (Alnai,
4	10	8	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L., Greed), Arista 0251 (Columbia	40	28	14	Belinda/Unichappell, BMI) A REAL MOTHA FOR YA— Johnny Guitar Watson	73	77	5	BMI/Mother Pearl, ASCAP) YOU CAN'T SEE FOR LOOKIN'—Betty Wright
7	8	7	Pictures, BMI) WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	41	30	12	(J. Watson), DJM 1024 (Amherst) (Vir-Jon. BMI) VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown)	办	NEW	ENTRY	(W. Clarke), Alston 3734 (TK) (Sherlyn, BMi) DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner
4	13	10	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	42	33	10	(Jobete, ASCAP) PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	由	85	2	Bros.) (May Twelfth/Warner Tamerlane, BMI) GOTTA GET A HOLD
9	2	13	DEVIL'S GUN-CJ. & Co. (B. Green. R. Roker. G. Shury). Westbound 55400. (Atlantic) (ATV. BMI)	43	48	7	INTO SOMETHING (Can't Shake Loose)—0.v. wright				ON ME—Margie Alexander (R. Tufo, J. Tribble, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Sifo, BMI)
10	6	15	BEST OF MY LOVE—Emotions (M. White, A. McKay). Columbia 3-10544 (Saggifire, BMI/Steelchest. ASCAP)	44	42	6	(E. Randle, J. Shaw), Hi 77501 (Cream) (Jec. BMI) CAN'T GET ALONG—Impressions (Ellis, Richmond), Cotilion 44222 (Atlantic)	70	NEW	ENTRY	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass
11	9	10	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury	45	31	15	(High Class. BMI) SEE YOU WHEN I GET	血	87	3	(S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI) CREAM CITY—Asion
山	20	6	Middlebrooks, C. Satchell, L. bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI) KEEP IT COMIN' LOVE—K.C. & The Sunshine Band	AC	34	17	THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI) LOVING IS REALLY MY	☆	NEW	ENTRY	(Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Dut Music, Inc., ASCAP) IF YOU'RE NOT BACK IN LOVE BY
			(H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	46	34	17	GAME — Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA)				MONDAY — Millie Jackson (G. Morton, S. Throckmorton), Spring-175 (Phonogram) (Tree, BMI)
13	11	10	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	血	57	5	(Interior, BMI) BETCHA NEVER BEEN LOVED (Like This Before)—bels	79	89	2	I TRUST YOU—Billy Paul (K. Gamble, L. Huff), Philadelphia International 83630 (CBS) (Mighty Three, BMI)
14	17	7	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (Motola). Marascaico). Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	48	45	11	(R. Kersey, A. Felder, P. Harris, R. Tyson). Mercury 73901 (Phonogram) (Six Strings, BMI) I NEED LOVE—Persuaders	80	MEW	ENTRY	THE RIGHT FEELING AT THE WRONG TIME—Hot
由	21	7	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586	49	43	14	(A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam., BMI) GET, IT UP—sen E. King & AWB	由	NEW	ENTRY	(B. Wyrick, K. Lamb), Big Tree-16099 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI) FUNK, FUNK—Cameo
16	16	15	(Manhattans/Blackwood, BMI) SUNSHINE—Enchantment	10		7	(N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP) DOCTOR LOVE—First Choice	82	HEW	ENTRY	(L. Błackmon), Chocolate City-011 (Casablanca) (Better Days, BMI) YOU CAN'T TURN ME OFF (In The
17	12	16	(M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI) SLIDE—Slave		61		(N. Harris, A Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)				Middle Of Turning Me On)—High Inergy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)
			(S. Washington, M. Hicks, M. Adams. D. Webster, T. Døzier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Allantic). (Spurtree, BMI)	PI	72	3	LOVING YOU (Is The Best Thing)—Lattle Milton (M. Campbell), Glades GL 1743 4 (Trice, BMI)	83	93	2	WE GONNA PARTY TONIGHT—Willie Hutch
18	18	9	I DON'T WANNA GO — Moments (B. Roberts, C. Sager), Slang 5073 (Ali Platinum) (Begonia Melodies/Fedora, BMI)	52	51	13	OVER AND OVER-Ashtord & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Val. ASCAP)	84	88	3	(W. Hutch), Motown 1424 (Stone Diamond, BMI) LOVE SHOCK—Kitty and the Haywoods (W. Beck, J. Williams, M. Jones, M. Pierce, R.
19	19	8	EXODUS—Bob Marley & The Waiters (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	53	53	15	JOYOUS—Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	83	NEW F	HIRY	Middlebrooks, C. Salchell, L. Bonder), Mercury 73931 (Playone, BMI) JUST FOR YOUR LOVE—Memphis Horns
20	15	11	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—ZZ. Hill (J. Lewis, F. Johnson), Columbia	54	54	6	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	86	86	3	(J. Gadson, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP) LOVE MUSIC — Regal Demy
21	22	8	3:10552 (Jalew, BMI) TURN THIS MUTNA OUT (Pt. 1)— Idris Mehammad	故	68	3	SHAME IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador	1			(D. Randall, 1. Levine). Millenium 603 (Sashimi/ West/l. Levine, BMI)
4	32	8	(D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI) DO YA WANNA GET FUNKY	*	71	4	Music, ASCAP) THIS COULD BE THE				RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)
			WITH ME-Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Shertyn/Decibel, BMt)				NIGHT — R. B. Hudman (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)	89	98	6	HEAVEN ON EARTH (So Fine) — Spinners (C. James), Atlantic 3425, (Mighty Three, BMI) SO YOU WIN AGAIN—
23	14	15	EASY — Commodores (L. Richie), Molown 1418 (Jobete/Commodores, ASCAP)	育	69	3	LOOK WHAT YOU'VE DONE TO MY. HEART—Marityn McCoo & Billy Davis Jr. (J. Footman, T. McFaddin, F. Wilson), ABC AB				Her Chocolete (R. Bailard), Big Tree 16096 (Atlantic) (Island, BMI)
24	25	8	SANCE I FELL FOR YOU/I'M PALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner	56	58	7	12298 (Screen Gems/Traco/Col-Gems/Speco-Lite, BMH/Jabete, ASCAP) NO ONE COULD LOVE	90	92	2	IT'S ALL OVER—Watter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI)
25	29	7	(H. spinson/M.m. Stevenson), Condon 236 (Warner Bros. ASCAP/El Particio, BMI) STOMPED, BEAT-UP & WHOOPED—Graham Central Station	30			YOU MORE — Phyllis Hyman (S. Scarborough), Buddah 547 (Unichappell, BMH) (ACA)	91	91	3	TELEPHONE MAN — Mori Wilson (Boomer Castleman, Jim Rufledge), GRT 127 (Castleridge, ASCAP)
4	35		(L. Grahage Ir.), Werner Bros. 8417 (Nageteen Eighty Foe, BMI) FS ECSTASY WHEN YOU LAY DOWN	59	64	5	THE MEAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobele/Black Bull; ASCAP)	92	94	. 7	CHECK IT OUT
	33		TO ME—Barry Withte (IL Pryord, E. Paris), 20th Century 2359 (Sa-Verte, BMI)	60	59	7	NOWHERE TO RUN (Pt. 1)—Oynamic Superjais	93	95	2	(Part 1)—Sephisticated Lody (B. Womack), Mayrew S22 (Bareback) (B. Womack) Units, 1889 HOLD TIGHT—Webi, Sue Rebinson
27	24	12	LINOP IN THE LIFE - lakey Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jusparl, T. Neck 2267 (Epid) (Bovina, ASCAP) WHEET I THINK ABOUT	61	68	,	(Holland, Bozier, Holland), Motowa 1419 (Stone Agate, BMI)	94	क्ष	AIP	(Bavid Gates), RGA 11028 (Hipshulu, ASCAP)
*	52		Cold system Econolists				WAY — Crewn Huights Affair (F. Meraugus, B. Britton), De Lite; 1592 (Belightful/Cabrina, BMH)	95			(E. Joyner), Fantasy 796 (At Home, ASCAP) SHOO DOO FU FU BON Lenny Withous (L. Williams, B. Frompson), ASC-12300
29.	26	14	(A. Franklin), Atlantic 3418 (Springtime, BAN) (B. G. B.	62	62	13	MRC ON THE GROUE - Ralph Machanale (R. MacDonalds W. Saltet), Markin 3312 (TM)	96			(Len Lon, BMI) STAR WARS THEME/CANEING
由	38		(Gasserofe-Venichappell/Stomm, BMI) 1 GATECT MSLP II—Abstracl Henderson (M. Bergerson), Budah (RCA) (RECOMPAND ASCAP) (RCA)	*	73	3	(Antisia, ASGAP) YOU GAN DE IT - Arthur Prymodi (Evie Sands; R. Cerminaro, B. Weissman), Old Town	X.			BAND — Nece (J. Williams), Millentum 684 (Casabianca) (Fox Fanfare, 844)
*	30	6	(P. Wilson): Metown 1421 (Iceman/Stone Diamond/	•			OT 1082 (Every Little Time/Evie Sands/Blef/ American Dream, ASCAP) BRISH HOUSE — Commoderes	97	78	6	EXPRESS YOURGELF— New York Community Choir (B. Diggs, W. Meeks, Jr., A. Freeman), RCA 11035
台	40	6	Padavon Portfolio, BMI) HIST LET ME HOLD YOU FOR A NIGHT Bavid Ruffin	•	81	2	(Commodores), Motown 1425 (Jubete, Commodores, ASCAP) DNSIC—Briek	96			(Dunbar/Nycom, BMI) RAINY DAYS, STORMY MICHTS Pt. 1—Impact
33	27	11	(C.H. Kipps, Jr.), Motown 1420 (Charles Kipps, BMt) CAN'T STAY AWAY—Bootsy's Rubber Band				(R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Cather/Good High, ASCAP) ANOTHER STAR—Stevie Wonder	99			(Deith Barrow), Fantasy 798 (Miss Thang. BMI) HEAVEN ON THE SEVENTH
	41	7	(W. Collins, G. Crinton), Warner Bros. 8403 (Rubber Band, BMI) OH LET ME NEW IT	67	67		(S. Wonder), Tamla 54286 (Motown) (Stone Diamond, Black Bull-ASCAP)				FLOOR—Mighty Pope (Bugatti, Musker), Private Stock 45157 (Keyboard Pendulum/Chappell, ASCAP)
14	41	,	(Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross). Shields 6307 (TK)	67	67	4	BOHANNON DISCO SYMPHONY—Hamilton Bohamnon (H. Bohannon), Mercury 73939 (Phonogram)	100	100	5	UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Cotlins, B. Worrell, G. Clinton), Atlantic 3408
			(Special Delivery/Sheriyn, BMI)				(Bohagnon Phase II/Intersong-USA, ASCAP)				(W. Collins, B. Worrell, G. Clinton), Atlantic 3408 (Rick's/Malbiz, BMI)

Billboard SPECIAL SURVEY For Week Ending 9/3/77.

Disco Covers Idea Behind An L.A. Label

By JEAN WILLIAMS

LOS ANGELES-Kelvin Anderson, former operations manager of the eight-store VIP retail record chain here, has formed Magic Disc Records with plans to initially build its revenue by covering current hit records with instrumental disco ver-

The Most Requested Rhythm Band, a group of studio musicians, is the first act to record for the label. And according to Anderson, other LPs will be forthcoming of top charted records done disco style.

He notes that the label was formed to first serve local residents. then move nationally, a chance to purchase "more of what they are already buying."

"Because of my knowledge of the retail business and realizing that customers, if they like a particular record would prefer a longer version, I believe this concept will work at least to help build a label."

Anderson explains that while he is looking at new groups, he will not sign any until Magic Disc is in a position to fully support the act.

But in the meantime he's putting on a staff to work the product that's already in the marketplace.

The label is using independent distribution on the West Coast. Record Merchandising in Southern California and Pacific Records & Tapes in Northern California.

"Although we're dealing with these two distributors, we will for the most part deal with one-stops because one-stops are known to pay much faster than distributors." says Anderson.

He asserts he is looking at new acts as opposed to established artists because of the LP price increase. namely the \$7.98 list.

Tying the two together, he says, "I saw at the retail end that blacks are rejecting the \$7.98 price because frankly, they don't have that kind of money to spend on one LP. And although some say it's not true, we're having a hell of a time selling some of these \$7.98 albums.

Why should I create a difficult situation for myself by signing acts that will demand a lot of money, which will force us to release their LPs at \$7.98, when we can sign new acts, work with these acts, build the acts, and give the people what they want at a price they can afford?

The label is using four local studios because as Anderson contends. "Each studio offers us its own unique sound." Its debut release was recorded at Artists Studio, Eldorado. H.B. Barnum and Wally Heider Stu-

Magic Disc is located on the site of the now defunct Magic Disk Record Shop. The retail outlet owned by Anderson's brother and owner of the VIP chain Cletus Anderson, was one of L.A.'s first major all-oldies out-

Abattoir Contracts Northwest Distrib

LOS ANGELES-Abattoir Records, distributed nationally by independents, has set regional distribution in the Northwest with ABC Records & Tape Sales in Seattle.

The agreement is part of an effort on Abbatoir's part to assure availability of product to retailers and consumers in conjunction with its recently released "Kalapana III"



Prison gig: Johnny Bristol is surrounded by inmates at the California Institute for Women following a live concert.

Wonder Tops TV Awards Nominations

LOS ANGELES-Stevie Wonder

Clean Ghetto Philly Goal Of Gamble, Huff

PHILADELPHIA Gamble and Leon Huff, who head the locally-based Philadelphia International Records distributed by CBS Records, scored a goodwill coup this week in launching a "Clean Up The Ghetto" campaign locally which they backed up with a \$50,000 contribution. In addition to the donation, the campaign is being financed with the net profits of record album and single, both titled "Let's Clean Up The Ghetto."

The album, which has sold some 200.000 copies, includes a number of the label's artists in Teddy Pen-dergrass, Billy Paul, Lou Rawls, Archie Bell and the Drells, Harold Melvin and the Blue Notes, the Three Degrees and the Intruders Campaign kicked off with a street parade and a number of street miniconcerts and shows

Gamble and Huff, one of the best known teams of record producers in the rhythm and blues, soul and disco scene, aim to turn the spirit of the cleanup drive into an ongoing effort by organizing the "United Communities of Philadelphia" as a community development program. The program, said Gamble and Huff, will seek to unite community groups around the city to build an "educational program of self-help.

The \$50,000 grant came evenly divided from Gamble and Huff and from CBS Records, who will continue to give net profits of the record sales to keep the campaign effort go-

nual Rock Music Awards, which will be beamed live from the Hollywood Palladium Sept. 15 over NBC-TV. Hosts of the Don Kirshner event will be Cher and Peter Frampton, last year's winner of the rock personality prize.

Wonder drew 10 nominations in eight categories, while Fleetwood Mac had five nominations and the Eagles and Boz Scaggs each had four. Elvis Presley was nominated posthumously for the Hall Of Fame, along with Little Richard, the Rolling Stones, Buddy Holly and Bob Dylan. The nominees for rock personality of the year include such wide-ranging talents as Barry Mani-low and Johnny Rotten of the Sex Pistols, along with Fleetwood Mac, Wonder and Bob Seger.

'Empire' LP Film

NEW YORK-"Blows Against The Empire." the 1972 Paul Kantner album, released on the RCA distributed Grunt label, is set to be made into a feature film, marking the first cinema project for the Jefferson Starship.

Kantner and Starship companion Grace Slick have pacted with Michael Arciaga of the Filmusic Agency to package the film version of the science fiction album, "Empire" has the distinction of being the only non-print nominee in the history of the science fiction Hugo Awards

MCA Pacts Writer

LOS ANGELES-Writer/producer Patrick Adams has signed an exclusive worldwide co-publishing agreement with MCA Music. The signing includes all of Adams' compositions as well as the catalogs of his Myopie Music and Pap Music

Soul Sauce

• Continued from page 78

Dionne Warwick will sing the title song on the upcoming film "Love At First Sight." The film, produced by Peter O'Brien, is set for nationwide release this fall. * *

Phil Moore Sr., is musical conductor of "The Miss Black America Pag eant" to be televised live on NBC TV Sept. 10.

Most recently Moore was special material musical director for the Marilyn McCoo & Billy Davis summer series on CBS-TV

Earlier this year he opened a school in Los Angeles with workshops tagged "Get Your Act Together" for aspiring singers and musicians.
"The Miss Black America Pag-

eant" a Burt Sugarman Inc. produc-

Lee Miller is producer and Sid Smith will be directing.

For the first time the Jacksons and the Sylvers will team up in concert The two groups will join Sept. 9 at the Civic Auditorium in Cincinnati: Sept. 10 at the Coliseum in

George Benson has been set to perform at the third annual Rock Music Award Sept. 15. The live show, at the Hollywood Paladium. will air via NBC-TV.

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

tion, will have Ben Vereen as host * *

Hampton, Va.: Sept. 11, Common-wealth Convention Center, Louis-ville; and Sept. 18, Omni, Atlanta.

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number
1	1	10	(Dist. Label) REJOICE	31	29	23	(Dist, Label) ANGEL
2	2	11	Emotions, Columbia PC 34762 FLOATERS	•			Ohio Players, Mercury SRM-1-3701 (Phonogram)
3	3	22	ABC AB 1030 COMMODORES	32	42	3	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026
4	4	16	Motown M7 884R1 RIGHT ON TIME	33	31	7	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
5	5	21	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ	34	32	12	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
6	6	7	34432 (Epic) PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	35	34	11	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE
7	7	26	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	36	37	4	Warner Bros. 2BZ 3052 FEEL THE FIRE Jermaine Jackson, Motown M6:888S1
4	17	7	TOO HOT TO HANDLE Heatwave, Epic PE 34761	37	33	6	LIVE! LONNIE LISTON SMITH
9	8	23	SLAVE Cotillion SD 9914 (Atlantic)	38	35	6	RCA APLI-2433 CHOOSING YOU
10	9	11	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	39	39	4	BIG TIME/ORIGINAL
11	11	12	ENCHANTMENT Roadshow RS-LA682-G (United Artists)				MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6.355S1 (Motown)
12	13	12	SWEET PASSION Aretha Franklin, Atlantic SD 19109	40	40	4	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
13	14	6	SOMETHING TO LOVE LTD. A&M SP 4646	山	59	2	MUTHA'S NATURE James Brown, Polydor PD 16111
14	12	10	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	42	36	7	FIRST LADY Shirley Caesar.
15	10	20	A REAL MOTHER FOR YA Johnny "Guitar" Watson	43	45	3	Roadshow RS-LA744 G (United Artists) MORE STUFF
16	24	4	DIM DJLPA7 (Amherst) SHAKE IT WELL	44	44	12	Stuff, Warner Bros. BS3061 HAVIN' A HOUSE PARTY
17	20	5	Dramatics, ABC AB 1010 LET'S CLEAN UP THE		54	2	Willie Hutch, Motown M6-874S1 BELIEVE
			GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy	45	34	_	Mass Production. Atlantic SD 9918
			Pendergrass, Billy Paul, Dee Dee Sharp Gamble, Archie Bell & The Drells), Philadelphia International	46	41	14	HOT Big Tree BT 89522 (Atlantic)
18	15	6	IZ 34659 (Epic) BENNY AND US	47	43	9	SHOTGUN ABC AB 979
19	16	14	Average White Band & Ben E King, Atlantic SD 19105 TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	48	46	5	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040
20	18	15	TRAVELIN' AT THE SPEED OF THOUGHT	49	38	28	UNPREDICTABLE Natalie Cole, Capitol SO 11600
			O'Jays. Philadelphia International PZ 34684 (Epic)	50	47	45	PART 3 K.C. & The Sunshine Band, TK 605
21	19	11	EXODUS Bob Marley & The Wallers, Island ILPS 9498	51	48	8	FINGER PAINTINGS Earl Klugh. Blue Note BN-LA737H (United Artists)
22	21	13	I REMEMBER YESTERDAY Donna Summer. Casablanca NBLP 7056	52	52	9	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK
23	58	2	IN FULL BLOOM Rose Royce. Whitfield WH 3074	E2	E1	10	George Benson, Mandrill & Michael Masser, Arista AL 7000
24	27	4	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	53	51	18	PARLIAMENT LIVE — P. FUNK EARTH TOUR Casablanca NBLP 7053
25	25	10	CARDIAC ARREST Cameo. Chocolate City	54	50	13	HERE AT LAST LIVE Bee Gees. RSO RS-2-3901 (Polydor) SONGS IN THE KEY
26	22	22	CCLP 2003 (Casablanca) MARVIN GAYE LIVE AT THE LONDON PALLADIUM			.,	OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
27	23	7	Tamla, T7-352R2 (Motown) OPEN UP YOUR LOVE Whispers, Soul Train	56	57	2	LOVE & KISSES Love & Kisses, Casablanca 7063
28	28	18	BVLI 2270 (RCA) FRIENDS & STRANGERS	57	55	3	JOYOUS Pleasure, Fantasy F9526
0.0	YAW	A YA	Ronnie Laws. Blue Note BN-LA730-H (United Artists)	58	NEW	MTIAY	LOVE STORM Tavares, Capitol STAO 11628
29	26	5	DOROTHY MOORE Malaco 6353 (TK)	59	NEW		AFRICAN QUEENS Ritchie Family, Marlin 2206 (T.K.)
30	30	25	TEODY PENOERGRASS Philadelphia International PZ 34390 (Epic)	60	60	21	UNMISTAKABLY LOU Lou Rawls. Philadelphia International PZ 34488 (Epic)

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—In busy Kendun action: Katy Moffatt working on an LP, Glen Spreen producing and Alex Kazenegras at the board; Dionne Warwick doing vocals and mixing for a new Warner Bros. LP, Steve Barri eyeing production and Phil Kaye engineering; Mary Kay Place working on a Columbia project, Brian Ahern and Geoff Sykes handling production and engineering respectively; and in the mastering room, Steve Hillage, produced by Malcolm Cecil, cut by Rick Collins.

Mary Travers working on an LP at Sound Labs, Vini Poncia producing and Bob Schaper engineering; Graham Nash producing Steve Gillette, Don Gooch at the board; Armin Steiner and Gary Klein producing and engineering Dolly Parton; and Clair Lawrence engineering the Hometown Band for A&M Canada.

At the Record Plant, producer Felix Pappalardi completed tracks and overdubs for Mercury artists Sierra, Don Geaman engineering; Bill Halverson completed the new Richard Supa LP; Lee Hazlewood producing Capitol's Colleen Peterson, Deni King at the board; Wes Farrell of Chelsea Records producing Monty Rock III, Michael Braunstein engineering; and Bruce Botnick producing Columbia artist Eddie Money, Andy Johns at the dials.

Wayne Henderson producing Carl Carolton for At Home Productions at ABC Studios, Reggie Dozier engineering; Joe Sample, ex-Crusader, working on a solo LP with Rik Pekkonen and Leslie Jones handling board chores; Jermaine Jackson producing Motown's Switch, Howard Gale, Barney Perkins and Zollie Johnson at the board; and Jerry Goldstein continuing to produce War, Ed Barton, Michael Boshears and Bruce Brown turning the knobs.

At the Record Plant, Maria Miller upped to assistant to studio manager Rose Mann. Also, Scooter Dorsey joins staff as secretary and Jane Arnn becomes a night assistant manager and head of new setup dept.

In more Sound Labs action: Armin Steiner and Gary Klein working with Gladys Knight; Gary Wright producing himself with Matt Hyde behind the console; and Don Murray producing and engineering the Neilson Pierson Band for Soir

Bob Monaco producing Pat Gammon for Chrysalis at Conway as well as Blaze for Sweet City.

Neil Portnow producing Fandango at Group IV, Gus Mosler engineering with David Campbell doing some of the arrangements. Columbia artist Cheryl Lynn was in Group IV also sweetening her new LP with Jerry Peters producing and guest engineers Tom Flye and Bob Edwards.

David Chakler, president of Chalice Productions, has inked an exclusive recording deal be tween Chalice and Filmways/Heider. The commitment will include a number of projects over the next year.

Ken Scott, production partner Jackie Kroft and Chateau Recorders hoisted a few celebrating a new console, a Trident 32-track Series A.

John Klemmer using Neil Atkinson's new UMS rehearsal studio as well as Paul Sabu and Casablanca's Sunset Bombers.

Arranger/producer Ray Pohlman producing Diana Benedict at Gold Star with Ed Epstein engineering.

In out of town notes:

Thom Bell set to produce Elton John at Seattle's Kaye-Smith Studio. In other activity there, Arista president Clive Davis dropped in to check on Striker, a new band being produced by Harry Maslin.

Recent location recordings by Factory Productions, Berkeley, Calif., have included Cal Tjader at the Great American Music Hall in San Francisco, as well as Eartha Kitt at the Mocambo, Buckdancer for Common Groud Productions at Cassady's in Davis, and for Concord Jazz Records, Soprano Summit with Bob Wilber, Kenny Davern and Marty Grosz and the Ross Tompkins Quartet with Joe Venuti and Scott

Taj Mahał working on a double LP for Warner Bros. at Bear West, San Francisco. . . . Richard "Radar" J. Moore is back working in San Francisco. He recently produced/engineered Countryside for Rainstory Productions at a new studio called Quark in Northern Marin County, Calif. . . . Punk rock group the Weirdos worked on an LP project at Salty Dog Recording Studios, Sunland, Calif., with Craig Leon producing and David Coe engineering.

Fat Albert Productions' Ron and Howard Albert, riding high with the Crosby, Stills & Nash LP, are handling sessions at Soundmixers Studios, N.Y., for a "mystery" LP project for Land-

mark Music Productions. The as yet unnamed group features former Rascals Gene Cornish and Dino Danelli along with a third and still unidentified major artist.

Johnny Rosen's Fanta remote truck cut Head East in both St. Louis and Milwaukee.

Lots of activity at Jack Clement, Nashville. In recording were Hoyt Axton, producing himself with Rick Horton engineering; Billie Jo Spears, Larry Butler producing; and producer Bob Montgomery overdubbing strings and mixing on r&b artist Randy Crawford's next album for Warner Bros.

Bee Gee's Barry Gibb turns producer for a fellow Australian, vocalist Samantha Sang, at Criteria Studios in Miami. . . . CBS's Blue Oyster Cult completing tracks for a new LP at New York's Record Plant, produced by David Lucas.

Work began on Hot's new LP for Big Tree with Clayton Ivey and Terry Woodford producing at Wishbone, Muscle Shoals, Ala. . . Joel Diamond in a Media Sound, N.Y., producing a Gloria Gaynor session, Harold Wheeler arranging.

Producer Eddie Kilroy in Fireside Studios, Nashville, working on sessions for Playboy artists Mack Vickery and Bobby Borchers. . . . Sea Level began a second LP at Capricorn Studios, Macon, engineering handled by Rik Pekkonen. . . Producer Buddy Killeen recording Joe Tex in Nashville at Sound Shop.

Stephen Marra, Ed Walsh and Bob Terry were

Stephen Marra, Ed Walsh and Bob Terry were at the Underground Recording Studio in Indianapolis working on new product for Marriage, Doug Baab engineering.

Ashford & Simpson's new LP was cut at Sigma Sound. New York

Babyface was in cutting an album at Audiotek Systems, Inc., Minneapolis, with Dan Holmes producing. . . . John Pilla produced Shenandoah for Warner Bros. at Shaggy Dog Studios, Stockbridge, Mass., with Chuck Ange at the board. Cain was also in putting finishing touches on a second LP with John Struthers producing and engineering.

Shaggy Dog Now Is In Full Swing Again

NEW YORK-Shaggy Dog Studios of Massachusetts is "fully operational" again after a year and half hiatus resulting from a fire in 1975.

Shaggy Dog is a 16-track studio complex situated on a 40-acre tract in Stockbridge, Mass., owned by Gordon Ross. Heavy damage from fire and water closed it down until last summer, when it reopened on a limited basis, handling mixing and editing chores.

The 16-track studio has been rebuilt in the process, and work on a separate 24-track facility in an adjacent building has resumed.

cent building has resumed.
Engineer Les Kahn has returned to editing the fabled Jimi Hendrix tapes, along with producer Alan Douglas, for a forthcoming LP and Shaggy Dog also plans to record Arlo Guthrie, a neighbor and frequent client, at various remote sites.

Producer Michael Masser has been preparing a Gladys Knight soundtrack for a new movie and also using the studio to mix Knight's new single.

Redondo Pacific Opens In California

LOS ANGELES—A new 24-track recording studio called Redondo Pacific has officially opened its doors here.

Located in suburban Redondo Beach the facility is located in close proximity to the ocean and co-principals include Leigh Genniss and Pat Yarborough. Staff engineers include Jim Lanham, Kit Carson and Genniss. Christine Courtney is studio manager.

24-Track Kingdom

NEW YORK-Kingdom Sound Studios, Syosset, Long Island, has converted to 24-track. The year old facility claims it is now the first 24track on Long Island.

