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Billboard

83rd
YEAR

NEWSPAPER

A Billboard Publication



The International Music-Record-Tape Newsweekly

Sept. 24, 1977 • \$1.75 (U.S.)

Carter, Administration Share Industry Views

SCHROEDER FIRMS GO TO INTERWORLD

By ELIOT TIEGEL

LOS ANGELES—Interworld Music, firm headed by Mike Stewart, has purchased the Aaron Schroeder group of international publishing firms for an undisclosed amount of cash, which Stewart says "is several million dollars."

Aaron Schroeder, founder of the company in January 1960, is moving back into composition and has es-

(Continued on page 74)

By MILDRED HALL

WASHINGTON—The stature of American recordings as a substantial industry, as well as a national cultural medium, gained its highest level of official recognition Thursday (15) at a White House meeting involving the President, Administration officials and top label executives.

There was a warm greeting from President Jimmy Carter ("I see many friends here.") after which the meeting was turned over to a dialog between the industry members and government spokesmen from the State Dept., Justice Dept., White

(Continued on page 74)

Billboard Show A 'Big Event' For NBC-TV

LOS ANGELES—More than 60 million persons in the U.S. alone will view "The Billboard Music Awards Show" on NBC-TV Dec. 11, predicts Burt Sugarman, head of the award-winning television production firm which will produce the "Big Event" two-hour music extravaganza.

The show will air 9-11 p.m. in the U.S. and within 48 hours, via videotape copies flown around the world, to another 200 million persons. Some of the nations slated to air the show include Poland, Australia, Yu-

(Continued on page 10)

Interpol Joins In Intl Piracy Battle

By IS HOROWITZ

NEW YORK—Police forces around the world have been urged to join the fight against record and film piracy by Interpol, the International Criminal Police Organization with affiliates in more than 125 countries.

A resolution adopted unanimously by the organization at its 46th general assembly in Stockholm Sept. 8 also calls for more national antipiracy legislation and enforcement, and adherence to international copyright conventions.

The move represents a new prior-

(Continued on page 16)

WEA Discounts 236 Key Albums

By JOHN SIPPEL

LOS ANGELES—WEA is offering its customers a year-end stocking program that encompasses a 5% discount on its 236 top selling catalog albums by 99 artists and dating through Feb. 10, 1978 on those key packages as well as on initial orders on all new releases available before Nov. 19, 1977.

(Continued on page 16)



AJA, (pronounced asia), the long-awaited, much anticipated new album from one of the most innovative musical groups in the country, ships gold September 21. From ABC Records and GRT Tapes. (Advertisement)

16% Disk/Tape Sales Rise Predicted For U.K. By BPI

By PETER JONES

LONDON—Sales of records and tapes in the U.K. are expected to increase by 16% this year.

This prediction comes from the British Phonographic Industry, which estimates the 1977 gross will come in at about \$350 million at manufacturers prices, as compared to last year's \$299.8 million.

The BPI has produced its figures on the first six months of action this year. Total value of deliveries to the trade in the first half was \$136.42 million, an increase of 15% over the same period of 1976.

The April-June contribution, just available, was \$59.33 million, or nearly 7½% over the first quarter which the BPI says "was not so bad as had been feared."

(Continued on page 54)

Cubans Resume Disk Licensing In Mexico

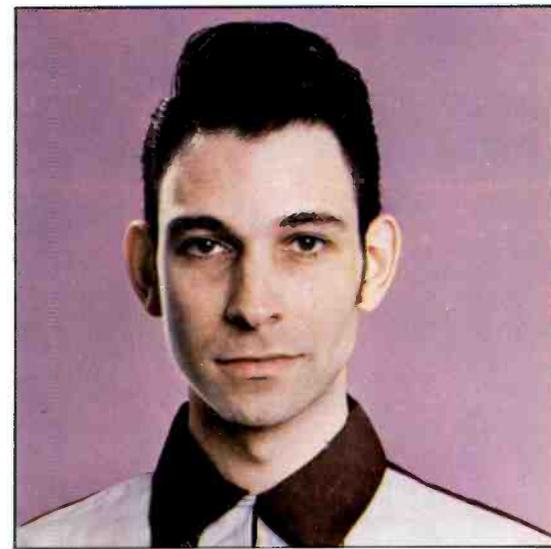
By MARV FISHER

MEXICO CITY—While Cuba has been in the process of exchanging diplomatic corps between Havana and Washington, representatives of its musical arm, EGREM (Empresa De Grabaciones Ediciones Musicales), have been busy setting up its first major licensee arrangements in the North American continent in years.

Two individual contracts have been set with Polydor and Musart for the Mexican Republic.

It also is understood that, besides

(Continued on page 55)

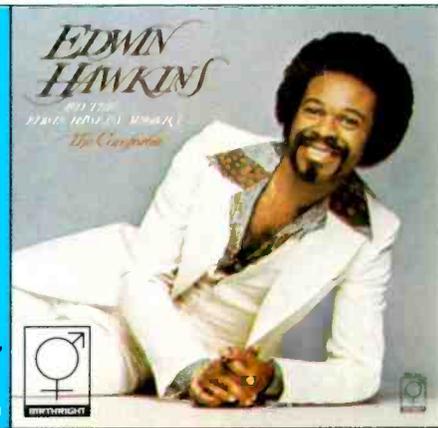


ROBERT GORDON is Red Hot! His first album on Private Stock Records "Robert Gordon With Link Wray" has just hit the charts and is selling solidly. Performing with the legendary Link Wray, Gordon's rock and roll is as real as it is hot because this unique artist remembers his roots. The single from the album is "Red Hot" and that's on fire too. A nationwide tour is now being set. (Advertisement)



Edwin Hawkins
 And The Edwin Hawkins Singers
 "The Comforter"

Destined to be his second straight #1 Gospel Album.
 On Birthright Records And Tapes. BRS 4020

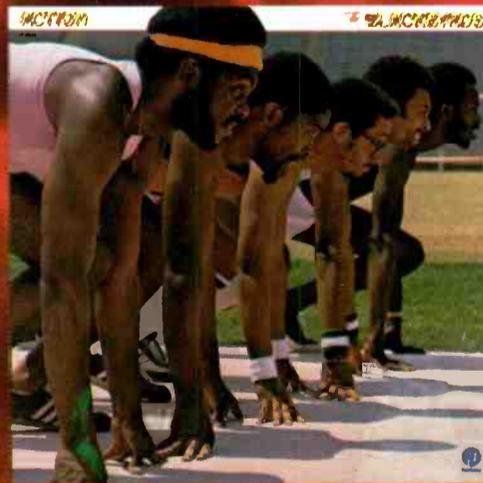


GET READY FOR ACTION!



**THE BLACKBYRDS
ACTION**

F-9535



On Fantasy Records and GRT Tapes

Produced By Donald Byrd For Blackbyrd Productions, Inc.



Intl Bootlegs Ignored In Calif. Court

LOS ANGELES—The global trafficking in bootleg underground LPs, uncovered in a grand jury indictment here (Billboard, June 25, 1977), most likely will be bypassed completely in a federal district court case here.

James Maddin, 49, of 2426 Silverlake Blvd. here, accused of illegally importing the bootleg underground albums, pled guilty only to 10 counts of infringing upon copyrighted recorded performances before Judge Robert J. Kelleher Tuesday (13).

Kelleher continued the case to Oct. 17, at which time he will probably sentence Maddin. Maximum sentence would be one year in a federal prison and a \$1,000 fine for each count and Judge Kelleher explained to him that the sentences could be cumulative.

The recorded performances to which Maddin pled guilty included three by Paul McCartney: one by McCartney and his wife Linda; three by Elton John and one each by the Beatles, Cheap Trick and Peter Frampton.

In a pretrial report by the FBI, Maddin was reported as receiving

(Continued on page 67)

Seminars On Copyrights By NMPA

NEW YORK—The National Music Publishers Assn. will host a series of seminars designed to acquaint its membership with the new U.S. Copyright regulations set to go into effect Jan. 1, 1978.

First day of the two-day sessions will be devoted to a presentation by officials of the Copyright Office covering new procedures, forms, etc. Second day will focus on the role of the Harry Fox Agency under the new law, and specific impact of the law on the music publishing industry.

Workshops are scheduled for New York, Oct. 31-Nov. 1; Nashville, Nov. 3-4, and Los Angeles, Nov. 10-11. Though primarily for NMPA members, the sessions are open to other industry representatives, space permitting.

Along with the workshops, there will be receptions commemorating the 60th anniversary of the NMPA and the 50th of the Harry Fox Agency. These are scheduled for New York, Nov. 1, Nashville, Nov. 3; and Los Angeles, Nov. 10.

SONY FOCUS ON U.S. BLANK AUDIOTAPE \$

By STEPHEN TRAIMAN

NEW YORK—Sony Corp. of America has its sights on the lucrative U.S. blank audiotape market, and is readying massive plans to build its share after its marketing agreement with Superscope expires Dec. 31.

A new magnetic tape products division is being structured under gen-

(Continued on page 47)



Historic Session: Leopold Stokowski directs the American Symphony Orchestra in his landmark recording for Columbia Masterworks of Ives' Fourth Symphony. A champion of contemporary music from his earliest days on the podium, he premiered major works by many important composers, including Rachmaninoff, Stravinsky, Mahler, Berg and Schoenberg.

Stokowski, Disks Inseparable

By ALAN PENCHANSKY

CHICAGO—The death of Leopold Stokowski, 95, Tuesday (13) ends one of the most extraordinary chapters in the history of recorded classical music, one which began in 1917 and will extend with new releases into 1978.

Stokowski's recording career was extraordinary in its length, but also in its variety, and, perhaps above all, in Stokowski's canny appreciation of the phonograph.

The conductor's early grasp of the potential of the medium caused him to take part in several landmark advances in the phonograph's development, including

the first electrical recording of an orchestra and the earliest experiments with stereo.

Stokowski's commitment to the medium and his strategic involvement in the process allowed his releases always to be associated with the latest advances in sound technology, from the earliest revolutionary Victor "orthophones," which first did justice to orchestral tone, to his recent quadraphonic efforts.

The conductor sagely championed sound recording in his 1943 book, "Music For Us All," writing: "The recording of music has done

wonders in the past. It will do even greater miracles in the future. The first step is to make the recorded music exactly like the original. The next is to surpass the original and to achieve the dream of musicians.

"In the future," Stokowski predicted, "there will be no limits—and music will reach new heights of tonal quality, power, delicacy and beauty."

The number of labels for which the conductor recorded is perhaps itself a record. Current representation lists RCA, Columbia, Vanguard, Desmar. Dis-

(Continued on page 16)

Phonogram/Mercury Price Expands \$1

CHICAGO—Citing "increased marketing costs coupled with rising recording and manufacturing expenses," Phonogram/Mercury has announced a broad \$1 price increase, effective Oct. 1.

The increase will cover almost all of Phonogram's popular and classical product, including all future Mercury rock and Philips releases.

Philips import classical records and tapes will be boosted from a \$7.98 list to \$8.98, highest domestic list yet for a factory-distributed line.

List on Mercury pop albums jumps to \$7.98, with related tape items to remain at that price.

The increase also will apply to select catalog pop and r&b. List price of future r&b releases will be adjusted on an "artist by artist" basis, however.

Mercury country product and Phonogram-distributed Monument Records are unaffected by the change, each remaining at \$6.98 list album, \$7.98 list tape.

Phonogram's Golden Imports

classical line also is unchanged, remaining at \$6.98.

Phonogram is encouraging dealers to buy in while the existing price structure is in effect.

"In the classical division we have been holding the line for several months," observes Jules Abramson, marketing vice president. "However, high manufacturing costs, which are tied to the extra care taken in pressing of the records as well as transportation costs from Europe, dictated the increase."

College & Performing Rights Reps Seeking Rate Accord

By ED HARRISON

LOS ANGELES—An applicable performance license fee rate for contracted college live entertainment is still at a standstill following two days of extensive meetings Sept. 8-9 in Nashville between representatives of the National Entertainment and Campus Activities Assn. (NECAA), other educational and service organizations and the three performing rights organizations.

Although no rate schedule was agreed upon, it was resolved to have Gary English, executive director of the NECAA; Bill Dawson, executive director of the Assn. of College

Unions-International and Shelton Steinback, attorney from the American Council of Education act as liaisons with the performing rights organizations in future meetings.

This will reduce the high cost of transporting the large contingents to various meeting places.

NECAA board of directors chairwoman Mary Jo Mertens says the meetings were slanted more to updating the other educational organizations on the law.

"Not many of our fellow organizations knew the implications of the

law," Mertens says. "But everyone went away knowing it's a problem we have to deal with."

Under the old copyright law, colleges were exempt from paying performance royalties. Effective Jan. 1, 1978, when the new bill takes effect, colleges will be required to pay fees on all forms of contracted live entertainment.

The first day meetings were devoted to discussing what implications the performance fees might have on various aspects of campus entertainment, including pop concerts, performing arts, fraternity and

Little 'Play' At Lieberman Playboy Meet In Washington

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Workshops in improving interpersonal communication skills and a giant exhibition area filled with suppliers' booths were newly introduced this year at Lieberman Enterprises' annual sales convention.

The yearly meet of the giant rack and one-stop, which got under way here Thursday (15) at the Playboy resort, has geared itself toward a working session, and thus programmed for employees almost four hours of training in Transactional Analysis (TA), a growth psychology program which explores interpersonal rapport and how it can be improved.

Sessions under Pat Coleman of Minneapolis-based John G. Geir and Assoc., were oriented to business communications, and included scientific personality profiling of each Lieberman man and woman.

Coleman's instruction to the groups ranged from specific communication "secrets" said to be based upon scientific data to the general suggestion that individuals strive to become "conscious" of their "intuitive" communicating styles.

While more technical material was introduced than in 1976, Lieberman in his keynote address said, "Still the hardcore and guts of this convention, just as the guts of this company, is music."

The Lieberman president sounded a theme of partnership in his informal speech, noting the existence of partnership at all levels of the industry, both intra- and inter-company.

"We really aren't in the traditional posture of the salesman who comes with his hat in his hands and a load of clocks or washing machines," he explained.

"We sell through one another, not to one another," Lieberman said, and he wondered if there was another industry with so tightly interwoven a distribution chain.

"The nature of the business is such that we work together and we are really partners with our accounts."

His address annually is part of the presentation of the company's profit-sharing statement, and one by one, these were handed out to the 120 employees present. Lieberman explained that the trust, geared

(Continued on page 67)

U.S. Indicts 4 In D. C. For Piracy

WASHINGTON—A grand jury here has handed down two indictments against four members of a reported piracy ring operating in the District of Columbia and several other states in this area.

The operation was said to be masterminded by a former Air Force colonel, Maurice H. Rishel, who bragged of having made more than five million pirated tapes, according to an affidavit (Billboard, Aug. 13, 1977).

One indictment against Rishel and Richard S. Nelson contains 35 counts of alleged infringement of copyrighted recordings, and a similar indictment against Rishel, Richard S. Webster and Benny M. Church, 21 counts of infringement.

Both indictments contain two additional counts against the defendants for interstate transportation of stolen goods, and for knowingly selling the illegally duplicated tapes of legitimate recordings.

Arraignment of the alleged pirates was scheduled for Thursday (14), before Federal District Court Judge John Lewis Smith, Jr. Trial is expected to get underway within the next two months.

The list of allegedly pirated tapes sold in D.C. by the defendants includes top hits by Fleetwood Mac (Warner Bros.); Crosby, Stills and Nash (Atlantic); Emotions (CBS); Commodores (Motown); Peter Frampton (A&M); Kiss (Casablanca); Isley Brothers (T-Neck); Dolly Parton (RCA); Olivia Newton-John (MCA) and a wide selection of other rock, soul and country top charters.

Interstate transportation of stolen property carries a maximum penalty of 10 years, and up to \$10,000 fine. For criminal copyright infringement, the prison term can run to one year, and/or \$25,000 fine for a first offense, with a maximum of two years and/or up to \$50,000 for repeated piracy.

Label Goes \$7.98

NEW YORK—Monmouth/Evergreen Records joins the list of labels boosting prices on new and catalog product from \$6.98 to \$7.98 effective Oct. 1.

The label's \$10.98 two-record sets will go to \$11.98.

Also, the Record People will now distribute Monmouth/Evergreen product in New York and Massachusetts. Other distributors recently signed include Associated in Arizona, John O'Brien Distributing in Wisconsin, Illinois and Indiana, and the Music Wagon, Michigan.

IN OKLAHOMA, TEXAS, COLORADO

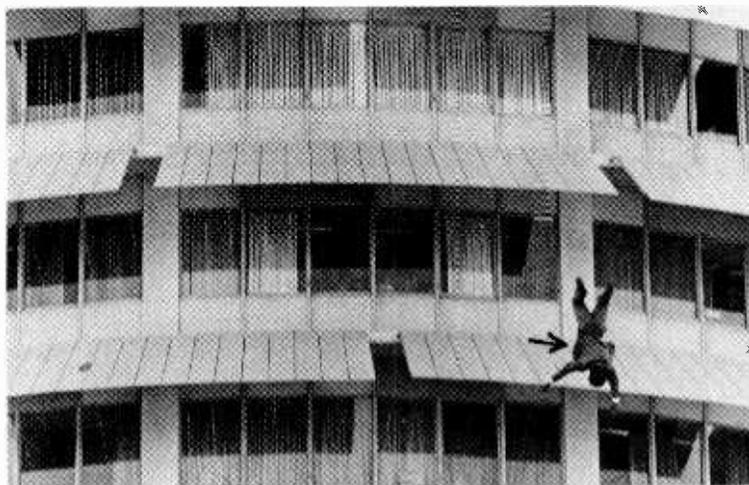
6 New Stores For Sound Warehouses

LOS ANGELES—The 21-store Sound Warehouse record/tape chain intends to add six more stores in its three-state area by early spring.

Its centralized distribution center, Bromo Distributing, Oklahoma City, which also one-stops outside accounts, is blueprint for major expansion to accommodate the greater inventory load.

Bromo, currently in a 2,000 square foot base, expands to 12,000 square feet in Oklahoma City by year's end.

An eighth store in the Oklahoma City-Norman vicinity, encompass-



KEY PLUNGE—Stuntman Dar Robinson plunges from the 13th floor Capitol Records Tower building in Los Angeles for an NBC-TV special titled "Superstunt." He landed 130 feet below on a specially designed airbag.

CELEBRATES 10TH YEAR

La. Music Center Chain Opening 2 More Stores

NEW ORLEANS—The 10th anniversary of the Music Center retail record/tape chain finds the organization opening two new stores in Louisiana.

Randy Anderson, retail manager, says an eighth Music Center will open Oct. 1 in Thibodaux and a ninth outlet is being readied for Nov. 1 unshuttering at Houma. Latter will be its second store in that community, the first being opened last summer in Cannata's Shopping Center.

Music Center got its start in September 1967 in the town of Gonzales. Anderson recalls. Growth was steady, and a second store was

opened in LaPlace in July 1972. In 1975, Music Center expanded with three additional locations, a second Gonzales store in the Eastbank Shopping Center; another in Hammond and a third in Baker.

Yet another outlet was opened last summer, in Slidell.

"Music Center believes," Anderson notes, "that its practice of focusing on the music buying needs of its customers and offering expert service and large product selection not ordinarily available in the so-called 'secondary' markets are the big factors in our success story." There also has been a rapid growth in population in the towns where Music Centers are located. Anderson declares.

And the future? "We intend to operate as we have these last 10 years," says Anderson. "That means broadening our area of retail coverage of Louisiana and upgrading our facilities, stock and service in our existing stores. It's a good business to be in."