Gospe

Crouch Accepts 500-Pound Cake

NASHVILLE—Andrae Crouch and the Disciples have sold more than one million albums of the group's eight releases in the past 10 years, according to Light Records, which hosted a reception for Crouch at the Christian Booksellers' Con-

A congratulatory cake, weighing more than 500 pounds, was prepared for Crouch as the main attraction at the event, thanking him for his continual dedication and leadership in gospel music.

vention in Kansas City.

"We are proud of Andrae and happy to have a part in his ministry," Ralph Carmichael, president of Light Records, announced as he presented the cake to Crouch.

Divulge Winners Of Talent Contest

ESTES PARK, Colo.—Among the many events taking place at the Christian Artists' Music Seminar in the Rockies (Billboard, Aug. 20, 1977), were a series of talent contests.

Winners were: the Lifelighters, large group; Lance Garrett, instrumental solo I, ages 15-19; Cindy Simmons, vocal I solo, ages 15-19; Jeff Painter, instrumental solo II, ages 20-24; Chris Womack, vocal II solo, wages 20-24 and the Singing Brass, small group.

They won out over a highly competitive, talented field and performed before more than 2,000 persons at the concerts.

Survey Indicates Radio Demographics

NASHVILLE – KFKZ radio, Greeley, Colo., has come up with some interesting results in a survey to determine the age of the listeners its gospel music programming attracts.

The survey shows the majority of listeners are in the 20-29 age bracket-44%. Ages 30-39 run 18%. Next comes the 40-49 segment with 15%, followed by "over 50" with 12% and "under 19" with 11%.

Acts Featured At Calif. Parks

NASHVILLE—California theme parks have recently been hosting appearances by many of the country's top gospel soloists and groups, indicating an increased use of gospel music as a means of entertainment for fairs, theme parks and outdoor tourist attractions.

Disneyland's second annual "Night Of Joy," an evening of contemporary Christian music, featured, among others, Larry Norman, the Archers, Chico Holiday and a special appearance by Andrae Crouch and the Disciples.

In Valencia, Magic Mountain's third annual "Hallelujah Jubilee," a week-long festival of music, highlighted the Clara Ward Singers, Crouch, Brush Arbor and Randy Stoneman, among others, while Knott's Berry Farm in Buena Park featured Daniel Amos, Aslan, Mustard Seed Faith and Gospel Seed at its "Maranatha Night."

According to Don Butler, executive director of the Gospel Music Assn., "These evenings are further encouragement to the association's goals and substantial proof of the rising interest in contemporary Christian music."

By PAT NELSO

One of the leading "pop-gospel" entertainers, Crouch's music is starting to surface in the nation's secular r&b market but he remains an important example of gospel music, serving as producer and advisor to several rising gospel performers.

Crouch's first album, "Take The Message Everywhere," was released

when he began recording with the Disciples in the late '60s. Since that time, the group's releases have included an album taped live at Carnegie Hall in 1973 which sold more than 200,000 units, and their sixth LP, "Take Me Back," which won a Grammy in 1976.

Children Of The Day provided entertainment at Crouch's reception.

Kenneth Copeland Promo Planned By Tempo Label

NASHVILLE—Tempo Records will be launching Kenneth Copeland Promotion Days, Oct. 3-8, that will include savings to dealers on Copeland product.

Copeland, who has signed a distribution agreement with Tempo, has an active teaching and singing ministry and is host of "The Believer's Voice Of Victory," broadcast via 500 stations daily.

During the campaign period,

product coupons—part of the Tempo Savings Plan—will be available, plus free shipping, and recorded radio spots will be provided free with tag space for store identification. There will also be special mailings to radio stations of Copeland singles.

For each dealer who agrees to set up a special display of Copeland's product during the promotional week, a free set of his tapes and book, "Laws Of Prosperity," will be included.



ASSISTANCE OFFERED—Word Records recording artist Carol Lawrence receives a little help from her friends during a recording session of her new single "Tell All The World About Love."

Gospel Scene

By GERRY WOOD

The new Birdwing Records release—a family album/book titled "The Music Machine" by Candle—has been called "the most exciting project since I've been with the company" by Don Klein, promotion director. The total media concept is a record and also a 12-page full-color book illustrating the lyrics. Billy Ray Hearn, executive producer, notes that pre-release sales have been close to 30,000 units—very big by goesnel music standards.

gospel music standards.

Nashville's Mike Johnson, an experienced singer/songwriter and New Pax recording artist, is forming Lifespring, a new booking agency for contemporary Christian performers. With more than 15 years of concert touring experience in the music industry, Johnson began his musical career in his teens as a traveling guitarist with the Mike Bloomfield blues band. His latest New Pax LP, "More Than Just An Act," is due in August.

Pat and Shirley Boone's soon-to-be-released book, "The Honeymoon Is Över," was featured at a special reception in Kansas City during the Christian Booksellers Convention. Jointly sponsored by Lamb & Lion Records and Creation House, the reception featured entertainment from Boone, who founded the gospel label, and the group Dogwood.

Joseph Johnson and the CBS Trumpeteers are releasing their first LP for H.S.E. Records, "The Mighty Number." A single is also being shipped by the group which has been signed to a five-year contract with H.S.E. Enterprises and Su-Ann Publishing Co., according to Hoyt Sullivan, president of H.S.E. Records.

"I Won't Let Go Of My Faith" by the Sensational William Brothers has topped the chart of WPFB, Middletown, Ohio. . . . Shirley Caesar recently completed a concert swing of Western states with good crowds and good reviews. . . . More than 2,000 members of the Gospel Music Assn. are participating in a "One For One" campaign to bring the group's membership to the 5,000 level this year.

Word Records is working on a strong promotional program for **Carol Lawrence** with a radio focus on more than 1,200 stations nationwide. Her new single and LP are titled "Tell All The World About Love."

David Meece, who has recorded his first LP for Myrrh Records—"David," launched his musical career when he was only 14 years old. The event was his conducting debut with the Houston Chamber Orchestra.

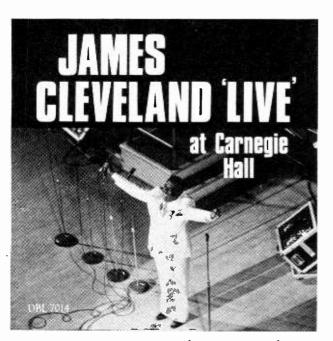
Dave Ashbrock has joined the staff of Edward E. Bosken's QCA Records in Cincinnati, supervising the company's radio promotion. He replaces Todd Leiser who has shifted to WUBE, Cincy's high-rated country station. Meanwhile, at QCA, the Blue Ridge Quartet stopped off to complete the final mix on its new LP, and the Keith Manley Trio of Rochelle, III., until recently on QCA's Promise label; has been contracted to appear exclusively on QCA's New Day label.

New Chrism Label

NASHVILLE—The creation of a new division of contemporary Christian music has been announced by Tempo Records under the label Chrism.

Tempo artists and their LPs represented on the Chrism label include "Tranquility" by Tranquility, "Second Look" by Hope Of Glory, "Welcome Warrior" by Ray Hildebrand, "Hideaway" by Pete Carlson and "The Trumpet Song" by Dan Whittemore.

Rejuice.



A James Cleveland concert performance is a celebration of life itself. His new album recorded live at Carnegie Hall captures all the electrifying excitement of gospel music's number one artist. This special

two-record set also features The Southern California Community Choir, The Cleveland Singers, The Troubadors, Harold Williams, The New York Gospel Symphonette Orchestra directed by Alexander Hamilton, and narration by Edna E. Tatum.

> "James Cleveland 'Live' at Carnegie Hall" On Savoy Records the number one gospel label.



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Country

Cash Visit: Johnny Cash autographs his newest LP during an in-person promo trip to the new Target Store in Dallas.

Finalists Tabbed For CMA Awards

By CERRY WOOL

NASHVILLE—Merle Haggard, Waylon Jennings, Ronnie Milsap, Dolly Parton and Kenny Rogers are the five finalists for the CMA entertainer of the year award.

CMA's membership has selected the finalists for the annual awards to be announced Oct. 10 at the 11th annual CMA Awards show. Johnny Cash will host the CBS telecast from the Grand Ole Opry House.

Other finalists include five songs vying for single of the year: "It Was Almost Like A Song" by Ronnie Milsap on RCA: "Luckenbach, Texas" by Waylon Jennings, RCA: "Lucille" by Kenny Rogers, United Artists; "Margaritaville" by Jimmy Buffett, ABC; "Southern Nights" by Glen Campbell, Capitol.

For album of the year: "I Don't Want To Have To Marry You" by Jim Ed Brown and Helen Cornelius, RCA: "I Remember Patsy" by Loretta Lynn, MCA: "Kenny Rogers" on United Artists; "Ol Waylon" by Waylon Jennings, RCA; "Ronnie Milsap Live" on RCA.

Song of the year nominees are "I'm A Stand By My Woman Man" written by Kent Robbins; "It Was Almost Like A Song" by Hal David and Archie Jordan; "Lucille" by Roger Bowling and Hal Bynum; "Luckenbach, Texas" by Bobby Emmons and Chips Moman; and "Southern Nights" by Allen Toussaint.

Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell and Dolly Parton are the finalists as female vocalist of the year, while the male vocalist nominees are Larry Gatlin, Waylon Jennings, Ronnie Milsap, Kenny Rogers and Don Williams.

Competing for vocal group of the year are Asleep At The Wheel, Dave & Sugar, the Eagles, Oak Ridge Boys and the Statler Brothers. Vocal duo honors will go to one of five nominees: Bill Anderson/Mary Lou Turner; Loretta Lynn/Conway Twitty; Jim Ed Brown/Helen Cornelius; Tammy Wynette/George Jones; Waylon Jennings/Willie Nelson

The instrumental group of the year will be chosen from Asleep At The Wheel, the Carlie Daniels Band, Danny Davis and the Nashville Brass, the Marshall Tucker Band and the Original Texas Playboys. Finalists for instrumentalist of the year are Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy and Hargus "Pig" Robbins.

The nominees reflect the strongest encroachment yet of progressive country music on the CMA balleting. Jennings and Nelson, past winners, are back again, this time joined by such country/pop artists as Rogers, Buffett, Harris, the Eagles, the Charlie Daniels Band and the Marshall Tucker Band. It could make for some controversial results, adding fuel to the traditional versus progressive fire raging in Nashville

gressive fire raging in Nashville.

Robert Precht will produce the show for Sullivan Productions of New York. Irving Waugh is CMA Awards show chairman.

Songwriters' Gala To Be Held Oct. 9

NASHVILLE—Oct. 9 is the date set for the annual awards ceremony and dinner of the Nashville Songwriters Assn., International.

The function will again be held at the Sheraton South in Nashville. Reservation blanks have been mailed to all association members and tickets are also now available on a first-come, first-served basis. The \$15 tickets are available through writing the organization at 25 Music Square West.

Finalizing the banquet plans are Maggie Cavender, the group's executive director; Mary Reeves Davis, awards ceremony committee member; and Edie Jameson, the hotel's catering director.

Nashville Scene

By PAT NELSON

NASHVILLE—Johnny Cash made the Target Store's Dallas opening a memorable event at a recent in-store appearance.

The Columbia artist, on his first promo tour in more than 10 years, drew some 3,000 fans at his record

Among the U.S. and inter firmed for the first Tulsa In Music Festival, Sept. 10-11, dian songstress Colleen P from Mexico City, Asleep At Hamilton IV, Narvel Felts Stampede. These acts will Jim Halsey Co. roster, as

drew some 3,000 fans at his record store stopover. KBOX broadcast a live remote for

Cash Visit Pulls

A Target Crowd

three hours as Cash autographed his "Rambler" LPs and tapes. Target's floor space was converted into a stage with a cleared, open area to accommodate the fans. Cash posters, "Rambler" LPs and catalog displays adorned the store walls. Dallas Cowboy cheerleaders helped host the

Among the U.S. and international artists confirmed for the first Tulsa International Country Music Festival, Sept. 10-11, are Capitol's Canadian songstress Colleen Peterson, El Condor from Mexico City, Asleep At The Wheel, George Hamilton IV, Narvel Felts and Norton Buffalo Stampede. These acts will join artists from the Jim Halsey Co. roster, as well as talent from other parts of the globe, for two full evenings of well-rounded entertainment sponsored by the Tulsa-based agency. Rebecca Fisher and Riverrock, two newly signed acts with the Halsey Co., will also be introduced at the event.

WBCS Radio in Milwaukee sponsored "red, white and blue week" Aug. 1-7 giving listeners a chance to win their choice of patriotically colored prizes including a Red, White and Bluegrass LP from Mercury, a six-pack of beer from Pabst Blue Ribbon, or an American flag from the

station. The local Peaches store tied in with the promotion with in-store displays and a spotlight on the Mercury LP.

RCA artists, Jim Ed Brown and Helen Cornelius, will be spotlighted in an upcoming issue of People magazine. . . . Carl Smith has completed interviews with Australian radio announcer Frank Billet who was in Nashville speaking with various country artists. . . . Dave Dudley will be the spokesman for Freightliner Trucks in a series of commercials scheduled to begin airing in September to coincide with his Rice Records release, "Rollin' On (We Gone)." . . . Linda Hargrove's next Capitol LP, "Impressions," will be on the market Monday (5).

KWMT Radio in Fort Dodge, Iowa, will be taking 140 fans on a tour of Nashville, Thursday

(Continued on page 83)

New Distrib & Promotion Firm Will Choose Product Via Board

By SALLY HINKLE

NASHVILLE—With a solid base in the record industry, including buyer experience for Consolidated City Music and 15 years with Record Service, Russ Reeder plans to institute new concepts with his new company, Record Distributing Service, Inc. in Houston.

Created to distribute and promote independently produced records via a network of independent distributors throughout the U.S., RDS will be concentrating its efforts "with quality material, instead of quantity," and has instituted a review board for its selection process.

"We feel that by going to a board of knowledgeable and objective people we can get a good opinion on whether a record will sell or not," explains Reeder. "If our review board says that a particular record couldn't be a national hit, then we'll advise the master owner and artist to keep the advance fee because we feel it would be wasted."

RDS has a review board established in three categories, including country, soul and Top 40, and probably sometime will have a jazz board, according to Reeder.

"In each category, we will have a list of some 20 or 30 people who listen to records for a living such as program directors, wholesale and retail buyers and so on, but these people will not review every record. Each record will be submitted to only five persons and records won't be submitted to the same five each time."

Upon submission of a record to the company, there will be a charge of \$25, which will be used to pay each of the five persons on the board for reviewing the record. "Our grade scale is from zero to 100, based on the chances of the record being a national hit. If the record doesn't achieve at least a 70 rating we won't accept it, because no amount of money and promotion is going to make it a hit. The most important thing in any record is what's in the grooves. Promotion and exposure are secondary."

Once the record has been accepted for distribution, there is an advance fee of \$2,500 per single and \$3,000 per album paid to the company to cover expenses for distribution and promotion, and the master owner and the artist will be required to execute a three year contract with

"We do have a stipulation," adds Reeder, "that states that if RDS doesn't sell at least 17,000 of any single release, the artist and the master owner are automatically released from the contract if they so desire."

The primary purpose of the threeyear contract is to encourage the independent distributor to give his best efforts in promoting and selling the record, as he will be assured in having the artist's records for three years instead of having the record leased to a major company with a resulting loss of sales by the independent distributor.

"All records will be on the RDS label," notes Reeder, whose plans call for the release of one single per week, on an average, and one album per month based on the response of an artist's sales of at least 20,000 for a single.

"We're acting only as an agent to distribute, promote and collect monies due the master. If they want label identity on the record it will be a subtitle under RDS. This will alleviate some of the problems in the inventory control room and account-

ing."

RDS has engaged a CPA firm which will handle all of its accounting and will computerize all of its invoicing and statements.

Confirmed distributors for RDS include Pickwick in Houston, Dallas, St. Louis, Minneapolis and Miami; All South in New Orleans, Tara in Atlanta, Bib in Charlotte, N.C., Music City in Nashville, Hot Line in Memphis, Stans in Shreveport, Krupp in El Paso, MS in Los Angeles, Denver and Chicago, Pacific Records and Tapes in Oakland, ABC Records in Seattle, Action in Cleveland, Universal in Philadelphia, AMI in Detroit and Adelphi in Washington, DC.

"We have personally contacted and gone to every distributor on our listing, including owners, managers and promotion personnel," notes Reeder.

Reeder and Louis Crapitto are the main owners of RDS with Reeder

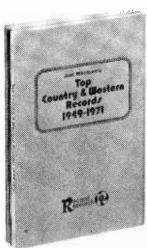
(Continued on page 83)

Tulsa KVOO Center Of Festival Network

NASHVILLE-KVOO Radio in Tulsa will head up the radio network of the International Country Music Festival, presented by Jim Halsey, Sept. 10-11.

The event is expected to include some 50 country music artists from around the world featuring such top names as Hank Thompson, Don Williams and Barbara Fairchild, among others.





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_Country

Republic Label Projects Autumn Incentive Program

NASHVILLE—A catalog and new release discount incentive program will be coordinated in conjunction with the Republic Records release of six LPs in September and October

October.

"I will be presenting the program personally to as many of our distributors as possible," notes Arnie Theiss, Republic marketing director, "and they will have the leeway to set whatever discount incentives they want in their own market. Also, we will probably include à salesmen's incentive program for best performance overall based on quota."

Entailing distributor promotional aids such as posters and T-shirts, among other items, the campaign will also be followed with a heavy radio and press advertising campaign.

Among the LPs, which will be released three weeks apart during the September-October period, are two Gene Autry LPs, "Gene Autry Sings Songs Of Faith"—a first for Autry singing gospel—containing never before released material, and "Gene Autry Classics."

Nashville _Scene_

• Continued from page 82

(8)-Sunday (11), guided by drivetime deejay Shannon Reed. Reed has hosted Nashville tours for more than 1,000 since working with the station. . . . True Records has announced the October release of Tiny Tim's first country single to be followed by "The Country World Of Tiny Tim" album. Produced by Jimmy Rogers, the LP will include "Help Me Make It Through The Night," "I Heard You Calling My Name," "I Just Found This Hat" and "I'm Gonna Be A Country Queen."

Roy Clark and Bonnie Franklin, star of the "One Day At A Time" daily television drama, will co-host "Hanna-Barbera's All-Star Comedy Ice Revue," a 60-minute CBS-TV presentation featuring a celebrity roast of Fred Flitatsone and ice follies with 14 other colorful Hanna-Barbera characters. . . Ethel Delaney has cut her first album with her own band, the Buckeye Strings, for release on the Ohio label in September. . . . Faron Young and the Country Deputies filmed segments for "Pop Goes The Country," "Good Ole Nashville Music" and the "Marty Robbins Show" in the last three months. Young and his band will be working with the Merle Haggard show in September for an extensive tour of Canada.

The LaGarde Twins, in the midst of promoting their newly released Koala Records single "Andaleigha Mia," will appear at the 43rd annual International Twins Convention in Washington, D.C., Friday (2)-Monday (5).

Billboard's Bill Moran and Paul Grein visited Billy Parker's show on KVOO, Tulsa, to plug the upcoming Texas music special over the booming 50,000-watter. They roused Gerry Wood via telephone to gain some comments on the state of the country music industry.

Tommy Overstreet, ABC/Dot artist, and his producer Ron Chancey have narrowed down to four the songs in contention for his next single. . . . Don Williams has been splitting his time between a recording studio, where he's working on a new LP, and road shows with Jerry Jeff Walker,

Waylon Jennings and Emmylou Harris.
Toni Lynn Craft from Kentucky won Johnny
Dollar's Short's Gap, Va., talent show and mountain music festival. Besides her prizes, she'll appear as a special showcase guest at Dollar's
Pensacola talent show and music festival Friday
(26). Meanwhile, Dollar plans to record heavyweight contender Ron Lyle on Johnny Dollar
Records.

Kenny Starr recently completed a six-night run at Johnny Paycheck's Western Room, marking the first time the MCA artist has played a Nashville club. . . . Artist Eddie Rabbitt, producer-performer Rick Powell and promoter Billy Deaton were delayed on a recent Dallas to Nashville flight when an engine refused to start. However the balky engine was started externally and the rest of the flight was uneventful.

Others include "Lovingly" by David Rogers. "I Don't Want To Be Alone Tonight" by Ray Sanders. "Kathy Barnes Sings Gene Autry" by Kathy Barnes and the label's pop group Muench with "Muench."

"We will be concentrating a lot of emphasis with the Muench album," says Theiss, "which will include basically a separate T-shirt campaign and salesmen's incentives for breaking this particular group. It's our major push throughout the rest of the year."



ICY SNOW—Hank Snow's new RCA LP "# 104 Still Movin' On" is encased in a 300 pound block of ice in this promotion at Ernest Tubb's Record Shop in Nashville. Similar to RCA promotions in other parts of the country, contestants had to guess how long it would take the ice to melt completely. It took 66 hours and 39 minutes. The winner received an Igloo cooler.

Tillis Pops Up On U.K. Beatles Show

NASHVILLE — Mel Tillis will guest on the musical tribute to the Beatles being taped in London this month. Tentatively titled "The Beatles Forever." the television special will also feature Paul Williams, Tony Randall and Ray Charles, among others, and is expected to air in the U.S. Nov. 23 on NBC. Tillis will perform "Rocky Raccoon" and participate in a group medley. The taping will be a break in the MCA artist's 105-day tour which began Wednesday (3) and takes him from Michigan to California for appearances in clubs, convention centers and state fairs

New Distrib Firm

• Continued from page 82

acting as manager and Crapitto as assistant manager. Others on the staff include Jane Reeder, office manager, and Linda Dunaway, secretary. The Brokaw Co. will be handling RDS' public relations.

'Ol' Waylon' Tops Chart 13 Straight

NASHVILLE—Showing incredible staying power, the Waylon Jennings RCA LP "O!" Waylon" is heading into its 13th week as the No. I album on Billboard's Hot Country LPs Chart.

The long-lived LP popped on the chart in the May 21 issue at a starred 22, leaped to number 4 the next week, and to No. 1 in its third week of chart activity. It has been No. I from June 4 through the latest chart. Also a strong item on the Billboard Top LPs & Tape chart, "Ol' Waylon" marks its 15th week on the pop chart

Billboard SPECIAL SURVEY For Week Ending 9/3/77 Country LPs. * Star Performer-LPs registering proportionate upward progress this week Week Week 2 138 TITLE-Artist, Label & Number (Distributing Label) 女 3 8 MOODY BLUE-Elvis Presley, RCA AFL 1 2428 2 1 16 OL' WAYLON-Waylon Jennings, RCA APL 1-2317 3 4 7 WE MUST BELIEVE IN MAGIC-Crystal Gayle, United Artists UA LA 771 G 2 9 TO LEFTY FROM WILLIE-Willie Nelson, Columbia KC 34695 5 6 25 CHANGES IN LATITUDES ... CHANGES IN ATTITUDES-Jimmy Buffett, ABC AB 990 台 16 3 DAYTIME FRIENDS-Kenny Rogers, United Artists UALA 754G 7 10 DYNAMIC DUO-Loretta Lynn & Conway Twitty MCA 2278 7 8 8 11 RABBITT-Eddie Rabbitt, Elektra 7E1105 9 5 11 FIRST CLASS-Mickey Gilley, Playboy KZ34776 (Epic) 10 TILL THE END-Vern Gosdin, Elektra 7E 1112 14 6 11 10 20 KENNY ROGERS. United Artists UA-LA689-G 12 9 13 RAMBLIN' FEVER-Merle Haggard, MCA 2267 13 11 LIVE-Billy Crash Craddock, ABC/Dot DO 2082 SHE'S JUST AN OLD LOVE TURNED MEMORY-Charley Pride, RCA APL1-2261 12 14 20 仚 I'VE ALREADY LOVED YOU IN MY MIND-Conway Twitty, MCA 2293 17 16 WILLIE/BEFORE HIS TIME-Willie Nelson, RCA APL1-2210 仚 33 2 SMOKEY AND THE BANDIT-Soundtrack, MCA 2099 仚 22 5 BORN BELIEVER-Jim Ed Brown & Helen Cornelius, RCA APLI 2399 20 19 16 BEST OF FREDDY FENDER, ABC/Dot DO2079 台 25 25 SOUTHERN NIGHTS-Glen Campbell, Capitol 11601 21 21 BOBBY BORCHERS, Playboy K2 34829 (Epic) 22 13 MAKING A GOOD THING BETTER-Olivia Newton-John MCA 2280 23 24 SHORT STORIES—Statler Brothers, Mercury SRM-1-5001 (Phonogram) 24 23 WANTED: THE OUTLAWS-Waylon, Willie, Jessi, Tompall, RCA APL1-1321 25 18 CRYSTAL-Crystal Gayle, United Artists UA LA614-G 26 28 12 SLIDE OFF OF YOUR SATIN SHEETS-Johnny Paycheck, Epic KE34693 27 15 26 NEW HARVEST ... FIRST GATHERING-Dolly Parton, RCA API 1-2188 28 30 A MAN MUST CARRY ON-Jerry Jeff Walker, MCA 2 6003 14 29 37 3 ANYTIME ... ANYWHERE-Ritz Coolidge, A&M SP4616 30 36 4 COUNTRY SWEET-Stella Parton, Elektra 7E 1111 35 31 6 THE RAMBLER-Johnny Cash, Columbia KC 34833 29 MIRRIAM-Jessi Colter, Capitol ST 11583 32 6 33 26 11 THE BEST OF ... VOLUME 1-Moe Bandy, Columbia KC34715 34 19 32 LUXURY LINER-Emmylou Harris, warner Bros BS 2998 35 27 GREATEST HITS-Linda Ronstadt, Asylum 7E 1092 35 SONGS OF KRISTOFFERSON-Kris Kristofferson, Columbia 36 31 16 37 38 22 PLAY GUITAR PLAY-Conway Twitty, MCA 2262 38 34 BEST OF-Dolly Parton, RCA APLI-1117 10 NEW ENTRY LOVE IS JUST A GAME-Larry Gatlin, Monument MG 7616 (Phonogram) 40 39 I REMEMBER PATSY-Loretta Lynn, MCA 2265 41 42 RONNIE SESSIONS, MCA 2285 42 43 DREAMS 'N THINGS-Don King, Con Brio CBLP 052 43 45 AWARD WINNERS-Various Artists, RCA APL1-2262 44 44 13 PRACTICE MAKES PERFECT-Johnny Rodriguez, Mercury SRM 1-1144 45 40 28 FARGO COUNTRY-Donna Fargo, Warner Bros. BS 2996 46 49 2 HARGUS 'PIG' ROBBINS—COUNTRY INSTRUMENTALIST OF THE YEAR, Flekta 75 1110 47 47 2 #104-STILL MOVIN' ON-Hank Snow, RCA APL 1-2400 48 48 MIXED EMOTIONS-Sammi Smith, Elektra 7E-1108

NARAS Showcase Scores With 500

IN PRISON, IN PERSON-Sonny James, Columbia KC34708

A COUNTRY-WESTERN SONGBOOK-Sons of the Pioneers, RCA ANL 1-2232

NASHVILLE—"This was financially the most successful showcase to date," comments Roger Sovine, president of the Nashville chapter of NARAS, following the Aug. 16 show that featured several MCA article.

49 32 11

50

HEM ENTRY

The benefit concert for NARAS held at Nashville's Possum Holler starred Bill Anderson, Nat Stuckey, Mary Lou Turner and Geof Morgan. Some 500 attended the show.

The next NARAS showcase is slated for Sept. 27 at Possum Holler.