Music Centers sell home and car audio systems and musical accessories as well as records and tapes. Firm also operates a one-stop.

Crash Kills Marc Bolan

LONDON—Rock singer Marc Bolan was killed Friday (16) when a car in which he was a passenger crashed into a tree in a South London suburb. He was 29.

Bolan rose to enormous fame in England in the early '70s as lead singer and guitarist of the group T. Rex. In America, his greatest success came in 1972 with the hit single "Bang A Gong (Get It On)."

He is survived by his widow Gloria, who suffered facial injuries in the crash, and by his two-year-old son, Rolan.

CBS Into Court

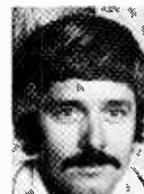
LOS ANGELES—CBS is seeking a local Superior Court judgment to back up a New York default judgment, awarded it recently against Coral Rock Productions and Pocketful of Tunes Inc. In May 1977 the New York State Supreme Court awarded CBS \$5,250,08, when the Wes Farrell firm's failed to show, thereby defaulting in the litigation.

ing 10,000 square feet, opens in November. In the same month, free-standing 10,000 square foot outlets open in Dallas, the fourth store there. And the first of two stores opens in San Antonio. A second similar store opens in San Antonio in early spring.

In addition to an already existing Colorado Springs outlet, Sound Warehouse opens a 5,000 square foot store in Pueblo late this year, along with a 2,000 square foot free-standing location in Enid, Okla.

Executive Turntable

Dennis White becomes vice president, marketing, Capitol Records-EMI of Canada Limited, effective Oct. 1. White will succeed and report directly to Dave Evans, who recently became vice chairman and chief operating officer of the Canadian company. A 16-year Capitol veteran, he was most recently vice president, sales. At the same time, Walter Lee is promoted to divisional vice



White



Lee

president, sales, and his previous position as national sales manager is filled by Larry Hathaway. Prior to his promotion Hathaway was Los Angeles district manager. Both men will headquarter in Los Angeles. . . . Named to vice presidencies for WEA are Mike Spence, regional branch manager, Cleveland; Oscar Fields, director of blank music marketing, and Irwin Goldstein, national credit manager. Spence remains in Cleveland while Fields and Goldstein will continue to base in Los Angeles. He was national manager of Blue Note Records in Los Angeles. He was national promotion director of Blue Note. . . . At Arista Records, New York, appointments in sales and marketing include: Chris Tobey as national sales director; he was formerly West Coast regional marketing manager. Also, Bryan Blatt named West Coast regional sales director; he was West Coast sales manager. Irv Bailer named Arista's national sales administrator; he was director of credit and collection.

Also appointed at Arista are Jim Cawley as national rack accounts director, Rodney Bowen as national retail marketing coordinator and Jane Palmese as national singles marketing director. Cawley was national singles sales manager, Bowden was a local marketing manager in San Francisco and Palmese was national promotion director at Midsong International Records. . . . At RCA Corp., New York, Levon Berberian has been named staff vice president, marketing. He was staff vice president, "SelectaVision" videodisk marketing and programming. . . . Vernon Gibbs appointed a&r director for r&b at Arista Records, New York. He was

East Coast a&r director for r&b at Mercury Records. . . . Tappan Zee Records, New York, has named Peter Paul general manager. He was vice president, business affairs at CTI Records. . . . Louk de Mol has joined A&M's international department and will be involved in the promotion area basing in Los Angeles. . . . Fred Ruppert becomes vice president, promotion; Joe Carbone becomes vice president, sales; and Rondi Rosen becomes national promotion director for Butterfly Records in New York where he served as national production director. Carbone moves to Butterfly from United Artists where he was national sales director, while Rosen was a promotion coordinator for Famous Music. . . . Eddie Pugh named vice president of r&b promotion at Casablanca in Los Angeles. Pugh comes to his new post from national r&b promotion director for Warner Bros. in New York. . . . Marc Nathan joins Mushroom Records as national promotion director in Los Angeles. He hails from Playboy Records where he most recently served as assistant national promotion director. . . . Bonnie Rasmussen named to the newly created post of country publicity and artist relations director at Warner Bros. Records. She will continue to base in Nashville

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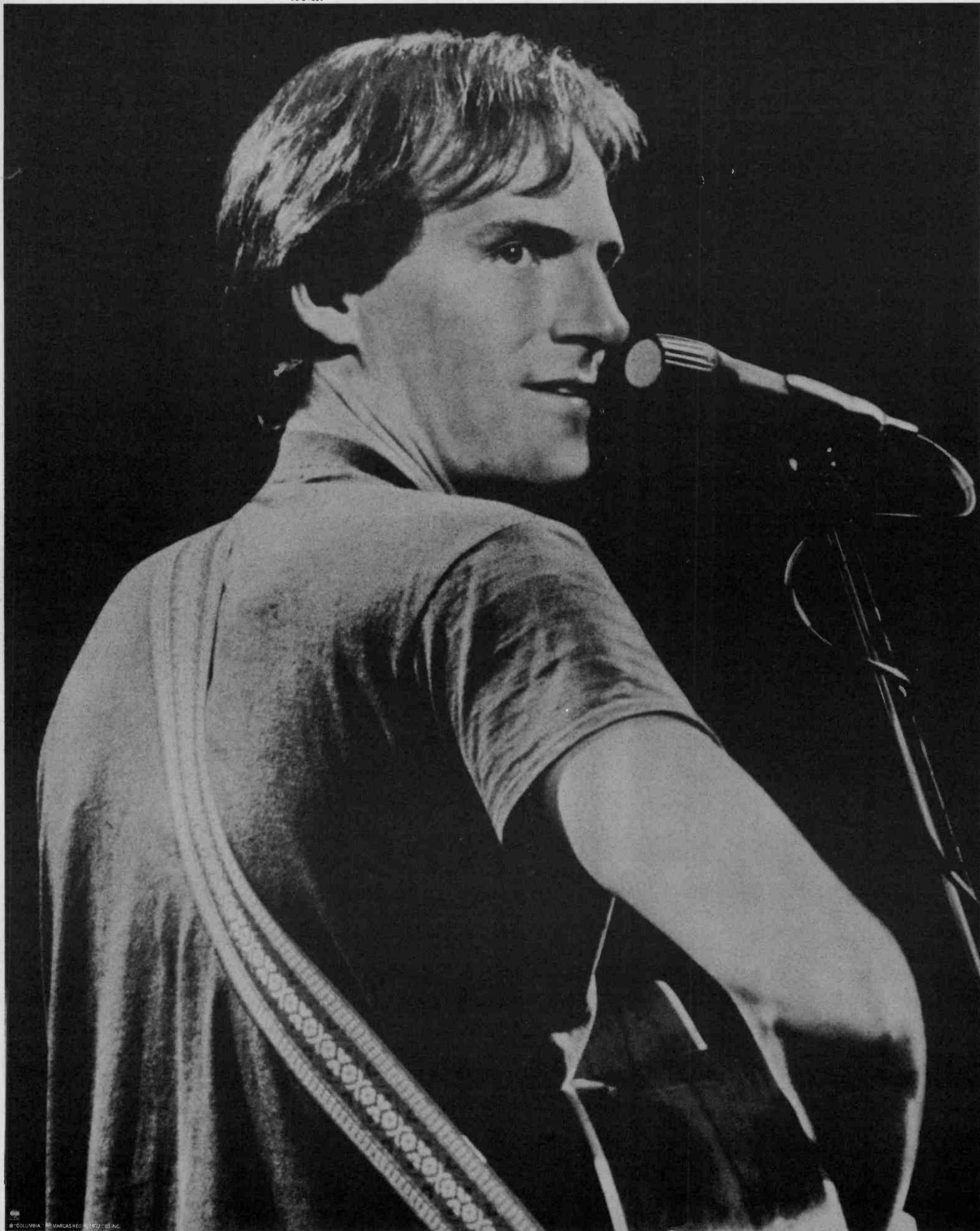
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From the platinum "JT" album on Columbia Records and Tapes. Produced by Peter Asher.
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Jimmy's Music World a Skeleton 38-Store Web Dwindles To 5 With Creditors Pressing

By ED KELLEHER

NEW YORK—Jimmy's Music World will reportedly close all but five of its retail outlets in the face of mounting pressure from the Bank Of Commerce, leading secured creditor of Jimmy's parent company, Sutton Distributors.

The closings, expected within the next month, will eliminate four stores the bank does not consider moneymaking propositions. On Monday (12), Jimmy's quietly shuttered its Times Square store, one of the chain's largest and most visible operations.

Since Aug. 12, when Sutton and Jimmy's filed for Chapter 11 status, under the Bankruptcy Act, the Jimmy's network has already dwindled to nine stores, from an original 38.

A spokesman for Jimmy's denies that any further closings are planned, but reliable sources report the Bank Of Commerce is prepared to insist on shutting down these retail outlets: downtown Broadway in Manhattan; East Meadow, L.I.;

King's Highway, Brooklyn and Newark, N.J.

This would leave only the following five stores in operation: Jimmy's flagship Fifth Ave. outlet; Fulton St., Brooklyn; Flushing; Jamaica; and Hackensack, N.J.

Meanwhile, a creditors committee meeting held Monday (12) produced uneasiness among record company representatives present, stemming from the feeling that the Bank Of Commerce would ask labels to extend further credit to Sutton in hopes of keeping Jimmy's afloat.

"The bank wants to work with the account," reports one member of the creditors committee, "but the conditions they come up with may not be acceptable to the rest of us."

Should the bank request further label credit at the next creditors committee meeting, set for Sept. 19, it's anticipated there will be strong resistance from the majority of the record companies involved.

Sutton owes the bank \$1.9 million

and label executives fear that, with Jimmy's inventory dwindling steadily, once the bank is reimbursed, there will be little or nothing left with which to pay off the remaining creditors.

Meanwhile, Jimmy's continues to obtain frontline product on a day-to-day straight cash basis. However, Tape King, Inc., the Manhattan one-stop which has been supplying Jimmy's for the past month, reports that orders from the chain have dropped off considerably.

With fewer stores in operation, Jimmy's obviously needs less product and it is also understood that other New York area wholesalers have moved in to furnish them with records—again on a strict cash basis.

As Jimmy's operation continues to consolidate, the New York accounting firm of Mann Judd Landau is entering the final state of its audit of Sutton's and Jimmy's books. A full financial report is now expected by the creditors committee by the end of the month.

C'RIGHT RULES Ease Terminations; Renewals Are Lengthened To 47 Years

By MILDRED HALL

WASHINGTON—The Copyright Office has finalized and somewhat eased its proposed rules for notices of termination by owners of existing copyrights who want to end old renewal contracts or grants. But there is still opposition to some of the rules.

Owners of existing copyrights or their heirs can recapture their work for the additional 19 years granted under the new copyright law. The new law extends the old 28-year renewal term to 47 years, making a total copyright duration of 75 years.

The new Copyright Office rules, effective Oct. 13, retain the controversial decision to accept (without judging validity) advance notices of termination before Jan. 1, 1978.

Although very little "advance" time is left between Oct. 13 and that date, some publishers claim that permitting pre-Jan. 1, 1978 termination notice is contrary to the wording of the copyright law's Sec. 304 (c) (3). But the Copyright Office feels its interpretation is reasonable, and points out that it is open to court challenge (Billboard, Feb. 5, 1977).

The new statute provides that once an existing copyright has completed the traditional 56 years (two 28-year terms), the copyright owner

or his successors can serve notice on a grantee or licensee not less than two nor more than 10 years before the termination date chosen. The right applies only to pre-Jan. 1, 1978 contracts.

The actual wording of the law says that the notice of termination can be sent during a five-year period after completion of 56 years of copyright, or "beginning Jan. 1, 1978, whichever is later."

The Copyright Office permission for notice given in advance of that date is to aid owners of very old copyrights. Some of these, such as a 1909 copyright, in its 69th year by Jan. 1, 1978 and extended by Congress during revision proceedings, have only a few years left to reassign their work.

Permitting pre-1978 notice gives them a small headstart on their two-year waiting period.

(Note: the rules have no application to new copyrights begun on or after Jan. 1, 1978. These have a term of life plus 50 years, with a five-year period at the end of 35 years of copyright in which to terminate contract also requiring two to 10 years notice to a grantee or licensee.)

In general, the final Copyright Office rules amending those proposed

in November 1976 require that termination notice by the copyright owner include his name, the title and name of at least one author of the work, and the name of the grantee (Billboard, Nov. 27, 1976).

Also, the date the copyright was originally secured; a brief statement identifying the grant, and, if possible, the original registration number. An identical copy of the notice is sent to the Copyright Office, with a \$5 fee for a six-page document, which goes to \$10 after the first of the year.

Unintentional errors in names or dates, not made with intent to deceive, will not invalidate the notice. The Copyright Office takes no responsibility for the authenticity of the information given in the notice. Any dispute of this type will go to the courts for settlement.

More detailed identification is required for both the current owner and the grantee when contracts were made by the author's heirs, successors or agents. Signatures of all involved, or their agents, must appear in the notice.

In the serving of a termination notice, a "reasonable investigation" should be made by those executing the notice as to the current ownership of the rights being terminated. If there is a "successor in title" he must be served with the notice.

The Copyright Office says a "reasonable investigation" would include a search of the records in the Copyright Office. When a musical composition is involved, there should be an additional check with a performing rights society identifying the present owner of the rights being terminated.

In its notice of final rulemaking, the Copyright Office gives credit to a "joint reply comment" worked out by the National Music Publishers Assn. (NMPA), AGAC, the Authors' League and seven motion picture producers, which reconciled the originally conflicting views among these parties.

Vision Contracted

LOS ANGELES—Vision, a five-man synthesized rock group from San Diego, has signed an exclusive writer/record production pact with Vogue Music, Inc., a Lawrence Welk-owned firm.

CBS Super Stars Promo Available To All Accounts

NEW YORK—The CBS Records "Winning Season Super Stars" marketing and merchandising campaign is available to all accounts that do business with CBS Records, not just key accounts as reported in last week's Billboard.

CBS says that its top executives have met with major account executives so personally explain the program, while branch personnel are explaining the program to remaining accounts.

CBS says it has always maintained a policy of offering all sales and merchandising programs to all its customers.

In addition, the firm made clear that its merchandising and advertising part of the campaign will be utilized in the "fourth quarter" of the football-motif program in January and February.

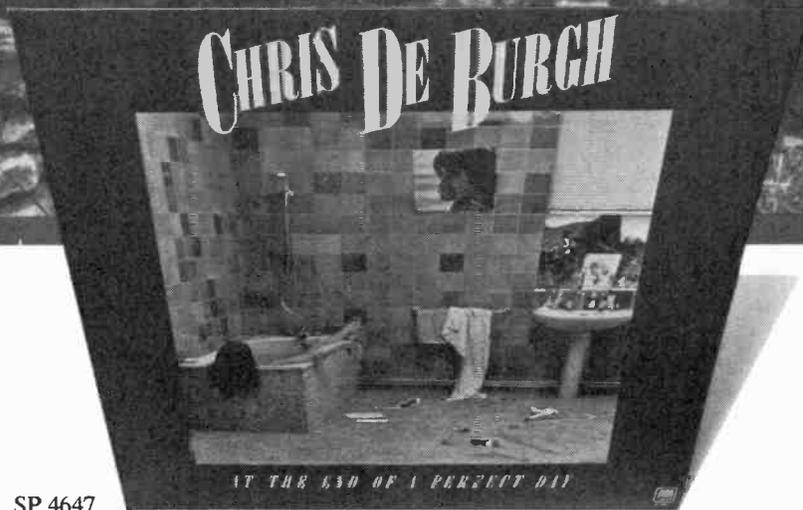
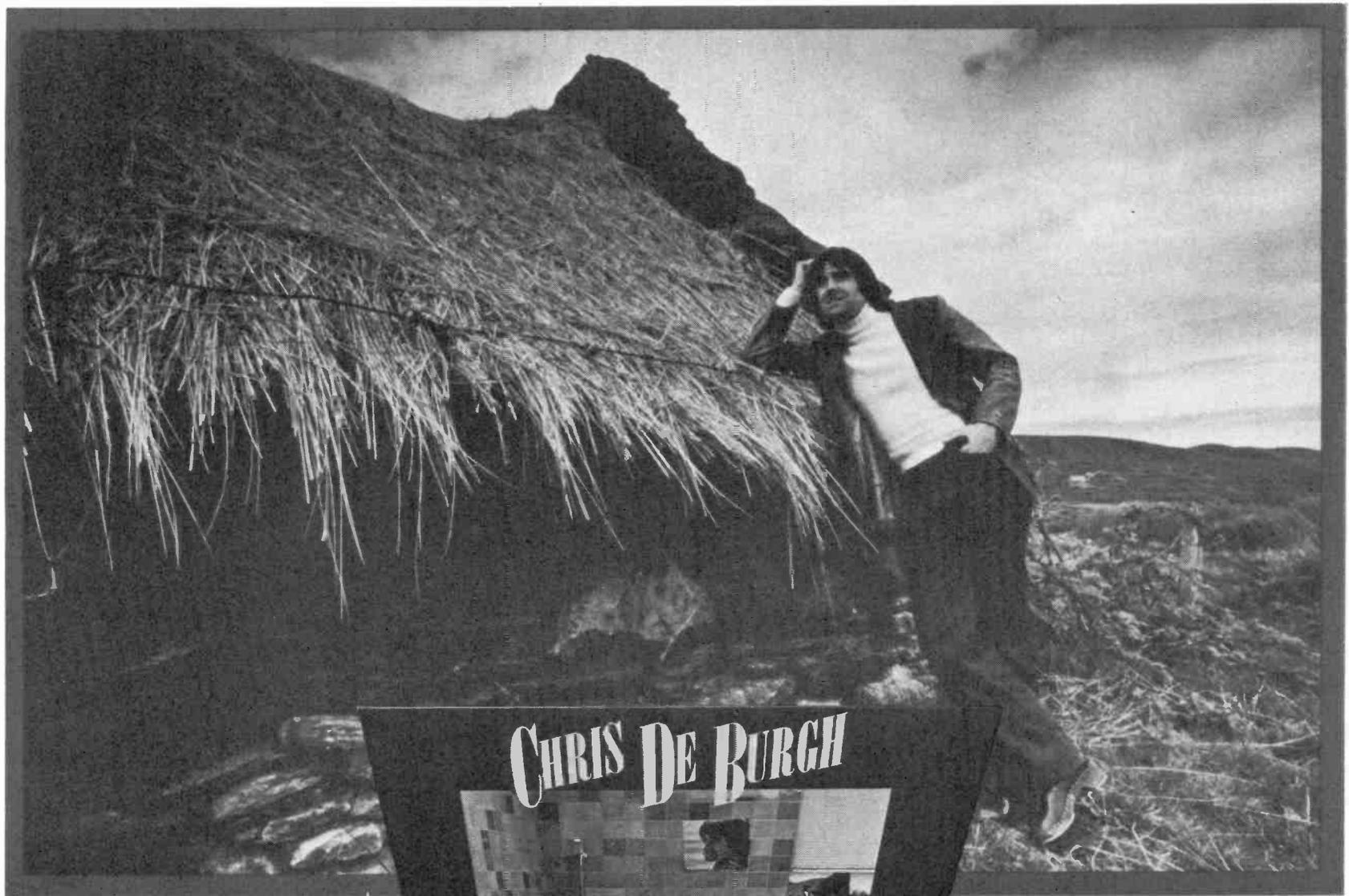
50% Increase In Chart Respondents

LOS ANGELES—Billboard has increased by 50% its panel of dealers and one-stops that report for the Hot 100 Top LPs and Tape charts, according to Bill Wardlow, the magazine's chart director.

Wardlow stresses the reporting panels are reviewed about every three months, but he adds that this is the most thorough panel change he has instituted in his three years as chart director.

The pop chart panel now represents about 8,000 retail accounts, since some of the panel members are chains and one-stops with multiple accounts.

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HEART IS TINY LSI CHIP

Sharp Unveils Newest Cassette Deck With 5 'Memory Forms'

By STEPHEN TRAIMAN

NEW YORK—The first micro-processor-controlled "programmable" cassette tape deck has been unveiled by Sharp Electronics—a technology breakthrough with claimed implications for the commercial broadcast, disco and studio markets in the not-too-distant future.

Heart of the system developed by Sharp engineers in Japan is a tiny (3/16 by 1/4-inch) LSI chip that offers five forms of "memory."

It can be programmed to find the start and automatically play any song on a 60-minute (per side) cassette (up to 19 selections) by going forward or in reverse; or to repeatedly play a certain segment of the tape; to turn itself on and off to record from any music source; and also has both rewind and tape counter memory.

While the initial market thrust will be a consumer front-loading cassette deck with Dolby noise reduction at suggested \$300 list, more

sophisticated models for the professional music marts are not that far off, according to T. Ishino, deputy general manager of Sharp's audio division, who came in from Japan to introduce the new unit.

Model RT-3388 was developed from the technology of the exclusive "Sharp Eye," the automatic program Search system that permits selection of individual tracks on an 8-track and cassette, in combination with the Sharp semiconductor division's design and manufacture of the tiny microprocessor chip.

(The Sharp microprocessor chip was developed independently of Theo Staar's "Compucounter" system previewed at the Summer CES in Chicago which uses a micro-processor to provide instant random access to any segment of the tape [Billboard, June 18, 1977].)

Key to the Sharp unit, according to Charles Daigneault, consumer electronics division vice president, is a liquid crystal display digital quartz

clock and command post with its own standby battery power-pack.

Time is displayed in either a 12-hour day (a.m. or p.m. shown) or 24-hour day; footage is digitally displayed or elapsed time on the tape; arrows indicate if the deck is in fast forward, reverse or play mode; a symbol indicates Dolby "on," and when the automatic program locate device is on, the countdown to the track selected flashes on the display.

The deck will be in limited distribution in November, according to Bob Miller, audio products marketing/product manager, with national availability to Sharp dealers early next year.

The broader-based Sharp dealer network was given the initial product, rather than the more selective high-end Optonica group of retailers, as the company wants to get the impact of the new technology across to as wide a consumer range as possible.

However, it is likely that the professional products to follow, tailored more to the needs of the broadcast industry in particular, will carry the Optonica name. Several other prototypes of programmable tape decks were previewed by the Optonica division at both the January and June CES events in Chicago, and some important additions are promised for the next Winter CES, Jan. 5-8 in Las Vegas.

Arista Affixes Tough Warning On Promo LPs

LOS ANGELES—Arista has followed the lead of CBS, Polydor and Phonogram/Mercury in toughening its "not for sale" warning on promotional albums.

Arista promotional copies manufactured since Sept. 1 carry this legend, embossed on the record jacket and printed on the disk label: "Loaned for promotion only, not for sale, ownership and all rights reserved." The warning on LPs manufactured prior to Sept. 1 read simply, "Promotional copy, not for sale."

The reasoning behind the move is explained by administrative vice president Barry Reiss. "About three months ago," he notes, "the RIAA advised all labels that this type of legend might strengthen their legal position against those selling the records illegally."

Reiss continues, "We were getting reports from our field people that promotional albums were being sold at various shops and flea markets."

New Orleans Site Of Tomato Parley

NEW YORK—The new Tomato Music Co. Ltd. will hold its first national convention in New Orleans Oct. 6-7. Attending will be the sales and executive staff of Tomato as well as representatives of the independently distributed label's distribution and promotion network.

The meeting will coincide with release date of Albert King's first album on Tomato. Highlights of the meeting include a cocktail party, dinner, live performance by King, and a special product seminar conducted by Kevin Eggers, president of Tomato; Herb Goldfarb, of HGA associates; King, and Don Davis, who produced King's LP.

Market Quotations

As of noon, September 15, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	37	ABC	7	584	38 1/2	38 1/4	38 1/2	+ 1/4
41 1/4	37 3/4	American Can	7	47	40 1/4	40	40	- 1/4
11 1/4	7 3/4	Ampex	12	399	10 1/4	10 1/4	10 1/4	+ 1/2
5 1/4	3	Automatic Radio	9	21	3	3	3	Unch.
28 1/4	22 1/4	Beatrice Foods	11	244	25 1/4	25	25 1/4	+ 1/4
62 1/4	52 1/4	CBS	9	66	53	52 1/4	52 1/4	- 1/4
17 1/4	7 3/4	Columbia Pictures	5	337	16 1/4	16	16 1/4	+ 1/2
15 1/4	10 1/4	Craig Corp.	3	18	10 1/4	10 1/4	10 1/4	+ 1/4
48 1/4	32 1/4	Disney, Walt	16	128	39 1/4	38 1/4	39	- 1/4
4 1/4	3 3/4	EMI	9	810	4 1/4	4 1/4	4 1/4	- 3/4
18 1/4	11 1/4	Gulf + Western	3	288	12	11 1/4	11 1/4	Unch.
9 1/4	4 1/4	Handleman	9	73	9 1/4	9 1/4	9 1/4	+ 1/4
5 1/4	3	K-tel	7	—	—	—	3 1/2	Unch.
9 1/4	5	Lafayette Radio	63	9	5 1/4	5 1/4	5 1/4	- 1/4
26 1/4	21 1/4	Matsushita Electronics	9	4	23 1/4	23 1/4	23 1/4	+ 1/4
44 1/4	34 1/4	MCA	9	112	35	34 1/4	35	Unch.
25 1/4	16	MGM	9	22	22 1/4	22 1/4	22 1/4	- 1/4
57	47 1/4	3M	16	382	51 1/4	50 1/4	51 1/4	+ 3/4
56 1/4	36 1/4	Motorola	13	404	45 1/4	44 1/4	45	+ 1/4
36	28 1/4	North American Philips	7	106	30 1/4	29 1/4	30 1/4	+ 1 1/4
9 1/4	5 1/4	Playboy	12	11	7 1/4	7 1/4	7 1/4	+ 1/4
32 1/4	25 1/4	RCA	10	1423	27 1/4	27 1/4	27 1/4	Unch.
10 1/4	8 1/4	Sony	15	215	8 1/4	8 1/4	8 1/4	Unch.
22 1/4	14 1/4	Superscope	6	18	15 1/4	15 1/4	15 1/4	+ 1/4
42 1/4	21	Tandy	7	432	31 1/4	30	30 1/4	- 1/4
7 1/4	4 1/4	Telecor	6	51	6	5 1/4	6	+ 1/4
3 1/4	2 1/4	Telex	9	16	2 1/4	2 1/4	2 1/4	Unch.
4 1/4	2	Tenna	10	3	2 1/4	2	2	Unch.
16 1/4	13 1/4	Transamerica	7	260	15 1/4	15	15 1/4	+ 3/4
25 1/4	9 1/4	20th Century	8	399	24 1/4	23 1/4	23 1/4	+ 1/4
32 1/4	26 1/4	Warner Communications	6	139	26 1/4	26 1/4	26 1/4	- 1/4
28	16	Zenith	9	140	17	16 1/4	16 1/4	Unch.

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	3	3 1/4	4 1/2	ABKCO Inc.	5	16	3 1/4	3 3/4
3	36	8	8 1/2	First Artists Prod.	7	10	2 1/4	3 1/4
4	15	9 1/4	9 1/2	Gates Learjet	9	40	12 1/4	13
5	42	2 1/4	3 1/4	GRT	7	120	31 1/4	31 3/4
3	5	2 1/4	2 1/4	Goody, Sam	—	5	11 1/16	13 1/16
3	21	1 5/16	1 9/16	Integrity Ent.	4	—	2 1/4	2 1/4
—	—	—	—	Koss Corp	10	—	1 1/2	2 1/2
—	—	—	—	Kustom Elec.	—	—	—	—
—	—	—	—	M. Josephson	—	—	—	—
—	—	—	—	Memorex	—	—	—	—
—	—	—	—	Orox Corp.	—	—	—	—
—	—	—	—	Recoton	—	—	—	—
—	—	—	—	Schwartz Bros.	—	—	—	—

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

U.K. Decca Year's Profit Is \$27 Mil

LONDON—Records and tapes, along with television and radio, accounted for a slumped share in Decca's otherwise improved profit performance of \$27.67 million for the financial year ending March 31.

Pre-tax profits for the consumer divisions of the group were down almost 50% from \$10.09 million to \$5.22 million for 1976-77 and the figures show that the bulk of Decca's earnings come from capital goods like radar, navigation and survey equipment. Profits in this sector were up \$9.57 million on the previous year to \$27.67 million, or more than 50%.

Details of performance on the re-

corded music side are not specified in the share of profits attributed to consumer goods, but the company statement stressed: "The market for records and tv remains depressed."

Overall figures were an improvement on the company forecasts for the halfway stage and sent Decca shares up immediately by 44 cents to \$7.66 on the stock market. Within a few days they were up to \$8.76.

Chairman Sir Edward Lewis hit out at rumors of "an imminent takeover." He said: "I have not the slightest interest in those stories and the board will not waste its time considering them."

SEPTEMBER 24, 1977, BILLBOARD



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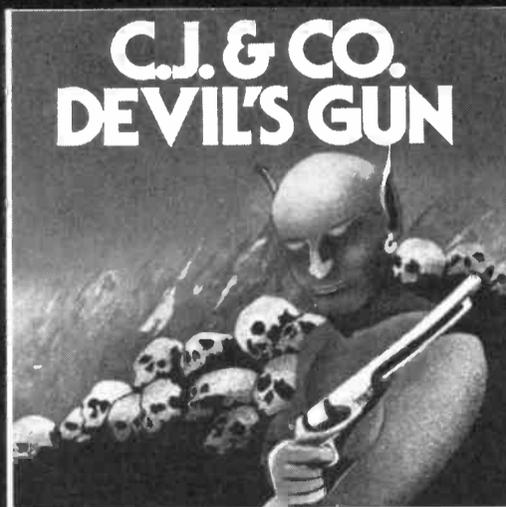
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Mike Theodore and Dennis Coffey

A HIT ON WESTBOUND RECORDS AND TAPES 

Sees 60 Million Audience For 'Billboard Awards Show'

• Continued from page 1

goslavia and Italy "and we're working now on Japan," says Sugarman.

The show will be unlike any other television awards show ever presented, he promises. As proof, Don Ohlmeyer, five-time Emmy Award winner, will coproduce and direct the live event. Ohlmeyer directed the 1972 Munich Olympic Games and the 1976 Olympics from Innsbruck and Montreal.

He will be executive producer of NBC's exclusive coverage of the 1980 Olympic Games in Moscow. His forte is covering live events—the "unexpected, the excitement," he says.

Ken Ehrlich, the coproducer, represents a slightly different side of

television entertainment—he formerly produced "Soundstage," a pop music series for the Public Broadcasting System, out of WTTW-TV in Chicago.

The Sugarman organization is firming up artists to appear on the show. While the awards, based on recaps of Billboard's charts through Nov. 3, will be one of the major facets of the show, Sugarman, Ohlmeyer and Ehrlich are making an extra effort "to put this year's awards into some kind of historical perspective."

"There will be an enormous audience watching the show which does not necessarily buy an album or a single once a week," says Ohlmeyer, "so our program will try to go behind the scenes to explain what some of the awards really mean."

Sugarman: "A sensational hit album sells a million copies."

"But," adds Ohlmeyer, "while many people may know the artist's name who made that album, they may not be able to associate it with his or her song."

Thus, the goal of "The Billboard

Music Awards Show" on NBC-TV is to provide entertainment with information. Sugarman believes that "we'll have the greatest number of people ever to watch a tv awards show."

Sugarman can make such a prediction, because he has the skill and the experience to back it up. Besides, countless music tv specials that have featured such artists as Diana Ross, Paul Anka, Tom Jones, Glen Campbell, Olivia Newton-John, Zubin Mehta and the Los Angeles Philharmonic, David Bowie and the Bay

City Rollers, among others, his "Midnight Special" tv series has been on regularly for five years—the longest running network tv show on contemporary music and it's seen by between 8 and 10 million each week.

Ohlmeyer points out that "The Billboard Music Awards Show" will also have phenomenal impact on record sales. "If only 10% go out the next day and buy an album, that will mean 6 million extra album sales in just the U.S. alone." Needless to say, the impact on sales overseas will also be substantial.

And the exposure for any artist seen on the show—whether as a host or as a performer—will be dramatic.

"Kris Kristofferson, if he appears on this program, would be seen by
(Continued on page 61)

Customer Profile WEA Meet Feature

By JOHN SIPPEL

LOS ANGELES—"The most definitive profile of today's record/tape retail customer" was the way

RANDALL FOR MOA PARLEY

LOS ANGELES—Frankie Randall will be featured at the MOA's forthcoming national convention in Chicago on Oct. 30.

Randall and his five-piece band will perform their book of contemporary and MOR tunes as part of the coin industry association's entertainment menu.

Randall, who recently played the Playboy Club here as well as hotels in Palm Springs, taped a segment of the new Redd Foxx ABC-TV series. It airs Oct. 6 and in it Randall gets involved in a comedy routine which cuts into his scheduled vocal performance.

WEA president Joel Friedman described a nine-month market research survey to 605 of the firm's key staffers and representatives of the labels they represent at the firm's annual convention in Hollywood, Fla., Sept. 5-10.

And he promised that not far behind will be an equally incisive demographic study of the industry itself from distribution through racks and one-stops down to independent and chain retailing conducted by Warner Communications Inc., WEA's parent firm, at the behest of David Horowitz, WCI president.

Prepared by Larry Heller, ASI, Hollywood, Calif., Friedman said the WEA retail consumer research is a continuing one.

The research, conducted on a key market basis nationally, studies behavior patterns, querying why, where and what the customer buys.

WEA is already utilizing results of the survey, such as its increasing its radio budget for its year-end program even more because of the strong influence the study attributed to radio in exposing the public to new product.

The ASI consumer research, based upon the study of actual retail record/tape customers, forcibly demonstrates the impact of word of mouth and advertising to bring patrons to a retail outlet and then how they are impelled to buy multiple units impulsively by prudent in-store merchandising and demonstration.

Friedman said that Irwin Goldstein, national credit chief and vice president, would embark on a series of visits through the U.S., pointed toward assisting burgeoning black music accounts to more profitably operate.

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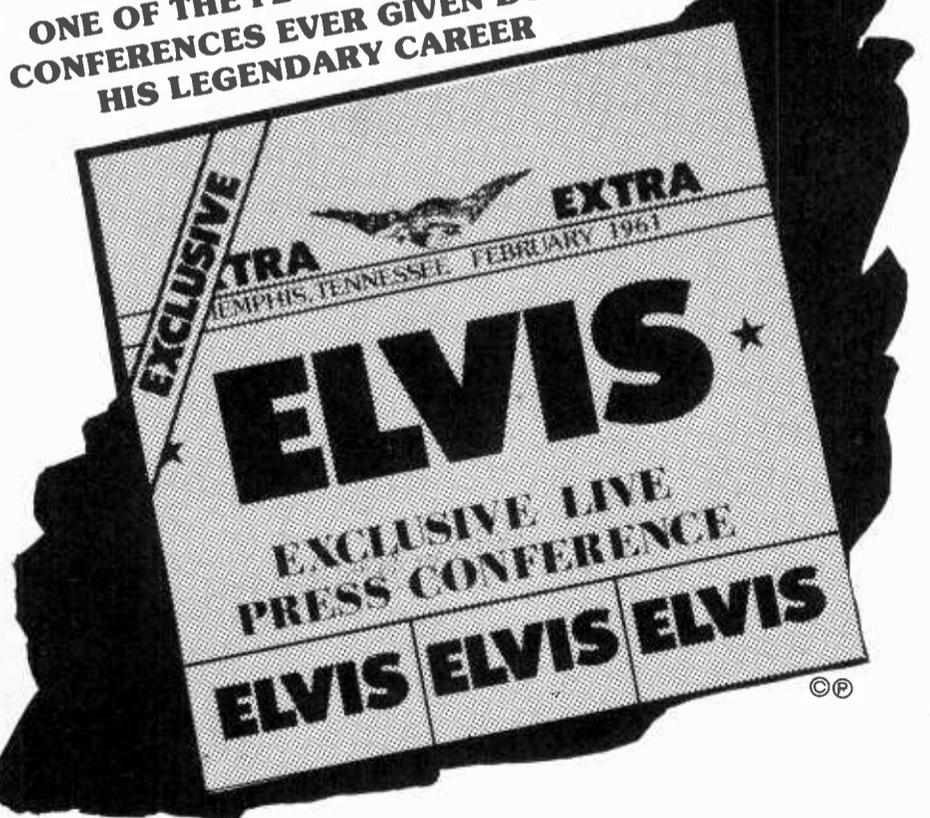
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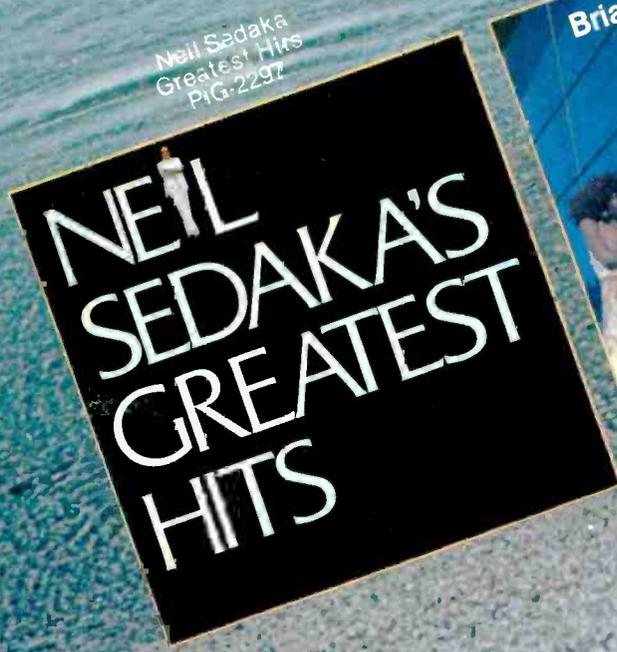
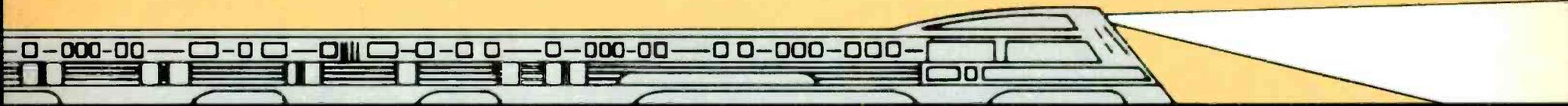
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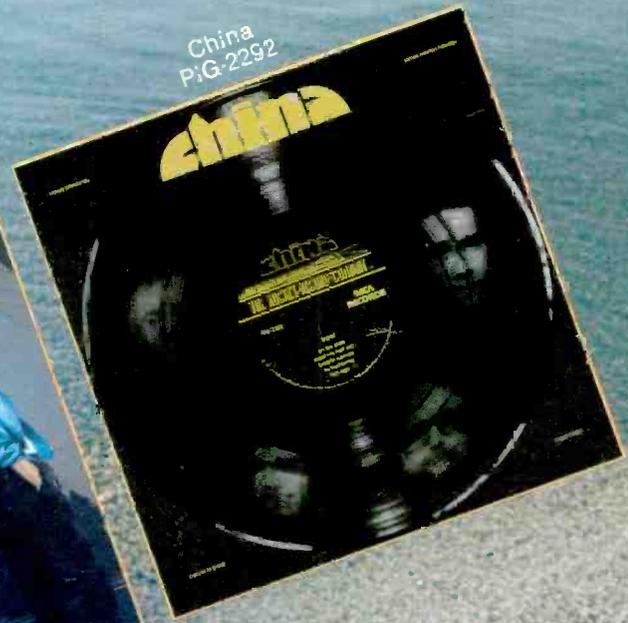
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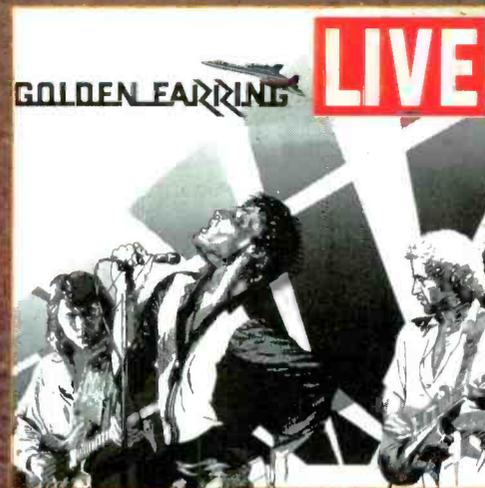
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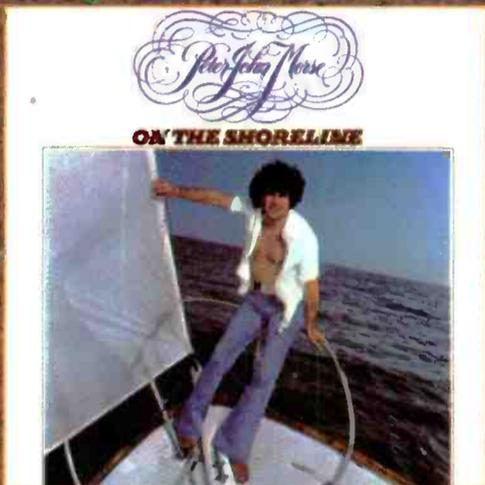
FALL PRE- VIEW