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Billboard

ot Country Single

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*	Week	. =		e k	#	t	★ STAR PERFORMER—Singles reg	-,	-		tionate upward progress this week.
This Week	Last We	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
4	1	9	DON'T IT MAKE MY BROWN EYES	35	36	8	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)	68	68	5	IF YOU'RE GONNA LOVE (You Gotta
			BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	36	32	9	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide),	69	71	5	Hurt)—Dave Conway (L. Satterfield, D. Orender), True 105 (Acoustic, BMI) AIN'T THAT LOVIN' YOU
2	2	10	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO	37	48	4	(Times Square/Ray Moondo, BMI) DANCING THE NIGHT AWAY—Tanva Tucker	03	,,,	,	BABY — David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)
			GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)				(R. Smith, J.H. Brown Jr.). MCA 40755 (Fourth Floor/ Rick Hall, ASCAP)	70	70	6	SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart), Hill Country 778 (NSD),
4	6	7	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty	38	50	4	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones	71	74	4	(Warner-Tamerlane/Belinda, BMI) WHEN I DIE, JUST LET ME GO TO
4	5	10	(C. Twitty), MCA 40754, (Twitty Bird, BMI) SUNFLOWER—Glen Campbell	39	44	5	(E. Stevens), Epic 8-50423 (Deb Dave, BMI) I'M A HONKY TONK				TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce), Epic 8-50424 (Sugar Plum/Tree, BMI)
5	3	11	(N. Diamond), Capitol 4445, (Stonebridge, ASCAP) WAY DOWN/PLEDGING MY				WOMAN'S MAN — Bob Luman (J. Foster, B. Rice), Polydor 14408 (Jack And Bill, ASCAP)	72	59	10	LOVE SONGS AND ROMANCE MAGAZINES—Nich Nixon
			LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998,	40	55	3	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius				(B. Walls, R. Reicheg), Mercury 73930. (Phonogram) (Warner Bros., ASCAP)
4	9	8	(Ahab Wemar/Lion, BMI) SOUTHERN CALIFORNIA— George Jones and Tammy Wynette				(J. Barry-O. Haywood), RCA 11044 (Steeplechase, BMI)	H	NEW		HOLD ME—Barbara Mandrell (G. Ray). ABC/Dot 17716 (Gator, SESAC)
			(B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (ATV/Algee, BMI)	41	11	13	I'M THE ONLY HELL (Marna Ever Raised) — Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391.	W	84	2	OLD TIME LOVIN'—Kenny Starr (G. House), MCA 40769 (Duchess, BMI)
7	7	11	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit. BMI)	42	52	4	(Tree. BMI) THE OLD MAN AND	山	NEW	NTRY	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing), Playboy 5816 (Epic)
日	12	5	DAYTIME FRIENDS—Kenny Rogers (B. Peters). United Artists 1027 (Ben Peters. BMI) THAT'S THE WAY LOVE				HIS HORN—Gene Watson (D. Harmes), Capitol 4458 (Doubleday, BMI)	10	86	4	(Vogue, BMI/Bibo, ASCAP) DON'T TAKE MY SUNSHINE
	10	8	SHOULD BE—Dave and Sugar (M. Blackford, O. Gillon, J. Dougherty), RCA 11034,	43	14	14	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy				AWAY—Ava Barber (Foster-Rice), Ranwood 1080 (Jack & Bill/ T. B. Harms, ASCAP)
10	4	15	(Famous, ASCAP) ROLLING WITH THE	44	25	9	(K. Robbins), RCA 10982, (Pi-Gem, BMI) CRUTCHES—Faron Young	77	58	14	GENTLE TO YOUR SENSES—Met McDaniel
1,1			FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	45	57	4	(L. Anderson). Mercury 73925 (Phonogram) (Fred Rose, BMI) ONCE IN A LIFETIME	78	53	7	(L. Williams), Capitol 4430, (Loaves & Fishes, BMI) FREEDOM AIN'T THE SAME AS BEING
11	8	14	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554.		3"	1	THING—John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698				FREE—Eddy Arnold (J. Johnson), RCA 11031, (Contention, SESAC)
虚	18	6	(House Of Gold, BMI) I LOVE YOU A	46	22	10	(Jack & Bill, ASCÁP) VIRGINIA, HOW FAR WILL	80	83	4	ERES TU—Johnny Rodriguez (J. Calderson), Mercury 512 (Radmus, ASCAP) EASE MY MIND ON YOU—Marie Owens
			THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)				YOU GO — Dickey Lee (W. Holyfield, B. House). RCA 11009. (Maplehill/Vogue, BMI)	80	0.5	-	(C. Riddle, Jr.), Sing Me 45-12 (MRC) (Sing Me, ASCAP)
山	17	8	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING	47	13	15	I DON'T WANNA CRY—Larry Gallin (L. Gallin), Monument 45-221, (First Generation, BMI)	81	85	2	I LOVE IT (When You Love All Over Me)—Wayne Kemp
			YOU—Freddie Hart (). Nixon/J. Lebsock, F. Hart), Capitol 4448,	48	61	- 3	TOO MUCH IS NOT ENOUGH—Billie Jo Spears	82	NEW 6	NYEV	(B. Killen, S. Wooley), United Artists 1031 (Tree, BMI/ Cross Keys, ASCAP) HE AIN'T YOU—Lynn Anderson
山	19	8	(ATV, BMI/Hartline/Jack Lebsock, BMI) Y'ALL COME BACK SALOON—Oakridge Boys (S. Yaughn), ABC/Dot 17710. (Jack and Bill, ASCAP)				(K. O'Dell), United Artists 1041 (Hungry Mountain, BMI)	04	11.11	4	(B. Burg, D. Oenehofheinz, J. Barry, L. Hartman), Columbia 3-10597 (Kirshner, ASCAP/Don Kirshner, BM1)
由	23	5	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	49	54	5	LADY — Johnny Cash (J.R. Cash), Columbia 3-10587 (House Of Cash, BMI)	83			A WORKING MAN CAN'T GET NOWHERE
16	16	10	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson	50	43	14	A TEAR FELL— Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot	4	NEW (NYOY	TODAY—Merle Haggard (M. Haggard), Capitol 4477 (Shadetree, BMI) DO YOU HEAR MY
山	21	6	(M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI) IF YOU DON'T LOVE ME (Why Don't You	歃	oct (17701. (Belinda, BMI) I'M JUST A COUNTRY BOY—Don Williams	84		1	HEARTBEAT — David Rodgers (D. Burgess, D. Pfimmer), Republic 006 (IRDA)
18	20	8	Just Leave Me Alone)—Freddy Fender (T. McLain), ABC/Dot 17713. (Crazy Cajun, BMI) WHERE ARE YOU GOING, BILLY	52	41	13	(M. Barer, F. Brooks), ABC/Dot 17717 (Folkways, BMI) HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807	85	87	2	(Singletree, BMI) CHEATERS KIT—Willie Rainsford (J. Wilson, R. Bourke, G. Dobbins), Louisiana Hayride
10	20	0	BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	53	45	7	(Epic), (Chappell, ASCAP)	86	78	7	7629 (RPA) (Chappell, ASCAP) BREAKING UP IS HARD
10	24	5	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Oawes), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)				YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)				TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSO), (Me and Sam, ASCAP)
20	26	4	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	54	47	11	BARBARA DON'T LET ME BE THE LAST TO KNOW— mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-	87	91	4	THROW OUT YOUR LIFETIME—Cates (J. Hunter, R. LeBlanc), Caprice 2038
21	15	10	BABY, I LOVE YOU SO—Joe Stampley	55	67	3	Clement/Vogue, BMI) TO LOVE SOMEBODY—Narvel Felts	88	82	5	JUST TO PROVE MY LOVE
22	28	4	(B. Sherrill, N. Wilson). Epic 8 50410, (Algee, BMI) EAST BOUND AND DOWN/(I'M JUST A)		60	_	(B. Gibb-R. Gibb), ABC/Dol 17715 (Nemperor, BMI)		0.0		FOR YOU—David Allan Coe (D.A. Coe), Columbia 3-10583 (Captive/Window, BMI)
			REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056	56	60	5	I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall), Republic 0003 (Singletree/	89	96	3	TO YOU—Bitty Walker (S. Owens-G. Vowell), MRC 1003
23	35	5	(Duchess/Vector, BMI) HEAVEN'S JUST A SIN AWAY—Kendalls	57	46	9	Country Pickers, BMI) TONIGHT YOU BELONG TO ME—Dottie West	90	90	4	(Tuckahoe, BMI) FRECKLES BROWN—Red Steagal
24	39	3	(J. Gillespie), Ovation 1103 (Lorville, SESAC) WE CAN'T GO ON LIVING	58	62	4	(B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP) WE CAN'T BUILD A FIRE IN	91	92	4	(R. Steagal), ABC/Dot 17709 (Otter Creek, BMI) BETTY'S SONG—Roy Drusky (D. Raeyes W. Orly), Scorpion 0540
			LIKE THIS—Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45418 (Briarpatch/Deb Oave, BMI)	J6	UZ.		THE RAIN—Roy Clark (B. Reneau), ABC/Dot 17712 (Chess, ASCAP)	92	98	2	(D. Reeves, W. Ortiz), Scorpion 0540 (Hitkit/Boogie Bear, BMI) I WANNA BE WITH YOU
25	33	5	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.). Warner Bros. 8418 (Boxer, BMI)	59	77	3	LET ME DOWN EASY—Cristy Lane (Lobo), LS 131 Kaiser/				TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129 (Bussherb, BMI/Good Tokin', ASCAP)
26	27	10	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	60	49	15	(Famous, ASCAP) IT WAS ALMOST LIKE	93		117	I LIKE EVERYTHING ABOUT YOU—Lori Parker
如	34	6	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale				A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976. (Chess/Casa David, ASCAP)		0.0		(C. Davis, B. Deaton). Con-Brio 122 (NSD) (Willex, ASCAP)
28	30	9	(W. W. Wimberly), Capitol 4457, (Publicare, ASCAP) BABY, DON'T KEEP ME	61	56	12	COWBOYS AIN'T SUPPOSED TO CRY Moe Bandy	94	94	3	STOP AND THINK IT OVER—Mike Boyd (J. Graffagnino), Calliope 8010
			HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)	62	51	14	(D. Owen), Columbia 3-10558, (Acuff-Rose, BMI) I CAN'T LOVE YOU	95	95	2	(Red Stick/Crazy Cajun, BMI) I LOVE EVERYTHING I GET MY HANDS
29	29	7	ALL THAT KEEPS ME GOING—Jim Weatherly				ENOUGH — Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)				ON — Bobby Trinity (R. Bowling, G. Rickey, D. Wayne), GRT 128 (Brougham-Hall/Proud Bird/Country Bumpkin, BMI)
30	38	6	(J. Weatherly), ABC 12288, (Keca, ASCAP) THE DANGER OF A	63	73	3	SO CLOSE AGAIN—Margo Smith	96	HEA		THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL—Carl Smith
			STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	64	75	2	(N. Wilson-M. Wilson), Warner Bros. 8427 (Al Gallico/Jidobi/Algee, BMI) LITTLE OLE DIME—Jim Reeves	97	97	2	(J. Walker), ABC/Hickory 54016 (Acuff-Rose, BMI) LOVE ME INTO HEAVEN
31	31	13	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	65	72	4	(J. Carroll). RCA 11060 (Tuckahoe, BMI) IT DIDN'T HAVE TO BE				AGAIN — Dewayne Orender (D. Orender, L. Morris), RCA 11039 (Lawday, BMI)
32	40	4	SILVER MEDALS AND SWEET MEMORIES—Statter Brothers O Did May 15000 (Phase and America)				A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones), United Artists 1026 (Brougham Hall, BMI)	98	99	3	THE DANGER ZONE—Peggy Forman (T. Harris), MCA 40757
33	37	6	(D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI) 'TIL I CAN'T TAKE	160	76	3	I'M NOT RESPONSIBLE/(HONEY WON'T	99	100	2	(Contention, SESAC) THE TOUCH OF HER
33	-	,	IT ANYMORE—Pal Rakes (C. Otis/U. Burton), Warner Bros. 8416.				YOU) CALL ME—Hank Williams Jr. (M. Kilgore-A. Mulkay), Warner Bros. 8410 (House of Cash, BMI)				FINGERS—Clyde Watson (T. Harbinson), Groovy 100 (NSD) (Troy Harbinson, ASCAP)
34	42	5	(Eden/Times Square, BMI) AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)	D	80	2	HOLD ON TIGHT—Sunday Sharpe (R. Bourke, G. Dobbins, J. Wilson), Playboy 85813 (Fnic) (Chappell, ASCAP)	100	11.1		GREENBACK SHUFFLE—King Edward IV (K. Edward Smith), Soundwaves 4550 (NSD) (Highth Yagnada, BMI)
			(L. Matule J.), MUA 40/30 (Kay Stevens, BMI)				(Epic) (Chappell, ASCAP)				(Hipkit/Yegads, BMI)



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General News

Caedmon And Chappell Tie To Sell Juvenile Product

NEW YORK-Caedmon Records and Chappell Music have joined to produce what may become a series of album and songbook packages performed by children around the world. The project is sponsored by UNICEF, the United Nations International Children's Fund.

First release, "Sing Children Sing" is set for fall, with distribution

Deutch And Lester Expand Publishing

NEW YORK-Murray Deutch, president of Buttermilk Sky Assoc., and Sonny Lester, president of Lester Records Co., have formed two music publishing firms, Kool Music (BMI) and Alotagoodmusic (ASCAP). Deutch will administer the two publishing firms through Buttermilk Sky. Address is 545 Madison Ave., N.Y.C., 10022, (212) in record and book shops as well as via mail-order from the annual UNICEF Christmas catalog.

The New York City Opera Children's Chorus is featured, directed by Mildred Hohner, singing children's songs of the U.S. arranged and conducted by Robert Decormier. Included are tunes such as "Blue Tail Fly," "Uncle Sam's Farm," Indian songs, a Puerto Rican street song and traditional ballads. Fifteen songs are included.

Chappell will print the songbooks to accompany the disks, to be produced and manufactured by Caed-

The UNICEF catalog is mailed to two million patrons. Future releases, to be recorded by Caedmon's staff on location throughout the world, depend on how well the public receives the initial offering, spokes-men for UNICEF and Caedmon

A&M Maintains Acts Policy

• Continued from page 6

bums in the past 10 years, namely "Frampton Comes Alive" and Carole King's "Tapestry." He also singles out platinum artists Frampton, Brothers Johnson and Cat Stevens, who embarks on a major U.S. tour near Thanksgiving. The tour is expected to spur catalog sales further, already enhanced by the success of

President Gil Friesen echoes Moss' remarks. "The reason for our success is the company's ability to properly market product. The reorganization of our sales, mer-chandising, marketing and promotion staffs gives us the ability to maximize product by getting it onto the market quickly and effectively.

"But it mostly takes patience, energy, faith and tenacity in breaking new acts," he says. "It's like a team on a winning streak. Our spirits are

Friesen adds that the excitement generated at the label's annual meeting in June has greatly contributed to the team spirit.

In looking at other factors contributing to the overall picture, Moss cites the network of independent distributors and the opening of the new complex which houses accounting and administration, allowing for expansion and reorganization on the A&M lot. Meanwhile Moss did say that the A&M studios will be expanded.

Since assuming the role of chairman, Moss has been channeling his efforts towards working with artists, managers and producers while Friesen calls the shots.

COMPLETES TESTS

FCC Rulings Inch Closer On AM Stereo & FM 'Q'

NEW YORK-FCC decisions on both AM stereo and FM quadraphonic broadcasting moved a step closer recently, with equipment tests completed respectively by a trade group for the former, and the agency lab for the latter.

The National AM Stereo Radio

Committee (NAMSRC), sponsored by a coalition of electronics and broadcasting associations, completed its tests on models submitted by three manufacturers. Results are being forwarded to the FCC, which

should begin review of its entire file sometime soon. As anticipated earlier, the FCC lab in suburban Maryland recently

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finished the final test in its series, on five quad systems, with that information submitted to the staff for incorporation in the FCC 4-channel

AM stereo obviously has higher priority with the commission than FM quad, especially given the state of 4-channel interest by the record industry and consumers. However, FCC deadlines for comments and replies on both AM and FM inquiries were put off, in recent ac-

Comments on the AM stereo inquiry are now due Oct. 15, with replies by Nov. 15, with comments on the FM quad inquiry extended to Dec. 18, with replies due by Jan. 16.

Pure Prairie 'Live' Push Teed By RCA

mounting an extensive marketing campaign in support of "Live! Tak-

catalog via four-color store posters, in-store tapes and, in specific mar-kets, a "Backstage Pass" entitling customers to a discount on Pure Prairie League catalog product. The label has also prepared four-color mobiles, trade and consumer ads and radio spots on behalf of the re-

ARRANGING, COPYING, COMPOSING, consultation. Manuscript prepared for all music writing. Write for brochure. Music Manuscript Service, 1261 W. 34th St., Long Beach, Calif. 90810. NEW YORK-RCA Records is

in' The Stage," a live two-record set by Pure Prairie League.

The push ties in with the group's

International

CARLIN ACTS

Appeal Is Lodged On Reversionary Rights

By PETER JONES

LONDON-Redwood Music Ltd. has filed an appeal to overturn a High Court decision in a "reversionary rights" hassle affecting the ultimate ownership of thousands of popular songs.

The court ruled last February that songs with music by one writer and lyrics by another are "collective works and therefore do not revert to the estate of the composer or lyricist 25 years after death" (Billboard, March 5, 1977).

The complex cross suit involves Redwood, a member of the Carlin group, and a number of other U.K. and U.S. publishers including Francis, Day and Hunter.

Declarations in favor of Redwood's opponents endorsed the copyright to publishers in the songs "Barney Google," "You've Got To See Mama Every Night," "Two Cigarettes In The Dark." "Come On Spark Plug." "Dear Old Southland." "All Joy Be Thine" and "Shipmates O'Mine."

Redwood was granted the ownership of the copyright in certain other musical works formerly owned by George Arthurs and composed by him after passage of the 1911 Copyright Act, and the ownership of mechanical rights in certain George Arthur works composed before the act.

999 Forms Label

LONDON-Latest new-wave band here to launch its own record label is London-based 999, which has its debut single, "Quite Disappointing"/"I'm Alive," on the La-Britain label.

It is named after band member Pablo LaBritain, was recorded in West London, produced by Andy Arthurs, and distribution is by Lightning Records.



New Redwood Music argues that the judge was wrong in deciding that a song in which words are by one person and music by another is, in fact, a "collective work."

fact, a "collective work."

Redwood also claims that the judge erred in deciding that a "collective work" can exist without a proprietor or owner of the "collective work." It claims the judge gave too much importance to the publishers' arguments that difficulty would be caused in the music publishing industry if the copyrights in a song were "split," part for the lyricist and part composer. Redwood argues that such split copyrights are commonplace.

A further Redwood appeal is against the judge's decision that five out of the six renewal agreements before the court were held to assign to the publishers the U.K. reversionary copyright as well as the U.S. renewal term of copyright.

renewal term of copyright.

Redwood claims the judge was also wrong in deciding that a New York court would have interpreted the five agreements, which are all governed by New York law, in substantially the same way as U.K. court. It thereby failed to take into account the subjective intention of the widows of deceased composers and lyricists and of the publishers who signed the agreements to deal only with the U.S. renewal period, says Redwood.

The contention is that the agreements were ambiguous and the judge should therefore have taken into consideration evidence that the respective parties to the agreements had no knowledge of U.K. reversionary copyright and had no intention of dealing with it in those agreements.

Redwood also appeals that for two pre-1912 copyrights the judge was wrong in construing the words "express agreement" in Section 24 of the 1911 Act as including an agreement made before the commencement of that act.

In a final appeal, Redwood seeks an order that the costs of the trial held last November and December should be paid by the opponent publishers and not by Redwood.

If the Redwood appeal is successful, the copyright in the words or music of the songs in the litigation, regarded as a test case, and of a large proportion of some 40.000 other songs will revert to the estates of deceased lyricists and composers. They will then pass to Redwood Music which has taken assignments of copyright in these songs from the estates.

It is unlikely the appeal will be heard before summer of next year.

6 Territories Go To EMI In MPS Distribution Pact

VILLINGEN, West Germany—MPS Records, the jazz and easy listening label based here, has signed an exclusive distribution deal with EMI AG, the Zug-based company responsible for the administration of 12 of the EMI companies in mainland Europe.

Under the deal, EMI will release MPS product in Holland, Belgium, France, Spain and Italy. MPS was founded in 1968 by electronics engineer and jazz fan Hans George Brunner Schwer, and has a catalog of more than 300 LPs, including material from Oscar Peterson, George Shearing, Erroll Garner, the Clarke-Boland Big Band and Monty Alexander.

EMI launches the new deal in September. Most of the product for Holland, Belgium, France and Italy will be pressed for EMI in Holland, and EMI-Odeon in Barcelona will handle the Spanish product.

MPS product, licensed to BASF until that company withdrew from the music industry in mid-1976, is distributed by Metronome in the German Federal Republic, Austria and Switzerland, and by Polydor in Scandinavia

12-Inch Singles Push Island Act

LONDON-To bolster interest in new reggae artist George Faith, Island Records here has released a steady stream of limited-edition, 12inch singles by the artist.

The series started with "To Be A Lover" on June 24. Then came "In The Groove" (Aug. 5); "Midnight Hour" (Aug. 19): and the latest is "There's A Train" (Sept. 2). All are from his album "To Be A Lover," out Sept. 16, and each is limited to 2,000 copies.

John Knowles, Island sales manager, says: "It is an unusual plan but we did it to get Faith's name around. We feel we have created a buzz in reggae circles. Some said it would kill the album by taking four singles off it in such a short time, but the limited edition means few people will have more than one of the series."



MILLENNIUM/RCA PACT—Jimmy lenner's Millennium Records will be distributed worldwide outside the U.S. and Canada by RCA Records. At the formal signing, seated from left, are Millennium president lenner, RCA president Louis Couttolenc and Irv Biegel, Millennium executive vice president. Standing are RCA division vice presidents Myron Roth, left, business and talent affairs, and Karl Kurz Jr., RCA Records International.

TOTAL HEAVY

Soundtrack Singles In U.K. Chart Contention

By ADAM WHIT

LONDON—Soundtrack singles have become hot on the U.K. charts, paced by Carly Simon's "Nobody Does It Better" on Elektra, from the James Bond movie "The Spy Who Loved Me," and DeEtta Little and Nelson Pigford's "You Take My Heart Away." on United Artists. from the Sylvester Stallone boxing saga "Rocky."

Good prospects are seen for music from "The Deep," "The Greatest," "Star Wars" and "New York, New York," among others, though some of the films concerned won't reach the U.K. until later this year.

One particularly hot contender is expected to be Donna Summer's "Deep Down Inside" (Casablanca), from "The Deep" and Peter Benchley-penned follow up film to his "Jaws." It comes in the wake of the singer's "I Feel Love," though it is not the official follow up to that GTO chart-topper. Pye released the disk through its new licensing deal with Casablanca, which has sound-track rights to the film "The Deep," as well as a substantial investment in the movie itself.

Donna Summer's product proper does not revert to Pye/Casablanca in the U.K. until her next album.

"The Deep" will not be seen in cinemas here until December but Pye is making the soundtrack album, with music by John Barry, available at the end of September.

Arista hopes to cash in on recent personal appearances here by Muhammad Ali to push its single from the boxer's biographical film "The Greatest," which has just opened in the U.K. The disk features a vocal by George Benson, on loan to the label from Warner Bros. through his performance of several soundtrack songs. This one is "The Greatest Love Of All."

The album from "The Greatest" also features Mandrill, whose "Ali-Bombaye" was issued by Arista in 12-inch single form a few months back but without chart results.

Music from "Star Wars," now ahead of "Jaws" in U.S. boxoffice take, and on the way to becoming the biggest-grossing movie of all time, is already out in single and album form by 20th Century through Pye, the London Symphony Orchestra playing the John Williams music.

Two other companies, Motown and RCA, are battling here with disco versions of the "Star Wars" theme, regarded as the best available exposure since the film is not premiered here until Dec. 27. The Graffiti Orchestra is Motown's contender on the Prodigal label, and RCA comes out with Meco, through

Apart from its chart progress with "You Take My Heart Away" by Little and Pigford, the music by Bill Conti, UA looks to single sales for Liza Minnelli's theme from "New York, New York," which opens in the U.K. later this year. Without the film on hand, the two-album sound-track is already picking up sales.

And when Motown has finished promoting Smokey Robinson's current "Vitamin U" single, it will work on his reading of the main title from the film "Big Time." The singer is to visit the U.K. in September and is bringing a print of the film for promotional purposes, but no British premiere is set.

An earlier 1977 soundtrack single hit here was Barbra Streisand's "Evergreen" from "A Star Is Born."

Record Production Dips In Japan; Tapes Inch Ahead

• Continued from page 1

riod a year ago when 99.254,000 units were manufactured.

Breakdown shows that the production of singles was down by 16% to 46,503,000 units from 55,067,000, while the EP production nearly tripled (2.99 times) to 314,000 from 105,000 units. LPs decreased by 6% to 41,407,000 units from 44,082,000.

Money-wise, the total production of records in the first half of the current year dropped by 1% to \$283.69 million, from \$286.40 million a year ago.

ago.
Singles were down by 6% to \$70.95 million from \$75.58 million.
As for EPs, the production was up by 41% to \$370,000 from \$260.000. LPs rose by 1% to \$212.37 million from \$210.56 million.

Although the total production of prerecorded tapes in the first half of the current year did not decline when compared with the corresponding period a year ago, it did not show significant growth either.

The total production marked 15,082,000 units, an increase of 3% over the comparable period a year ago when 14,659,000 units were manufactured.

Breakdown shows that the production of cartridges declined by 30% to 4.064,000 units from 5.780.000 units, while production of cassettes jumped 24% to 11.010.000 units from 8.869.000. The production of reel-to-reels was down by 11% to 8.000 from 9,000.

Total production of prerecorded tapes during the period was valued at \$94.44 million, a slight increase over the corresponding period when the figure was \$94.38 million.

Breakdown shows that the production of cartridges dropped by 38% from \$41.10 million to \$25.39 million, while that of cassettes jumped 30% to \$68.97 million from \$53.20 million. The production of reel-to-reels decreased by 3% to \$80.000 from \$83.000.



Industry Girds To Meet Mounting Presley Demand In U.K. & Europe

tourists. We sold nearly 100 copies of his '40 Greatest' in just two days.'

One unexpectedly low-key aspect of the whole "Elvis explosion" was the attitude of the normally exuberant Stiff Records' new wave organization. It was decided to keep a low profile on the company's new hit artist, Elvis Costello. It was felt that any action could be misunderstood by the media as a Presley cash-in, but reports that Costello would now change his "assumed" first name were strongly denied.

Germany

In many West German cities, all copies of the available Presley albums were reported sold. RCA sales chief Harald Heilmann says: "We sold 500,000 albums in the week after Presley's death and could have sold double that."

But the European pressing plants just can't cope. The RCA staff in Hamburg has to work on day-andnight shifts and dealers appreciate they have to stand in line to get records. The Presley boom in Germany is so strong that this week the old movie soundtrack albums are being re-released.

In newspaper coverage, the Presley death got the biggest treatment since the death of President John F. Kennedy. All reported how Presley stayed in Germany during his two-year U.S. Army spell. There was praise for statements about Presley by President Jimmy Carter. One paper wrote: "It would be impossible for a German chancellor or president to say something when a German pop singer dies. We should stop our arrogant attitude to the pop cul-

German discos played only Presley records after the news broke. Radio produced one-hour tributes. The music paper "Musik Joker" stopped the print of its new issue, replacing it with an "Elvis Special" for Sept. 5, with a print run of 180,000 copies.

German travel agents are arranging trips to Memphis, Tenn., for sightseers. Heilmann is sure the sales boom will run on into next year.

DGG has produced a single about Elvis, and Rainer Schmidt-Walk, international marketing manager, says Superstar Elvis is a man of the century and will live on records forever, dealers are very interested in our tribute.'

Holland

In Holland, Inelco has sold more than 5 million Presley albums since the start of his career and more than 100,000 were sold in the first three days after his death.

Correspondents contributing to this article include Henry Kahn (France), Leif Schulman (Sweden), Wolfgang Spahr (West Germany), Willem Hoos (Holland), Kari Helopaltio (Finland), Knud Orsted (Denmark), and Ken Stewart (Ireland).

Such concentrated sales activity is considered phenomenal in Dutch music business history. There was special interest in the double album "Elvis Forever," the compilation "Portrait In Music" and the new "Moody Blue."

On the day of the funeral, Inelco re-released the single "Wooden Heart" and it appears a sure chart smash. The company brought forward a compilation "20 Fantastic Hits" originally planned for the end of September as part of the centenary of recorded sound.

A few hours after Presley's death, Dutch composer-producer Eddy

Ouwens, under the name Danny Mirror, recorded a tribute, "I Re-member Elvis Presley" and it sold 10,000 copies in one day to hit the chart. Ouwens said he had to express his emotions about Presley. He learned the news while in the studio producing the group Teach-In, and completed his Presley song in 30

But EMI-Bovema artist Jack Jersey, despite bring known as "The Dutch Elvis" refused to tackle a tribute disk. He felt it was too much a commercial cash-in and said he might try a personalized single next

Dutch radio and TV outlets changed schedules to fit in Presley tributes and music. TROS-TV tried to transmit "Aloha From Hawaii" but there were problems on the rights. Certainly, many Presley films will be shown in cinemas here in coming weeks.

France

In France, virtually all papers frontpaged news of Presley's death. with Le Monde describing him as "the demon of rock." All concentrated on his phenomenal worldwide sales.

Sales of Presley records in France have fluctuated over the years, though recent LPs had sold up to 250,000. It was always felt that things would be different, even in a French-speaking territory, if he had made personal appearances here. Also underlined is the fact that rock'n'roll has far less of a following in France today and that many of today's pop fans were not born when Presley was in peak action.

Presley films were never in vogue in France and generally received a poor press. But some cinemas have paid homage with reruns of "Viva Las Vegas," and French tv and radio reflected interest in his career.