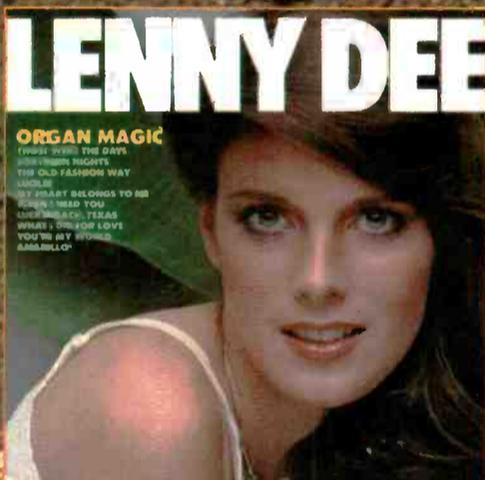
Pete Townshend & Ronnie Lane
Rough Mix
MCA-2295



Golden Earring
Live
MCA2-8009



Peter John Morse
On The Shoreline
MCA-2299



Lenny Dee
Organ Magic
MCA-2301

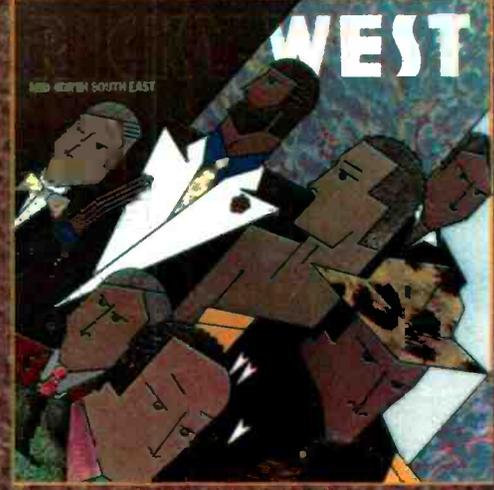
RECORD



Lisa Dal Bello
MCA-2249



Sherbet
Magazine
MCA-2304

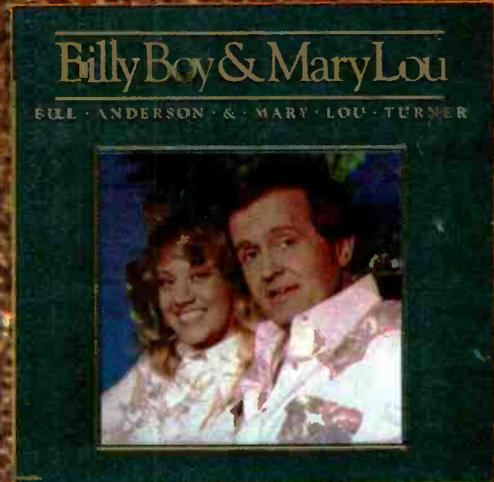


Ricky West and North South East
MCA-2272

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WEA National Convention Photo Highlights



Joel Friedman, left, president of WEA and David Horowitz, president, Warner Communications Inc. confer.



Atlantic executives (left) discuss their release presentation. From the left: Jerry Greenberg, president; Dave Glew, senior vice president, marketing and general manager; and Ahmet Ertegun, chairman of the board. Below: panel members discuss manufacturing practices. From left: Ahmet Ertegun, Joe Smith, chairman of the board, Elektra/Asylum; Stan Cornyn, executive vice president, Warner Bros. Records; and moderator, Joel Friedman.



Joe Smith is surrounded by, from the left: Marvin Hamlisch, Eddie Rabbitt and Carol Bayer Sager.



Stan Cornyn (left) presents Warner Bros. artist Leo Sayer with his platinum record.



Atlanta's James Woods (right) receives WEA marketing coordinator of the year honor from Friedman.



Foreigner receives its first gold record from Ahmet Ertegun.



Atlantic's Slave performs its soul music.



Fred Katz, left, Cleveland and Dave Benjamin, Miami, both WEA sales managers receive sales manager of the year awards.



Russ Bach (top center), receives WEA branch manager of the year award as Friedman looks on.



Left, WEA's buyer of the year award goes to Jere Ward of Atlanta. Joe Kleinhandler, director of national operations congratulates Ward.



Radic panel members tell what's really happening in their media. From the left: Bob Pittman, program director, WNBC, New York; Gary Stevens, vice president/general manager, KDWB, Minneapolis; Lee Abrams, Burkhart/Abrams; Gary Granger, program director, WSHE, Miami; Mike Harrison, Radio & Records magazine; and moderator Alan Perper, WEA's national advertising manager.

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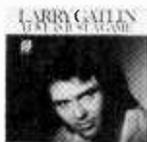
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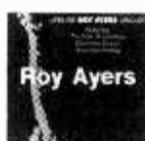
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Interpol

• Continued from page 1

ity in its stance against piracy by Interpol, which in recent years has begun to cooperate with industry groups in various countries in efforts to stamp out the practice.

In the case of record and tape piracy, the organization has worked in the past with IFPI abroad and the RIAA here. On film piracy it has been in liaison with the Motion Picture Assn. of America.

Knowledgeable observers have long been convinced that many of the people involved in the unauthorized duplication of sound recordings also pirate films, and that illegal trafficking in both categories has accelerated on an international level.

Shipment across national boundaries has multiplied the problem of detection, they say, and Interpol's aid in identifying violators can be of paramount importance.

The Stockholm resolution asks Interpol national central bureaus to "cooperate as fully as possible" with their counterparts in other countries "who request assistance in investigating cases of traffic in stolen or unlawfully duplicated motion pictures and sound recordings."

The resolution preamble stresses the "harmful effects" piracy has "on the economies of the countries affected." Loss of legitimate revenues to both governments and businesses is cited.

Implementation of international agreements has not yet been adequate "in combatting this illicit traffic," says the resolution. Police cooperation is "absolutely essential," and this should be supplemented by greater judicial and diplomatic cooperation, the document states.

The joining of forces in battling both film and audio piracy gains new urgency in view of the budding traffic in pirated films for the home videocassette market (Billboard, Sept. 17, 1977). This development is seen to loom as a significant drain on an area of software distribution thought to hold great potential for record and tape merchandisers.

Jules Yarnell, special counsel of the RIAA, says cooperation between his group and the MPAA has proven very helpful in the past and will be continued. He hails the Interpol-resolution, as does Jack Valenti, MPAA president, as an important advance in the fight against piracy.

Both associations have maintained frequent contact with Interpol bureaus.

Norm Weinstroer Reactivates Label

LOS ANGELES — Norm Weinstroer, veteran marketing executive last with Musical Isle and more recently major accounts executive with United Artists nationally, is reactivating his Norman Records label.

The first four new releases will include "Meet Me In St. Louis," featuring a dozen different St. Louis acts; "All That River Jazz," featuring three different St. Louis Dixie groups; Vandventer Overpass, a jazz quintet fronted by Jeter Thompson, former leader/pianist with Quartette Tres Bien; and Haymarket Riot, a Cincinnati contemporary rock act.

Distribution is being arranged. Weinstroer plans eventually to branch into personal management and is mulling possible re-entry into independent record distribution and retailing in the St. Louis market where he is basing at 1900 Washington Ave.

General News

1st Stokowski Disks: 1917

• Continued from page 3

ney, Seraphim, Unicorn, Pye Philips, London, Everest and Composers Recordings Inc. MCA and UA vaults also contain Stokowski material.

He made his first recording Oct. 22, 1917, with the Philadelphia Orchestra for Victor. His last performance, a recording session, took place last June 4.

Having in recent years devoted himself exclusively to the recording sphere, Stokowski was preparing for CBS fall sessions at the time of his death in his home in Hampshire in England.

CBS had signed Stokowski to a new six-year contract last year, at the age of 94. The first album released under the pact, Bizet's "Carmen" and "L'Arlesienne" Suites, appeared in January, and CBS noted then that Stokowski "is one of the very few recording artists to have recorded in all methods from the acoustically made shellac disks to

the latest in quadruphony."

He completed at least three records for CBS yet to be released. With London's National Philharmonic, these are Sibelius's First Symphony and "Swan of Tuonela," Tchaikovsky's "Aurora's Wedding" from "Sleeping Beauty" ballet, and the Mendelssohn "Italian" Symphony and Bizet Symphony in C. The final Bizet recording session was the maestro's last upon the podium.

The three albums are scheduled for release between October and next March.

RCA, the company for which Stokowski recorded throughout all phases of his career, had not begun planning of a tribute album, but a source says the job will be done "beautifully and carefully."

The label is mulling immediate preparation of a representative sampling of existing Stokowski LPs to be enclosed in a special memorial slipcase.

Stokie led an incredible array of the world's orchestras in recordings, including the four he served as principal conductor, the Philadelphia Orchestra, the Houston Symphony, the All-American Youth Orchestra and the American Symphony, the last two groups founded by Stokowski.

He made records also with the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic, the NBC Symphony and Symphony of the Air, the London Symphony, the London Philharmonic, the Berlin Philharmonic, the Czech Philharmonic, and many other ensembles, including groups hand-picked for the assignment.

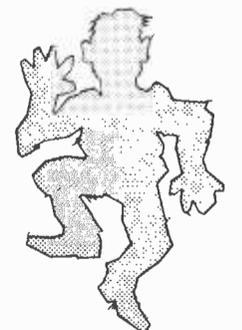
Lenahan Succumbs

NEW YORK—Harry Lenahan, co-founder and president of Lenahan Associates, a leading manufacturer of phonograph record compounds, died Wednesday (14) at the age of 67. Cause of death is believed to be complications arising from a stroke and bleeding ulcers.

Lenahan founded his Pitman, N.J.-based company in 1947. It became a top supplier of vinyl, dealing primarily with independent record labels.

Producer Killed

LOS ANGELES—Pop producer Gabriel Meckler, 33, died Sept. 3 in a motor bike accident. The Israeli citizen had become prominent in the U.S. as the producer of Three Dog Night, Steppenwolf and Janis Joplin. He was working on a film score and an LP with Eartha Kitt at the time of his death.



©THE EASY WAY OUT, 1977.

Joke, don't jump!

If you've got a high pressure job, nothing sums up the situation or relieves the tension like one look at "THE EASY WAY OUT!"

Featuring the frazzled outline of a once harried exec, hang this 3' x 4' piece of clear, heavy plastic against your office window and it looks like someone did indeed take the easy way out.

A must for the overworked—or an outstanding gift for the home—rush \$7.50 + \$4.00 for handling to "THE EASY WAY OUT," 54 W. Randolph, Suite 606C7 (BB), Chicago, Ill. 60601.

(Continued on page 74)

THE NETWORK OF THE FUTURE



BEGINS THIS WEEK.

"You Lied" by Network. A single
that will announce to the world
that a new musical force has arrived.
On Epic Records.
Produced by Alby Galuten and Karl Richardson
for Karibby Productions.

IT'S REALLY KEMAL, NOT CASEY

Faith In Lists Inspires Kasem To Conceive 'American Top 40'

EDITOR'S NOTE: This is the third installment of an in-depth interview with Casey Kasem, host of the weekly syndicated "American Top 40" heard on radio around the world. The interview is conducted by Claude Hall, Billboard's radio-tv editor.

KASEM: When I came to Los Angeles to join KRLA, I was still calling myself Casey At The Mike. But I said it once on KRLA and it didn't sound right any longer. So, I started using the name Casey Kasem. And, too, I felt it important to get established as a full-name identity rather than a gimmick name. . . . to help my acting career.

HALL: Is Casey Kasem your real name?

K: No, Kemal Kasem is my real name.

Almost simultaneously while I was with KRLA, I started acting. I did a picture called "Glory Stompers." Dennis Hopper was in it. And I co-produced the movie with Mike Curb. I got involved with the film through an act called Eddie Haddah whom I was managing; he now manages Fabian. Eddie kept telling me that someone wanted to cut a record on him. Eddie said: "There's this great record producer who thinks we're as good as the Four Seasons. He really loves us."

I said: "Eddie, anyone would love you. I'm a disk jockey and they'd probably like to cut you, thinking perhaps that I'd play the record. . . . and, you know we can't do that. Don't worry. . . . I'll find the right producer for you."

Well, finally Curb got me on the phone, through Eddie's insistence. I heard Mike's voice and thought: My God, this guy's around 12 years old.

I asked: "What are your credits?" He said: "Well, I'd like to meet with you." He was so formal on the phone.

Finally, after he'd talked with me three times over a period of maybe three to four months, I said, okay, let's get together.

So, we cut Eddie on a song that didn't become a hit. But Mike and I became friends.

But mind you, I didn't know at the time that Curb had already scored 25 motion pictures soundtracks. I just figured he was this kid who wanted to get into the music business.

And I'll tell you a funny story: He had a picture on the wall of some boys. They looked like brothers, but had short hair. This was in 1964 or '65. I asked him who they were.

He said they were a group called the Osmonds.

I told him they were awfully square looking; he should have them let their hair grow long.

He said: "They won't do that. But Casey, I promise you, they'll be the biggest group in the country one day."

And that, at the time, didn't exactly enhance his position with me. Not at the time. I didn't think he knew what he was talking about.

Then, of course, I found out Curb was a genius.

H: He must have been very young at that time.

K: Like 16 or 17. And here he already had this office in this big

building and a secretary and a lawyer next to him that he'd taken away from Capitol Records—Dick Whitehouse.

And he'd set up this tremendous deal between American International Pictures and Capitol Records to have Capitol distribute their records, a beautifully-structured business deal that made everybody happy.

Because until then AIP hadn't any way to merchandise their records. But "Wild Angel" wasn't funny.

It went on the charts and stayed for two years. Hit the top 10 twice over two years and sold, I think, probably half a million units by now.

Mike is really an interesting person. (Continued on page 28)

Rock Radio Tops Popularity Study Of U.S. Formats

By CLAUDE HALL

LOS ANGELES—Rock radio is the most popular format, according to an American radio study just released by James Duncan Jr., Gilmore Advertising of Kalamazoo, Mich.

But 46.46% of rock listeners today—3,598,700 listeners 12 years old and older, average quarterhour, based on 804 total stations on FM radio.

Beautiful music radio was second most popular, with 17.66% of the total listeners and an even greater number of these on FM radio as compared to AM. MOR radio still does well with 17.32% of the listeners, based on 503 radio stations, and

in this case the majority was on AM radio—30% as compared to 2.72%.

Here's the ranking of other formats: country, 9.32%; news-talk, 9.26%; black music, 6.33%; Spanish, 1.88%; classical, 1.31%; religion, .89%; jazz, .31%; other ethnic, .28%; variety, .12%; big band, .12% and unknown, .37%.

Most country music and news listeners are on AM radio. Oddly enough, FM is fast catching up with AM in black listeners who listen to black radio programming, but a large part of this may be because of the phenomenal success of WBL in New York, which even tops WABC in 18-34 year old listeners, metro area, according to the study.

WABC in New York, of course, was the number one station among all age listeners. The others in order were WOR, New York; WLS, Chicago; WGN, Chicago; WCBS, New York; WBL, New York; WJR, Detroit; WINS, New York; KDKA, Pittsburgh, and WCCO, Minneapolis. The top 10 in the previous study were WABC, WOR, WLS, WGN, WCBS, WJR, WRFM in New York, WBL, KDKA and WMAQ.

American Radio is based upon Arbitron ratings surveys. Only subscriber stations may use the figures, though anyone may buy the printed compilation study performed by Duncan. In the study, he lists America's 500 most-listened to radio stations, the 98 top stations among teens (yes, WABC was number one here, too), America's leading stations among 18-34 year olds (WBL was number one here, followed by WABC) and countless other breakouts.

Noteworthy is that among persons 18-34 years of age, which is predominantly an album-buying audience, 15 of the top 20 stations were FM stations and 28 of the top 40. The majority of these were rock stations.

National FM metro shares are climbing, Duncan finds. His study of the coast-to-coast ratings for April/May shows FM with 44.428% of the shares as compared to 43.818% in Oct./Nov. 1976 and 40.886% in April/May 1976.

The best FM markets, and percent of metro listenership, are Melbourne-Titus, Cocoa, Fla., with 70.43%, Lancaster, Pa., 66.76%, West Palm Beach 65.39%, Ft. Lauderdale 62.13%, Grand Rapids 59.30%, Columbia, S.C., 59.15%; Washington, D.C., 58.70%, Lakeland, Fla., 58.04%, York, Pa., 56.85%; and Dallas-Ft. Worth with 56.49%. Duncan scores the top 25 best FM markets. His major 25 worst FM markets leads off with Great Falls, Mont., followed by Honolulu.

The best rock radio market in the nation is Lafayette, La., followed by Akron, Manchester, N.H., Waterloo, Iowa, Syracuse, Great Falls, Mont., Eugene, Ore., Las Vegas, Allen-Beth-Easton, Pa.; Green Bay, Oklahoma City, Springfield, Nashville, Lansing and Raleigh-Durham, in that order. The worst rock market is Greensboro, N.C., followed by Fargo, St. Louis, Kansas City, Yakima, Charlotte, Flint and Miami, in that order.

The best beautiful music city is (Continued on page 28)

KLAC Hoopla At Park To Celebrate 7th Anny

LOS ANGELES—KLAC, one of the nation's leading country music radio stations, celebrates its seventh anniversary in the format in October at Knott's Berry Farm and about 16,000 country music fans will be on hand, according to general manager and vice president Bill Ward.

Performing at the giant party, held in past years at Disneyland and Busch Beer Garden, will be George Jones, Larry Gatlin, Leon McAuliffe and the Texas Playboys, Bill Monroe and his bluegrass band, and Dotz. Three different stages will be used for the constant entertainment extravaganza that will include free rides throughout the park.

KLAC's air personalities will be broadcasting live from the park throughout the day. The place will close at 6 p.m. and be reopened shortly thereafter for the KLAC event: tickets are going for \$7.50 at the gate, \$6.50 in advance.

Once the park has been reopened, KLAC will begin broadcasting live music on the air. At 7:50, the station switches to live coverage of a Lakers basketball game, then returns to live music about 10:30 p.m. and will go to midnight, says Ward.

Capitol Records is taking advantage of the birthday celebration to record two live albums, one with Asleep At The Wheel and the other with the Texas Playboys. Tommy Alsup will produce both records.

KLAC is consulting the park on the talent, working with entertainment director Tommy Walker.

KIWW-FM Offers 24 Hours Of Modern Latin In Rio Grande Area

By AGUSTIN GURZA

LOS ANGELES—The formal inauguration last month of KIWW-FM in Harlingen, Tex., marked the debut of the first 24-hour Spanish format FM station with enough power (100,000 watts) to cover the heavily Mexican populated Rio Grande Valley area.

And according to station manager Martin Rosales, it also marked the debut of a new style of Spanish music programming for that traditionally rural-minded region.

With sights set on the young, relatively more affluent Latin listener, Rosales says his station is ignoring Tex-Mex and Norteno product in favor of international pop music from Latin America.

"We have no accordion music (norteno) on the station," Rosales declares, recognizing the fact that this style of music has been historically dominant in the area.

That policy sets KIWW apart from another powerful valley station, KGBT-AM, also in Harlingen (50,000 watts) which Latin label execs consider the area's strongest.

Charles McDonald, Caytronics

San Antonio branch manager, notes therefore that the two stations are not competing for the same market, and wisely so. "It's just not smart to try to compete with KGBT," he says, noting that the station mixes a good amount of Texas regional music with international.

Rosales himself bears this analysis out. Going against the musical grain is the whole idea. He chose to bar norteno music, he says, "because everybody else is doing it." And the distinctive sound of his international format, he believes, will be the key to his success.

A sample of artists featured on KIWW provides a clue to its sound: Roberto Carlos, Piruli, La Sonora Santanera, Camilo Sesto, Nelson Ned, Julio Iglesias, Eydie Gorme and (representing the top-of-the-line Mexican ranchera style) Vicente Fernandez, Chelo, Antonio Aguilar and Lucha Villa.

An occasional Mexican oldie by Trio Los Panchos or Javier Solis is thrown in, often per listener request.

In summarizing the station's programming policy, Rosales (who was

once a DJ at KGBT) states, "We are featuring contemporary, high quality Spanish music in stereo. The focus is on good music and news with very little talk."

The conversion of KIWW to Spanish from the previous easy listening operation (as KMBS) came last December when wealthy Chicano entrepreneur Pete Diaz bought the station.

The demographics practically demanded the move. Considering that 80% of the region's population is Chicano or Mexican (McDonald estimates up to 2 million residents counting both sides of the border), Rosales' contention that the previous management "was going broke" is believable enough.

So is Rosales' claim that KIWW showed up for the first time in ratings from the April-May books. An accomplishment, says he, considering the short time span and the Spanish format.

His other accomplishment, yet to be documented, is the station's ground-gaining among previously (Continued on page 36)

Record Report Hooks Charlie Tuna!

Charlie Tuna, top-rated morning man on KHJ, Los Angeles, joins "Record Report" as its new national host.



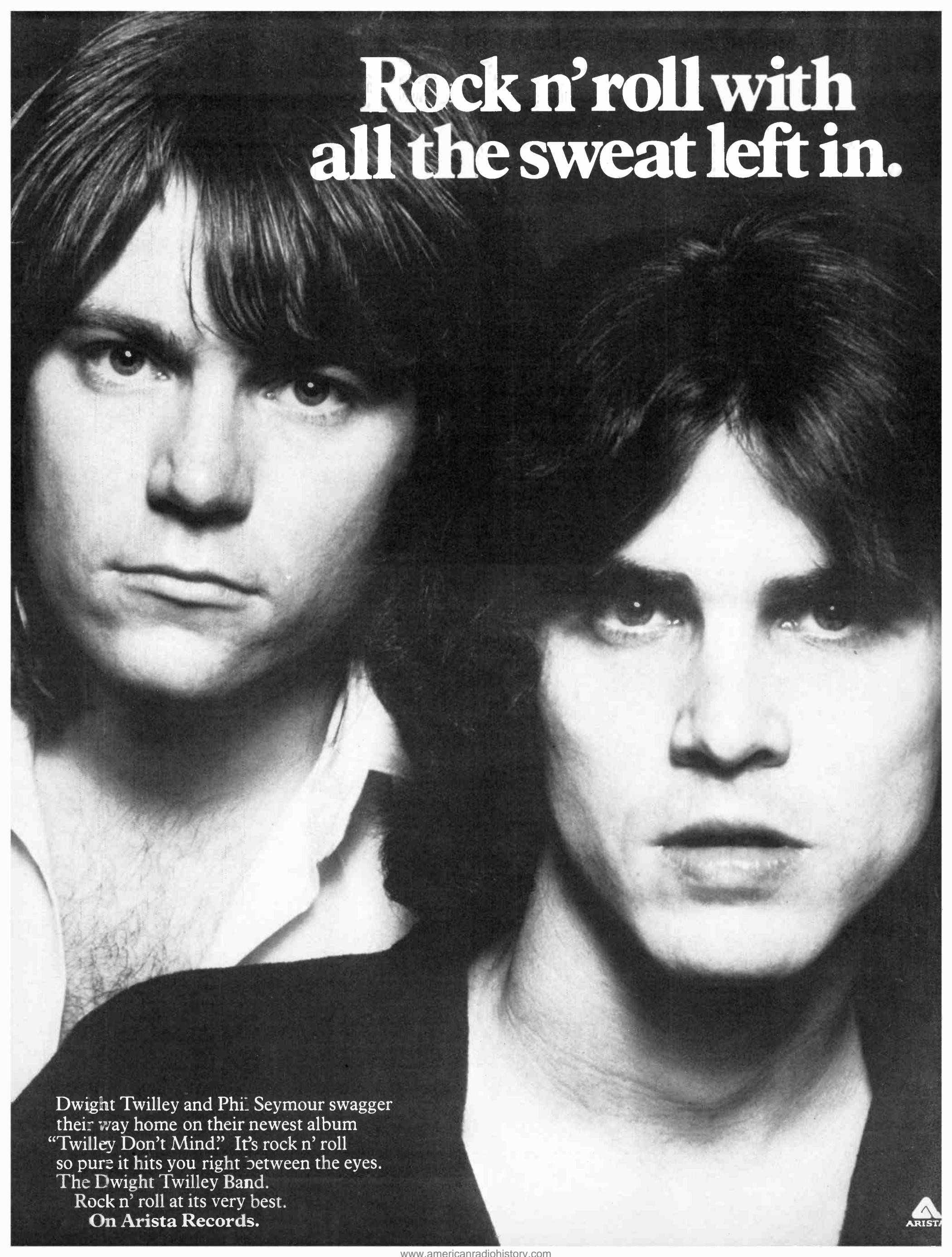
"Record Report" begins its third year of reporting the exclusive, inside news of what's going on with the superstars of pop music in a 3½ minute, twice-daily newscast. Now heard on over 185 leading U.S. radio stations.

Charlie Tuna gets hooked on "Record Report." So will your listeners and advertisers. Call Mary White and catch "Record Report" exclusively for your station, free of charge!



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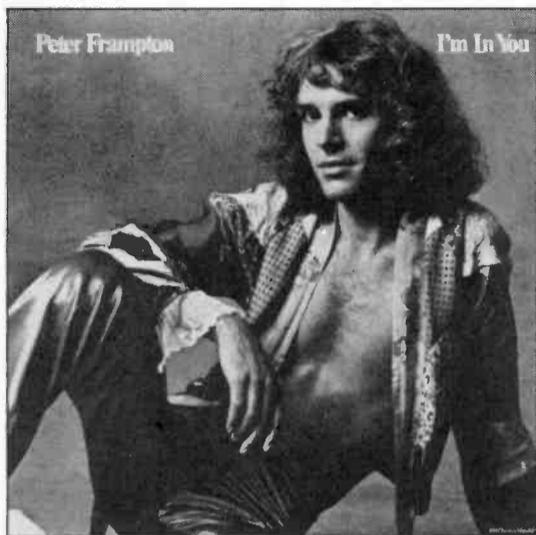
A black and white close-up photograph of two men, Dwight Twilley and Phil Seymour, looking directly at the camera with serious expressions. Dwight Twilley is on the left, and Phil Seymour is on the right. The lighting is dramatic, highlighting their faces against a dark background.

Rock n' roll with all the sweat left in.

Dwight Twilley and Phil Seymour swagger
their way home on their newest album
"Twilley Don't Mind." It's rock n' roll
so pure it hits you right between the eyes.
The Dwight Twilley Band.
Rock n' roll at its very best.
On Arista Records.



THERE'S MORE TO THE YEAR'S BEST ALBUMS



Peter Frampton

I'm In You

PETER FRAMPTON

I'm In You (SP 4704) — Peter means platinum. His new multi-million album includes the already classic "I'm In You" (AM 1941) single and his latest, "Signed, Sealed, Delivered" (AM 1972)

Produced by Peter Frampton



CAT STEVENS

Izitso (SP 4702) — The unpredictable and inevitable triumph. Includes the dynamic "Old Schoolyard" (AM 1948)

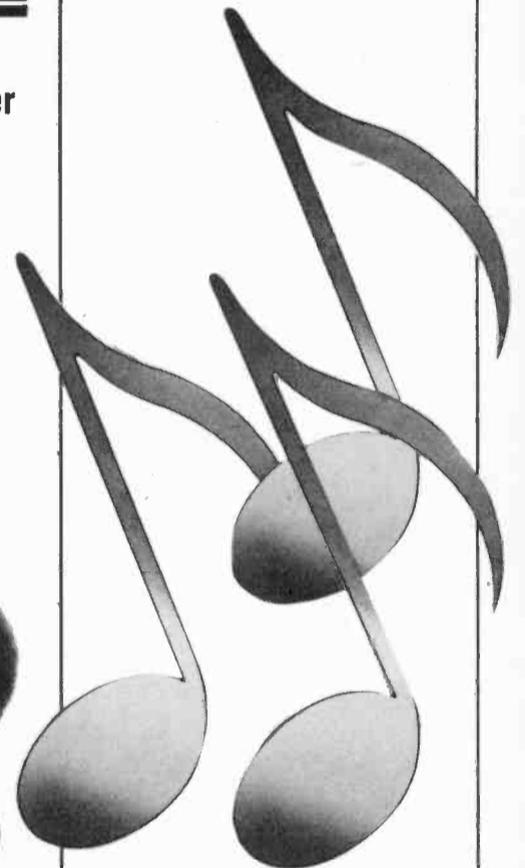
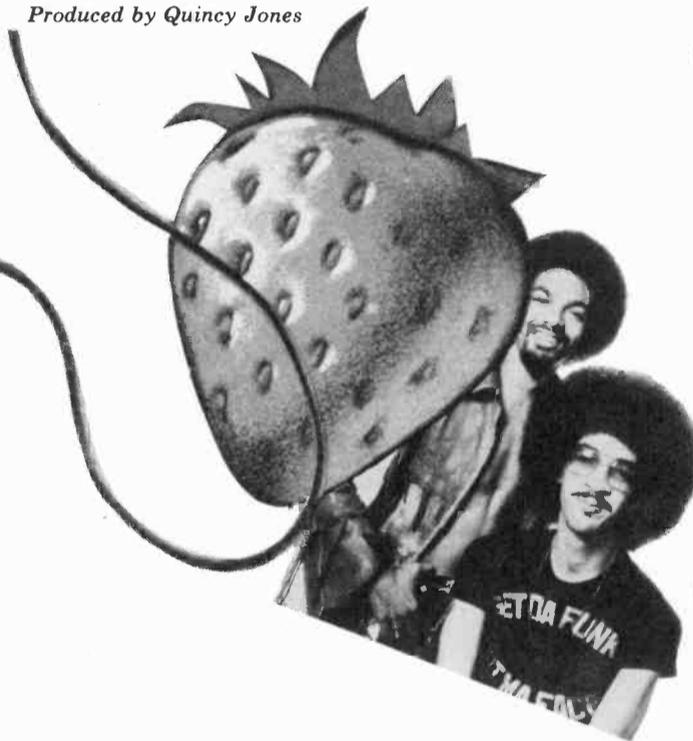
and the just-released "Sweet Jamaica" (AM 1971).

Produced by Cat Stevens with Dave Kershenbaum

THE BROTHERS JOHNSON

Right On Time (SP 4644) — There's no funk like the best funk. If "Strawberry Letter 23" (AM 1949) don't getcha "Runnin For Your Lovin'" (AM 1982) Will.

Produced by Quincy Jones



RITA COOLIDGE

Anytime... Anywhere (SP 4616) — Now everyone knows she was born a star. "Higher And Higher" (AM 1922) is soon to have company in her new single, "We're All Alone" (AM 1965).

Produced by David Anderle



THAN A DOZEN OF THE YEAR'S BIGGEST SONGS.

pablo CRUISE

PABLO CRUISE

A Place In The Sun (SP 4625) — Pablo Cruise turns sun into gold. "Whatcha Gonna Do?" (AM 1920) set the pace. "A Place

In The Sun," (AM 1976) the single, follows.

Produced by Bill Schnee



SUPERTRAMP

Even In The Quietest Moments (SP 4634) — A cult surfaces. A unique sound flourishes. A great group finds an

immense following. And "Give A Little Bit" (AM 1938) paves the way.

Produced by Supertramp

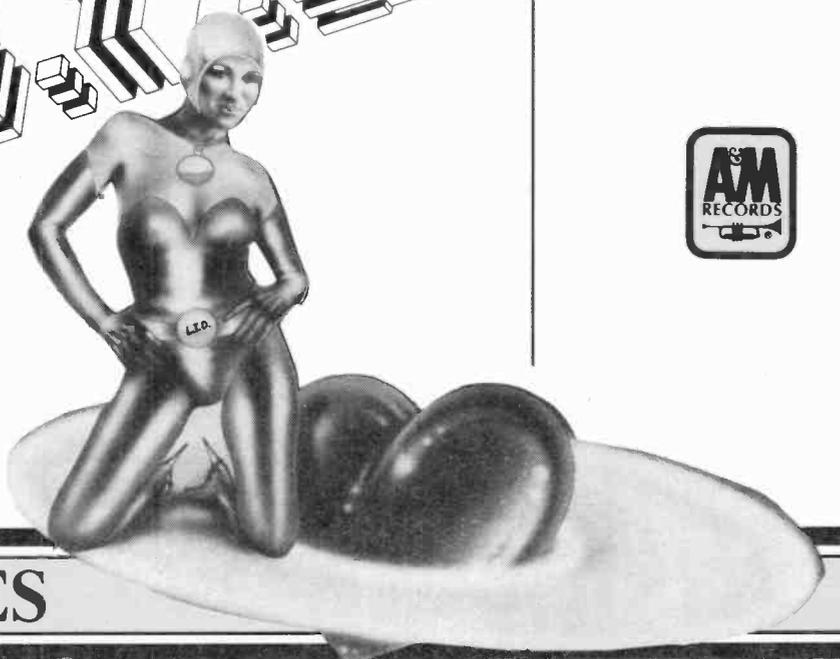
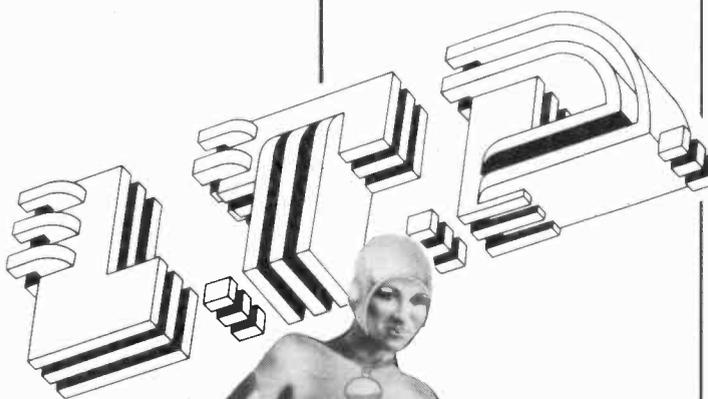
STYX

The Grand Illusion (SP 4636) — Elegant hard rock at its thundering best. Flashy but classy. Their new single



"Come Sail Away" (AM 1977) is no illusion, but a real hit.

Produced by Styx



L.T.D.

Something To Love (SP 4646) — A 10-man funk powerhouse plugged into a master of the Philly sound, Bobby Martin. With "Back In Love Again" (AM 1974) L.T.D. is in orbit.