He was last on the chart here in April this year, but placed only at 23. But there has now been a sudden rush of record sales with RCA placing a production order for 250,000 albums immediately after news of

Before that announcement, RCA in France had already announced a batch of three cassettes and three records to be released Sept. 1, but these were placed on sale immediately. Last year a similar batch of seven disks sold a total 10,000. Sales pressure, based on building waves of nostalgia, is expected to continue.

Sweden

In Stockholm, the Electra switchboard almost broke down under the pressure of calls the morning after Presley's death. Many calls were from fans, but most came from dealers running out of Presley records.

Lennard Andersson, Electra press officer, says: "We'll never have an artist of that stature again and there is no one to match him with any other company in the world. It was a great and sad loss. As for sales, it was just like a pre-Christmas rush, though one based solely on Elvis

Electra has 68 different Presley albums and some 50 singles in stock. The summer was used for stock-taking, so supplementary orders had already been placed on most Presley recordings.

He has sold around 8 to 10 million units in Sweden since 1956, with "Elvis Forever," the double album, the best-seller with 225,000 copies. This is regarded by Electra as "the ultimate Elvis compilation" and no new one is envisaged, though all upcoming product will be released.

Other best sellers include "Golden

Records" and "Aloha From Hawaii." "Moody Blue," the latest, is a chart record. Electra is working on a four-color complete Presley catalog to hand to all Scandinavian retailers. Also available is a giant

Swedish stores reacted quickly. One shop in Stockholm devoted a whole display window for a special memorial display with sleeves, white carnations and Presley pictures. Most book shops arranged special Elvis displays. Swedish TV-2 has already scheduled the screening several Elvis movies, notably "G.I. ready scheduled the screening of Blues," "Roustabout," "King Creole," "Fun In Acapulco" and "Girls, Girls,"

Finland

There was widespread shock (Continued on page 92)

PRESLEY REACTION

Japanese Flock To Stores

By ALEX ABRAMOFF

TOKYO-News of Elvis Presley's death reached this country in the early morning hours of Aug. 17, setting off a barrage of radio and television coverage and creating long lines at record store counters as tearful fans rushed to buy albums by their late idol.

At a major record store in Tokyo's Ginza, fans began queueing at 10 a.m., a short time after NHK, the semi-governmental television station, first broadcast news of the singer's sudden demise.

Over the years, Presley has been a top record seller in Japan. Today he has sold 2 million albums and 5 million singles of 46 titles. "Elvis In New York," "Elvis In Hawaii" (a two-record set), and "Blue Hawaii" have all sold more than 100,000 copies. His other double LPs, "Presley Special 24" and "Presely Gold

30," have sold 60,000 and 50,000 re-

spectively.

RVC, Presley's distributor here, has set Sept. 25 as the release date for the latest Elvis Album, "Moody Blue," which will feature a special "Elvis Forever" imprint on the

Radio stations responded to heavy requests for Presley songs with memorial programs. JOLF, a key radio station in Tokyo, was already sponsoring a rock 'n' roll festival Aug. 31 and has decided to turn it into a memorial concert for the

Television stations have also scheduled tributes to the late singer. Tokyo 12 channel and TV Ashai recently televised "G.I. Blues" and "Blue Hawaii," two vintage Elvis

(Continued on page 92)

THE 2E SYSTEM.

System has been created to combine the world famous Aldis '2E' projector with an exciting range of original effects and attachments. This effects projection system is so simple to use. Just plug it in and an instant new creative dimension is added to private parties, exhibitions, hotel foyers and of course,

THE PROJECTOR.

A 250W, 24V Quartz Halogen lamp, powerful double action turbo cooling fan, fully insulated mains switch to control both fan and light source, and a die cast aluminium and mild steel casing make the '2E' a tough, safe, cool running projector that produces a very bright image.

IN-GATE EFFECTS.

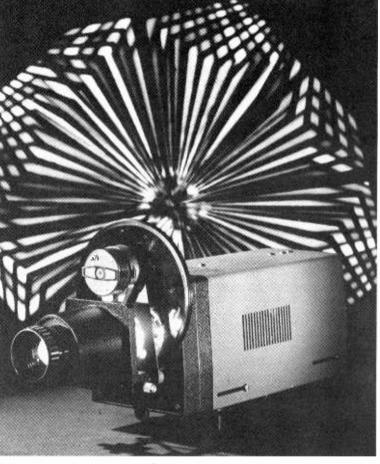
Cassettes. The cassettes (there are over 30 of them) consist of coloured liquid and moiré types. When projected, large and colourful mobile kaleidescope and oemeba patterns are produced. Rotator operated.

Six Inch Wheels. This range comprises liquid, graphic and liquid/graphic combined types Really large and imaginative images are again produced when projected. Rotator operated.

Splode*. Coloured liquids are agitated by compressed air which produce pulsating colour patterns, which appear to keep time with music.

Catherine Wheel.* Four intermeshed cogs, each divided into the primary colours spin at high speed to produce a whirling rainbow effect that moves into and around itself.

Tri-Effect.* This precision attachment allows three cassettes to be used on one projector. Incorporating a timing device, the cassette plate will revolve each cassette through 120° to be projected at pre-set intervals



FRONT-OF-LENS ATTACHMENTS.

Prisms. Available as 5, 4, 3 and 2 facet, these prisms clip onto the projector lens hood to split and overlap the projected image.

Prism Rotator.* This attachment revolves any of the prisms to give a highly mobile version of the otherwise comparatively static projected image.

Kinerama.* Fits onto the projector lens hood, this attachment will pan five images through a vertical or horizontal

THE SYSTEM.

The 2E system is extremely versatile, well made and costs a lot less than comparable systems. The visual effect permutations are infinite – the only limitation is your own imagination.

For full colour brochures on the equipment and the effects contact Rank Audio Visual Limited.

These effects are powered by the projectors' integral 12V socket.

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12

13

14

23

24

25

CHICAGO (Pop)

JUAN GABRIEL Juan Gabriel Con Mariachi Vol. 2, Arcani 3353

TITLE-Artist, Label & Number (Distributing Label)

LOS TIGRES DEL NORTE

VICENTE FERNANDEZ

LOS CADETES DE LINARES

RIGO TOVAR Y SU COSTA AZUL

West Side Latino 4075

ELIO ROCA Contigo y Aqui, Miami 6042

CAMILO SESTO

JULIO IGLESIAS

reible TH 2014

YOLANDA DEL RIO Se Me Olvido Otra Vez Arcano 3293

RIGO TOVAR Y SU COSTA AZUL



-Members of EMI's Latin American managers conference gather in Rio de Janeiro for the second annual manager confab include: Hans Beugger, regional director for Latin America and the Caribbean; Ken Butcher, EMI licensee controller; Dr. Henry Jessen, regional advisor in Latin America and Rolf Dihlmann, managing director, EM! Brazil.

Billboard SPECIAL SURVEY For Week Ending 9/3/77

MIAMI (Salsa)

CHARANGA 76 Charanga 76 En 77...Encore, TR 128

CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52

TITLE—Artist, Label & Number (Distributing Label)

CONJUNTO IMPACTO

LOS KIMBOS
The Rip Kimbos, Cotique 1091

Special Survey Hot Latin LPs

2

5

13

14

24

ORTIZ-COHEN CO.

Turnstyle Turning To New Direction

LOS ANGELES-Luis Ortiz, a highly respected creative figure in contemporary salsa, has assumed partnership in a newly formed label designed as the vehicle for musical ideas that Ortiz hopes will take Latin music in new directions and into new markets.

The 27-year-old arranger/composer/trumpeter, has teamed with Marty Cohen, owner of Latin Percussion Instruments, in a new label called Turnstyle. The first release, by percussionist Jose Mangual, Sr., was issued about a month ago with Ortiz providing substantial musical direc-

The new label is, in effect, a spinoff of Cohen's Latin Percussion Records, a label supplemental to his instrument manufacturing firm.

While the first label has confined itself to LPs featuring famed percussionists in quasi-educational releases. Turnstyle has been set up to issue fully commercial LPs and to al-

Latin music industry on Mondays and Thurs-

days, has closed its doors for what seems to be

low Ortiz to realize his notions for expansion of salsa and its markets.

'My ideas have been developing for a long time," explains Ortiz who has been a key figure for four years in Fania Records as producer, arranger and studio musician. "I just never had any money to support a

project."

Ortiz' goal, not by any means a new one. is to help take salsa out of its Latin market confinement to reach a broad American public.

Ortiz promises, however, that his yet-to-be realized musical concepts will be unlike the jazz-rock-salsa fusions of people like Ray Barretto or Mongo Santamaria that have preceded him.

"I'm going, first of all, to identify my own sound so as to make sure that we don't get any comments that we 'sound like' Mongo or Tjader or Bobo," he insists.

But what promises to make the Ortiz effort unique among salsa crossover attempts, is his emphasis on providing thematic substance in the English lyrics, an element which has been missing from the lyrically simplified crossover records of the

"The contents-the communication-that's what has been lacking," he declares. "What I plan to do is take the type of contents, we have in the Spanish salsa songs, and condense that message in English."

Ortiz is now working on his own album for Turnstyle, titled "My Own Image" and due for November release, which he says will be the distillation of his long-simmering con-

Ortiz says his new capacity as a&r director for Turnstyle is bound to interfere with his work at Fania.

"I don't want it that way because I've enjoyed my work there 100% and my relationship with Johnny Pacheco and Jerry Masucci is just stupendous. But it's a matter of time and my new project will require a lot of searching and a lot of work."

Ortiz says he and Cohen plan to nurture a roster of artists "as large as possible without loosing control."

With a bachelors degree in musical education and formal training in orchestration and arrangement, Ortiz began his professional career in 1967 and has been associated with jazz artists like Dizzy Gillespie and Mongo Santamaria as well as popartists like Ann-Margret, The Supremes and Tom Jones, he reports.

atin Scene

NEW YORK

The Puerto Rican All-Stars, the adroit aggregation of sidemen from Puerto Rico, produced by Frankie Gregory, have left Rico Records and are negotiating with other Latin labels to distribute the **PRAS** label. The all-star group, has also signed a three-year exclusive worldwide contract with **RMM**. Already a concert has been scheduled at Madison Square Garden for Nov 11 in which the only gimmick planned is the flying of a 60-foot Puerto Rican flag. It is at this concert that Gregory plans to again challenge the popular Fania All-Stars to a musical duel. His first public challenge came last summer before the release of its first LP. The group's second LP is in the works titled "Los Professionales" (The Professionals).

Vocalist Luigi Texidor formerly with Puerto Rico's Sonora Poncena, has left the group to sing with bassist Bobby Valentin's group, Valentin's former vocalist, Marvin Santiago, will em bark on a solo career.

Meanwhile locally, vocalist Azuquita has left

Tipica 73. Former Tipica member Adalberto Santiago will be filling the slot until a permanent replacement can be found.

Barney Google's, the affluent club for the

economic reasons. **The Corso,** located on the same block on E. 86 St. will be opened every night of the week. Also, T.R. Record's p.r. woman Carmen Benitez has opened a club of her own at Friends Again Disco at 83 St. and York Ave. Monday nights are Latin nights presented by Las Latinas where the gimmick is that men are allowed in for free before 11 p.m.

Ray Rodriguez (Bobby Rodriguez Y Su Compania's brother) and his group Duro have been

signed to Fania Records and will be at La Tierra Studios in September to record his debut LP ... Regional publicity director for Fania Ralph Lew has left the firm. Alex Masucci will now do national and regional publicity and promotions for the firm with Sandy Jackson as his assistant in publicity and Mary Marzan as his promotion assistant. . . . Mongo Santamaria will be performing at the Bottom Line Sept. 2, 3, and 4. . . The single "Abuso" sung by Celia Cruz and produced by Willie Colon is on the market and starting to receive much airplay. AURORA FLORES

LOS ANGELES

The practice in the Latin business of paying in LPs for advertisements in Spanish consumer publications has come into sharp question here. Sparking the controversy is a local weekly throw away tabloid called "El Semanario." which has had growing readership in this city over the past year or so. The paper, specializing in entertain-ment and sports in the Latin field, began publishing the album covers of top Latin LPs along the perimeter of a page where it featured a Latin LP and singles chart. A total of 18 LPs appear each week in this fashion, but the reader is not advised that the LP covers are ad space unre

The problem is that some labels were una ware of the distinction as well. Alhambra's **Tony** Estevez reports that he was approached for payment on the use of a Julio Iglesias LP cover only after it had been published. He says he told **Ed** gar Recinos, a columnist/salesman for the newspaper, that he should have been informed beforehand and, naturally, refused payment.

Meanwhile, Caytronics, which has been aware all along of the charge for that feature, put a stop to payment in albums on command of Lee Schapiro in the New York office. Alfredo Garcia, owner and editor of the weekly, insists that all firms knew the space was ad space, say ing the paper charges \$26 or 13 LPs for each album reproduced. He adds, significantly, that the paper is more interested in receiving money than albums, but that the Latin labels them-selves had initially suggested the latter form of payment. He says almost all Latin labels here have purchased space, either with LPs or

Other publications, notably Mr. TV, charge LPs in return for ad space. But the growing feeling here is that the practice throws too much product into the market when it ends up at

cheapened prices. In a local survey, Ron Sproehnle of Fama and Edmundo Pedrosa of Discos Gas report they are against the practice, but Valentin Velasco says he has been making trade-out deals and is not concerned about the effect at this time. One final note: labels are reporting a charge of from 20 to 25 LPs for "EI Semamanario," not 13 as quoted by Garcia.

Meanwhile, Garcia is busying himself with what to him is more important matters, the an nual Disco De Oro Latin awards show which he has organized in this city for 10 years since 1967. Scheduled this year for the Sports Arena Sunday (28), the affair will feature performances by award winners Jose-Jose, Fernando Allende, Cuco Sanchez, Gerardo Reyes and Chayito Val-

Speaking of which the new LP by Manolo Mu-noz on Gas, "Pesares," is stacking up to be as strong as his super-hit of last year "Llamarada." So says Edmundo Pedrosa, head of the label's branch here. He says that unlike the first hit, the new album has gained immediate response "breaking into the market like a cannon." Pe drosa says "Llamarada" is still among his best-

LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018 ROBERTO CARLOS **JOHNNY PACHECO** 6 WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500 7 JULIO IGLESIAS YOLANDA DEL RIO La Nueva Dona De La Cancion Ranchera Arcano 3337 JOSE FAJARDO 8 ISMAEL MIRANDA No Voy Al Festival, Fania 508 **FILM BASED** 9 LOS HUMILDES **JOHNNY PACHECO** NELSON NED

EL GRAN COMBO Mejor Que Nunca, EGC 013

The Two Sides Of Tipica, Inca 1053

LA DIMENSION LATINA La Dimension Latina '77, TH 2008

HECTOR LAVOE
De Ti Depende, Fania 492

LA SONORA PONCENA

LA LUPE One Of A Kind/Unica En Su Clase, Tico

TIPICA 73

ON MIRANDA CAREER DUE

NEW YORK-Fania Records' young Puerto Rican vocalist Ismael Miranda is the star of a promotional movie based on his rags to riches career entitled "Asi Es Ismael Miranda," due for release within a month.

The one-hour, color film, produced by Produciones Boriquen in association with Miranda, is the first of its kind in the salsa music field. It is planned for the film to be dis-

tributed throughout Puerto Rico in theatres and on television music specials. Negotiations are in the works for the film to be sold to Spanish television stations here. The film will also be used preceding some of Miranda's performances.
"Asi Es Ismael Miranda" will

trace the artist's simple beginnings as lead singer with Larry Harlow. when he was in his late teens, all the way through to his present career as one of Puerto Rico's most popular solo vocal performers.

The special was filmed in Mexico. Puerto Rico and New York.

LOS TIGRES DEL NORTE La Banda Del Carro Rojo. Fama 536 THE FANIA ALL STARS Greatest Hits, Fania 511 **GRUPO LA CRUZ** MONGO SANTAMARIA 15 15 Caliente 7215 ROBERTO CARLOS Un Gato En La Obscuridad, Caytronics 1334 16 16 ISMAEL RIVERA THE FANIA ALL STARS Rhythm Machine, Columbia 34711 LOS FELINOS Los Felinos, Muzart 1701 17 **RAY BARRETTO VICENTE FERNANDEZ** 18 orrow: Barretto Live Atlantic SD2-509 **CHARANGA 76** 19 19 LOS HUMILDES LA TROPA CHICANA CELIA CRUZ/JOHNNY PACHECO 20 Tu Nuevo Carinito, Latin International 5056 ORQUESTA BROADWAY 21 21 **EYDIE GORME** OSCAR D'LEON Con Bajo Y Todo, TH 2012 22 22 **LOS CADETES DE LINARES**



The following people and firms have contributed their time and services on behalf of Billboard's Disco III Forum.

WALTER KOLE/Producer

GENE HEIMLICH/Artist Relations

Formerly the manager of T.K. Recording artist George McCrea, Gene is the President of Masada Music, and the Manager of Fist-O-Funk Records.

JIM NAMETH/Set Design

As the head of Jim Nameth & Company, he has done design and construction on a number of restaurants and clubs, including Someplace Else in Cherry Hill, New Jersey; Zig Zag in Trenton, New Jersey; and Creation in West Orange, New Jersey.

MARK BEGO/Publicity Director

A national entertainment writer who has contributed to the pages of "Billboard," "Celebrity," "Rock," and currently for "Us." He is also the author of the forthcoming Grosset & Dunlap/Tempo paperbacks "Barry Manilow" and "The Captain and Tennille."

RICHARD LONG/Disco Sound System

Head of Richard Long & Associates Inc., is the man responsible for the spectacular disco sound systems for Manhattan's Studio 54, Regine's, and La Folie; and in London, England, Annabelles. The next club to feature Long's sound is C'est Soir, due to open next month in N.Y.

JEREMY STEELE / Stage Sound System MIKE JOHNSON

Studio Instrument Rentals, Inc. and S.I.R. Audio, their sound division, are doing both stage gear and sound reinforcement for this years convention. Recently S.I.R. also staged both the C.B.S. Record Convention in London as well as the mammoth Bermuda Fest 77!

BOB LOBI LARRY ZIMMERMAN JON ALESTRA DANTE ARRIGO / Accessory Lighting Effects

All representing Design Circuit Inc., they are responsible for the lights and the sound for Manhattan's clubs New York New York, and Infinity. The New York-based company is soon to open a West Coast office in Los Angeles.

DAVID STONE/Sound Engineer

As a free lance engineer, Stone has worked on record with James Brown for four years, Bobby Scott and Essra Mohawk, and a soon to be released LP by Nat Adderly. Owner of Stone Man Productions, Stone worked on stage reinforcement for the forum.

DAVID A. INFANTE/Laserist

President and founder of Laser-Physics, Ltd., involved in research and development for industry and theatre, Infante created disco lighting effects for the forum. His studies in the application of laser research resulted in the development of the first successful simultaneous three-color dye mixture laser.

LOWELL FOWLER/ Multi-Image Presentation

President of Blackstone Productions, Lowell has coordinated for the Disco Forum, a series of atmospheric projections including three screen matched panoramic sequential photography. Other effects Fowler will be displaying include polorized animation and dance floor eliminations, all designed to be controlled by a single Avtec computer.

MARTIN J. KIOSIS/ Special Effects Reinforcement

As Product Marketing Director of Edmund Scientific Company, he deals in equipment and parts for every facet of the disco. Dealing in a variety of unique lighting effects including lasers projectors, mirrors, fibre optics and strobes, his contribution to the forum adds to the eyecatching atmosphere.

THE HUSTLE KINGS/Disco Dancing

The Hustle Kings will be representing Dale Dance Studios of New York City.

NICK ORFANOPOULOS CHUCK ARCHIBALD/ $^{Hotel}_{Coordinators}$

As liaison representatives from the Americana Hotel to the disco forum, coordinated all facility details with the forum staff contributing to smooth running of all events.

SPECIAL CONTRIBUTIONS HAVE BEEN MADE BY THE FOLLOWING MANUFACTURERS:

Advent Audio Bozak Cerwin-Vega **Auto-Tec** (United Research Corp.) (James B. Lansing Sound) Galaxy (Pulse Dynamics Mfg. Corp.) **Thorens** (Elpa Mktg. Industries Inc.) **Stanton Magnetics Shure Microphones B.G.W.** Amplifiers Harry Munz/Acoustician (Scientific Audio Electronics) Modern Album

Tech HiFi

Our special thanks to
Mr. BILL WARDLOW, Executive
Producer of Billboard Disco III, and
Associate Publisher of
Billboard Magazine.

Pepper Eyes Jingles As Source For Disk Material

new label here with a worldwide licensing deal with United Artists, is setting a high priority on using advertising jingles as commercial recordings.

The new company was set up Jonathan Hodge, a leading tv jingle writer, in conjunction with ex-Virgin marketing manager Darrol Ed-

The ploy of linking advertisement with commercial presentation is already scoring in the charts with Ensign's "Dancin' Easy" by Danny Williams, based on a Martini commercial, and a recent one was "Jeans On" by David Dundas (Chrysalis) based on Brutus jeans promotion. The original Coca-Cola "Teach The World To Sing" was an inter-national hit for the New Seekers.

First Pepper release is "Lip-

smackin' Rock 'n' Rollin' " with actor Peter Blake the performer, and it is drawn from the tune featured in Pepsi-Cola advertising. A second 45 will be based on a British Leyland jingle and sung by Debbie Ray-mond, daughter of West End theatrical impresario Paul Raymond.

Hodge says: "We've gone for performers with a very strong individual image to gain maximum exposure for the records."

Edwards adds: "Each release will have a heavy marketing bias. For instance, we'll exploit the amount of exposure a song gets via a tv or radio commercial and use it as a market-

Possible future product includes a Pepper Christmas single with a black children's choir, to be recorded in St. Paul's Cathedral, and a children's Yule concept album.

WEA Intl Meets Plug Regional Acts

NEW YORK-Artists under contract to 10 WEA International affiliates in Europe, Africa, South America and the Far East are featured in a special 55-minute video tape to be shown at a series of overseas meetings beginning early this month.

The presentation is another move

in the company's ongoing campaign to stimulate the release across international borders of local records thought to have more than regional appeal.

New product by WEA's home labels-Warner Bros., Elektra/Asylum and Atlantic-will also be showcased

in separate one-hour presentations at the events, in all comprising a kind of traveling mini-convention.

Meetings will be held in the U.K., Belgium, France, Germany, Holland, Italy, Canada, Japan, New Zealand and Brazil. Nesuhi Ertegun, WEA International president, will attend most of the European conclaves, while Phil Rose, vice president, will be on hand for the Far East sessions.

The foreign-act showcase is also slated to be a feature of WEA's upcoming domestic meeting in Miami

Europe Copes With Presley Pressures

• Continued from page 89

among pop fans in Finland over Presley's death. Magazine tributes resley's death. Magazine tributes are now building up to a tremendous coverage peak. Presley's best-known records here were "It's Now Or Never," which sold close to 30,000 copies, "Jailhouse Rock," "Can't Help Falling In Love," "Devil In Disguise" and "Suspicious Minds."

In the 1960s, when his popularity peaked, Presley sales accounted for 20% of Discophon's total annual sales. Through the 1970s some 10,000-15,000 albums have been

shipped annually.
After his death, Discophon immediately sold out. Making new records take up to two weeks, mainly because of the sleeves, so fans are checking the direct import stores. Only a month ago the first Presley seen here on television, "Kid Galahad," was screened.

His Finnish fan club became inactive in the 1960s

Logo Ties With Decca/Selecta

LONDON-In its first major move since taking over Transatlantic, Logo Records has placed pressing, distribution and sales of all product on existing labels, together with upcoming product on Logo it-self, with Decca/Selecta.

All dealers have been circularized with information about the change. It dates from Aug. 30 and licensed labels involved are Black Lion, Freedom, Milestone, Leader, Trailer, MWM, Rubber and Chipping Norton.

bers of existing product will remain the same as will price structures, for the present at least.

Logo joint managing directors Olav Wyper and Geoff Hannington have confirmed that catalog num-

Denmark

In Denmark, Hede Nielsen, RCA distributor, dispatched the 9,000 Presley albums it had in stock in just one day. The problem was to meet a firm 80,000 demand for his LPs with help from plants in Italy, France. Germany, the U.K. and Canada. Finally, pressure forced the closing of the orders office.

Leif Risell, managing director of Hede Nielsen, says: "We promised American RCA we would cover up the Victor dog on the labels, but they would not send the records because of that copyright problem. But we were desperate for Presley product."

Danish tv cast a one-hour memorial, and coming is a play written by Dan Turell and Edmondt Jensen, based on the words of Phil Ochs: The only possibility in the U.S. for a humane society would be a revolution with Elvis Presley as leader.'

Rupert, an English Presley lookalike and sound-alike, visits Denmark in November. His manager predicts a big international future for the act with memorial concerts round the world.

The cumulative sales of Presley albums here is estimated at around 2 million.

Ireland

In Ireland, Presley product is jointly distributed by Irish Record Factors and Solomon and Peres. IRF cleared all its substantial stocks in two days and S and P in just one

Írish impresario Noel Pearson has devised a musical, "Elvis," based on the singer's life, with a Cork opening planned for October, with Cahir O'Doherty playing Presley, and other local actors representing Col. Tom Parker, the Beatles and Bill Haley. CBS Ireland is issuing a 12inch single Elvis tribute with four tracks featuring O'Doherty.

From The Music Capitals Of The World

Fifteenth anniversary of the Dubliners being celebrated with a commemorative album from Polydor and an extensive U.K. promotion running through into October. . . . Upcoming Gary Glitter album was planned by Arista under the title "Back To Front," but it clashed with existing product, and is now bannered "Silverstar."

Chilean folk-protest group Quilapayun in for "concert for Chile" at Theatre Royal, Drury Lane, with Bert Jansch Sept. 25. . . . UA linked with Dayvilles ice cream parlors to promote its "New York, New York" movie and two-album soundtrack, with ices named after the movie an offer. . . . MCA marketing on punk acquisition London centered on a four track, 12-inch single tagged "buy a square foot of London

Anticipated upsurge of activity on behalf of the Chelsea label here in the near future. Lengthy tour (Sept. 15-Oct. 21) for Sutherland Brothers and Quiver. . . . And new CBS signing Harry Belafonte due for heavy European tour, including a spell at the London Palladium.

New jazz club/restaurant McKinley's open ing in Hampstead (Sept. 16), artists booked including Teddy Wilson, Bud Freeman, Barney Kessel and Billy Butterfield. . . . Hailed as one of the finest young bands in the country, Flame signed to EMI and its debut single "I Wanna Be Loved" is written by John Richardson and Alan Williams of the Rubettes. ... Disk jockey Emperor Rosko, who quit U.K. to be close to his ailing father, Hollywood producer Joe Pasternak, on short return visit, regaining his BBC Radio One two-hour Saturday show for four weeks.

International **Turntable**

Hasan Akhtar, a director of budget record company Music For Pleasure for the past two years, has been appointed managing director of Récord Merchandisers, the leading rackjobber organization. He joined EMI Records 11 years ago, becoming financial controller of the commercial division and later manager of commercial accounting. As a director of MFP, his duties have involved distribution and production. At Record Merchandisers, he succeeds James Arnold Baker, who has quit the record industry to take up another appointment.

Peter Allen has been appointed financial controller of the newly established Ariola U.K. operation. He held a similar post at DJM, leaving earlier this year for health reasons Of late he has been working as financial consultant to various acts and managements.

Tokyo Reaction

• Continued from page 89

CIC, distributor of MGM films in Japan, will show "Elvis On Stage." beginning in November. A spokes-man for the company explains: "It is a pure coincidence. Our decision to re-run the film was made prior to his death. At the moment, we will be running the film in November as initially planned."

Although most of Presley's 31 movies have already been shown to the Japanese public, several, such as "Double Trouble," "Trouble With Girls And How To Get Into It," "Go! Go! Go!" and "Stay Away Joe," have yet to play here. A CIC source could not confirm whether they will be scheduled for release.

"Guts! Elvis," a book originally published four years ago when "Elvis On Stage" was a big hit here, has been reissued. It sold 20,000 copies in its original edition.

There are four Elvis Presley fan clubs in Japan, with total membership of 2,000. The clubs are planning a farewell service and memorial exhibition of Presley photos, to be held in one of Tokyo's record shops.

Van der Graff Generator added cellist Charles Dickie to the line-up, now five-strong. . . . Ringo Starr with partner Robin Cruickshank, a furniture designer, designing chess sets for the gold smiths Asprey. They retail at about \$5,000. Vibrators, one of the first chart names from the new wave, has quit U.K. to live in Berlin. Meanwhile Sex Pistols planning tour of Britain at low-key halls, booking in under various assumed names to prevent shows being called off by local authorities.

Elvis Costello and the Attractions, latest cult band, added to the Crystal Palace Garden Party line-up (Sept. 10). . . Fabulous Poodles debut single for Pye produced by the Who's John Entwistle. . . . Broadway smash musical "I Love My Wife" to open at Prince of Wales Theatre here Oct. 6. PETER JONES

The Candies, a popular girl trio, have postponed their disbandment to March next year. Initially, the disbandment was scheduled for September. ... Akio Nakae succees Shigeaki Hazama as president of Pacific Music Publishing. Hazama, who has recently become the president of Canyon Records, will act as an advisor to the publishing company. . . . Takuro Yoshida, president of For Life Records, married Mivoko Asada, singer/actress. The wedding took place

Three major Japanese chorus groups, Dark Ducks, Duke Aces and Bonny Jacks, held a joint concert in Osaka. Aki Yashiro the leading female singer on Teichiku Records, gathered 7,000 fans to her outdoor charity concert commemorating the fifth year of her debut. Her six album set, released June 25 to mark the anniversary, has already sold over 20,000 sets. The Second Tokyo Folk Jamboree will be held Sept. 11 and 15 at the Hibiya Outdoor Concert Hall. The two day event will feature such folk acts as <mark>Takashi Ńishioka, Kenichi Nagira, Ke</mark>n Mikami, Yasuo Sato, Signal, Fukinoto, Buzz and Panda Yamada.

Hajime Fujii, a well known music critic, passed away July 31 here at the age of 68. Be sides acting as a music critic, Fujii was also director of Taiyo Music and president of the Japan Federation of Musicians. . . . Arista artist Barry Manilow is doing well here with his live album ... Toho International finalized a deal for a Japanese movie, "Shun-Kin-Sho" with ABC-Kinst (Finland), Film Polski (Poland) and Alfa-Films (Belgium). Momoe Yamaguchi, CBS/Sony recording artist who is under management of Hori Production, is starring in this film which will be shown to the Finnish public in Septem ALEX ABRAMOFF

BARCELONA

Eric Clapton (Polydor) in for two Spanish concerts, at Ibiza island and Barcelona. ... Ariola has scored in album chart statistics, with 10 LPs in the Top 30, nine of foreign repertoire.

Camilo Sesto (Ariola) top of the broadcasting and popularity charts of "Los Cuarenta Princiwith the theme "Mi Buen Amor" both as single and album, plus the album "Rasgos." Catalonian singer Lluis Llach has signed with Ariola for a rumored huge fee, the singer performing only in the Catalonian language. He was the biggest album seller here last year.

"Ma Baker," by **Boney M** (Ariola) a huge hit

(Movieplay) gave a performance in Ibiza. . . . The seventh edition of "Six Hours Of Music At Canet" took place before an audience of more than 70,000, artists including **Ovidi Montllor** (Edigsa), **Lluis Llach, Pi de la Serra** (EMI), and

Ramon Muntaner (Movieplay).

At the same venue, 30,000 turned up in persistent rain for the "Canet Rock" show, artists including Pau Riba (Movieplay) and Companya Electrica Dharma (Edigsa), but it is thought a financial loss of some 2 million pesetas is involved. . . . New club, Satchmo, opened up here with a total dedication to jazz and organist Lou **Bennett** is currently performing there.

The Satril label here is being distributed by

Auvi Records, first release handled being a revival of "Hang On Sloopy," by the **Sandpipers.** . . . One of the top-selling Catalonian groups, **La** Trinca, has signed an exclusive contract with Ariola. . . . After nearly four months, Raimon (Movieplay) is back from Japan, where he has been performing in more than 30 centers.

FERNANDO SALAVERRI

Norwegian/Polish singer Alex building an international reputation fast, particularly via the color magazines, and follows her first LP, with her group (also called Alex), which sold 10,000plus in the disco-soul field, with an album more into jazz.

Stanley Clarke Octet on Chateau Neuf program with Arild Anderson with Jan Garbarek, and Erik Balke with jazz quartet, but there were complaints about Clarke's top-heavy sound and the local groups created most interest. ... Bonnie Raitt gave one show at the Club 7, otherwise the hall has been filled for jazz offerings nightly, artists including Thad Jones/Mel Lewis, Phil Woods, Gary Burton, Eric Kloss/Barry Miles, Max Roach, Sheila Jordan, Eubie Blake, Stan Getz, Jimmy Owens, and Pharoah Sanders.

While jazz remains top live music in Oslo, some jazz rock and pop shows are held at Cha teau Neuf and the Penguin Club, the latter booking the Sex Pistols who created a lot of noise, behaved stupidly against the press and the club eventually was turned upside down.

Death of Elvis Presley created much newspaper action here, news coming through in the middle of the annual Presley Fan Club cinema festival in Oslo, president Paal Granlund immediately leaving for the funeral in the U.S.

Nostalgic folk concert at the Munch Museum (Sept. 14) featuring singers from the old Dolphin Club. . . . The movie "The Glenn Miller Story" shown all over Norway, particularly at festivals in Kongsberg and Molde, with Disco RCA handling the album soundtrack. . . . At Molde were **Bud Johnson**, **Jabbo Smith**, **Leo** Wright, Carmel Jones, the Max Roach group and the Bodega Band, comprising Trondheim technical students, who helped promote their third al-

MCA presenting new series "The Original" with product from Sonny and Cher, Wishbone Ash, Buddy Holly, Neil Sedaka and Louis Armstrong. . . . Disco presenting series of Pickwick two-album sets featuring the Platters, Jerry Lee Lewis, Dionne Warwick and "Walt Disney Favorites"...."Beatles Live" on Disco has 13 titles not released here before. RANDI HULTIN

Authentic Artist Souvenirs Offered As Rip-Off Buffer

LONDON-A new rock merchandising concept, Rock Authentics, has swung into action here in a move that could mark the beginning of the end for the rip-off merchants against whom major artists like David Soul

are rebelling.
In the U.K., Soul took legal action to try to prevent fans from being encouraged to buy shoddy product bearing his name.

Now Rock Authentics has complete authorization from a dozen leading groups to produce and market ranges of product designed to express the individual style of each act or band. Acts involved: Wings, Yes, Genesis, Pink Floyd, Eric Clapton, Santana, Black Sabbath. Emerson Lake and Palmer, Jefferson Starship, Lynyrd Skynyrd and Grateful Dead.

Ten top department stores up and down the country are promoting a special Rock Authentics department where consumers are able to buy from some 60 items of merchandise. including sew-on patches, pin-on badges, full-color posters and topquality U.S. sweat shirts with designs which will not wash off or

The idea of Rock Authentics started in mid-1976 when the company Ahead Of Hair Ltd., which has department store connections, joined forces with Brockum International Ltd., established as rock concert merchandisers. The aim was to provide fans with the chance of buying official and approved merchandise at a reasonable price. The bands cooperated because of resentment at the rip-off "pirates."

We shared our first 'Gold'....

When Elvis gave the world his first million selling record, "Heartbreak Hotel"... he gave us our beginning.

Jack Stapp

Buddy Killen



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Billboard SPECIAL SURVEY For Week Ending 9/3/77

Number of LPs reviewed this week 69 Last week 47



HARRY CHAPIN-Dance Band On The Titanic, Elektra 9E301. This two-record package is clearly Chapin's most well imagined, slickly sophisticated effort. His articulate narratives remain highly literate with some carrying such strong images that they can be short stories in themselves. The accompaniment here is more extensive as many tunes reflect jazz overtones due to some horn work. A funkier arranged rhythm scetion supports Chapin's acoustic guitar with varied orchestrations that keeps the pace moving fluidly. The title cut is one of the more imaginative productions while "There Only Was One Choice," nearly 15 minutes and a full side long, is the album's shiner.

Best cuts: "There Only Was One Choice," "Dance Band On The Titanic," "Paint A Picture Of Yourself (Michael)," "I Wonder What Happened To Him," "Mismatch."

Dealers: Chapin is at his best here.

FOGHAT-Live, Bearsville BRK6971 (W.B.). The hard driv ing heavy rock Foghat sound is captured in all its intensity on this live album. The six lengthy cuts showcase the biting and of ten stinging instrumentals, highlighted by the guitars, that often sounds calculated on the group's studio albums. This exhuberant package, without any contrived production, brings out the incessant energy that characterizes the group. Dave Peverett's gritty vocals maintains a feverent rock pitch

Best cuts: "I Just Want To Make Love To You," "Road Fe "Slow Ride," "Fool For The City."

Dealers: Band has been attracting new audiences with

DENNIS WILSON-Pacific Ocean Blue, Caribou (CBS) P234354. The first solo effort by any of the Beach Boys may prove, indeed, that the sum of the parts are greater than the whole. A bold, experimental venture that moves from good time, infectious rock 'n' roll to more somber, serious passages encompassing such themes as naturalness, love, the ele ments. Wilson handled most phases of the production himself and the blend of guitar, keyboards, drums, horns and reeds are quite complex in their tones, melodies and rhythms. And Wilson's alternately high and laid back vocals are harmonic ally pleasing.

Best cuts: "River Song," "What's Wrong," "Dreamer," ou And I," "Farewell My Friend," "Rainbows."

Dealers: Wilson is part of one of the world's biggest

selling groups and the album jacket is striking.



PATTI LABELLE, Epic PE34847 (Columbia). This first solo LP sounds much like the former group Labelle. She maintains a high energy, strong rhythm and gutsy vocal style. Even ballads tend to offer the same energy as her disco cuts. Back-ground singers are complimentary and tight but Patti is al-ways at the front. Instrumentation is large when needed and soft, funky at other times. Instruments help to carry the mood

set by this singer with long, impressive intros.

Best cuts: "Joy To Have Your Love," "Since I Don't Have You," "You Are My Friend," "Do I Stand A Chance."

Dealers: This singer will appeal to Labelle's following. BARRY WHITE-Sings For Someone You Love, 20th Cen

tury T543. The maestro bellows his way through an assortment of disco boogie tunes and ballads. White's vocals take more precedence here, as most tunes highlight his singing rather than the speaking that characterized previous efforts. The theme running through the album is on love with a clever jacket able to accommodate a photo of the one White will sing

his love songs to.

Best cuts: "Playing Your Game, Baby," "I Never Thought I'd Fall In Love With You," "It's Ecstasy When You Lay Down

Dealers: Album jacket comes in four colors for effective



RONNIE MILSAP-It Was Almost Like A Song, RCA APL12439. An excellent production teaming of Tom Collins and Milsap offers a serving of style varieties ranging from potentially pop appealing tunes such as "What A Difference You've Made In My Life" and his currently Billboard Hot 100-ciarted "It Was Almost Like A Song" to country blues with "Selfish" to his mainline of country material. Instrumental highlights feature Milsap and Hargus "Pig" Robbins on piano, string arrangements by Bergen White and Cam Mullins, Tommy Williams on fiddle, Charlie McCoy on harmonica, Farrell Morris on vibes and clean work on the electric guitar, steel, bass and drums accompanied by background vocals.

Best cuts: "What A Difference You've Made In My Life,"
"It Was Almost Like A Song," "No One Will Ever Know,"
"Long Distance," "Here In Love," "The Future Is Not What It

.Spetlight.



DOOBLE BROTHERS—Livin' On The Fault Line, Warner Bros, BSK3045. The Doobles have drastically switched musical direction here towards a softer, more r&b flavored sound. Nonetheless, the high quality musicianship exerts plenty of muscle on the diverse collection of material. Whether tackling jazzy overtoned numbers, soul ballads or guitar-oriented boogy tunes, the distinct Doobie sound shines through. Instrumentally, there is some subtle synthesizer and David Paich's horn and string arrangements and a 25-piece orchestra, aiding the rhythm section, with the orchestral sounds playing a larger part in the overall sound. The Doobies' fusion of jazz, soul and rock continues to become more intricate and arresting. Ted Templeman's crafty production ties it all together. And the first single, "Little Darling (I Need You)"

will bring attention to this innovative work.

Best cuts: "Little Darling (I Need You)," "You're Mad That Way," "Chinatown," "Livin' On The Fault Line." Dealers: Perennial favorites the Doobies should attract new fans with this one

Dealers: An attractive album design and Milsap's growing appeal among a variety of fans should spur sales.

ROY CLARK, FREDDY FENDER, HANK THOMPSON, DON WILLIAMS-Country Comes To Carnegie Hall, ABC/Dot DO2087/2. All of the excitement and feeling of a special country entertainment package at Carnegie Hall has been captured live in this unique two-record set produced by Jim Fogelsong and Huey P. Meaux with Uncle Mickey Moody. The package features each artist's varying styles—Thompson's western swing, Fender's Tex/Mex delivery, Williams' soft and mellow individualism and Clark's offering of everything from down home picking to classical guitar.

Best cuts: This package features the "best of."

Dealers: Each artist has a strong following and the inside liner notes and photography add to the package's appeal.

BARBARA FAIRCHILD-Free & Easy, Columbia PC34868. Backed by a mellow blend of piano, strings, steel, guitar and drums, Fairchild renders a warm selection of love ballads caressed by soft instrumentation which fully complements the tone of this truly free and easy LP. The tender strength of Fairchild's vocal delivery adds depth and sensuality to the lyrics of romance lost but lovingly remembered in this smooth flowing Billy Sherrill production.

Best cuts: "She Can't Give It Away," "For All The Right easons," "When The Morning Comes," "Love Me Like You Reasons, Never Will Again."

Dealers: This LP includes a strong selection of enjoyable

songs from a proven chart maker.

JERRY REED-East Bound And Down, RCA APL12516. A lively upbeat set from Reed includes three songs from the popular movie he co-starred in—"Smokey And The Bandit." The talented singer/writer/actor co-produced the LP with help on some of the cuts from Chet Atkins and Felton Jarvis. Though several typically zany Reed songs are included, he still has a powerful way with a ballad such as "Rainbow Ride," one of the highlights. A guitar standout, Reed demon-

strates excellent guitar work on such tunes as "Bake."

Best cuts: "East Bound And Down," "The Bandit,"
"Framed," "Rainbow Ride," "Don't Think Twice It's All

Dealers: Reed's multi-media exposure will help boost his sales. Stock near the hot "Smokey And The Bandit" LP.

DAVE & SUGAR-That's The Way Love Should Be, RCA APL12477. The trio comes through with a smooth and strong LP produced by Jerry Bradley and Charley Pride. The material and performance swing between country, pop and easy lis-tening. Bergen White's string arrangements add effectively to the piano, drums and heavy dose of guitar—rhythm, bass, electric and steel. The crisp vocals by the two female Sugars balance the hearty voice of Dave Rowland. The release contains a vibrant, honest sound reminiscent of the early Starland Vocal Band releases

Best cuts: "That's The Way Love Should Be," "Got Leavin' On Her Mind," "I'm Knee Deep In Loving You," "Feel Like A

Dealers: Give this group a shot in the pop and Easy Listen ing bins, too, since it has penetrated these markets as well as

LARRY GATLIN-Love Is Just A Game, Monument MG7616. Gatlin's remarkable voice receives some excellent support from some of Nashville's best musicians. He wrote all the songs, mostly love ballads. With so much potential and such a strong instrument for a voice, Gatlin has to carefully avoid over-singing or being over-produced. Here he reaches all the impossible notes he strives for, and yields a potent set of

songs. Keyboard and guitar work excel, as do the string arrangements from Bill Justis.

Best cuts: "Love Is Just A Game," "Tomorrow," "Practice

Makes Perfect," "I Just Wish You Were Someone I Love," "I Don't Wanna Cry," "Love At Last."

Dealers: Monument is now manufactured and marketed by Phonogram and distributed by Phonodisc—and that should insure an even greater market for this release.



RAM JAM, Epic PE34885 (CBS). Ram Jam is a four-man outfit that plays commercially viable hard rock, as witness the success of the band's "Black Betty" single. Driving force of the band is Bill Bartlett, former lead guitarist of the Lemon Pipers. The other three in the band are also music veterans in their own right. The band plays solid blues based rock, with the instrumentals mostly up front, and the vocals part of the overall sound. The best is rock steady throughout.

Best cuts: "Black Betty," "All For The Love Of Rock 'n' Hey Boogie Woman

Dealers: LP produced by Kesentz-Katz of '60s bubblegum

PRISM, Ariola America ST50020. This six-man Vancouver based band effectively mixes mainstream heavy rock with a delicate balance of lyrical ballads. Crisp guitar riffs accent most cuts although each band member gets chances to show case. A moderate horn section changes the pace at regular intervals. Bruce Fairbairn's polished production allows the lead vocals and instrumentations to blend together in a disciplined manner.

Best cuts: "Spaceship Superstar," "Vladivostok," "It's Over," "Take Me To The Kaptain," "Amelia."

Dealers: Album is well suited for FM airplay.

CRAWLER, Epic PE34900 (CBS). This five-man English band has a rich, thick blues rock sound. It is slick, smooth and heavy with the electric guitars and keyboards building on each other. Bass and bass drum give everything a solid punch, with lead and backing vocals wrapping it all up into a fine rock package. Group has an identifiable sound, and

moves well in changing tempo and volume.

Best cuts: "One Too Many Lovers," "You Are My Savior,"
"You And Me," "Stone Cold Sober."

Dealers: Crawler is part of CBS' new "baby act campaign" to move new acts. The company had great enthusiasm for Crawler at its recent London convention

Billboard's Recommended LPs

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PIPER—Can't Wait, A&M SP4654. The mass acceptance of this popular East Coast-based band becomes closer to reality as Piper comes up with tight, hard driving rock showpiece interwoven with some intricate melodies and vocal mixes. The

opening side is more subdued, with its mid to up tempo rock ers, while side two really gets down to what rock should sound like. Some unique choral and string instrumentation enhances the rhythm section. Group is managed by Kiss' Bill Aucoin and produced by Sean Delaney who helped mastermind the Kiss stage show. Best cuts: "Can't Wait," "Blues For The Common Man," "Now Ain't The Time," "Bad Boy."

DONOVAN, Arista AB4143. The Scottish-born folk spokesman of the sixties has switched labels to Arista after a long career on Epic. The overall sound here signals a new direction for him, as he alternates between some uptempo rockers, enhanced by a full rhythm backup and midtempo ballads that sustains haunting lulls. His vocals remain the album's focal point, with the material more mainstream rock than his most recent undertakings. His writing still vibrates from intense lyrical images that so many young people related to in the sixties. **Best cuts:** "Local Boy Chops Wood (A Death In The Sixties)," "Lady Of The Stars," "Maya's Dance," "The Light."

CHRIS HILLMAN-Clear Sailin', Asylum 7E1104. A downright infectious, uplifting mix of straight ahead pop and that mush-rooming blend of country flavored California casual rock. Hillman's voice is light and airy across inventively refreshing use of recorder, violin, saxophone, viola, percussion and guitar. Hillman does some stainless acoustic picking on his own on this Jim Mason produced effort. **Best cuts:** "Nothing Gets Through," "Fallen Favorite," "Heartbreaker," "Lucky In Love," "Ain't That Peculiar," "Clear Sailin'."

UTOPIA-Oops! Wrong Planet, Bearsville BR6970. Utopia's latest contains layers of harmonies and melodies oriented more towards basic rock than the grand and frenzied progressiveness of previous albums. More of a group effort with Todd Rundgren's wizardry not so blatant, all four members continue in a smoother groove to push the sounds of guitar, bass, drums and keyboards to their limits though nothing very catchy emerges. **Best cuts:** "Trapped," "Crazy Lady Blue, "Marriage Of Heaven And Hell."

CHEAP TRICK—In Color, Epic PE84884 (CBS). This visual band proves on its second effort that it has the musical licks to match. The music this four-man outfit serves up is straight-ahead, energetic rock'n'roll. It is played with infectious high-spirits and good humor, with a strong appeal to teenage sensibilities. Best cuts: "I want You To Want Me," "Clock Strikes Ten."

BERT SOMMER-Capitol ST11684. Sommer's lyrical vocals and command of Top 40 commercial hooks makes for a refreshing effort. The New York-based writer/singer interchanges a variety of uptempo ballads with mainstream rock resulting in an unpretentious spirited work. Although he plays guitar and piano, his strength is his multi-dimensional vocals and arresting lyrics. Aiding Sommer with the instrumentals are some fine studio musicians. Ron Dante's flawless production injects the same kind of infectious beat that characterizes Barry Manilow's hits. **Best cuts:** "Give It To Me," "Destimy," "Never Go Back," "When You Feel It," "I'm Alone."

TERENCE BOYLAN, Asylum 7E1091. Boylan's laid back Eagles-like base fused with mellow jazz orchestrations produces a serenely captivating work. Boylan alternates between piano, guitar and drums while members of the L.A. Express, John Klemmer and other fine contemporary jazz musicians lend support. Eagle Don Henley harmonizes on one cut and Timothy Schmidt balances Boylan's smooth vocals on most other cuts. Boylan wrote and produced the LP. **Best cuts:** "Don't Hang Up Those Shoes," "Rain King," "Hey Papa," "The War Was Over"

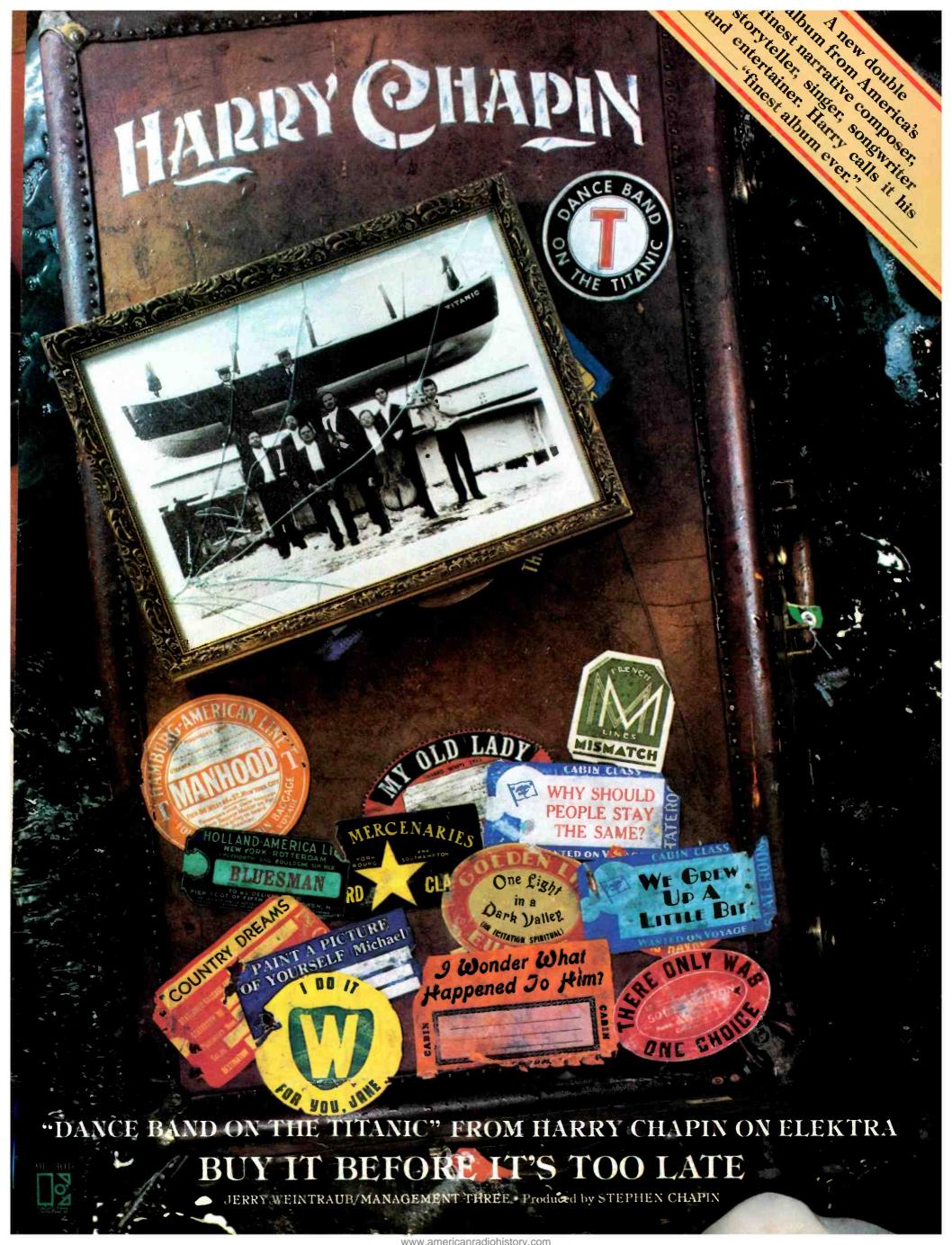
CALDERA-Sky Islands, Capitol ST11658. Nine spicy combinations make up this second LP by seven-member mostly instrumental combo. The music is saucy and Latin flavored but telescopes into jazz, rock and soul and just plain funk. Co-produced by Earth, Wind & Fire's Larry Dunn the arrange ments use a beyy of instruments including various horns. congas, timbales, synthesizers, violins, violas, cellos, as well as guitar and piano. **Best cuts:** "Sky Islands," "Pegasus," "Carnavilito," "Triste," "Pescador."

CATE BROS, BAND, Asylum 7E1116. Keyboardist Ernie Cate and guitarist Earl Cate take their brand of Southern soul one step further on this, their third album. An extensive jazz flavored backup, complete with a riveting horn section, induces an above average air of tasteful but complex midtempo tunes. Not only does the band shine in its fusion of progressive soul and country, but also in the textured and balanced lyrics. Produced by Jim Mason, who has made Firefall a top selling act. **Best cuts:** "Rendezvous," "I'm No Pretender," "Give Me A Reason," "Out On A Limb."

INNER CIRCLE-Ready For The World, Capitol ST11664. This Jamaican originated quintet moves successfully past strict reggae and the result is a churning, rhythmic rock/soul package a la Earth. Wind & Fire that fuses several styles while still retaining a little Island flavoring. Jacob "Cradles" Miller's earthy vocals backed up at times by a gospel sounding chorus ride burning guitar and bass lines with just the right amount of keyboard and sax peppering. **Best cuts:** "Ready For The

(Continued on page 96)

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, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh, Paul Grein





SMOKIE—Needles and Pins (2:44); producer: Mike Chapman; writers: S. Bono, J. Nitzsche; publisher: Metric, BMI. RSO RS881 (Polydor). The group that scored big with "Living Next Door To Alice," has come up with a supercharged multihook ladden perfect AM radio record. The Soho Bono-Jack Nitzsche penned tune is strong from the outset and maintains a devastatingly infectious beat throughout.

LINDA RONSTADT—Blue Bayou (3:57); producer: Peter Asher; writers: Roy Orbison, Joe Melson; publisher: Acuff-Rose, BMI. Asylum E45431A (Elektra/Asylum). The queen of torchy rock slows the pace down here somewhat with a moody, laid back sort of ballad with Southern flavoring. The sensuous vocal and basic instrumentation peaks and valleys in catchy fashion.

PABLO CRUISE—A Place In The Sun (3:40); producer: Bill Schnee; writers: Cockrell, Lerios; publishers: Irving/Pablo Cruise, BMI. A&M 1976S. This is another release from the group's successful LP of the same name which also yielded the smash hit "Watcha Gonna Do." The group here combines a hard-driving rhythm with a prominent, wailing lead quitar. The strong lead vocal is raw-edged and blues-based contrasting with a rather smooth, harmonized background vocal chorus

NEIL YOUNG—Like A Hurricane (5:24); producers: Neil Young, David Briggs, Tim Mulligan; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise RPS1391 (Warner Bros.). Young's blistering guitar showcase highlights this love dirge. And he is singing with the conviction that has made him one of rock's most distinctive vocalists. While the nifty guitar licks only reinforce his presence as a stylistic guitarist. Culled from his "American Stars & Bars" LP, it is already an FM standard.

LENNY LE BLANC—Hound Dog Man (Play It Again) (2:29); producer: Pete Carr; writer: Tommy Stuart; publisher: Fancy That, ASCAP. Big Tree BT16062 (Atlantic). This is a timely and tasteful tribute to the late Elvis Presley evoking not only nostalgic references to Presley but to the 50s and the rock era he helped define. Musically, it is gently acoustic dominated by guitar and piano and sweetened with strings. Le-Blanc is produced here by his sometime partner, Pete Carr.

recommended

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ADDRISI BROTHERS—Does She Do It Like She Dances (2:50); producer: Norbert Putnam; writers: S. Duboff/G. Roberson; publishers: American Broadcasting, ASCAP. Buddah BDAS579.

LITTLE FEAT—Time Loves A Hero (3:47); producer: Ted Templeman; writers: Bill Payne, Paul Barrere, Ken Gradney; publishers: Streetlights/Barrere/Naked Snake/Kgin, BMI. Warner Bros. WBS8420.

BERT SOMMER—When You Feel It (3:21); producer: Ron Dante; writers: B. Sommer, M. Lembeck; publishers: Sommersongs/Ripparthur, BMI/ASCAP. Capitol P4480.

SECTION—Bad Shoes (2:49); producer: The Section; writers: C. Doerge, J. Henske; publishers: May Fly/Mouse Tower, ASCAP. Capitol P4482.