Produced by Bobby Martin



ON A&M RECORDS & TAPES

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/15/77)

TOP ADD ONS - NATIONAL

- DEBBIE BOONE—You Light Up My Life (W.B.)
- ERIC CARMEN—She Did It (Arista)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- ERIC CARMEN—She Did It (Arista)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)

PRIME MOVERS:

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

BREAKOUTS:

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- BEE GEES—How Deep Is Your Love (RSO)
- KATE TAYLOR—It's In His Kiss (Columbia)

KHJ—Los Angeles

- ERIC CARMEN—She Did It (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- FOREIGNER—Cold As Ice (Atlantic) 18-10
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 19-14

TEN-Q (KTNQ)—Los Angeles

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- KATE TAYLOR—It's In His Kiss (Columbia)

D★ DONNA SUMMER—I Feel Love (Casablanca) 18-11

- COMMODORES—Brick House (Motown) 25-19

KDAY—Los Angeles

- BRICK—Dusic (Bang)
- HODGES, JAMES & SMITH—Since I Fell For You (London) 25-18
- ROSE ROYCE—Do Your Dance (Whitfield) 29-25

KEZY—Anaheim

- FLOATERS—Float On (ABC)
- DONNA SUMMER—I Feel Love (Casablanca)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 17-12
- STEPHEN BISHOP—On And On (ABC) 19-14

KFXM—San Bernardino

- STEVE MILLER BAND—Jungle Love (Capitol)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 14-4
- B J THOMAS—Don't Worry Baby (MCA) 20-12

KCBQ—San Diego

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- SANFORD & TOWNSEND—Smoke From A Distant Fire (W.B.) 26-15
- FOREIGNER—Cold As Ice (Atlantic) 21-17

KAFY—Bakersfield

- HEATWAVE—Boogie Nights (Epic)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- PABLO CRUISE—A Place In The Sun (A&M) 28-23
- STEPHEN BISHOP—On And On (ABC) 11-8

KRIZ—Phoenix

- MARSHALL TUCKER BAND—Can't You See (Capricorn)
- CARPETNERS—Calling Occupants (A&M)
- D★ MECO—Theme From "Star Wars" (Millennium) 10-5
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 8-4

KTKT—Tucson

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BEE GEES—How Deep Is Our Love (RSO)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-6
- D★ DONNA SUMMER—I Feel Love (Casablanca) 15-8

KQEO—Albuquerque

- STYX—Come Sail Away (A&M)
- JUDY COLLINS—Send In The Clowns (Elektra)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-14
- STEVE MILLER BAND—Jungle Love (Capitol) 21-13

KENO—Las Vegas

- DEBBIE BOONE—You Light Up My Life (W.B.)
- BEE GEES—How Deep Is Your Love (RSO)
- COMMODORES—Brick House (Motown) 31-21
- RONNIE McDOWELL—The King Is Gone (Scorpion) 33-25

Pacific Northwest Region

TOP ADD ONS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- LEIF GARRETT—Surfin' USA (Atlantic)

PRIME MOVERS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS:

- RITA COOLIDGE—We're All Alone (A&M)
- DAVE MASON—We Just Disagree (Columbia)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)

KFRC—San Francisco

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- RONNIE McDOWELL—The King Is Gone (Scorpion) HB-13
- CARLY SIMON—Nobody Does It Better (Elektra) 21-15

KYA—San Francisco

- PABLO CRUISE—A Place In The Sun (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- RONNIE McDOWELL—The King Is Gone (Scorpion) HB-4
- CARLY SIMON—Nobody Does It Better (Elektra) HB-18

KLIV—San Jose

- ERIC CARMEN—She Did It (Arista)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- COMMODORES—Brick House (Motown) 15-9
- CARLY SIMON—Nobody Does It Better (Elektra) 18-12

KNDE—Sacramento

- C.J. & CO.—Devil's Gun (Westbound)
- SMOKIE—Needles & Pins (RSO)
- DEBBIE BOONE—You Light Up My Life (W.B.) 17-5
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 26-18

KROY—Sacramento

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- CARLY SIMON—Nobody Does It Better (Elektra) 19-9
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 26-16

KYNO—Fresno

- CHICAGO—Baby, What A Big Surprise (Columbia)
- DAVE MASON—We Just Disagree (Columbia)
- HEATWAVE—Boogie Nights (Epic) 13-8
- D★ MECO—Theme From "Star Wars" (Millennium) 16-11

PRIME MOVERS - NATIONAL

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra)

KGW—Portland

- NONE
- OEBBIE BOONE—You Light Up My Life (W.B.) 25-10
- FOREIGNER—Cold As Ice (Atlantic) 26-22

KING—Seattle

- CARLY SIMON—Nobody Does It Better (Elektra)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 21-13
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 24-18

KJRB—Spokane

- DAVE MASON—We Just Disagree (Columbia)
- RITA COOLIDGE—We're All Alone (A&M)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 13-6
- HEATWAVE—Boogie Nights (Epic) 26-20

KTAC—Tacoma

- MARSHALL TUCKER BAND—Cat Scratch Fever (Epic)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 14-8
- DEBBIE BOONE—You Light Up My Life (W.B.) 15-11

KCPX—Salt Lake City

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- LEIF GARRETT—Surfin' USA (Atlantic) A0-20
- RITA COOLIDGE—We're All Alone (A&M) 30-25

KRSP—Salt Lake City

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- RITA COOLIDGE—We're All Alone (A&M)
- DEBBIE BOONE—You Light Up My Life (W.B.) 17-7
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 20-13

KTLK—Denver

- LEIF GARRETT—Surfin' USA (Atlantic)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 30-21
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 18-10

North Central Region

TOP ADD ONS:

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- TED NUGENT—Cat Scratch Fever (Epic)
- CHICAGO—Baby, What A Big Surprise (Columbia)

PRIME MOVERS:

- CARLY SIMON—Nobody Does It Better (Elektra)
- HEATWAVE—Boogie Nights (Epic)
- DEBBIE BOONE—You Light Up My Life (W.B.)

BREAKOUTS:

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- FIREFALL—Just Remember I Love You (Atlantic)

CKLW—Detroit

- TED NUGENT—Cat Scratch Fever (Epic)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- DEBBIE BOONE—You Light Up My Life (W.B.) 25-12
- HEATWAVE—BOOGIE Nights (Epic) 23-16

WJLB—Detroit

- HEATWAVE—Boogie Nights (Epic) 23-16
- MAZE—Lady Of Magic (Capitol)
- D★ BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century) 12-4
- MANHATTANS—We Never Danced To A Love Song (Columbia) 8-2

BREAKOUTS - NATIONAL

- FIREFALL—Just Remember I Love You (Atlantic)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- DAVE MASON—We Just Disagree (Columbia)

WPEZ—Pittsburgh

- B J THOMAS—Don't Worry Baby (MCA)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 20-13
- STEVE MILLER BAND—Jungle Love (Capitol) 24-19

WRIE—Erie, Pa.

- KAREN NELSON & BILLY T.—Love Me One More Time (Amherst)
- DAVE MASON—We Just Disagree (Columbia)
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 29-15
- CARLY SIMON—Nobody Does It Better (Elektra) 13-5

WJET—Erie, Pa.

- NO REPORT
- NO REPORT

Southwest Region

TOP ADD ONS:

- ERIC CARMEN—She Did It (Arista)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- (D) DONNA SUMMER—I Feel Love (Casablanca)

PRIME MOVERS:

- CARLY SIMON—Nobody Does It Better (Elektra)
- HEATWAVE—Boogie Nights (Epic)
- DEBBIE BOONE—You Light Up My Life (W.B.)

BREAKOUTS:

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- BEE GEES—How Deep Is Your Love (RSO)

KILT—Houston

- JUDY COLLINS—Send In The Clowns (Elektra)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- HEATWAVE—Boogie Nights (Epic) 40-28
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 22-12

KRBE—Houston

- BEE GEES—How Deep Is Your Love (RSO)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 20-12
- CAROL KING—Hard Rock Cafe (Capitol) 23-17

KNOK—Dallas

- NO LIST
- NO LIST

KLIF—Dallas

- KENNY ROGERS—Daytime Friends (U.A.)
- ERIC CARMEN—She Did It (Arista)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 23-14
- COMMODORES—Brick House (Motown) 17-11

KNUS-FM—Dallas

- DEBBIE BOONE—You Light Up My Life (W.B.)
- YVONNE ELLIMAN—Can't Get You Out Of My Mind (RSO)
- ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 24-12
- B J THOMAS—Don't Worry Baby (MCA) 21-16

KFJZ-FM (Z-97)—Ft. Worth

- ELVIS PRESLEY—Way Down (RCA)
- EMOTIONS—Best Of My Love (Columbia) 18-13
- COMMODORES—Easy (Motown) 19-14

KINT—El Paso

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- STEVE MILLER BAND—Jungle Love (Capitol) 17-6
- HEATWAVE—Boogie Nights (Epic) 13-7

WKY—Oklahoma City

- D★ DONNA SUMMER—I Feel Love (Casablanca)
- ERIC CARMEN—She Did It (Arista)
- CARLY SIMON—Nobody Does It Better (Elektra) 18-9
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 11-6

KOMA—Oklahoma City

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- ERIC CARMEN—She Did It (Arista)
- CARLY SIMON—Nobody Does It Better (Elektra) 14-4
- HEATWAVE—Boogie Nights (Epic) 30-22

KAKC—Tulsa

- STEVE WONDER—Another Star (Tama)
- DAVE MASON—We Just Disagree (Columbia)
- CARLY SIMON—Nobody Does It Better (Elektra) 11-2
- FOREIGNER—Cold As Ice (Atlantic) 10-3

KELI—Tulsa

- D★ DONNA SUMMER—I Feel Love (Casablanca)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 30-25
- RONNIE McDOWELL—The King Is Gone (Scorpion) HB-26

WTIX—New Orleans

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- ERIC CARMEN—She Did It (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.) 21-11
- CARLY SIMON—Nobody Does It Better (Elektra) 25-19

KEEL—Shreveport

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- DEBBIE BOONE—You Light Up My Life (W.B.) 30-15
- PAUL NICHOLAS—Heaven On The 7th Floor (RSO) 29-23

Midwest Region

TOP ADD ONS:

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BARRY MANILOW—Daybreak (Arista)

PRIME MOVERS:

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- CARLY SIMON—Nobody Does It Better (Elektra)

BREAKOUTS:

- (D) DONNA SUMMER—I Feel Love (Casablanca)
- FIREFALL—Just Remember I Love You (Atlantic)
- ERIC CARMEN—She Did It (Arista)

WLS—Chicago

- DEBBIE BOONE—You Light Up My Life (W.B.)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 13-4
- PETER BROWN—Do You Wanna Get Funky With Me (Drive) 12-7

WMET—Chicago

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- FIREFALL—Just Remember I Love You (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.) 25-14
- D★ MECO—Theme From "Star Wars" (Millennium) 12-7

(Continued on page 24)

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HELEN REDDY'S

New Single

“THE HAPPY GIRLS’

is the (**EAR CANDY**) album's epic cut, an exploration of the male/female interaction/loneliness syndrome in three verses.

Surely Fowley must've been the author of these weirded out lines: "Nancy saw him on the street/His shoes were shined, his suit was neat/She couldn't see his broken mind/Behind the mask of being kind/He sleeps inside the iron bars..."

This stuff is sung to a fine melody, of course, with a fabulous fade-out of 'Happy...happy...happy.' The part where the strings are joined by waves of crystalline acoustic guitars is overwhelming, beyond words. ”

—Sandy Robertson
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Produced by Kim Fowley
and Earle Mankey
Management: Jeff Wald



Single 4487
Album SO-11640

Written by Helen Reddy,
Kim Fowley, Earle Mankey, Rick Henn
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Billboard Singles Radio Action

Based on station playlists through Thursday (9/15/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WVON—Chicago

- ROSE ROYCE—Do Your Dance (Whitfield)
- CAMEO—Funk Funk (Chocolate City)
- ★ FIRST CHOICE—Doctor Love (Gold Mind) 23-9
- ★ AALON—Cream City (Arista) 24-13

WNDE—Indianapolis

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 9-1
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 11-5.

WOKY—Milwaukee

- DONNA SUMMER—I Feel Love (Casablanca)
- SMOKIE—Needles & Pins (RSO)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 16-9
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 23-16

WZUU-FM—Milwaukee

- CHICAGO—Baby, What A Big Surprise (Columbia)
- LAKE—Time Bomb
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 11-2
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 18-10

WIRL—Peoria, Ill.

- D• DONNA SUMMER—I Feel Love (Casablanca)

- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) EX-15
- ★ FOREIGNER—Cold As Ice (Atlantic) 14-7

KSLO-FM—St. Louis

- DOROTHY MOORE—I Believe You (Malaco)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 35-16
- ★ PETER BROWN—Do You Wanna Get Funky With Me (Drive) 33-23

KXOK—St. Louis

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- BARRY MANLOW—Daybreak (Arista)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 12-5.
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 28-21

KIOA—Des Moines

- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) AO-4

D★ **DONNA SUMMER—I Feel Love (Casablanca) 23-9**

KDWB—Minneapolis

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 13-2
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 16-8

KSTP—Minneapolis

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ LITTLE RIVER BAND—Help Is On The Way (Capitol) 23-15
- ★ POCO—Indian Summer (ABC) 14-8

WHB—Kansas City

- ERIC CARMEN—She Did It (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 34-1
- D★ MECO—Theme From "Star Wars" (Millennium) 17-8

KKLS—Rapid City, S.D.

- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 12-7
- ★ CAROLE KING—Hard Rock Cafe (Capitol) 15-10

KQWB—Fargo, N.D.

- BARRY MANLOW—Daybreak (Arista)
- BEE GEES—How Deep Is Your Love (RSO)
- ★ LITTLE RIVER BAND—Help Is On The Way (Capitol) 21-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 14-10

Northeast Region

• **TOP ADD ONS:**

- (D) DONNA SUMMER—I Feel Love (Casablanca)
- KISS—Love Gun (Casablanca)
- COMMODORES—Brick House (Motown)

★ **PRIME MOVERS:**

- HEATWAVE—Boogie Nights (Epic)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- PETER FRAMPTON—Signed, Sealed, Delivered (A&M)

BREAKOUTS:

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

WABC—New York

- HEATWAVE—Boogie Nights (Epic)
- D• DONNA SUMMER—I Feel Love (Casablanca)
- ★ FOREIGNER—Cold As Ice (Atlantic) 31-22
- D★ MECO—Theme From "Star Wars" (Millennium) 10-5

WBLS—New York

- RONNIE DYSON—Don't Be Afraid (Columbia)
- ASHFORD & SIMPSON—Send It (W.B.)
- ★ NONE

99-X—New York

- D• BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-13
- ★ HEATWAVE—Boogie Nights (Epic) 23-12

WWRL—New York

- SYLVIA—Lay It On Me (Vibration)
- ROY AYERS UBIQUITY—Running Away (Polydor)
- ★ LTD—Back In Love Again (A&M) 19-12
- ★ MANHATTANS—We Never Danced To A Love Song (Columbia) 15-11

WPTR—Albany

- LINDA RONSTADT—Blue Bayou (Asylum)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 24-16
- ★ PAUL NICHOLAS—Heaven On The 7th Floor (RSO) HB-19

WTRY—Albany

- DEBBIE BOONE—You Light Up My Life (W.B.)
- BEE GEES—How Deep Is Your Love (RSO)
- ★ NONE

WKBW—Buffalo

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- D• DONNA SUMMER—I Feel Love (Casablanca)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 16-11
- ★ STEPHEN BISHOP—On And On (ABC) 17-14

WYSL—Buffalo

- DONNA McDANIEL—Fairytale
- YES—Wondrous Stories (Atlantic)
- ★ HEATWAVE—Boogie Nights (Epic) 24-6
- ★ COMMODORES—Brick House (Motown) 27-18

WBBF—Rochester, N.Y.

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- JUDY COLLINS—Send In The Clowns (Elektra)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 23-7
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 20-14

WRKO—Boston

- COMMODORES—Brick House (Motown)
- KISS—Love Gun (Casablanca)
- ★ HEATWAVE—Boogie Nights (Epic) 16-10
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 25-19

WBZ-FM—Boston

- FIREFALL—Just Remember I Love You (Atlantic)
- KISS—Love Gun (Casablanca)
- D★ DONNA SUMMER—I Feel Love (Casablanca) 18-8
- ★ STEPHEN BISHOP—On And On (ABC) 15-6

WBVF-FM—Boston

- COMMODORES—Brick House (Motown)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 14-9
- ★ ERIC CARMEN—She Did It (Arista) 19-15

WORC—Worcester, Mass.

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) HB-15
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 24-17

WORC—Hartford

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- D• DONNA SUMMER—I Feel Love (Casablanca)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 21-16
- ★ ELVIS PRESLEY—Way Down (RCA) 28-23

WPRO—Providence

- B J THOMAS—Don't Worry Baby (MCA)
- D• MECO—Theme From "Star Wars" (Millennium)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 15-9
- D★ DONNA SUMMER—I Feel Love (Casablanca) 16-10

Mid-Atlantic Region

• **TOP ADD ONS:**

- RITA COOLIDGE—We're All Alone (A&M)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- ELVIS PRESLEY—Way Down (RCA)

★ **PRIME MOVERS:**

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CARLY SIMON—Nobody Does It Better (Elektra)
- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)

BREAKOUTS:

- DAVID CASTLE—Ten To Eight (Parachute)
- FIREFALL—Just Remember I Love You (Atlantic)
- CHICAGO—Baby, What A Big Surprise (Columbia)

WFIL—Philadelphia

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ELVIS PRESLEY—Way Down (RCA)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) HB-18
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-14

WIBG—Philadelphia

- NO LIST
- NO LIST

WIFI-FM—Philadelphia

- CHICAGO—Baby, What A Big Surprise (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 13-5
- ★ HEATWAVE—Boogie Nights (Epic) 8-3

WPGC—Washington

- CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 23-3
- ★ PETER BROWN—Do You Wanna Get Funky With Me (Drive) 28-24

WOL—Washington

- NEW BIRTH—Deeper (W.B.)
- J G WATSON—Lover Jones (DJN)
- ★ NONE

WGH—Washington

- PAUL NICHOLAS—Heaven On The 7th Floor (RSO)
- DOROTHY MOORE—I Believe You (Malaco)
- D★ MECO—Theme From "Star Wars" (Millennium) 19-10
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 14-9

WCAO—Baltimore

- FIREFALL—Just Remember I Love You (Atlantic)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 14-8
- ★ COMMODORES—Brick House (Motown) 21-16

WYRE—Baltimore

- DAVID CASTLE—Ten To Eight (Parachute)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (U.A.) 29-18
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 25-16

WLEE—Richmond, Va.

- RITA COOLIDGE—We're All Alone (A&M)
- DAVID CASTLE—Ten To Eight (Parachute)
- ★ SUPERTRAMP—Give A Little Bit (A&M) 12-8
- ★ ELVIS PRESLEY—Way Down (RCA) 10-6

Southeast Region

• **TOP ADD ONS:**

- DEBBIE BOONE—You Light Up My Life (W.B.)
- DAVID CASTLE—Ten To Eight (Parachute)
- LE BLANC & CARR—Falling (20th Century)

★ **PRIME MOVERS:**

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- HEATWAVE—Boogie Nights (Epic)
- (D) MECO—Theme From "Star Wars" (Millennium)

BREAKOUTS:

- RITA COOLIDGE—We're All Alone (A&M)
- DAVE MASON—We Just Disagree (Columbia)
- (D) BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

WQXI—Atlanta

- DEBBIE BOONE—You Light Up My Life (W.B.)
- RONNIE McDOWELL—The King Is Gone (Scorpion) 15-1
- ★ DAVE MASON—We Just Disagree (Columbia) 20-11

Z-93 (WZGC-FM)—Atlanta

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 20-1
- ★ DONNA SUMMER—I Feel Love (Casablanca) 17-11

WBBQ—Augusta

- CARPENTERS—Calling Occupants Of Interplanetary Space (A&M)
- DAVID CASTLE—Ten To Eight (Parachute)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 11-3
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 13-6

WFOM—Atlanta

- NONE
- D★ MECO—Theme From "Star Wars" (Millennium) 26-15
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 20-11

WWSA—Savannah, Ga.

- RONNIE McDOWELL—The King Is Gone (Scorpion)
- DAVE MASON—We Just Disagree (Columbia)
- ★ ALLAN O'DAY—Started Out Dancing (Pacific) 29-22
- ★ DEBBIE BOONE—You Light Up My Life (W.B.) 30-23

WQAM—Miami

- SEALS & CROFTS—My Fair Share (W.B.)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- D★ MECO—Theme From "Star Wars" (Millennium) 23-15
- ★ HEATWAVE—Boogie Nights (Epic) 16-9

Y-100 (WHYI-FM)—Miami

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- D• BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- D★ MECO—Theme From "Star Wars" (Millennium) 13-8
- ★ LEIF GARRETT—Surfin' USA (Atlantic) 6-2

BJ-105 (WBJW-FM)—Orlando

- BURTON CUMMINGS—My Own Way To Rock (Portrait)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ MECO—Theme From "Star Wars" (Millennium) 23-11
- ★ BROWNSVILLE STATION—Martian Boogie (Private Stock) 33-21

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- STEVE MILLER BAND—Jungle Love (Capitol)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 20-12
- ★ COMMODORES—Brick House (Motown) 19-13

WQPD—Lakeland, Fla.