SHERBET—Midsummer Madness (3:26); producers: Sherbet, Richard Lush; writers: H. James, G. Porter, T. Mitchell; publisher: Razzle, RMI_MCA_MCA40785

DAVID CASTLE—Ten To Eight (3:37); producer: Joe Porter; writer: David Castle; publisher: Unart, BMI. Parachute RR501

TIM MOORE—Strengthen My Love (3:39); producer: Michael J. Jackson; writer: Tim More; publishers: Ackee/Andustin, ASCAP. Asylum E45427A (Elektra/Asylum).

BOB MARLEY AND THE WAILERS—Waiting In Vain (3:29); producers: Bob Marley and the Wailers; writer: Bob Marley; publishers: Bob Marley/Almo, ASCAP. Island IS092A.

RUSTY WIER-Good, Good Lovin' (3:27); producer: Glen Spreen; writers: M. James, R. Wier: publishers: Screen Gems-EMI/Stratton House, BMI/Prophecy, ASCAP. Columbia

LUCIO BATTISTI—Song to Feel Alive (4:08); producers: Lucio Battisti, Bones Howe, Joe Reisman; writers: Lucio Battisti, Mogol, Powell; publishers: Acqua Azzurra/Sunbury, ASCAP. RCA JB11079.

SPECIAL DELIVERY—Oh Let Me Know It (Pt. 1) (3:55); producer: S.P.D.; writers: G. Parker, C. Fortune, R. Ross; publisher: Sherlyn, BMI. Shield 6307 (T.K.).

GREG PERRY—Where There's Smoke (There's Fire) (3:45); producer: Greg Perry; writers: Perry, K. Davis; publishers: PeaBody, ASCAP/Proof In The Pudding, BMI. RCA JH11081.



L.T.D.—Back In Love Again (3:40); producer: Bobby Martin; writers: Leon Ron Hanks, Zane Grey; publisher: Iceman, BMI. A&M 1974S. A strong instrumental intro leads into equally strong vocals. Background singers are light but effec-

tive on this super rhythmic number. Heavy bottom is carried throughout. This single maintains a constant midtempo beat while building.

ROSE ROYCE—Do Your Dance—Part 1 (3:29); producer: Norman Whitfield; writers: Norman Whitfield, D. Turner; publishers: May Twelfth/Warner-Tamerlane, BMI. Whitfield WHI8440 (Warner Bros.). Hand clapping and chanting lead to a mellow female vocalist whose efforts are surrounded by large funky instruments. Other group members are spotlighted both vocally and instrumentally. Interesting musical changes are well worked on this saucy uptempo number.

recommended

FANTASTIC FOUR—I Got To Have Your Love (3:28); producers: Dennis Coffey, James Epps; writers: Lawrence Perry, James Epps, Dennis Coffey; publisher: Bridgeport, BMI, Westbound WB55403 (Atlantic).

ATTITUDES—In A Stranger's Arms (3:58); producers: Attitudes, Jay Lewis; writer: D. Kortchmar; publishers: Ganga, BMI/Kortchmar, ASCAP. Dark Horse DRC8452 (Warner Proc.)

LOCKSMITH—Summer Song (2:59); producer: Grover Washington Jr.; writers: John Blake, Tyrone Brown; publisher: G.W. Jr., ASCAP. KUDU Ku941.

RON HENDERSON & CHOICE OF COLOUR—Don't Take Her For Granted (3:48); producers: Duke Hall. Wayne Jernigan: writers: Ron Henderson; publisher: People Pleaser, BMI. Chelsea CH3067.

CHECKMATES LTD.—Take All The Time You Need (3:20); producer: Richie Rome; writers: Rome, Hurtt; publishers: Veleria, BMI/Cookie, BMI/Richie Rome. ASCAP. Fantasy

MYSTIQUE—It Took A Woman Like You (3:35); producers: Jesse Boyce, Ralph Johnson; writer: J. Boyce; publisher: Song Tailors, BMI. Curtom CMS0130 (Warner Bros.).

PHILLY U.S.A.—Speak Well (3:08); producer: Peter De Angelis: writers: GiGilio, Grimes, Troccoli; publishers: Cheren-Kushins/Piedmont, ASCAP. West End WES1206.

GOLD—If You Can Dance (3:24); producer: Avelino Pitts; wirter: Rex Krebs; publisher: Pitts Family, ASCAP. MRC MR0100.

LITTLE JOHNNY AND TED TAYLOR—Pretending Love (2:55); producer: not listed; writer: Ted Taylor; publisher: Su-Ma, BMI, Ronn, Ronn89.

MOMENTS—I Don't Wanna Go (3:25); producer: Sylvia Robinson; writers; Bruce Roberts, Carole Sager; publishers: Unichappell/Begonia/Fedora, BMI. Stang ST5073A (Platinum).

CLARENCE CARTER—What Was I Suppose To Do (5:30); producer: Clarence Carter; writer: Clarence Carter; publisher: Future Stars, BMI. Ronn Ronn90 (Jewel).

ANN SEXTON—I Want To Be Loved (3:14); producer: John Richbourg: writer: Frank Johnson; publishers: Song Tailors/Stone Diamond, BMI. Monument 45225.



LARRY GATLIN—Love is Just A Game (3:30); producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation. BMI. Monument 45226. Gatlin reaches impressive vocal heights in this challenging song he wrote himself. It contains some brilliant lines—"we're not making love, we're keeping score"—and evolves into a lavish production number with a fast building finale.

DONNA FARGO—Shame On Me (2:50); producer: Stan Silver: writers: L. Williams-B. Enis; publishers: Regent/Fort Knox, BMI. Warner Bros. WBS8431. Strong on recitations, Fargo uses that device after establishing the opening theme of the song. An on the mark singing job and a good acting job on the lyrics help to successfully revive this evergreen number.

SAMMI SMITH—Days That End In "Y" (2:47); producers: Jim Malloy-David Malloy; writers: Even Stevens-Jim Malloy; publisher: DebDave, BMI. Elektra E45429. This craftily produced song is performed in the husky-voiced Smith manner. "I only miss him on the days that end in 'Y'," sings Smith in this ballad of a love that seems to be dying. Strings and voices sweeten the background.

MEL McDaNIEL—Soul Of A Honky Tonk Woman (2:45); producer: Johnny MacRae; writers: B. Morrison-H. Coleman; publisher: Music City, ASCAP. Capitol P4481. McDaniel has been growing stronger on each outing and this should continue the trend. Basic country lyrics and a steady performance from McDaniel are boosted by some excellent guitar work and clean production.

HANK SNOW—I'm Still Movin' On (3:20); producer: Chuck Glaser; writers: Shel Silverstein-Hank Snow-Charles E. Snow; publisher: Belinda, BMI. RCA JH11080. Catchy and cute remake of the old Snow hit performed in the new swinging Snow style. Shel Silverstein had a hand with the new lyrics that have Snow singing the news of his resurgence. Bright, brash piano, guitar, bass and fiddle surround Snow in this upbeat number.

recommended

RONNIE McDOWELL—The King Is Gone (3:13); producers: Ronnie McDowell/Lee Morgan; writers: Ronnie McDowell/Lee Morgan; publishers: Midnight & Brim, SESAC. Scorpion CPT 135.

DALE McBRIDE—My Girl (2:25); producer: Bill Walker: writer: Dale McBride; publisher: Con Brio, BMI. Con Brio 124.

MACK VICKERY—Here's To The Horses (2:49); producer: Eddie Kilroy; writers: R. Bourke-G. Dobbins-H. Moffatt; publishers: Chappell, ASCAP/Belinda, BMI. Playboy ZS85814.

JODY MILLER—Another Lonely Night (2:01); producer: Larry Butler; writers: J. Crutchfield-L. Butler; publishers: Dixie Jane/Tree, BM1. Epic 850432.

EVEN STEVENS & SHERRY GROOMS—The King Of Country Music Meets The Queen Of Rock & Roll (2:57); producers: Jim & David Malloy with Shel Silverstein; writer: Shel Silverstein; publisher: Evil Eye, BMI. Elektra E45430.

RUBY FALLS—You've Got To Mend This Heartache (2:30); producers: Johnny Howard and Charles Fields; writers: Fields-Riis-Falls; publishers: Sandburn/Music Craftshop, ASCAP. 50 States FS56.

EDDIE MIDDLETON—Endlessly (2:46); producers: Sonny Limbo and Mickey Buckins; writers: C. Otis-B. Benton: publisher: Vogue, BMI. Epic/Cleveland International 850431.

RANDY BAIRD—If You Were A Song (3:11); producer: Don Tweedy; writers: D. Hice-R. Hice; publisher: Mandy, ASCAP. Vanguard VSD35199.

BILLY PARKER—If You Got To Have It Your Way (I'll Go Mine) (2:23); producers: The General & Tommy Overstreet; writers: Dale Vest & T. Overstreet; publisher: Tommy Overstreet, SESAC, SCR SC148.

HOWDY GLENN—Touch Me (2:25); producer: Andy Wickham; writer: Willie Nelson; publisher: Tree, BMI. Warner Brothers WRS8447

FRANK SINATRA, JR.—It's Alright (3:35); producer: Billy Strange; writer: Rusty Strange; publisher: Frank & Nancy Music, BMI. Churchill Records CR7702.

BOBBY WRIGHT—Playing With The Baby's Mama (3:04); producer: writer: K. O'Dell; publisher: House Of Gold, BMI. United Artists UAXW1051.



recommended

FRANCINE BABE—Some People Like (What I Like) (3:40); producers; Curtis Williams, Isaac Dixon; writers; F. Dunlap, G. Bell; publisher: Shoemaker. BMI. Gallup GR4713A.



recommended

MARVIN HAMLISCH—Bond '77/The James Bond Theme (3:16); producer: Marvin Hamlisch: writers: M. Hamlisch/M. Norman; publisher: Unart. BMI. United Artists UAXW1064.

BARBARA CARROLL—Theme From "New York, New York" (3:16); producer: Larry Rosen; wirters: F. Ebb, J. Kander; publisher: Unart, BMI. Blue Note BNXW1056 (United Artists).

MILLINGTON—Love Brought Us Together (3:30); producers: Tom Sellers, June Millington; writer: J. Millington; publishers: Triple K/Cosmic Chemistry, BMI. United Artists UAXW1045.

DIANNE STEINBERG—Baby I'm Yours (3:10); producers: Fasman/Pomeranz; writer: Van McCoy; publisher: Blackwood BMI. ABC AB12285.



PALEY BROTHERS—Ecstasy (2:30); producer: Jimmy lovine; writers: A. Paley, Connors: publishers: Bleu Disque/Morocco, ASCAP. Sire SRE1001 (Warner Bros.). This record represents the first release from the recent Sire/Warner's distribution pact. The Paley's sound is commercially viable and hook-ladden with a vibrant rocking beat. Tight harmonies and some fine guitar riffs make this a tasty and refreshing throwback to good old rock'n'roll.

QUIET ELEGANCE—Roots Of Love (3:15); producer: Dan Greer; writer: D. Greer; publisher: Gre-Jac/Butter, BMI. Hi H77503 (Cream). These are three Detroit-based girls with Martha Reeves sister, Lois, handling lead. Churning, funky horn and string filled rhythm section that never stops complement fiery, wailing vocals.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—fd Harrison.

Billboard's Recommended LPs

• Continued from page 94

World/I Like To See You Dance," "Music Is For Everyone," "Live Together," "I Found A Girl."

JAY FERGUSON—Thunder Island, Asylum 7E1115. Ex-Spirit member goes it alone produced by Bill Szymczyk and helped out by Eagle Joe Walsh on guitar. Good, basic rock'n'roll with plenty of funky guitar riffs and Ferguson's vocals have a crispy feel to them. Best cuts: "Thunder Island," "Soulin'," "Losing Control," "Night Shift."

JOHN MAYALL—A Hard Core Package, ABC AB1039. Back to his bluesbreakers format from the late '60s of basic guitar, bass and drums accompaniment, Mayall's vocals, keyboards, harmonia and occasional guitar deliver another portion of slick and swinging blues arrangements. A tight and popping rhythm section blends with Mayall's nasal voice for a smooth and funky package that gains additional support from occasional horns and a chorus of female voices. Best cuts: "Rock and Roll Hobo." "Make Up Your Mind," "The Last Time."

JACKIE LOMAX—Did You Ever Have That Feeling, Capitol ST11668. Though more an underground cult figure than a household name, Lomax remains one of the most distinctive guitarists, writers and vocalists. His gritty r&b flavored rock reflects much of the same vibrancy that characterized the

blues/rock of fellow Englishmen Eric Clapton and Jimmy Page. The underlying jazz instrumentals and horns support the rhythm section. Solid production by Bob Monaco. **Best cuts:** "One-Of-A-Kind," "Floating," "Part Of My Life," "Soul Light."

JIGSAW, 20th Century T545. This four-piece band that scored big with "Sky High" two years ago has come up with a highly commercial sound highlighted by Des Dyer's falsetto-sounding vocals. Each tune is well-paced, infectious and hookladen. Though the sound often reflects bumblegum characteristics, the material is nonetheless pleasant sounding. The rhythm section compliments the vocals with solid orchestration. "Sky High" is also included with the new material. Best cuts: "Sky High," "If I Have To Go Away," "Lying," Cry (Til The Tears Run Dry)."

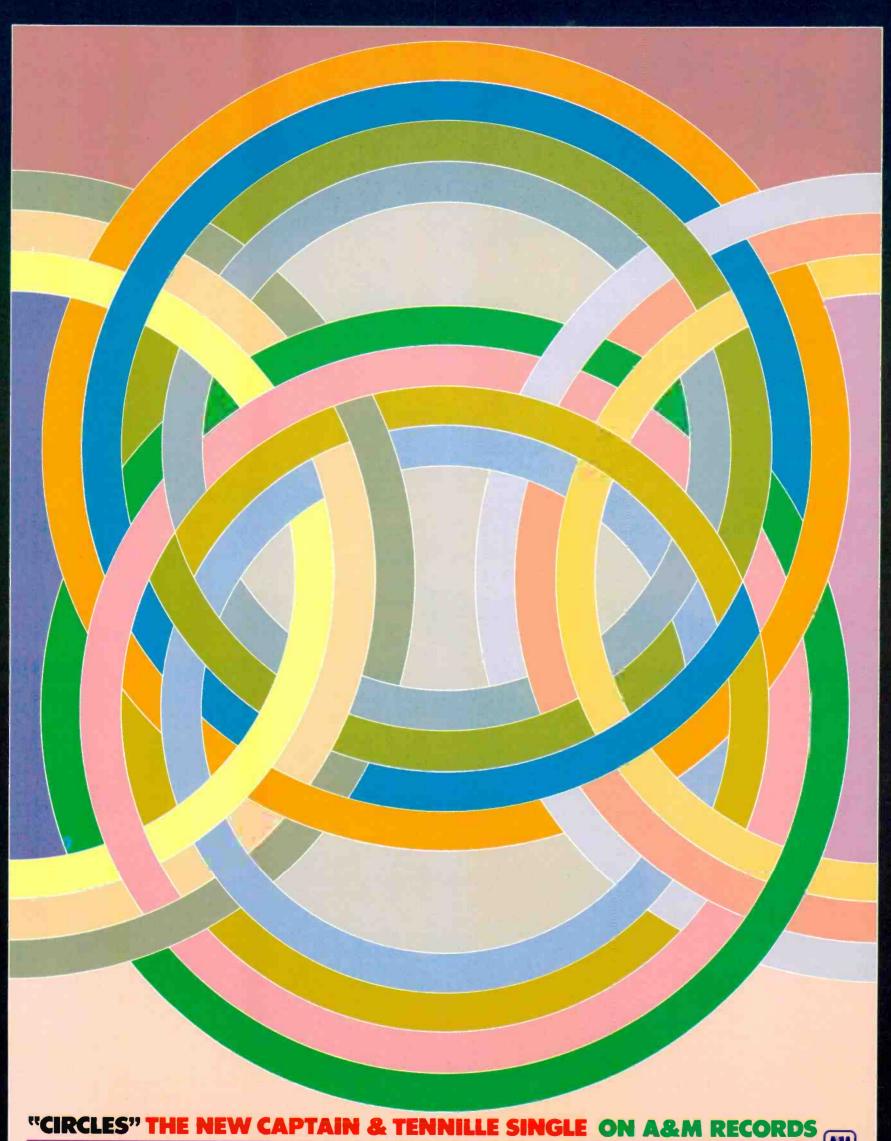
WHITE HORSE, Capitol ST11687. This band is a trio of musicians who have extensive studio credits. While all three concentrate on acoustic instrumentation, the punch is supplied from such luminaries as Little Feat's Paul Barrere and Bill Payne, electric guitar and moog respectively; Caleb Quaye, David Paich and others. Tight harmonies and original lyrics are the backbone as the tunes are on the mellow side. Best cuts: "It Doesn't Take Much." "Can't Stop Loving You (Though I Try)," "Give It Up," "Take Me Back."

REX-Where Do We Go From Here, Columbia PC34865. Rex's lead vocals serve as the album's focal point although the tough driving guitar licks certainly enhance it. The heavy metal sound is in the Aerosmith spirit. **Best cuts:** "Where Do We Go From Here," "You're Never Too Old To Rock & Roll," "Stealin' The Night Away," "Burn Your Bridges."

DOMENIC TROIANO BAND—Burning' At The Stake, Capitol ST11665. Guitarist whiz of Guess Who, James Gang and Mandala fame goes solo here on a stellar debut package. Co-produced by trumpet player Randy Brecker and backed by a contingent of stalwart sessions men, Troiano displays a fierce blend of rock, r&b and soul tinged numbers with his vocals bearing a gritty edge. Best cuts: "Burnin' At The Stake," "Peace Of Mind," "Willpower," "I'd Rather Be Your Lover," "Rock & Roll Madness."

JOHNNY MATHIS—Hold Me, Thrill Me, Kiss Me, Columbia PC34872. The silky smooth pipes of this veteran are in expert form as he interprets recent hits as well as stage and movie themes. Lavish string and horn filled orchestrations provide a firm underpining to Mathis mellow, romantic deliveries. Best cuts: "Hold Me, Thrill Me, Kiss Me," "We're All Alone," "One," "Tomorrow," "I Always Knew I Had It In Me."

www.americanradiohistorv.com



Produced by Daryl Dragon Associate Producer: Toni Tennille





who need to be nurtured to grow and sustain life." He also spoke

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about advertising placement, distinction between selling a record and selling an artist, and the estab-Dennis Fine, director of national publicity, said that without press and media coverage, without "human interest," public awareness of an artist fades. As a successful media event he cited the recent Alan Parson's "I Robot" project which had an interview/playback tour tied

ties that go into the selling of records. He also urged the field personnel to make frequent com-"to be aware of and take na-tional direction." Good sales are

made, according to Seigel, by a combination of "fair to great product and a good to great promotion department."

Hank Talbert, vice president of r&b promotion, then spoke of Arista's growing involvement with black music. He attributed the crossover of the "The Greatest Love Of All" single by George Benson to the unification of the r&b and pop promotion staff and the utilization of marketing people to become more visible in black markets.

Richard Palmese, vice president of singles promotion, said that the top requisite of a good promotion person is to be able to establish long-lasting professional relationships with radio executives. Promotion people must know radio and the needs of program directors, he said, and know what to give him to fill gaps in a tight playlist. He too cited interdepartmental dependency and

General News

Enthusiasm Overflows At

Arista's San Diego Parley

• Continued from page 6 LPs by Alan Parsons, Grateful Dead, Commander Cody and Eric

Goldman reviewed Arista's his-

tory over the last year. He noted the

signings of the Kinks, the Grateful

Dead, Dickey Betts, Donovan, Ed-

die Kendricks, Stomu Yamashta, Ray Parker, Lily Tomlin and Dwight Twilley. The Savoy Records

division had its best year, he said.

Arista's English operation was restructured and restaffed. Also in

England a deal was concluded with

Chrysalis Records combining sales

forces, and with Phonodisc for press-

publishing group was established, and the licensing deal with EMI/

Goldman reminded field person-

nel and foreign licensees that the

home office's knowledge of what goes on outside New York is only as

good as the reports it gets. He urged

better communication and inter-

"There is no reason why you can't act as if you were running the record

company and make your recom-

mendations accordingly," he told

the theme of the convention, stressed

not only by Davis and Goldman in their speeches, but also in the re-

marks of the various department

heads, who also described how their areas of responsibility were coordinated with other departments so that

"when everybody gives 100%, the company gives 120%."

Rick Dobbis, vice president of art-

ist development, rejected the notion

that this business deals in "perish-

able goods" and said that at Arista

aritsts are treated as "living things

lishment of long-term credibility for

with input from local distributors, promotion people and publicity.

sales and distribution, detailed the various types of coordinated activi-

munications with home base and

Judd Seigal, vice president of

the acts and the label.

"Careers Are Our Business" was

Also, he said, the Arista music

ing and distribution.

Capitol was renegotiated.

pretation of raw data.

the delegates.

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Scot Jackson, vice president of album promotion, said that album promotion isn't just selling one record, but also the next three or four by the artist, building a career and a catalog. He also discussed some of the problems of album pro-motion in 1977 such as a tightening playlists, the gradual demise of "alternative" radio, and the challenge of expanding from an AOR base.

Seminars were also held by the sales, promotion, a&r and artist development departments at the convention.

The sales department seminar, attended by the sales staff and representatives from independent distrib-utors, discussed single and multi-artist ads, whether the marketing budget should emphasize free goods or advertising money, dating procedures for retailers and the spacing of album releases. Also discussed was the role of the distributor, both in breaking new artists and providing frequent viable information to the

With Arista now having the most singles on the charts in its history on all radio formats the promotion seminar dealt with how to juggle the promotion and placement of these records for best advantage. The seminar also discussed "passive re-search," exposure of progressive jazz, the college program, television appearances and coordination of tours with promotion.

The artist development meeting discussed college exposure, television visibility, interviews and reviews, ad campaigns and special marketing tools. A related a&r seminar the following day discussed the administration of a record from studio to marketplace.

A radio panel discussion featured guests from a number of stations and chains who discussed their individual programming philosophies and then fielded questions from the

Davis conducted the product presentations, debuting new product by Rick Danko, the Dwight Twilley Band, Mandrill, Brand X, The Intergalactic Touring Band, Stomu Yamashta, the Alpha Band, Grateful Dead, and others including four cuts from the next Manilow studio LP.

It was not all work and no play at the convention. There were an awards luncheon and three nights of shows where 1,000 delegates, guests and invited public were entertained by such artists as the Commander Cody Band, Mandrill, Rick Danko

Special Vinyl Disk

NEW YORK-To commemorate Disco III. Billboard's third annual disco forum which began Sunday (28), Spring Records pressed a special 12-inch disco single on yellow

The single, "One Step At A Time" by Joe Simon will not be released commercially, but will be given to the delegates at the forum, and will be serviced to discos nationally

Millenium Soars

LOS ANGELES-Five-monthold Millenium Records, distributed by Casablanca, reports sales of \$1 million so far in August. Contributing to the healthy figure were Meco's "Star Wars," Bruce Foster's album and single and the initial single by Regal Dewy.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin SINGLES

- FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)
 ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
 YOU GOT WHAT IT TAKES—
 *Showaddwyddiw (Arista)—Leofs
- *Showaddywaddy (Arista)—Leeds (Mike Hurst) WAY DOWN—Elvis Presley (RCA)— ATV (Elvis Presley) I FEEL LOVE—Donna Summer
- (GTO)—Heath Levy (Moroder/ Bellotte)
- Bellotte)
 THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
 WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)
 THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New
- THAT'S WHAT FRIENDS ARE FORDeniece Williams (CBS)—VIP Net
 Bag (M. White/C. Stepney/
 Kalimba)
 NIGHTS ON BROADWAY—Candi
 Staton (Warner Bros.)—Abigail/
 Flan (B. Monaco/Rampro)
 NOBODY DOES IT BETTER—Carly
 Simon (Elektra)—United Artists
 (Richard Perry)
 WA BAKER—Boney M (Atlantic)—
 ATV (Frank Farian)
 'ANFARE FOR THE COMMON
 MAN—Emerson, Lake & Palmer
 (Atlantic)—Boosey & Hawkes
 (Greg Lake)

- (Greg Lake)

 IT'S YOUR LIFE—*Smokie (RAK)—
 Chinnichap/RAK (M. Chapman/N.
 Chinn)

 ROADRUNNER ONCE ROADRUNNER
- 12 ROADRUNNER ONCE ROADRUNNER
 TWICE—Jonathan Richman
 (Beserkley)—Jonathan's
 (Kaufman/Kolotkin)

 11 EASY—Commodores (Motown)—
 Jobete (Carmichael/Commodores)

 27 MAGIC FLY—Space (Pye)—Heath
 Levy (J. Philippe Iliesco)

 22 TULANE—Steve Gibbons Band
 (Polydor)—Carlin (Kenny Laguna/
 Gold Hawk)

 13 ALL AROUND THE WORLD—*Jam
 (Polydor)—Andson (Chris Perry/

- (Polydor)-Andson (Chris Perry/ Vic Smith)
- DO ANYTHING YOU WANNA DO-Rods (Island)—Island/Rock (Ed
- *Rods (Island)—Island/Rock (Ed Hollis)

 FEEL THE NEED—Detroit Emeralds (Atlantic)—Carlin (Abrim Tilmon/Westbound Records Inc.)