- RITA COOLIDGE—We're All Alone (A&M)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ BRICK—Dusic (Bang) 36-14
- ★ DAVID SOUL—Silver Lady (Private Stock) 20-10

WVFJ—Daytona Beach

- LEIF GARRETT—Surfin' USA (Atlantic)
- RITA COOLIDGE—We're All Alone (A&M)
- ★ PETER FRAMPTON—Signed, Sealed, Delivered (A&M) 22-12
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 14-7

WAFE—Jacksonville

- ERIC CARMEN—She Did It (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ COMMODORES—Brick House (Motown) HB-25
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 22-5

WAYS—Charlotte

- ROSE ROYCE—Do Your Dance (Whitfield)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 18-15
- ★ RITA COOLIDGE—We're All Alone (A&M) 23-20

WGIN—Charlotte

- MYSTIQUE—It Took A Woman Like You (CMS)
- RITCHIE FAMILY—The Quiet Village (Marlin)
- ★ MASS PRODUCTION—I Believe (Cotillion) 33-17
- ★ RUFUS/CHAKA KHAN—Everlasting Love (ABC) 37-25

WKIX—Raleigh, N.C.

- LEIF GARRETT—Surfin' USA (Atlantic)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ RITA COOLIDGE—We're All Alone (A&M) AO-24
- ★ DOOBIE BROS.—Little Oarling (W.B.) 21-15

WTOB—Winston/Salem

- JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes (ABC)
- RONNIE McDOWELL—The King Is Gone (Scorpion)
- ★ NONE

WTMA—Charleston, S.C.

- GEORGE BENSON—The Greatest Love Of All (Arista)
- DEBBIE BOONE—You Light Up My Life (W.B.)
- ★ ELECTRIC LIGHT ORCH.—Telephone Line (U.A./Jet) 15-5
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 10-4

WORD—Spartanburg, S.C.

- PABLO CRUISE—A Place In The Sun (A&M)
- KATIE SOUTHERN—Crazy Again (Columbia)
- ★ COMMODORES—Brick House (Motown) 29-8
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 17-5

WLAC—Nashville

- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- LE BLANC & CARR—Falling (20th Century)
- ★ HEATWAVE—Boogie Nights (Epic) 26-9
- ★ RONNIE McDOWELL—The King Is Gone (Scorpion) 37-23

WMAK—Nashville

- ALAN PARSONS PROJECT—I Wouldn't Want To Be Like You (Arista)
- ERIC CARMEN—She Did It (Arista)
- ★ RITA COOLIDGE—We're All Alone (A&M) EX-21
- ★ DAVE MASON—We Just Disagree (Columbia) EX-24

WHBQ—Memphis

- DEBBIE BOONE—You Light Up My Life (W.B.)
- CHICAGO—Baby, What A Big Surprise (Columbia)
- ★ CARLY SIMON—Nobody Does It Better (Elektra) 26-16
- ★ FOREIGNER—Cold As Ice (Atlantic) 16-11

WMP5—Memphis

- D• BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- D• MECO—Theme From "Star Wars" (Millennium)
- ★ FIREFALL—Just Remember I Love You (Atlantic) 25-13
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 13-7

WGOW—Chattanooga

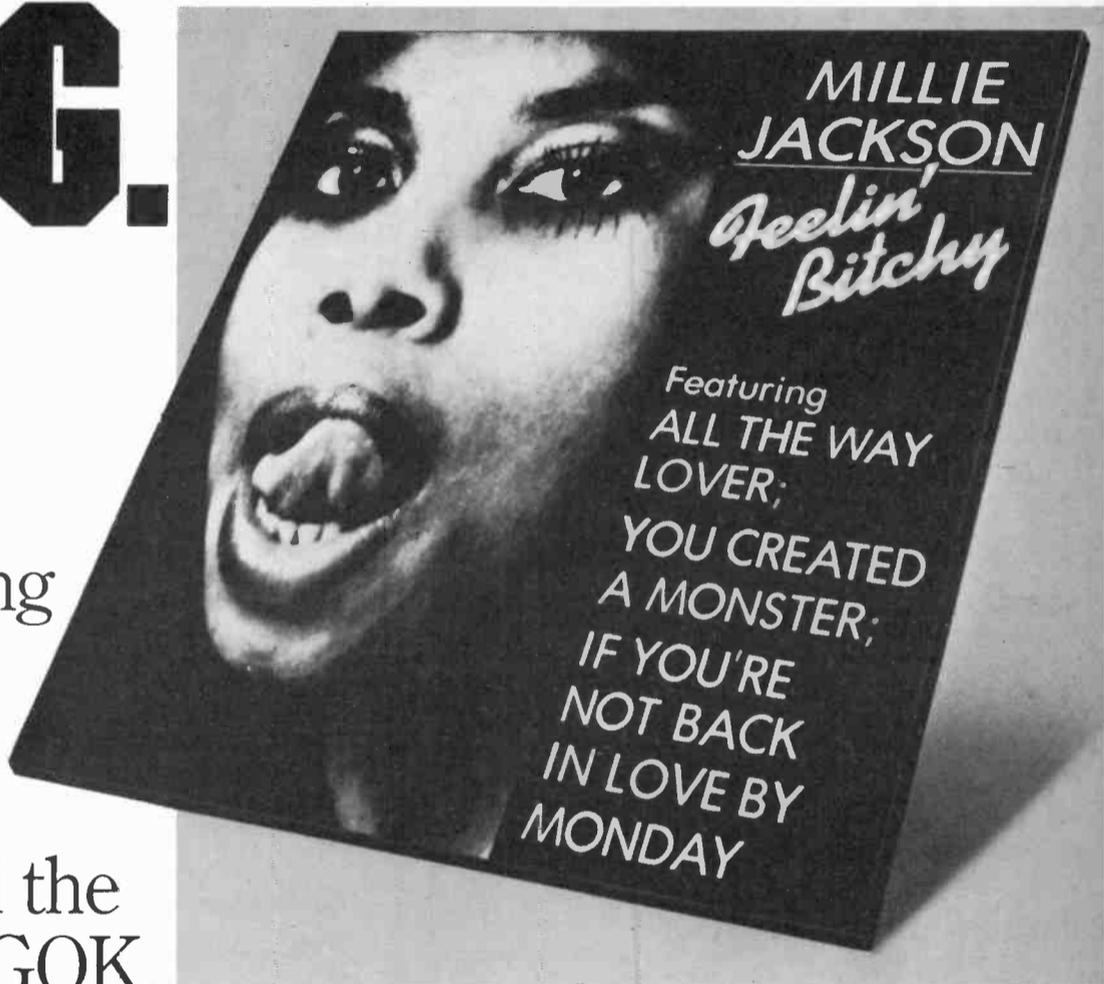
- DRIVER—A New Way To Say I Love

MILLIE JACKSON IS FEELIN' BITCHY AND EVERYBODY'S LISTENING.

Millie Jackson's back with a mouthful. She's talking up a storm and singing her *soul* off. And everybody is starting to listen.

They've already heard the word at WWRL, WBLS, WGOK, WDAS, WWIN, WOL, WAOK, WGIV, WEAS, KSOL, WBLK-FM, WJLB, WWWS, WKAR, WCIN, WVON, KYOK, KATZ, KKSS-FM, WESL, WLOK, KDIA, KNOK, KADO, KFGL, KCOH, KJET, and KZEY. And they're starting to get the message at 100 other stations around the country.

That message is simply this. There's no holding back a lady that's feelin' bitchy.



**MILLIE JACKSON: "FEELIN' BITCHY." FEATURING
THE HIT "IF YOU'RE NOT BACK IN LOVE BY MONDAY."
ON SPRING RECORDS AND TAPES.**

SP-1-6715

SP175

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 9-14-1977

Top Add Ons-National

- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)

Top Requests/Airplay-National

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)

National Breakouts

- THIN LIZZY—Bad Reputation (Mercury)
- KLAATU—Hope (Capitol)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- REX—Where Do We Go From Here? (Columbia)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KBPI-FM—Denver (Jean Valdez)

- CHICAGO XI—(Columbia)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KISW-FM—Seattle (Gary Crow)

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHEAP TRICK—In Color (Epic)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- RUSH—A Farewell To Kings (Mercury)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- STYX—The Grand Illusion (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KFJF-FM—Fresno (Art Farkas)

- SEALS & CROFTS—Sing The Songs From One On One/SOUNDTRACK (W.B.)
- RICHIE HAVENS—Mirage (A&M)
- CHRIS DE BURGH—At The End Of A Perfect Day (A&M)
- DOMENIC TROIANO BAND—Burning At The Stake (Capitol)
- RHODA CURTIS—(United Artists)
- CAROLE KING—Simple Things (Capitol)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- GRATEFUL DEAD—Terrapin Station (Arista)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CAT STEVENS—IZITSO (A&M)

KMDD-FM—Tulsa (Bill Bruin)

- POINT BLANK—Second Season (Arista)
- RICHIE HAVENS—Mirage (A&M)
- BOB WELCH—French Kiss (Capitol)
- KARLA BONOFF—(Columbia)
- SHAWN PHILLIPS—Spaced (A&M)
- DONOVAN—(Arista)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- YES—Going For The One (Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)

KBBC-FM—Phoenix (J.D. Freeman)

- TERENCE BOYLAN—(Asylum)
- KARLA BONOFF—(Columbia)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- RICHIE HAVENS—Mirage (A&M)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- CHRIS DE BURGH—At The End Of A Perfect Day (A&M)
- SEALS & CROFTS—Sing The Songs From One On One/SOUNDTRACK (W.B.)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- ERIC CARMEN—Boats Against The Current (Arista)
- EARL KLUGH—Finger Paintings (Blue Note)

KMYR-FM—Albuquerque (Bruce McCaleb)

- BOB WELCH—French Kiss (Capitol)
- PIPER—Can't Wait (A&M)
- HEART—Magazine (Mushroom)
- ROBIN TROWER—In City Dreams (Chrysalis)
- FLEETWOOD MAC—Rumours (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- HEART—Little Queen (Portrait/CBS)
- PETER FRAMPTON—I'm In You (A&M)

WCDF-FM—Columbus (Guy Evans)

- JAY FERGUSON—Thunder Island (Asylum)
- PIPER—Can't Wait (A&M)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- PETE TOWNSEND & RONNIE LAINE—Rough Mix (MCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- AC/DC—Let There Be Rock (Atco)

KWKI-FM—Kansas City (Joe Blood)

- BOB WELCH—French Kiss (Capitol)
- REX—Where Do We Go From Here? (Columbia)
- CITY BOY—Young Men Gone West (Mercury)
- JEAN MICHEL JARRE—Oxygene (Polydor)
- PIPER—Can't Wait (A&M)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- STYX—The Grand Illusion (A&M)
- TED NUGENT—Cat Scratch Fever (Epic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- DAVE MASON—Let It Flow (Columbia)

WZMF-FM—Milwaukee (Mike Wolf)

- CHICAGO XI—(Columbia)
- GENTLE GIANT—The Missing Piece (Capitol)
- KLAATU—Hope (Capitol)
- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- BOB WELCH—French Kiss (Capitol)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- ROGER DALTRY—One Of The Boys (MCA)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BAD BOY—The Band That Milwaukee Made Famous (United Artists)

KADI-FM—St. Louis (Peter Parisi)

- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- REX—Where Do We Go From Here? (Columbia)
- RANDY PIE—Fast Forward (Polydor)
- CHEAP TRICK—In Color (Epic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STYX—The Grand Illusion (A&M)

WORJ-FM—Orlando (Bill McGathy)

- ROBIN TROWER—In City Dreams (Chrysalis)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- SMALL FACES—Playmates (Atlantic)
- BOB WELCH—French Kiss (Capitol)
- DONOVAN—(Arista)
- DENNIS WILSON—Pacific Ocean Blue (Caribou)
- ROGER DALTRY—One Of The Boys (MCA)
- STEVE WINWOOD—(Island)
- FLEETWOOD MAC—Rumours (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista)

WKDF-FM—Nashville (Jack Crawford, Dave Walton)

- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BOB WELCH—French Kiss (Capitol)
- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- KARLA BONOFF—(Columbia)
- BAREFOOT JERRY—Barefootin' (Monument)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- JAMES TAYLOR—JT (Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- PABLO CRUISE—A Place In The Sun (A&M)

WQDR-FM—Raleigh (Chris Miller)

- KARLA BONOFF—(Columbia)
- HEART—Magazine (Mushroom)
- JAY FERGUSON—Thunder Island (Asylum)
- PIPER—Can't Wait (A&M)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- CHRIS HILLMAN—Clear Sailing (Asylum)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- JAMES TAYLOR—JT (Columbia)
- FIREFALL—Luna Sea (Atlantic)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- GENTLE GIANT—The Missing Piece (Capitol)
- BOB WELCH—French Kiss (Capitol)
- THIN LIZZY—Bad Reputation (Mercury)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- DANNY TOAN—First Serve (Embryo)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- TERENCE BOYLAN—(Asylum)
- THE DINGOES—Five Times The Sun (A&M)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

WBWF-FM—Buffalo (Eric Traver)

- PETE TOWNSEND & RONNIE LAINE—Rough Mix (MCA)
- GENTLE GIANT—The Missing Piece (Capitol)
- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- KLAATU—Hope (Capitol)
- SMALL FACES—Playmates (Atlantic)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- YES—Going For The One (Atlantic)
- STEVE WINWOOD—(Island)

WCOZ-FM—Boston (Begonia Mire)

- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- THIN LIZZY—Bad Reputation (Mercury)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- HEART—Little Queen (Portrait/CBS)

WMWR-FM Philadelphia (Paul Fuhr)

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- BERNIE LEADON & MICHAEL GEORGIADIS BAND—Natural Progressions (Elektra)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CAROLE KING—Simple Things (Capitol)

WBRU-FM—Providence (Glen Stewart)

- GENTLE GIANT—The Missing Piece (Capitol)
- PURE PRAIRIE LEAGUE—Live Takin' The Stage (RCA)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THIN LIZZY—Bad Reputation (Mercury)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- BOB WELCH—French Kiss (Capitol)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- NIGHT HAWKS—Side Pocket Shot (Adelphi)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)

WHCN-FM—Hartford (Barry Neal)

- CHICAGO XI—(Columbia)
- PIPER—Can't Wait (A&M)
- MARY McCASLIN—Old Friends (Philo)
- GIL-SCOTT HERON AND BRIAN JACKSON—Bridges (Arista)
- PAPA JOHN CREACH—The Cat And The Fiddle (DJM)
- PETE TOWNSEND AND RONNIE LAINE—Rough Mix (MCA)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- DAVID FREDMAN—Futures Passes (Inner City)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- PURE PRAIRIE LEAGUE—Live Takin' The Stage (RCA)

WRNW-FM—New York (Meg Griffin)

- PETE TOWNSEND & RONNIE LAINE—Rough Mix (MCA)
- CHICAGO XI—(Columbia)
- MALCOLM TOMLINSON—Coming Outta Nowhere (A&M)
- GENTLE GIANT—The Missing Piece (Capitol)
- STEVE MARTIN—Let's Get Small (W.B.)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- RUMOUR—Max (Mercury)
- SANFORD-TOWNSEND—(W.B.)

WLIR-FM—New York (Denis McNamara)

- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- GENTLE GIANT—The Missing Piece (Capitol)
- MALCOLM TOMLINSON—Coming Outta Nowhere (A&M)
- MARY McCASLIN—Old Friends (Philo)
- STANLEY TURRENTINE—Nightwings (Fantasy)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- JAY FERGUSON—Thunder Island (Asylum)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- THIN LIZZY—Bad Reputation (Mercury)

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Western Region

TOP ADD ONS:

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)

TOP REQUEST / AIRPLAY:

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)

BREAKOUTS:

- STOMU YAMASHITA'S—Go Too (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THIN LIZZY—Bad Reputation (Mercury)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

KSAN-FM—San Francisco (Donnie Simmons)

- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- ROBIN TROWER—In City Dreams (Chrysalis)
- OGDEN EDSEL—Stuffed (Sunburn)
- SHAWN PHILLIPS—Spaced (A&M)
- BOB WELCH—French Kiss (Capitol)
- STOMU YAMASHITA'S—Go Too (Arista)
- IGGY POP—Just For Life (RCA)
- THIN LIZZY—Bad Reputation (Mercury)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- MINK DE VILLE—(Capitol)

KWST-FM—Los Angeles (Charlie Kendall)

- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- EDDIE & THE HOT RODS—Do Anything You Wanna Do (Island)
- FOGHAT—Live (Bearsville)
- GRATEFUL DEAD—Terrapin Station (Arista)
- STEVE WINWOOD—(Island)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

KMET-FM—Los Angeles (Billy Juggs)

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- ERIC CARMEN—Boats Against The Current (Arista)
- UTOPIA—Oops, Wrong Planet (Bearsville)
- THIN LIZZY—Bad Reputation (Mercury)
- FORGIVER—(Atlantic)
- TED NUGENT—Cat Scratch Fever (Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)

KGB-FM—San Diego (Steve Capan)

- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- BOB WELCH—French Kiss (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- TED NUGENT—Cat Scratch Fever (Epic)
- STAR WARS/SOUNDTRACK—(20th Century)
- JAMES TAYLOR—JT (Columbia)

KOME-FM—San Jose (Dana Jang)

- CHICAGO XI—(Columbia)
- ROBIN TROWER—In City Dreams (Chrysalis)
- BOB WELCH—French Kiss (Capitol)
- GENTLE GIANT—The Missing Piece (Capitol)
- STOMU YAMASHITA'S—Go Too (Arista)
- WHITE HORSE—(Capitol)
- HEART—Magazine (Mushroom)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- GRATEFUL DEAD—Terrapin Station (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)

Southwest Region

TOP ADD ONS:

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- PIPER—Can't Wait (A&M)

TOP REQUEST / AIRPLAY:

- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- JAMES TAYLOR—JT (Columbia)
- YES—Going For The One (Atlantic)

BREAKOUTS:

- RICHIE HAVENS—Mirage (A&M)
- KARLA BONOFF—(Columbia)
- REX—Where Do We Go From Here? (Columbia)
- SMALL FACES—Playmates (Atlantic)

KZEW-FM—Dallas (Mike Hedges)

- CHICAGO XI—(Columbia)
- SMALL FACES—Playmates (Atlantic)
- HERBIE MANN & FIRE ISLAND—(Atlantic)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- REX—Where Do We Go From Here (Columbia)
- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- YES—Going For The One (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

KL0L-FM—Houston (Jackie McCauley)

- BOB WELCH—French Kiss (Capitol)
- PIPER—Can't Wait (A&M)
- ROBIN TROWER—In City Dreams (Chrysalis)
- JAMIE BROCKETT—North Mountain Velvet (Adelphi)
- CRAWLER—(Epic)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)

WNOE-FM—New Orleans (Bobby Reno/Scott Segraves)

- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- STYX—The Grand Illusion (A&M)
- DONNASUMMER—I Remember Yesterday (Casablanca)
- GRATEFUL DEAD—Terrapin Station (Arista)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)

Midwest Region

TOP ADD ONS:

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)

TOP REQUEST / AIRPLAY:

- THE ALAN PARSONS PROJECT—I Robot (Arista)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- STYX—The Grand Illusion (A&M)

BREAKOUTS:

- RANDY PIE—Fast Forward (Polydor)
- KLAATU—Hope (Capitol)
- PIPER—Can't Wait (A&M)
- REX—Where Do We Go From Here? (Columbia)

WABX-FM—Detroit (Dennis Cavender)