 DOWN DEEP INSIDE—Donna

 Summer (Casablanca)—Screen
 Gems/EMI (John Barry)

 OXYGENE—Jean Michel Jarre
 (Polydor)—Black Noon (Jean Michel Jarre)

 DANCIN' IN THE MOONLIGHT—
 *Thin Lizzy (Vertigo)

 SPANISH STROLL—Mink Deville
 (Capitol)—EMI (Jack Nitzchse)

 DREAMS—*Fleetwood Mac (Warner
 Bros.)—Intersong (Fleetwood
 Mac/Dashut/Caillat)

 SO YOU WIN AGAIN—*Hot
 Chocolate (RAK)—Island (Mickie Most)

- Most)
 GARY GILMOUR'S EYES—*Adverts
- (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis) THINK I'M GONNA FALL IN LOVE WITH YOU—*Dooleys (GTO)— Black Sheep/Heath Levy (Ben
- Findon)
 SUNSHINE AFTER THE RAIN—*Elkie Brooks (A&M)-United Artists
- (Lieber/Stoller)
 SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)
 DREAMER—Jacksons (Epic)—Carlin
- (Gamble/Huff)
 DANCIN' EASY—*Danny Williams 30
- (Ensign)—Chrysalis (Tony Eyers)
 I CAN'T GET YOU OUTTA MY 31 ATV (Freddie Perren)
 SOMETHING BETTER CHANGE—
- *Stranglers (United Artists)—
 April/Albion (Martin Rushent)
 PRETTY VACANT—*Sex Pistols 21 (Virgin)—Copyright Control (Chris Thomas) YOU TAKE MY HEART AWAY—Bill
- 37
- YOU TAKE MY HEART AWAY—Bill
 Conti (United Artists)—United
 Artists (Bill Conti)
 LET'S CLEAN UP THE GHETTO—
 Philadelphia International All
 Stars (Philadelphia)
 THREE RING CIRCUS—*Barry Biggs
 (Dynamic)—Carlin (Byron Lee)
 IF I HAVE TO GO AWAY—Jigsaw
 (Splash)—Belsize (Peate/Scott/
 Pyer)
- (Splash)—Belsize (Peater Scott / Pyer)

 AMERICAN GIRL—Tom Petty & the Heartbreakers (Island)—ATV (Denny Cordell)

 YOUR SONG—Billy Paul (Philadelphia)—DJM (Gamble / Huff)

 DOWN THE HALL—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)

 ALL 1 THINK ABOUT IS YOU—Harry Nilsson (RCA)—Golden Syrup / Eaton (Robin Cable)

- 44 43 LOVE'S SUCH A WONDERFUL THING-*Real Thing (Pye)-Open Choice/Peterman (Chris & Eddie
- PIPELINE—Bruce Johnston (CBS)-Peter Maurice (Gary Usher)
 TELEPHONE MAN—Meri Wilson 46
- (Pye)—Campbell Connelly (B. Castleman/J. Rutlidge) LOOKING AFTER NUMBER ONE—

- LOOKING AFTER NUMBER ONE—
 *Boom Town Rats (Ensign)—
 Sewer Sair Hits (Robert John
 Larger)
 BLACK IS BLACK—La Beele Epoque
 (Harvest)—Robert Mellin (Prima
 Linea)
 I GOT TO SING—J.A.L.N. Band
 (Magnet)—Pathway/MCPS
 (Finesilver/Whitehouse)
 GIMMIE DAT BANANA—Black Gorilla
 (Response)—Response (Holm/
 Pietsch/Stein/Dietrich)

This Last Week Week

- 4 20 ALL TIME GREATS—Connie
- Francis (Polydor) A STAR IS BORN (Soundtrack) 2

- A STAR IS BORN (Soundtrack)
 (CBS)
 GOING FOR THE ONE—Yes
 (Atlantic)
 JOHNNY MATHIS COLLECTION
 (CBS)
 RUMOURS—Fleetwood Mac (Warner
 Bros.)
 STRANGLERS IV (United Artists)
 I REMEMBER YESTERDAY—Donna
 Summer (GTO)
 OXYGENE—Jean Michel Jarre
 (Polydor)
- (Polydor)
 HOTEL CALIFORNIA—Eagles
- (Asylum)
 ARRIVAL—Abba (Epic)
 EXODUS—Bob Marley & the Wailers
- (Island)
 NEW WAVE—Various Artists (Philips)
 LOVE FOR SALE—Boney M (Atlantic)
 MY AIM IS TRUE—Elvis Costello
- (Stiff)
 A NEW WORLD RECORD—Electric
- Light Orch. (Jet)
 GREATEST HITS—Smokie (RAK)
 LOVE AT THE GREEK—Neil Diame
- (CBS)
 ENDLESS FLIGHT—Leo Sayer 18 28
- (Chrysalis)
 THE MUPPET SHOW (Pye)
 WORKS—Emerson, Lake & Palmer 19 20
- (Atlantic)
 DECEPTIVE BENDS—10C.C.
- (Mercury)
 GREATEST HITS—Abba (Epic)
 ON STAGE—Rainbow (Polydor
 THEIR GREATEST HITS 1971-
- 22 23 24
- 1975—Eagles (Asylum) IT'S A GAME—Bay City Rollers

- IT'S A GAME—Bay City Rollers
 (Arista)
 I ROBOT—Alan Parsons Project
 (Arista)
 THE BEST OF ROD STEWART
 (Mercury)
 20 GOLDEN GREATS—Shadows
 (EMI)
 EVEN IN THE QUIETEST
 MOMENTS—Supertramp (A&M)
 LIVE IN THE AIR AGE—Be Bop
 Deluxe (Island)
 GREATEST HITS—Hot Chocolate
 (RAK)
- (RAK) FLOATERS (ABC)
- ANIMALS—Pink Floyd (Harvest) STREISAND SUPERMAN—Barbra 33 34
- Streisand (CBS) STEVE WINWOOD (Island) 35 36 37 38
- IN THE CITY—Jam (Polydor) BERNI FLINT (EMI) CSN—Crosby, Stills & Nash
- (Atlantic)
 IN FLIGHT—George Benson (Warner 39 46
- Bros.)
 THE BEATLES AT THE HOLLYWOOD 40 32
- BOWL (Parlophone)
 WISH YOU WERE HERE—Pink Floyd 41 50
- (Harvest) SORCERER—Tangerine Dream 45 42 43 48
- 20 GOLDEN GREATS—Beach Boys (Capitol)
 DARK SIDE OF THE MOON—Pink 36 44
- 45 53
- 46 47
- DARK SIDE OF THE MOON—Pink
 Floyd (Harvest)
 SONGS IN THE KEY OF LIFE—Stevie
 Wonder (Motown)
 SILK DEGREES—Boz Scaggs (CBS)
 THE BEST OF THE MAMAS &
 PAPAS (Arcade)
 MOODY BLUE—Elvis Presley (RCA)
 COMING OUT—Manhattan Transfer
 (Atlantic)
 TUBULAR BELLS—Mike Oldfield
 (Virgin) _ 29
- 51
- TUBULAR BELLS—Mike Oldfield (Virgin)
 THE BEATLES 1962-1966 (Parlophone)
 I'M IN YOU—Peter Frampton (A&M)
 ROCK & ROLL WITH MODERN
 LOVERS—Jonathan Richman
 (Berserkley)
 HIS 12 GREATEST HITS—Neil
 Diamond (MCA)
 THIS IS NIECY—Deniece Williams
 (CBS)
- 55
- THIS IS NIECT—Defined Williams (CBS)
 TOM PETTY & THE
 HEARTBREAKERS (Island)
 SIMON & GARFUNKEL'S GREATEST
 HITS (CBS)
 ANYTIME ANYWHERE—Rita
 Coolidge (A&M)
 ATLANTIC CROSSING—Rod Stewart
 (Riva)
- (Riva)
 MAKING A GOOD THING BETTER—

JAPAN

(Courtesy of Music Labo) *Denotes local origin As Of 8/22/77

- 1 NAGISANO SINDBAT-*Pink Ladv
- (Victor)—NTVM, Nichion KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe
 KISETSUFU—*Goro Noguchi (Polydor)—NP
 KOUZUINO MAE—*Hiromi Goh (CBS/
- KOUZUINO MAE—*Hiromi Goh (CBS/Sony)—Burning
 IMITATION GOLD—*Momoe Yamaguchi
 (CBS/Sony)—Top
 HOSHINO SUNA—*Rumiko Koyanagi
 (Reprise)—Watanabe
 NETTAIGYO—*Hiromi Iwasaki (Victor)—
 NTVM, Geiei
 AZUSA NIGO—*Karyudo (Warner
 Brothers)—JCM, Nichion
 DAKEDO ...-*Mizue Takada (Union)—Fuji,
 PMP

- PMP
 SENTIMENTAL CARNIVAL—*Teruhiko Aoi
 (Teichiku)—PMP, RFMP
 SHOCHU OMIMAI MOUSHIAGEMASU—
 *Candies (CBS/Sony)—Watanabe
 SUCCESS—*Down Town Boogle Woogle
 Band (Express)—PMP
 ROCKY—Soundtrack (United Artists)—Taiyo
 KOIBITOYO—*Kentaro Shimizu (CBS/Sony)—Nichion
- Sony)—Nichion NOTO HANTO—*Sayuri Ishikawa
- (Columbia)—Top SUIGARANO FUKEI—*Masashi Sada
- (Elektra)—JCM, Bird
 AMENO MONOGATARI—*Iruka (Crown)—
- MEMORIES—*Kenji Sawada (Polydor)— Watanabe HOTEL CALIFORNIA—Eagles (Asylum)—
- AMAYADORI-*Masashi Sada (Elektra)-

MEXICO

- RESEARCH OF STREET OF THE STREET OF STREET OF
- (Philips)
 OTRO OCUPA MI LUGAR—Miguel Gallardo
- (Capitol)
 A PESAR DE TODO—Neison Ned (U.A.)
- I FEEL LOVE (Siento el amor)—Donna Summer (RCA) VIVE—Napoleon (Raff) PESARES—Manolo Munez (Gas) BRINDO POR TU CUMPLEANOS—Aldo
- Monges (Microfon)
 KISS ME AND GOODBYE-Yndlo (Philips)
 PARA QUE NO ME OLVIDES-Lorenzo

Santamaria (Capitol) SIR DUKE-Stevie Wonder (Capitol) TORN BETWEEN TWO LOVERS—Marie Macgregor (Ariola)

FINLAND (Courtesy Seura and Help magazines) SINGLES

- K
 TAHDON OLLA SULLE HELLA—Danny and
 Armi (Scandia)
 MA BAKER—Boney M (Hansa)
 JATKAN HUMPAA—Mutkattomat (Blue
- Master)
 L'OISEAU ET L'ENFANT—Marie Myriam
- (Polydor)
 R-A-K-A-S—Tapani Kansa (Scandia)
 VIISITOISTA KESAA—Kari Tapio (Scandia)
 KESKIYON AIKAAN—Markku Aro (Finnlevy)
 ONNESTAIN ON PUOLET SINUN—Kisu
- (EMI)
 NADIA'S THEME—Michael Strogoff
- (Polydor)

 10 LINTU JA LAPSI-Katri Helena (Scandia)
 LPs

- K LOVE FOR SALE—Boney M (Hansa) KUINKA RAKKAUS ALKOI—Tapani Kansa
- (CBS)
 GREATEST HITS-Smokie (RAK)
- A NEW WORLD RECORD—ELO (Jet)
 HOTEL CALIFORNIA—Eagles (Asylum)
 HUIPULLA 12—Various Artists (Scandia)
 ARRIVAL—Abba (Polar)

ARRIVAL—ADDA (POIAT) IROCK—ILE Kallio (Love) HITTIPARAATI 5—Various Artists (M&T) THE ROLLICKING GOOD TIMES—Ronski

and Exotic (EMI) AFRICA (Courtesy of Springbok Radio) As Of 8/13/77

- MAGIC FLIGHT—Space (Vogue)
 WALKING ON A LOVE CLOUD—5000 Volts
 (Phillips)
 HUSH HUSH MARIA—Joe Dolan (Pye)
 LUCILLE—Kenny Rodgers (United Artists)
 SUPERMAN—Celi Bee & The Buzzy Bunch
 (RCA)
 YES SIR, I CAN BOOGIE—Baccara (RCA)
 MORE THAN A LOVER—Bonnie Tyler
 (RCA)
- (RCA)
 CROSSFIRE—Bellamy Brothers (Warner
- Bros.)
 MA BAKER—Boney M (Gallo)
 RED LIGHT (Spells Danger)—Billy Ocean
 (G.T.O.)

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Billboard L

NEEDLES AND PINS—Smokie (RSO 881 Polydor) BLUE BAYOU—Linda Ronstadt (Asylum 45431) A PLACE IN THE SUN—Pablo Cruise (A&M 1976)

Chart Bound

1 2 3	13 20	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544 ALM										
	20		35	53	11	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	ALM	60	80	2	SURFIN' USA—Leif Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423	
3		I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb ●	36	23	20	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergier), P. McCann, 20th Century 2335	СРР	70	81	2	THE RIGHT FEELING AT THE	
3		(Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor) WBM	37	25	19	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	WBM				WRONG TIME—Hot (Clayton Ivey, Terry Woodford), B. Wyrkk, K. Lamb, Atlantic 16099	
	18	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge	38	43	5	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	WBM	办	NEW E		YOU LIGHT UP MY LIFE - Debbie Boone	
		(David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922 WBM	39	42	6	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	СРР		82	6	(Joe Brooks For Mike Curb), J. Brooks, Warner Bros. 8446 I BELIEVE IN LOVE—Kenny Loggins	CPP
4	14	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418 CPP	40	44	5	I FEEL LOVE — Donna Summer (Giorgio Moroder, Pete Bellotte), O. Summer, G. Moroder,		72	02	0	(Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	WBM
5	12	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557 B-3	41	26	19	P. Bellotte, Casablanca 884 YOU'RE MY WORLD—Helen Reddy	ALM	由	84	2	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0266	WBM
8	9	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284 CPP				(Kim Fowley, Earle Mankey), Bindi, Paoli, Sigman, Capitol 4418	B-3	74	77	3	IT'S ECSTASY WHEN YOU LAY	
7	15	(David Crosby, Stephen Stills, Graham Nash),				(Larry Butler), B. Peters, United Artists 1027	B-3				DOWN — Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350	
9	9	DON'T STOP — Fleetwood Mac (Fleetwood Mac Richard Dashut Ken Caillat), C. McVie.				(Steve Barri, Michael Dmartian), A. O'Day, Pacific 001 (Atlantic)	WBM	75	78	5	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Gouldman, Mercury 73943 (Phonogram)	WBM
10	10	Warner Bros. 8413 CPP				(Lew Fetterman), T. Nugent, Epic 8-50425	WBM	76	73	21	ARIEL — Oean Friedman (Rob Stevens), D. Friedman, Lifesong 45022	B-3
		(Quincy Jones), S. Otis, A&M 1949 ALM	43	43	′	Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)	СНА	血	88	3	MARTIAN BOOGIE — Brownsville Station (Eddie Oramer) Lutz, Weck, Koda, Nazarian, Private Stock 45167	
		DADDACUDA	46	52	16	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael,		加	89	2	I GO CRAZY—Paul Davis	WBM
		(Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004 WBM	1	EO	c	Westbound 55400 (Atlantic)	WBM	79	63	20	GONNA FLY NOW	
14	12	FIRE—Santord Townsend	47	28	2	(Tommy Couch, James Stroud, Wolf Stephenson), D. Addrisi, O. Addrisi, Malaco 1042 (TK)	ALM				(Theme From "Rocky")—Bill Conti ● (Bill Conti), B. Conti, C. Connors, A. Robbins,	B.3
16		Warner Bros. 8370 CHA	48	46	9	L.A. SUNSHINE—war (Jerry Goldstein, Lonnie Jordan, Howard Scott for Far Out Prod.),		80	NEW E	RITRY	WE JUST DISAGREE—Dave Mason	
16	9	London Symphony Orchestra				H. Scott, J. Goldstein, Blue Note 1009 (United Artists)	ALM	81	85	3		
6	21	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, A&M 1920 ALM	49	75	.2	DELIVERED - Poter Frameton						WBI
15	14	GIVE A LITTLE BIT—Supertramp				A & M 1972	СРР	87	NEW	1	(Louie Shelton, Charles Fox), P. Williams, C. Fox, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)	WB
20	7	COLD AS ICE—Foreigner	50				ALM	83	NEW	NTRY	HOLD ON—Wild Cherry (Carl Maduri, P. Parissi), P. Parissi, (Bemo, ASCAP)	
17	9	HOW MUCH LOVE—Leo Saver	I	61	5	(Michael Stokes), M. Stokes, E. Johnson, Roadshow	B-3	4	NEW E	NTRY	DUSIC-Brick	
		(Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319 ALM/CPP BLACK BETTY—Ram Jam	52	62	4	JUST REMEMBER I LOVE YOU-Firefall	WBM				(Web IV)	
		(Kasenetz-Katz), H. Ledbetter, Epic 8-50357 ON AND ON—Stephen Bishop	53	51	17	DA DOO RON RON-Shaun Cassidy					(Pete Carr), T. Stuart, Big Tree 89515 (Atlantic)	
		(Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260 ALM	1	60	3	Warner/Curb 8365	CPP					
	-	(Slow Dancin') - Johnny Rivers				(Christopher Neil) Bugati, Musker, RSO 878 (Polydor)	CHA	87	NEW	HTRY	IT'S IN HIS KISS—Kate Taylor (James Taylor, Lew Hahn), R. Clark, Columbia 3-10596	CF
24	6	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enter-				(John Boylan, Little River Band), G. Sherrock, Capitol 4428	WBM	88	83	3	YOU'RE THE ONLY ONE—Geils (J. Geils Band) Peter Wolf, Seth Justman. Atlantic 3411	wBi
11	15	prises the state of the state o	56	90	3	LIKE YOU - Alan Parsons Project	ALM	189	NEW	HTRY	DOG DAYS—Atlanta Rhythm Section (Buddy Buie), B. Buie, N. Daughtry, Polydor 14411	CP
30	7	THAT'S ROCK 'N' ROLL—Shaun Cassidy	57	32	12	SI IDF - Slave		90	95	2	SAIL AWAY—Sam Neely	В
20	10	(Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423 WBM				T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley, Cotillion 44218 (Atlantic)		91	91	4	LET'S CLEAN UP THE GHETTO-Philadelphia	J
		(Chris Christian), B. Wilson, R. Christian, MCA 40735 ALM	58	72	2	BRICKHOUSE — Commodores (J. Carmichael, Commodores), Commodores, Motown 1425	CPP				Teddy Pendergrass, O'Jays, Dee Dee Sharpe, Gamble) (Kenny Gamble, Leon Huff), L. Rawis, B. Paul, A. Bell,	
	8	(Kiss, Eddie Kramer), G. Simmons, Casablanca 889 ALM	59	70	4	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle		92	MEM	ENTRY	Philadelphia International 83862 C'EST LA VIE—Greg Lake	В
28	1	(Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor) WBM	60	71	3	(Allen Reynolds), R. Leigh, United Artists 1016 LOOK WHAT YOU'VE DONE TO MY	B-3			1	(Greg Lake, Peter Sinfield), G. Lake, P. Sinfield, Atlantic 3405	
38	5	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovi), J. Williams,				HEART—Marilyn McCoo & Billy Davis, Jr. (Frank E. Wilson) J. Footman, T. McFaddin, F. Wilson, ABC 12298	CPP					WE
18	14	TELEPHONE MAN-Meri Wilson	1	74	2	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wonder, Motown T 54286 F	CPP				(Don Cornelius, Dick Griffey), D. Gates, Soul Train 10996 (RCA)	C
39	7	NOBODY DOES IT BETTER—Carly Simon	62	37	16	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calello for the Entertainment Co.), A. Gordon,	P 2	95	76	7	SEE YOU WHEN I GET THERE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3623 (Fnic)	
40	7	(Richard Perry), C.B. Sager, M. Hamlisch, Elektra 45413 B-3 BOOGIE NIGHTS—Heatwave	63	50	9	SUNFLOWER - Gien Campbell		96	96	2	MA BAKER-Boney M	
35	12	IT WAS ALMOST LIKE A SONG—Ronnie Milsap	64	41	9	A REAL MOTHER FOR YA-Johnny Guitar Watson	HOM	97	99	2	IF I HAVE TO GO AWAY—Jigsaw	
		À. Jordan, H. David, RCA 10976 ALM/CPP	65	48	6	LITTLE DARLING (I Need You) - Doobie Brothers	CDD				(Peate, Scott, Dyer), M. Sutin, T. Hayashi, 20th Century 2347	
		(Mickey Most), R. Ballard, Big Tree 16096 (Atlantic) WBM	66	79	5	INDIAN SUMMER-Poco					(P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	P
33	14	IN MAGIC Bay City Rollers	67	67	5	HOLD TIGHT-Vicki Sue Robinson		99	56	9	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Ariola America 7665 (Capitol)	WE
36	7	HARD ROCK CAFE—Carole King	68	55	18	LOOKS LIKE WE MADE IT—Barry Manilow		100	86	3	NOTHING BUT A BREEZE-Jessie Winchester	AL
	7 9 10 13 12 14 16 6 15 20 17 19 21 22 24 11 30 29 27 28 38 18 39 40 35 34 33 36	7 15 9 9 10 10 13 13 12 15 14 12 16 9 6 21 15 14 20 7 17 9 19 13 21 16 22 11 24 6 6 11 15 30 7 29 10 27 8 28 7 38 5 18 14 39 7 40 7 35 12 34 8 33 14 36 7	10 10 10 10 10 10 10 10	Topic Continue Continue	15 15 15 15 15 15 15 15	15 15 15 15 15 15 15 15	15 ISS A SONG BEFORE I GO — Cours, Soint & Nation Court Graph, Capters 19th, Cataban Nation Capter State Capter 19th, Capter 1	15 ISST A SONG BEFORE I. G. G. C. Joseph, S. Minh. A. Name P. DANTY S. DONG BEFORE I. G. G. C. Joseph, S. Minh. A. Name P. DANTY S. DONG BEFORE I. G. C. Joseph, S. Minh. A. Name P. DANTY S. DONG BEFORE I. S. DANTY S	7 15 ISST A SONG BEFORE IS GO-Clear, Sum in A hard program of the Common State In the Common State Is an accordance from the Comm	7	Total State Stat	1 15 15 15 15 15 16 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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Trymouth Masie, 181 - 1 abhonore dates me., 11811 Trainer Bres. Masie		
HOT 100 A-Z-(Publisher-Licensee) Gonna Fly Now (Theme from		ock 'N' Roll (C.A.M. U.S.A.
Another Star (Jobete Music Co./ Da Doo Ron Ron (Trio/Mother Unart, BMI)		test Love Of All (Columbia
Blackball Music, ASCAP)	(Red Cow/Andy Glob/ Joy/Hugh & Just Remember Llove You (Stephen Koppelman-Bandier, BMI) 62 So You Win Again (Island, BMI) 32 The Ricture	es, BMI)
Ariel (Blendingwell, ASCAP)	Barbara, ASCAP) Stills, BMI) 52 Nobody Does It Better (United Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (Main Title) (Fox Fan Fare, (Song 34 Now Width Months and Star Wars (M	Tailors Music, BMI)
Music, ASCAP) 11 Don't It Make My Brown Eyes Blue Heaven On the 7th Floor (Reyboard	(Woolfsongs, BMI) 56 Reg It Comin' Love (Sheriyn / Parrick, BMI) 21 Nothing But A Breeze (Forth Floor, Star Wars Title Theme (Fox Fantare, ASCAP	2)
Steekhest, ASCAP) 1 Don't Stop (Gentoo, BMI) 8 Help Is On The Way (Australian	97 L.A. Sunshine(Far Out, ASCAP)	Disagree (Manitowoc, BMI) 80
	83 I'm In You (Almo/Fram-Dee, ASCAP) 22 Let's Clean Un The Ghetto (Mighty On And On (Stephen Bishop, BMI)	
ASCAP)	DAN) Sali Away (Tree, BMI) 90 Suntlower (Stonebridge, ASCAP) 53 TOUAND (Chara-	Me Believe In Magic alis, ASCAP)
Commodore Entertainment Easy Jobete/Commodores, ASCAP)	85 Indian Summer (Fool's Gold, ASCAP) 66 Agate, BMI) 65 Three, BMI) 51 You Light	Up My Life (Big Hill,
Can't You See (No Exit, BMI) 81 Unichappell, BMI) Supporting BMI (Chrysalis		e Has Lifted Me) Higher &
Cat Scratch Fever (Magic Land. ASCAP). 44 Float On (ABC-Dunhill/Woodsongs. BMI) ASCAP). 45 BMI) ASCAP). 1 Believe in Love (First Artists/	17 It's A Crazy World (I've Got The Colgems, EMI/Spec-0-Lite/ Collems, EMI/Spec-0-Lite/ Colgems,	(Chevis/Warner- lane, BMI)
Christine Sixteen (Kissongs, Warner Bros., ASCAP). 93 Emanuel Gnosso/Threesome.		y World (Chappell/ ong, ASCAP/Gruppo
Cold As Ice (Somerset/Evansongs/ ASCAP) 15 Believe You (Musicways/Flying	Vette, BMI)	ale Ariston, BMI)
Warner Bros., ASCAP)	47 It's In His Kiss (Hudson Bay, BMI)	ASCAP) 88

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Pel Wish?

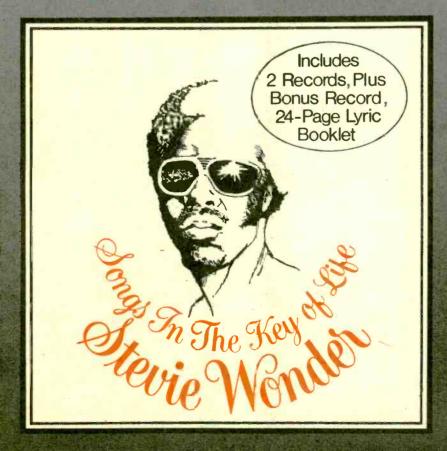
"Sir Duke"

1-54281F

VANOTHER STAR!

ANCOTHER HITS

From Stevie Wonder's multi-million selling album
"Songs in The Key of Life" 113-340C2



On Motown Records



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Billbook Bil

mi co	ted, in a	iny forr record	produced, stored in a retrieval System, or tr n or by any means, electronic, mechanical, ph ing, or otherwise, without the prior wri e-publisher.	noto-	ı,	١)	-		1	L									2			N		—	9	
			Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-	SU	GGESTED PRICE						*	SUGGESTED LIST PRICE												SESTEI PRICE		т
WEEK	WEEK	on Chart	partment of Billboard.	ALBUM 4-CHANNEL	4CK APE	ETTE	TO REEL	WEEK	WEEK	s on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week ARTIST	N	4-CHANNEL	ICK	APE	CASSETTE	TO REEL		WEEK	Weeks on Chart	ARTIST	Σ	4-CHANNEL	ACK.	APE	CASSETTE REEL TO REEL
THIS WEEK	LAST	%eeks	Title Label, Number (Dist. Label) FLEETWOOD MAC	ALBUM 4-CHAN	8-TRACK O-8 TAPE	CASSETTI	REEL	36 36	LAST	Weeks	Title Label, Number (Dist. Label) OLIVIA NEWTON-JOHN	ALBUM	4-CH	8-TRACK	Q-8 TAPE	CASS	REEL	THIS	LAST 84	Week	Title Label, Number (Dist. Label) MARILYN McCOO & BILLY	ALBUM	4-CH	8-TRACK	O-8 TAPE	CASS
2	2	9	Rumours Warner Bros. BSK 3010 CROSBY, STILLS & NASH	7.98	7.98	7.98	8.95	37			Making A Good Thing Better MCA 2280 DAN FOGELBERG	6.98		7.98		7.98					DAVIS, JR. The Two Of Us ABC AB 1026	6.98		7.95		7.95
食	3	12	CSN Atlantic SD 19104 STAR WARS/SOUNDTRACK	7.98	7.98	7.98		38	34	21	Nether Lands Full Moon/Epic PE 34105 JOHNNY GUITAR WATSON A Real Mother For Ya	6.98		7.98		7.98		72	72 53		MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.) GEORGE BENSON	7.98		7.98		7.98
4	4	9	JAMES TAYLOR	8.98 • 7.98	7.98	7.98		畝	41	6	STYX The Grand Illusion A&M SP 4637	6.98		7.98 7.98		7.98		74	74	30	In Flight Warner Bros BSK 2983 SUPERTRAMP	7.98		7.98		7.98 8.9
d	24	7	Columbia JC 34811 ELVIS PRESLEY Moody Blue RCA AFL1 2428	7.98	7.98	7.98		血	42	3	FIREFALL Luna Sea Atlantic SD 19101	6.98		7.97		7.98 7.97		☆	86	3	Crime Of The Century A&M SP 3647 KENNY ROGERS Daytime Friends	6.98		7.98		7.98
¢		23	COMMODORES Motown M7-884R1	7.98	7.98	7.98		41	35	30	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	6.98		7.95		7.95		血	98	2	United Artists UA-LA754 G ROSE ROYCE In Full Bloom	6.98		7.98		7.98
7	7	11	EMOTIONS Rejoice Columbia PC 34762 PETER FRAMPTON	6.98	7.98	7.98		42	44	46	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98		血	88	4	Whitfield WH-3074 (Warner Bros.) DRAMATICS Shake It Well ABC AB 1010	6.98		7.98		7.95
9	9	16	I'm In You A&M 4704 STEVE MILLER BAND	7.98	7.98	7.98		43			DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98		78	58	23	MAYNARD FERGUSON Conquistador Columbia PC 34457	6.98	7.98	7.98		
<u></u>	10	11	Book Of Dreams Capitol SD 11630 SHAUN CASSIDY	7.98	7.98	7.98		45	59	18	GRATEFUL DEAD Terrapin Station Arista AL 7001 KENNY LOGGINS	7.98		7.98		7.58			81		HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98
	12	24	Warner/Curb BS 3067 FOREIGNER Atlantic SD 18215	6.98 • 7.98	7.97	7.97		46		27	Celebrate Me Home Columbia PC 34655 ROCKY/ORIGINAL MOTION	6.98		7.98		7.98	_		78 75		LEO SAYER Endless Flight Warner Bros. BS 2962 LITTLE RIVER BAND	6.98		7.97		7.97
12	5	10	BARBRA STREISAND Superman Columbia JC 34830	7.98	7.98	7.98		47	40	110	PICTURE SOUNDTRACK United Artists UA-LA693-G FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98 6.98		7.98 7.97		7.98 7.97	_		112	2	Diamantina Cocktail Capitol SW 1165 ELVIN BISHOP	7.98		7.98		7.98
山	14 15	11	YES Going For The One Atlantic SD 19106 FLOATERS	7.98	7.98	7.98		48	52	77	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98	- 13	7.98		83	85	12	Rasin' Hell Capricom 2CP 0185 CRUSADERS Free As The Wind					
血	16		ABC AB 1030 BROTHERS JOHNSON Right On Time	6.98	7.95	7.95		49		12	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102 L.T.D.	7.98		7.98		7.98		由	96	4	ABC/Blue Thumb BT 6029 JIMMY BUFFETT A1A	6.98		7.95		7.95
	17	23	RITA COOLIDGE Anytime Anywhere	7.98	7.98	7.98		51	62 50		Something To Love A&M SP 4646 NEW YORK, NEW YORK/	6.98		7.98		7.98		由	97	3	BE BOP DELUXE Live! In The Air Age Harvest SKB 11666 (Capitol)	6.98		7.95		7.95
17	13	15	A&M SP 4616 HEART Little Queen Portrait/CBS JR 34799	7.98	7.98	7.98		52		11	ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-J2	11.98		11.98		1.98		☆	109	73	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	y	7.97		7.97
18	19	14	BEE GEES Here At Last Live RSO RS-2-3901 (Polydor)	11.98	12.98	12.98		32	63	5	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros 28Z 3052 JUDY COLLINS	7,98		8.97	-	8.97	_	87	51	9	GEILS Monkey Island Atlantic SD 19103	7.98		7.98		7.98
19	11	15	BARRY MANILOW Live Arista AL 8500	11.98	11.98	11.98			64	9	So Early In The Spring—The First 15 Years Elektra 6E-6002 ROGER DALTREY	9.98		9.98		9.98		89	181	2	MICHAEL HENDERSON Goin' Places Buddah BDS-5693 (RCA) KISS	6.98		6.98		6.98
20	20	13	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	6.98	7.98	7.98		55	55		One Of The Boys MCA 2271 ISLEY BROTHERS	6.98		7.98		7.98		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	111	7	Alive! Casablanca NBLP 7020 STEPHEN BISHOP	9.98		9,98		9.98
21	18	9	KISS Love Gun Casablanca NBLP 7057	7.98	7.98	7.98		56	48	47	Go For Your Guns T-Neck PZ 34432 (Epic) STEVIE WONDER Songs In The Key Of Life	6.98	7.98	7.98	7.98	7.98		91	71	8	Careless ABC ABCO 954 SILVER CONVENTION Golden Girls	6.98		7.95		7.95
<u>î</u>	26	8	ALAN PARSONS PROJECT I Robot Arista AB 7002	7.98	7.98	7.98		57	57	16	Tamla 113.34002 (Motown) CAT STEVENS 1zitso A&M SP 4702	13.98 • 7.98		7.98		5.98		92	94	33	Midsong International BKL1-2296 (RCA) ABBA Arrival Atlantic SD 18207	6.98		7.98		7.98
23	23	7	BAY CITY ROLLERS It's A Game Arista AB 7004	7.98	7.98	7.98		58	61	28	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98		93	93	67	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98			7.98	
	30	45 5	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G CAROLE KING	6.98	7.98	7.98		歃	80	5	MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca)			7.98		7.98		94	82 116	54	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467 ISLEY BROTHERS	6.98		7.98		7.98 8.9
26	29	7	Simple Things Capitol SMAS 11667 WAR	7,98	7.98	7.98		60	60	6	MELISSA MANCHESTER Singin' Arista AL 4136 LIVE! LONNIE LISTON SMITH	6.98		7.98		7.98		96	102		Forever Gold Epic PZ 34452 EAGLES	6.98		7.98		7.98
27	21	10	Platinum Jazz Blue Note BN LA690-J2 (United Artists) NEIL YOUNG American Stars 'N Bars	9.98	9.98	9.98		62	67	84	RCA APL1-2433 PETER FRAMPTON Frampton Comes Alive	6.98		7.98		7.98		血	126	3	Their Greatest Hits 1971-1975 Asylum 7E-1052 THE BERNIE LEADON/MICHAEL GEORGIADES BAND	6.98		7.97		7.97
28	28	27	PABLO CRUISE A Place In The Sun	7.98	7.98	7.98		13	73	6	A&M SP 3703 STUFF More Stuff Warner Bios. BS 3061	6.98		7.97		9.98 7.97		98	100	16	Natural Progression Asylum 7E-1107 HELEN REDDY	6.98		7.97		7.97
29	22	20	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	6.98	7.98	7.98		64			EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	13.98		13.98		13.98		99	108	37	Ear Candy Capitol SO 11640 EAGLES Hotel California	7.98		7.98		7.98
30	33		SLAVE Cotillion SD 9914 (Atlantic)	7.98	7.97	7.97		65		39	WHIS PERS Open Up Your Love Soul Train By L1-2270 (RCA) A STAR IS BORN/ORIGINAL	6.98		7.98		7.98		100	92	16	Asylum 6E-103 PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	7.98 • 8.98		7.98 8.98		7.98
31	32 25	13	U.F.O. Lights Out Chrysalis 1127 TED NUGENT	6.98	7.98	7.98					SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia IS 34403	8.98		8.98		8.98		101	101	11	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	6.98		7.98		7.98
337	39	8	Cat Scratch Fever Epic PE 34700 STEVE WINWOOD	6.98	7.98	7.98		67	68	43	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98			104	15	THE OUTLAWS Hurry Sundown Ansta AL 4135	6.98		7.98		7.98
	36	7	AVERAGE WHITE BAND & BEN E.	6.98	7.98	7.98		4	79		SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	6.98		7.98		7.98		103 104	83 46	17 23	POCO Indian Summer ABC AB 989 MARVIN GAYE LIVE AT	6.98		7.95		7.95
25	38	10	Benny And Us Atlantic-SD 19105 ANDY GIBB Flowing Rivers	7.98	7.98	7.98		69	69 123	50	BOSTON Epic JE 34188 HEATWAVE Too Hot To Handle	7.98		7.98		7.98			105		THE LONDON PALLADIUM Tamta T7-352R2 (Motown) THELMA HOUSTON	7.98		9.98		9.98
			RSO RS-1-3019 (Polydor)	6.98	7.98	7.98					Epic PE 34761	6.98		7.98		7.98					Anyway You Like It Tamla T6 345S1 (Motown)	6.98	٠	7.98		7.98

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



RAISE A LITTLE HELL YOURSELF WITH ELVIN BISHOD ON CAPRICORN RECORDS AND TAPES, MACON GA.

			LPs & TAP				10	ITION 5-200					STAR PERFORMER-LP's		SU	GGES PR	TED L	IST							SUG	GESTI	ED LI	ST	
red i	n a retr otocop	reval s	llboard Publications, Inc. No part of this pub ystem, or transmitted, in any form or by any ecording, or otherwise, without the prior	means	, electro	nic. me	chani-			×	×	Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.		ᇤ			ш	TO REEL	×	×	Chart			EL			ш	REFL
1		Chart	Stores by the Music Popularity Chart Department and the Record Market Research De- partment of Billboard.		ÆL.			ш	REEL	THIS WEEK	LAST WEEK	Weeks on	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO	THIS WEEK	LAST WEEK	Weeks on	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	B-TRACK	Q-8 TAPE	CASSETTE	OT 1330
	LAST WEEK	Weeks on	ARTIST Title	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO	136	145	38	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97		169		3	Columbia PC 34763	6.98		7.98		7.98	
5		14	Label, Number (Dist. Label) MOODY BLUES	₹	4	-60	Ö	Ü	2	137	138	20	BONNIE RAITT Sweet Forgiveness							170	155	45	CAT STEVENS' GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	
			Caught Live + 5	11.96		13.98		13.98		血	150	4	Warner Bros. BS 2990 THE RUMOR Mercury SRN 11174	6.98		7.97		7.97 7.98		171	151	11	RICHARD PRYOR'S GREATEST HITS	- 00				7.98	
7	77	8	RAINBOW On Stage Oyster 0Y-2-1901 (Polydor)	9.98		9.98		9.98		139	107	69	KISS Destroyer	•						172	136	16	Warner Bros. BSK 3057 THE BEATLES AT THE HOLLYWOOD BOWL	7.98		7.98		7.36	
	119	3	SERGIO MENDES & BRASIL '77 Elektra 7E-1102	6.98		7.97		7.97		140	142	8	Casablanca NBLP 7025 CAROL DOUGLAS	7.98		7.98		7.98		173	172	42	Capitol SMAS 11638 DOOBIE BROTHERS	7.98		7.98		7.98	-
7	130	4	SANFORD & TOWNSEND BAND Warner Bros. BS 2966	6.98		7.97		7.97		1	NEW E	***	Midsong International BKL1-2222 (RCA)	6.98		7.98		7.98					The Best Of The Doobies warner Bros. BS 2978	6.98		7.97		7.97	9
0	90	15	ALICE COOPER Lace And Whiskey										Appetizers Atlantic PC 4300	7.98		7.98		7.98		174	158	49	BROTHERS JOHNSON Look Out For = 1 A&M SP 4567	6.98		7.98		7.98	-
	121	9	C.J. & CO.	7.98		7.98		7.98		面	157	55	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7,98		175	176	12	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
-	122	6	Devil's Gun Westbound WB 301 (Atlantic) ENCHANTMENT	6.98		7.97		6.97		143	133	24	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	7.98		7.98		7.98	8.95	虚	NEW E	NTRY	STARLAND VOCAL BAND Rear View Mirror	7,36		7,36		7,36	-
3	95		Roadshow RS-LA682-G (United Artists) RONNIE LAWS	6.98		7,98		7.98		血	HEW 1	MINY	CRYSTAL GAYLE We Must Believe In Magic	7.36		7.30		7,30	3.33	177	167	19	Windsong BHL1-2239 (RCA) TAVARES	6.98		7.95		7.95	-
3	90	10	Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98		7.98		7.98		145	149	13	United Artists UA-LA771-G BRAINSTORM	6.98		7.98		7.98		170	170	40	Love Storm Capitol STAO 11628	6.98		7.98		7.98	-
	125	6	PETER McCANN 20th Century T 544	6.98		7.98		7.98		146	106	20	Stormin' Tabu BQL1-2048 (RCA) CLIMAX BLUES BAND	6.98		7.98		7,98		1/8	178	48	AL STEWART Year Of The Cat Janus JXS 7022	6,94		7.95		7.95	
5	99	25	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98		7.98					Gold Plated Sire SASD 7523 (ABC)	6.98		7.95		7.95		179	159	28	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
6	103	14	O'JAYS Travelin' At The Speed Of Thought	•						147		6	LOVE & KISSES Casabianca NBLP 7063	6.98	-	7.98		7.98	_	180	190	2	JERMAINE JACKSON Feel The Fire						
			Philadelphia International PZ 34684 (Epic)	6.98		7.98		7.98		148	160	5	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto	7.00		7.98		7.98		181	183	6	Motown MG-88SI RITCHIE FAMILY	6.98		7.98	-	7.98	
	129	22	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98		140	161	5	Philadelphia International JZ 34659 (Epic) KEITH JARRETT Staircase	7.30		7.36		7.36			192	5	African Queens Martin 2206 (TK) PAUL WILLIAMS	6.98		7.98		7.98	+
	118	3	CAMEO Cardiac Arrest	7.00		7.98		7.98		150	117	27	ECM-2-1090 (Polydor) NATALIE COLE	11.98		11.98	-	1,98					Classics A&M SP 4701	6.98		7.98		7.98	
,	120	18	Chocolate City CCLP 2803 (Casablanca) KENNY ROGERS	7.98 • 6.98		7.98		7.98		4	162	5	Unpredictable Capitol SO 11600 DOROTHY MOORE	7.98		7.98		7.98		183	189	20	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
0	113	15	JERRY JEFF WALKER A Man Must Carry On	6.98		7.38		7.36		M	170	3	Malaco 6353 (TK) CROSBY, STILLS, NASH &	6.98		7.98	-	7.98	-	血	NEW E	ATRY	DAVE MASON Let It Flow	6.09		7.00		7.98	
	132	2	MGA 2-6003 MASS PRODUCTION	7.98		9.98		9,98	-	JEG.			YOUNG Deja Vu Atlantic SD 7200	6.96		7.97		7.97		虚	NEW E	HTRY	NEW COMMANDER CODY BAND Rock 'n' Roll Again	6.98		7.98		7.76	1
	100		Believe Atlantic SD 9918	6.98		7.98		7.98		153	154	17	10 cc Deceptive Bends	ĺ						186	188	15	JESSE WINCHESTER	6.98		7.98		7.98	
2	56	16	WAYLON JENNINGS Of Waylon RCA APL1-2317	6.98		7.98		7.98		由	165	36	Mercury SRM-1-3702 (Phonogram) ALAN PARSONS PROJECT Tales Of Mystery & Imagination	7.98		7.98		7.98			198	2	Nothing But A Breeze Bearsville BR 6968 (Warner Bros.) ANDY PRATT	6,98		7.97		7.97	-
3	128	8	DERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98		7.98		7.98		155	143	18	KRIS KRISTOFFERSON	6.98	-	7.98		7.98		血	130	-	Shiver In The Night Nemperor/Attantic NE 443	6.98		7.98		7.98	1
4	91	9	WILLIE NELSON To Lefty From Willie							150	156	15	Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98		血	NEW E	KTRY	DAVID MATHEWS Dune CTI 7-5005 (Creed Taylor)	7.98		8,98		8.98	
5	115	42	Columbia KC 34695	6.98	-	7.98		7.98			179		Big Tree BT 89522 (Atlantic) REO SPEEDWAGON	6,98		7.97		7.97		189	131	14	CHARLIE No Second Chance						
	197	40	Rock And Roll Over Casabianca NBLP 7037	7.90		7.98		7.98		M	1,3		Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98		1190	HEW	MTRY	DONNY OSMOND Donald Clark Osmond	6.94		7.95		7.95	
.0	127	43	Children Of The World	6.98		7.95		7.95		158	147	8	PABLO CRUISE Lifeline							191	124	12	Polydor PD 16109 FRANKIE MILLER	6.98		7.98		7.96	
7	110	10	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6,98		7.98		7.98		150	169	6	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98		7.98		7.98					Full House Chrysalis CHR 1128	6,98		7.98		7.90	1
8	139	5	NILSSON Knnillsson							160	164	10	ADORISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98		192	NEW±		CROSBY, STILLS & NASH Atlantic SB 8229 PINK FLOYD	7.98	1	7.98		7.98	
7	182	2	ANIMALS	7.98		7.98		7.98		161	153	146	AEROSMITH Toys In The Attic Columbia JC 33479	7.98		7.98	7 9.8	7.98					Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.94	i
			Before We Were So Rudely Interrupted United Artists Jet JT-LA790-1-X	7.98		7.98		7.98		162	166	73	BARRY MANILOW Trying To Get The Feelin'	•						<u> </u>	199		WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	1
30	114	12	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98		7.95		7.95		163	163	7	Arista ĀB 4060 CHUCK MANGIONE	7.98	7.98	7.98	7,98	7.98		195	196	5	CERRONE Cerrone's Paradise Cotillion SD 9917 (Atlantic)	6.98		7.97		7.97	
31	137	21	LOU RAWLS Unmistakably Lou	0.90	1	7.33		7.33		164	168	34	Land Of Make Believe Mercury SRM-1-684 (Phonogram) ATLANTA RHYTHM SECTION	6.98	1	7.98	-	7.98		196	193	9	KRIS KRISTOFFERSON & RITA COOLIDGE						
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			Choosing You ABC AB 1023	6.94		7.95		7.95		105	135	10	THE DEEP/ORIGINAL MOTION PICTURE SOUNDTRACK Casablanca NBLP 7060	8.98		8.98		2.56		.,,	., 4	••	JERRY BUTLER Thelma & Jerry Motown M6-887S1	6.98		7.98		7.96	
	144	3	TIM WEISBERG BAND TWB United Artists UA-LA773 G	6.91		7.98		7.98		100	177	4	AC/DC Let There Be Rock Atco SD 36-151	7.98		7.98		7.98		198	NEW E	NTRY	KENNY RANKIN ALBUM Atlantic LD 1013	6.98		7.97		7.97	
4	134	17	LITTLE FEAT Time Loves A Hero							血	187	2		6.98		7.98		7.98		199	NEW	MIRY	ALBERT FINNEY ALBUM Motown M 1423	6.98	İ	7,98		7.90	
15	140	13	Warner Bros. BS 3015 FIREFALL	6.91		7.97		7.97		160	185	2	SPY WHO LOVED ME/ SOUNDTRACK	7.05		7 80		7.98		200	200	120	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.96	
			& TAPE Natalie Co	6.98		7.90		7.98			_		United Artists UA, LA774 H	7.98		7.98		1.98					Oubitot 3400 1130/	7.50		8.38		6.90	1

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Chelsea Launches Unique 'Conference Call' To PDs

Continued from page 1

weekly Top 40 calls are Bobby Rich of B-100 in San Diego, Dick Bozzi of CKLW in Detroit and Lee Grey of WKLO in Louisville.

A unique aspect of the conference calls is that only five program directors at a time are involved. Fiedel, for example, guides 10 calls. But another aspect is that he jells all of the information gained from his calls and prints a "confidential" report that is given free to all of the involved radio stations.

"We're also getting calls now from other program directors who'd like to get the confidential, even though they aren't on the conference calls." says Fiedel.

The information in the confiden-

LP SERIES REVIEW

Solid Jazz With Dizzy Via Verve

LOS ANGELES-Dizzy Gillespie is the dominant musician in Polydor's latest release of four Verve double LPs. His oddly configured horn is heard in two of the reissue packages.

"Diz And Getz" pairs Gillespie and the boyish tenor saxophonist on 20 tracks taped in 1953 and 1956 by producer Norman Granz. There are other capable jazzmen audible, too. including Oscar Peterson, Herb Ellis, Max Roach, Ray Brown, John Lewis and Stan Levey. Music ranges from a two-part "Siboney" to "Lover Come Back To Me" and while dated in certain passages, is moving enough to rate about a hard eight on a scale of 10.

"Afro-Cuban Jazz" places Gillespie in various settings going back more than 20 years when Machito, Chico O'Farrill, Charlie Parker and Flip Phillips recorded with him occasionally. Of course "Manteca Suite" is included—in four movements running 16:24 minutes along with 18 other memory provoking cuts. But perhaps an even stronger performance is the two-part montuno, "No Noise.

Coleman Hawkins and Ben Webster are teamed throughout an album by that title. The two titans of the tenor receive impeccable backup

from men like Oscar Peterson, Roy Eldridge, Herb Ellis, Ray Brown, Alvin Stoller, Jo Jones, Budd Johnson, Jimmy Jones and Les Spann throughout 27 tracks, performances which are less hectic and more relax-

ing than the Gillespie gyrations.

Much of the repertoire is, in fact, comprised of pashy but elegantly played ballads dating back to the '30s including "It Never Entered My Mind," "Time After Time," "Tangerine" and "You'd Be So Nice To Come Home To."

Ella Fitzgerald's "Rodgers And Hart Songbook" rounds out the release. It's a generous sampling of La Belle Fitz as she sounded in 1956 with Buddy Bregman's big band behind her. By our count there are 34 superb songs in the collection; none is mediocre and several are ex-

traordinarily musical. Attractive graphics are by Jose Reyes and Basil Pao. Robert Hurwitz prepared the albums from the old Granz originals. Engineering kudos are directed to Ed Outwater and Bob Ludwig. A good many Polydor people have every right to be pleased with the results.

DAVE DEXTER JR.

tial, a three-page legal size report, includes the most added for teens. 18-35 ages, and 25-50 ages. "Cold As by Foreigner was listed last week as most active and six stations reported strong chart jumps. The top projected add was "Jungle Love" by Steve Miller.

Other elements in the confidential are a programmer's tip, other adds, biggest movers, most dropped, pop projected drop, significant drops and significant projections which features adds and drops. The confidential also gets into passive infor-mation such as: "Negative calls on Carole King might indicate a short life for this record. Excellent response to Alan Parsons show; listeners want to hear record often.

Left field records are played during the call, so instant information is provided. Job changes and needs are mentioned for air personalities and disk jockeys.

Fiedel says that he has been working on this project for close to a year. and that Chelsea president Wes Farrell is totally behind it.

In a letter to stations. Fiedel. Sargent and Antoon point out that the conference calls are "totally non-political. Product will be discussed on its merit only. Farrell and Chelsea are sponsoring the call, but no reciprocal time will be given to their product unless that product war-rants the time. That decision will be made by the group stations. There will not be any record presentations of any kind. However, guests may be invited to participate. They may include promotion men, trade representatives and marketing experts."

Already, many program directors have found out about the calls and have asked to participate. says Fie-

Label Now Big

• Continued from page 12

member of the Sunshine Band. Probably one of the most ubiquitous singles released, it became an international hit, with sales of seven million copies claimed.

The label's ascension into the top 20 major labels (based on combined singles and LP chart status) is also due to the success this year of Celi Bee and the Buzzy Bunch, the T-Connection and, although the group didn't contribute to TK's top 20 entry, the Ritchie Family, which records for the affiliated Marlin label.

Other members of the TK family of artists include Timmy Thomas, whose hit a few years back, "Why Can't We Live Together," launched TK into international status; Little Beaver, a near legendary guitarist; Betty Wright, Gwen McCrae, Luther Ingram and Johnny Taylor.

It seems that Stone was right when he said a few years ago in an interview: "Miami is the funk capital of the world. I ain't lettin' no big companies in here to tell me what to do either. ... We're exploding already. I wanna funk up the world, man,

and I can feel it happening."
According to Billboard's CSAR study, TK's current standing in the combined Hot 100 and Top LP categories puts it ahead of such companies as Big Tree, MCA (ranked 23 in July), Island, Buddah, Chrysalis, Polydor, London and Sire.

Butterfly Flies

LOS ANGELES-Butterfly Records will be distributed by Music Trend in Michigan. The label was formerly distributed by Arc/Jay Kay in the area.

InsideTrack

Contract negotiations between AFTRA and the recording industry are stalled, with no new bargaining sessions scheduled. This after six months of formal wrangling between the parties who have bounced the negotiating sites from New York to Nashville to Los Angeles and back again. The old pact expired March 31...
Country/rock star Waylon Jennings faces charges of conspiracy and possession of cocaine with intent to distribute following between the constant of the tribute following his arrest in Nashville Wednesday (24) by agents of the Federal Drug Enforcement Administration and the Tennessee Bureau of Criminal Identification. A preliminary hearing is set for Wednesday (31)... A federal judge has ruled it is unconstitutional to frisk music concert patrons. In a case involving North Carolina's Greensboro Coliseum, Judge Eugene Gordon opined that "warrantless searches" of concert fans are verboten. The judge, however, sidestepped the legal issue arising from the arrest of marijuana-possessing patrons while those found with alcohol (which can also be a crime in that state) are not arrested.

If Elvis fans who had tickets to his Aug. 22 concert at

Nassau Coliseum in New York do not request refunds within a year, the money will be turned over to New York state as unclaimed property, an arena spokesman says. Since many fans are holding the ducats as souvenirs, only 1,250 of the 16,700 tickets sold have been re-Psychology Magazine considering a cover story on the punk rock phenomenon soon. Just in time to analyze the report by rock press pundits that indy punk label owners are gloating over setbacks suffered by low-balling discount chains. The punk mind rejects mass market concepts in favor of local retailers who carry new wave indy disks and oldies... The U.S. Copyright Office plans all-day hearings on the new law calling on music publishers in New York. Nashville and Los Angeles to testify. Meetings in the three cities are to be set within the next two months. . . Conflicting reports on why Linda Ronstadt stormed off the stage at an Aug. 24 gig at Rockland (N.Y.) Community College midway through the set. Manager Peter Asher promised Elektra/Asylum officials he'll refund money to local promoter Richard Cole. Label says Asher told them Ronstadt had both "gynecological" and throat problems that caused her to collapse after she fled the stage. Backstage sources, though, say she was miffed at audience response while audience members claim their response was clearly enthusiastic.

Meanwhile, Ronstadt's fifth album for Asylum is to be released as scheduled Aug. 31. Asher is again producer.
.. And ever-busy **Kim Fowley** is said to be planning to produce a double-pocket live **Helen Reddy** LP to be recorded at the singer's Nov. 8 Radio City Music Hall appearance. A report has it that Fowley also is about to sign a deal to produce the next Osmonds LP... Beatles manager Brian Epstein died 10 years ago Aug. 27... Mouths are still agape at Phonogram over the bill turned in by Eileen Bradley, West Coast publicist, after she feted Larry Gatlin and company following his recent "Tonight Show" appearance... The bill wasn't enough, though, to

keep Phonogram/Mercury from giving away to the first 1,000 fans at an Aug. 26 Chicago White Sox game a copy of "Na, Na, Hey, Hey, Kiss Him Goodbye," a former No. I single that overnight has become the offical Sox anthem. Tucked in a new Sox logo sleeve, copies of the single are selling at Comiskey Park's concession stands. In a pre-game ceremony at home plate, marketing chief Jules Abramson presented a gold record of the 45 to ballpark organist Nancy Faust.

MORE LEFTOVERS FROM THE RECORD BAR CONVENTION: Mrs. Doris Fleesick, mother of three young men who hold managerial posts with the chain, received the mother of the year award from president Barrie Bergman. Karen Jacobs and husband, Bobby, who conducted their third annual convention, were rewarded by Bergman. Mrs. Jacobs leaves soon to bear her first child. The remaining awards for the 1977 convention were new store manager of the year, Bob Wells; merchandiser of the year: Peggy Dunn; store of the year: Knoxville, managed by Lynn Stinnedt: manager of the year: Paul Stassell; label rep of the year: Bill Black, WEA and Mickey Behela, together distributing Atlantic.

.. Bergman was presented with an appreciation award made on behalf of all his employees by **David DeFravio**. .. At the convention's end the chain's managers were informed that starting in October there will be a general 5% salary increase.

Grapevine has it that Columbia Records is mulling a single price structure for all classical product sold to large users. .. Richard Shelton, veteran music industry attorney in Chicago, lost no time setting up advertising now that the American Bar Assn. has approved it. He sent out T-shirts emblazoned with: "Richard Shelton, P.C., (pretty cool) Fan Club."

Steven Ales, son of Motown president Barney Ales and West Coast sales manager for the firm, was married recently in Detroit to Teresa Brenz. Attending the ceremony along with Ales. Sr., were key Motown executives including Mike Lushka, Steve Jack, Lois Hicks and, from Motown in the U.K., Ken East. . . Famed classical pianist Jose Iturbi is listed in satisfactory condition following major surgery for an arm ailment. . . The city of Baltimore has proclaimed Aug. 28 Shirley Caesar Day in honor of the Grammy Award-winning gospel singer... Contrary to popular rumor, United Artists promotion v.p. and a&r chief Stan Monteiro will not be heading up the Blue Note division left headless after the departure of George Butler... In connection with an Oct. 23 "Salute To Glenn Miller" concert at the Anaheim Convention Center, the Anaheim East Rotary Club has planned an Aug. 31 luncheon to pay tribute to seven members of the original Glenn Miller Air Force Orchestra and Dance Band. Jerry Johnson, whose Sight and Sound Productions is co-producing the October concert with Keil Enterprises, Inc., was the man who waited at Orly Field in France on Dec. 15, 1944, for the Miller

New Companies

Filmar Management launched in Hollywood by Philip Losquardo and Marino Zara. Clients include the group Opa, The Zaras, Jamie Moran, Sugarcane, Opus VI, John Amore and writer Ruben Rada. Address: 9157 Sunset Blvd., Suite 209, Los Angeles, 90069. (213) 274-9241.

Hotlanta Records formed as a division of Dance-A-Thon Records in Georgia, Ed Craweley, president. First release, "Just Another Ave-' a single by Kadabra, a St. Louis-based jazz/soul outfit. Address: Station K, Box 13584, Atlanta 30324. (404) 876-1073.

The correct address of Magic-Disc Records is 10816 South Main St., Los Angeles 90061, (213) 755-1161. The label is headed by John Cooper.

Kool Music (BMI) and Alotagoodmusic (ASCAP) formed by Murray Deutch and Sonny Lester, to be administered via Buttermilk Sky Assoc., 545 Madison Ave., New York City, 10022, (212) 759-2275.

Major Acts For N. Y. Racetrack

NEW YORK-In a move aimed at stemming the tide of declining attendance, Belmont Park raceway here in association with the New York Racing Assn., will spend an estimated \$1.75 million on promotional concerts by top recording acts during its fall season.

Among the lineup of artists are Glen Campbell, Ray Charles, the Fifth Dimension, Billy Davis Jr. and Marilyn McCoo, and Mary Travers.

The concerts will be staged every Saturday beginning Sept. 3, and will be held at the track's backyard bandstand. According to Theodore Demmon, vice president, marketing of the New York Racing Assn., it is the first time any race track has ever attempted such an ambitious promotional program.

Long range plan behind the program is to attract a new, younger and more music-oriented audience to thoroughbred racing, and to offset recent declines in track attendance. further aggravated by the opening of the Meadowlands sports complex in New Jersey.

The concerts are free to track patrons purchasing either a \$2 grandstand or \$3.50 clubhouse ticket and are being booked by Julie Kamen of Carnegie Talent.

The special promotional campaign will be supported by a multimillion dollar media blitz, with emphasis on tv spots. In addition to the concert programs there will be additional features such as a special bonus week, a four-week computerized handicapping game in which big cash prizes will be awarded daily, and a two-week super sweepstakes in which winners will receive expenses paid vacation, for two, to major racing events slated for next

year.

The promotional campaign is being staged in collaboration with Silverman & Mower, a Syracuse, N.Y. firm specializing in sales promotions. The advertising program is being arranged by McCann-Erick-

www.americanradiohistory.com

SOMEBODY LIED!

There's a pot of Platinum at The end of The Rainbow





This is the second consecutive Platinum LP for KC & THE SUNSHINE BAND.



Enjoy Exotic JAPANESE HOSPITALITY



n the background, the Meiji Shrine. In the foreground, three men responsible for putting WARNER-PIONEER in the forefront of the Japanese music scene.

Shin Watanabe (center) is the president of Warner-Ficneer, a company that brings the international music marketing power of WEA together with the home-grown expertise of Watanabe Productions and Pioneer Electronics. Jushiro Matsuda (left) and Keith Bruce (right) are Co-Managing Directors of Warner-Pioneer Fecords. Mr. Bruce is the very soul of internationalism, having done record business

everywhere from England to Africa to the broad reaches of Asia...leaving modern pressing facilities and fat market shares in his wake. In 1976, he joined up with WEA International.

Warner-Pioneer's success stems from a combination of fine domestic (Rumiko Koyanagi, Masashi Sada, Kariudo) and international (Queen, Eagles, Led Zeppelin, Shaun Cassidy, Rod Stewart) talents. That sort of one-two punch makes WEA your International Ear Line in countries everywhere.