- TERENCE BOYLAN—(Asylum)
- ROBIN TROWER—In City Dreams (Chrysalis)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- RANDY PIE—Fast Forward (Polydor)
- BOB WELCH—French Kiss (Capitol)
- ELVIN BISHOP—Live Raisin' Hell (Capricorn)
- FOGHAT—Live (Bearsville)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)

WJL-FM—Elgin/Chicago (T. Marker/W. Leisering)

- DR. FEEL GOOD—Sneakin' Suspicion (Columbia)
- MICHAEL BLOOMFIELD—Anatine (Takoma)
- TARGET—Captured (A&M)
- GENTLE GIANT—The Missing Piece (Capitol)
- GIL SCOTT-HERON AND BRIAN JACKSON—Bridges (Arista)
- PATRICK MORAZ—Out In The Sun (Import)
- JEAN-LUC PONTY—Enigmatic Ocean (Atlantic)
- ROBIN TROWER—In City Dreams (Chrysalis)
- STILLWATER—(Capricorn)
- THIN LIZZY—Bad Reputation (Mercury)

WMMF-FM—Cleveland (John Gorman)

- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- BOB WELCH—French Kiss (Capitol)
- KLAATU—Hope (Capitol)
- CHICAGO XI—(Columbia)
- AUTOMATIC MAN—Visitors (Island)
- SPARKS—Introducing Sparks (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Magazine (Mushroom)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- UTOPIA—Oops, Wrong Planet (Bearsville)

Southeast Region

TOP ADD ONS:

- BOB WELCH—French Kiss (Capitol)
- ROBIN TROWER—In City Dreams (Chrysalis)
- CHICAGO XI—(Columbia)
- KARLA BONOFF—(Columbia)

TOP REQUEST / AIRPLAY:

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- GRATEFUL DEAD—Terrapin Station (Arista)
- JAMES TAYLOR—JT (Columbia)

BREAKOUTS:

- SMALL FACES—Playmates (Atlantic)
- PIPER—Can't Wait (A&M)
- THIN LIZZY—Bad Reputation (Mercury)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)

WRAS-FM—Atlanta (John Wynn)

- BOB WELCH—French Kiss (Capitol)
- CHICAGO XI—(Columbia)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- ROBIN TROWER—In City Dreams (Chrysalis)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- CITY BOY—Young Men Gone West (Mercury)
- RAM JAM—(Epic)
- TOM PETTY AND THE HEARTBREAKERS—(Shelley)

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

- TERENCE BOYLAN—(Asylum)
- AIRTO—I'm Fine, How Are You (W.B.)
- MARY McCASLIN—Old Friends (Philo)
- THIN LIZZY—Bad Reputation (Mercury)
- AUTOMATIC MAN—Visitors (Island)
- LISTEN FEATURING MEL MARTIN—(Inner City)
- GRATEFUL DEAD—Terrapin Station (Arista)
- FLEETWOOD MAC—Rumours (W.B.)
- KARLA BONOFF—(Columbia)
- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- GEORGE THOROGOOD AND THE DESTROYERS—(Rounder)

Northeast Region

TOP ADD ONS:

- CHICAGO XI—(Columbia)
- BOB WELCH—French Kiss (Capitol)
- GENTLE GIANT—The Missing Piece (Capitol)
- PETE TOWNSEND & RONNIE LAINE—Rough Mix (MCA)

TOP REQUEST / AIRPLAY:

- LINDA RONSTADT—Simple Dreams (Elektra Asylum)
- DARYL HALL AND JOHN OATES—Beauty On A Back Street (RCA)
- THE DOOBIE BROTHERS—Livin' On The Fault Line (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)

BREAKOUTS:

- THIN LIZZY—Bad Reputation (Mercury)
- DWIGHT TWILLEY BAND—Twilley Don't Mind (Arista)
- ROBIN TROWER—In City Dreams (Chrysalis)

SMALL FACES ARE BACK!

After eight years, Small Faces are finally back! Kenney Jones, Ian McLagan, Steve Marriott and Rick Wills are ready for action with a powerful, hard-driving new album, "Playmates."

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Produced by KEMASTRI except for "Lookin' for a Love." Co-produced by KEMASTRI and SHEL TALMY.



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Faith In Lists Inspires Kasem

• Continued from page 18

son. He has the knack of being able to find out what you do best and will, if he can, try to use that in some way (team up what you do best with someone else who does) another thing well.

He was the one who thought I was good enough to do commercials.

Here I was in Hollywood on a number one radio station with a number one television show five days a week on channel 5 and doing lots of live commercials. But no one had ever called me to do voiceovers. Then, Mike called one day to say: "You know, I think you do commercials just about as well as anybody I've ever heard and I think you should be doing voiceovers." He said that he'd just talked with an agent, Charles Stern. "Why don't you come down to the office and meet him?"

I said that usually the same people do all the commercials and I wouldn't have a chance.

But he called and woke me up the next morning and told me that Charles Stern was coming to his office in half an hour and "why don't you just sort of mosey in on us."

Well, I went down—at his insistence because I'd told him he was crazy and nothing was going to come of it—and that very afternoon I auditioned for a commercial and the next day I auditioned again.

The third thing I auditioned for I got and that was the role as Robin on the "Batman And Robin" television cartoon series. From there on, it was really like an overnight success story—the commercial business. Because, according to Stern, nobody had ever moved into the area of premium voice so quickly.

H: Today, about what percent of your total earnings come from voiceovers?

K: Two-thirds. The other third comes from "American Top 40" and acting.

H: Let's go back to our conversation about KRLA. You left the station. Then what happened?

K: I made the film "Glory Stompers" with Dennis Hopper; co-produced it with Curb. As you may recall, I had become only a part-time personality at KRLA. That lasted about a year, then we went into arbitration when they tried to relieve me of my position. My contract was held good and we settled.

By this time, I'd spoken with Ron Jacobs at Watermark. For I was leaving KRLA and it looked like I wouldn't have a radio show. But I wanted to stay in radio doing weekend work because I figured I wouldn't make enough money as an actor to sustain myself. And I was just beginning in commercials at

that time; it was the first couple of months. So I needed the security of a weekend radio job.

However, I had this idea that I might be able to manufacture a weekend job. So, I called Ron Jacobs, whom I'd met two or three times when he was programming KHJ in Los Angeles. I said, "Ron, I've got a great idea for a radio show. I don't know what you're doing now, but here's my idea." And I told him about "American Top 40."

He said: "Come on over here and let's do it." That must have been 1969.

H: I remember that Watermark was then located upstairs in a building on La Cienega Blvd.

K: They'd just started the company and were doing the "Crusin'" series of albums that featured many of the great disk jockeys doing their shows and handling Seals & Croft and had a concert division. They were going to start a division for radio syndication.

So, when I called it was just fate. Somebody was looking over me. Like the time I found the book on top of the trash in San Francisco. So, my partner Don Bustany, whom I'd met back in that educational radio station in Detroit in 1949, met with Tom Rounds, Tom Driscoll, and Ron Jacobs and made a deal on "American Top 40."

H: Watermark didn't even have a studio then.

K: That's right. They were just building some studios.

H: And the place wasn't air conditioned.

K: It was terrible. We started the show in July and it was hot and doing the show took a long time, like 12 hours each for each three-hour show. We just wanted things to be right.

H: Did Jacobs produce the first ones?

K: That's right. Don Bustany was writing them and sometimes he was a slow writer. That's why a lot of times we would be doing the second hour and he would still be writing the third. But we were all perfectionists. Those shows had to be good. Because, you'll remember, we had just come out of the latter part of the 1960s and the last three years of the '60s the music had been raucous, it was loud, sort of the noise that flushed out everything from the '60s so that we had to start again.

Well, in July 1970, the word Top 40 was not a good word. Because everybody was talking about FM radio, everybody was talking about albums, disk jockeys disassociated themselves from the word Top 40, as did program directors and general managers. They felt Top 40 wasn't "in."

But I felt it was time for lists to come back. I really felt strongly about it. And I didn't want to do a Casey Kasem show. I wanted to do a countdown. The Billboard Hot 100 Chart. I believe that people like order, that with things coming to an end in Vietnam people wanted to get some kind of routine back into their lives. And I thought they were ready for a list again.

And, of course, today lists are important. Everybody wants a list. Americans want to know what's number one.

Of course, the countdown is only a part of "American Top 40." The other part of "American Top 40" is the human interest aspects of it, which are very positive.

H: Did you realize the show was going to be so big?

K: I honestly knew that if it got on the air and could live through the early years, there was a strong possi-

bility the show could be on the air for 20 years.

And that's why, at the end of a couple of years when we were \$300,000 in the hole and hadn't even turned the corner, I still felt that people were beginning to realize we were not a fly-by-night radio show, that it was a radio show that would grow with listeners and get better as it went along and the identity would become stronger. And certainly it would keep itself fresh from the new music each week, as long as we didn't let down on our own efforts to supply interesting statistics and interesting human interest stories.

H: What is your weekly production schedule today on the show?

K: We have a writers' meeting Tuesday afternoon for two-to-three hours. What I do is go through all of the biographical and statistical material that is written up for the show and I either accept or reject it and we all sit and think of new ways to say what it is they've written so that it becomes more poetic, so it becomes shorter, so it becomes juicier, has a stronger hook, and also so that we know it's creditable.

That's what my job is with the crew. There are usually four or five of us there. And Tom Rounds will often come in and sit down. He's good at finding a hook or knowing if the hook works. That's Tuesday.

Wednesday, the list comes in from Billboard Magazine so the staff is able to apply whatever they've written or may have written in the past but not yet used, to the music. And they have it to bed about 8 or 9 p.m.

Thursday, I come in at 7 a.m. and we start cutting the show at 8 a.m. And it takes about three hours. Nikki Wine is the director and producer. Bustany, who has also been involved in tv the past five or six years with the Mary Tyler Moore show and the Bob Newhart show as camera coordinator, just writes.

H: Didn't you also line up the Don Bowman show for Watermark?

K: That's right. I always felt a country countdown show would work. And so, when we were looking for a country personality to host the show, the reason I didn't think of Don first was that he has always been a funny disk jockey. And I thought that if we were going to do the show with a teaser-bio format like "American Top 40," we wanted a serious disk jockey.

But, strangely enough, we've discovered that there are not that many people familiar with my style of radio with the teaser and bio format. So we went in the direction of comedy. Because we really couldn't find anybody to do what I was doing, in my way. And Don couldn't do it my way and be comfortable. So, we decided to let him do his show his way.

And then that's been modified so that while Don is not a raucously funny host or as outrageously funny as we know he can be on the air, he does a little bit of humor and mixes that with a lot of information on his "American Country Countdown" show.

H: How many stations is "American Top 40" featured on now?

K: More than 400. I'd say 425. And through the outlets of AFRS, which could be anywhere from 350 to 400, we have about 800 stations total. We are on four commercial stations in Japan, eight or nine in Malaysia, 31 in Australia, and stations in Singapore, Hong Kong, New Zealand, Guam, Central America in two or three places. I think we'll get into South America this year.

The final installment features Kasem's comments on the air personality role.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Dan O'Day, editor of O'Liners humor service, 366 W. Bullard Ave., Fresno, Calif. 93704, has the book "Superjock" by Larry Lujack, former beautiful music announcer with WCFL in Chicago, and you can obtain a copy by sending a check made out to Dan for \$6.95. If you're a disk jockey and you haven't read this book, shame on you.

★ ★ ★

Mike Novak is now programming K-100 in Los Angeles and Tom Greenleigh has left; I guess that means Billy Pearl has also left the station, but Pearl hasn't been there too much anyway because he's finishing up his law studies somewhere in the East. ... Staff at WGGG in Gainesville, Fla., features program director/music director Boomer 6-10 a.m., J.D. 10 a.m.-3 p.m., Craig (Craig O'Brien) Butler 3-7 p.m., Larry Jackson 7-midnight, and Coco Daddy midnight-6 a.m.

★ ★ ★

Nancy Pool has been appointed station manager of KSHE in St. Louis. She has been with the station six years, and once was part-owner of KADI in St. Louis and also managed WIL-FM and KMOX-FM in the past.



Nancy Pool

★ ★ ★

Program director Mike Andrews has left WFBL in Syracuse, N.Y., to become production director at WFLA in Tampa, Fla. Bill Lowe has been promoted from news director to program director of WFBL. ... Frank Absher, news director of KADI in St. Louis, would like to locate Jay Bradbury, last doing news at some California station. "We were together at AFTN, Ubon, Thailand."

Bubbling Under The HOT 100

- 101—ROLLING WITH THE FLOW, Charlie Rich, Epic 8-50392
- 102—WE NEVER DANCED TO A LOVE SONG, Manhattans, Columbia 310586
- 103—EAST BOUND AND DOWN, Jerry Reed, RCA 11056
- 104—SHAKE IT WELL, Dramatics, ABC 12299
- 105—TURN THIS MUTHA OUT, Idris Muhammad, Kudu (CTI) (Creed Taylor)
- 106—FUNK FUNK, Cameo, Chocolate City 011
- 107—LOVE IS SO GOOD, Z.Z. Hill, Columbia 310552
- 108—SHO DOO FU FU, Lenny Williams, ABC 12300
- 109—PIPELINE, Bruce Johnston, Columbia 310568
- 110—(I'VE BEEN LOOKING FOR) A NEW WAY TO SAY I LOVE YOU, Driver, A&M 1966

Bubbling Under The Top LPs

- 201—CROSBY, STILLS & NASH, So Far, Atlantic SD 19119
- 202—SHOTGUN, ABC AB 979
- 203—MANHATTANS, It Feels So Good, Columbia PC 34450
- 204—PABLO CRUISE, A&M SP 4528
- 205—OUTLAWS, Arista 4042
- 206—SOUNDTRACK/SMOKEY & THE BANDIT, MCA 2099
- 207—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 208—JERRY REED, East Bound & Down, RCA APL1-2516
- 209—ODYSSEY, RCA APL1-2204
- 210—MEMPHIS HORNS, Get Up & Dance, RCA APL1-2198



Joel Whitburn's Record Research Report

Yes, the King is gone, but oh what a reign ... On February 22, 1956, Elvis Presley hit the "Hot 100" chart for the first time with "Heartbreak Hotel." He entered at position #68, one notch under Frank Sinatra's prophetic "You'll Get Yours." On March 31, 1956, Elvis hit the "Top LP's" chart for the first time at position #11, one notch ahead of Frank Sinatra's "For Swingin' Lovers." It was appropriate that the then reigning king, Frank Sinatra, usher in Elvis to the nation, for soon Elvis would wear the crown worldwide.

On the "Hot 100" chart dated August 20, 1977, the week Elvis died, "Way Down" was charted at position #47. The titles at positions #46 and #48, ironically, served a fitting eulogy for the King from his millions of fans: "The Greatest Love Of All—"Rock And Roll Never Forgets."

ELVIS' RECORD ACHIEVEMENTS:

Chart	Total Records	Top 10	No. 1
Hot 100	146	35	18
Top LP's	71	24	9
Country	59	20	8
Soul	28	18	4
Easy L.	49	30	7

ELVIS PRESLEY ... Long Live His Name!!!

Trivia Question #48:

Elvis hit #1 on all 3 singles charts (Pop, Country & Soul), 3 different times with the same record: "Don't Be Cruel," "Teddy Bear" and "Jailhouse Rock." Name the only other artist in chart history to accomplish this.

To Do Is Dream")
Answer: The Everly Brothers "All I Have

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Joel Whitburn

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Popular Rock

• Continued from page 18

Tampa-St. Petersburg, Fla. Reno is the worst, followed by Wichita Falls. The best country music radio market, based on percent of listeners, is Asheville, N.C.; the worst is Springfield. The best MOR radio market is Bloomington, Ind., followed by Evansville; the poorest is Corpus Christi.

Duncan's study ranks radio syndicators, station groups, advertising rep firms and provides a radio market cost per thousand analysis. The least expensive spot buy, believe it or not, is New York.

The latter half of the book provides a market-by-market study with format breakouts, audience rankings, etc. More than 250 pages, this is the third such study Duncan has completed.



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Country

Halsey's Event Generates Estimated \$1.5 Mil Action

By PAT NELSON

TULSA, Okla.—An estimated \$1.5 million in business is expected to be generated through the first Tulsa International Country Music Festival hosted by the Jim Halsey Co.

The Sept. 10-11 event, and the surrounding activities, drew an international array of record company executives, television representatives, press officials, radio personalities, pop and country concert promoters and talent buyers representing fairs, rodeos, parks and nightclubs.

The festival proved to be a packed weekend of business and pleasure for the invited guests as well as approximately 8,000 fans who were treated to two full nights of entertainment at the Tulsa Assembly Center.

Dianna Pugh, executive vice president of the Halsey firm, gave the \$1.5 million estimate on possible business generated from the weekend activities. Unlike Halsey's previous ranch parties, buyers were exposed to artists other than those on the Halsey roster, so other agents besides Halsey will likely see results from this showcase before the talent buying market.

KVOO, Tulsa, aired the music festival which was also taped for international broadcast on the Armed Forces Radio Network and Voice of America. It will also be syndicated in the U.S. on more than 100 radio outlets.

The Buick Dealers Assn. taped a tv special emanating from the Philbrook Art Center, featuring such artists as Roy Clark, Mel Tillis, Freddy Fender and the Oak Ridge Boys.



Halsey Hits: Powerful performances at Jim Halsey's first Tulsa International Country Music Festival come from Freddy Fender, Donna Fargo and Linda Hart.

Billboard photos by Tim Taggart

LP Productions Co. In Operation

NASHVILLE—The Nashville Album Productions, Inc. plant has been returned to full operation following a fire last December that destroyed the offices, art department and printing plant.

The printing plant was the first section to be restored, and now all facilities are back to normal, according to its owners, June C. Black and Mary Farr.

The firm, located at 617 19th Ave. S. in Nashville, offers a complete record manufacturing service for artists, independent record labels and recording studios nationally.

The restored plant has facilities for record manufacturing and packaging, plus a complete art department for photo-typesetting and design and layout of album jackets in full color or black and white. LPs, singles and 8-track tapes are available from a customer's mixed down tape, or arrangements are made to record at a studio affiliated with Nashville Album Productions.

Among recent projects has been work on an LP by the original Drifting Cowboys, the Rex Allen Jr. band and several gospel LPs.

Tillis And Lynn Cop Truckers' Awards

NASHVILLE—Mel Tillis has been acclaimed as the best country male vocalist of 1977 and Loretta Lynn as the top female vocalist in the third annual Truck Drivers' Country Music Awards competition.

Lynn and Conway Twitty teamed for best country vocal duet. Roy Clark won best instrumental recording artist, the Statler Brothers as best country vocal group, Tom T. Hall as best country songwriter, "Lucille" by Kenny Rogers as the best country song of the year.

The festival shows, with tickets scaled at \$10 and \$12.50, featured such acts as Sherry Bryce, Don Williams, Roy Clark, Alvin Crow, Linda Hart, Barbara Fairchild, Norton Buffalo, Donna Fargo, Freddy Fender, George Lindsey, Jana Jae, Randy Gurley, Roy Head, Jimmy Henley, Minnie Pearl, Jody Miller, the Oak Ridge Boys, Hank Thompson, Leroy Van Dyke, Buck Trent and Mel Tillis, along with performances by artists from Great Britain, West Germany, Japan, Russia, Ireland, Holland, Australia, Canada and Holland.

Halsey and his vice presidents—John Hitt, Dick Howard and Pugh—joined with the Halsey Agency staff to host numerous events from Friday to Sunday night.

Among those attending were Walter Kane of the Summa Corp., Las Vegas; Victor Sakovich of the Soviet Embassy, Washington; Dan McKinnon, president of the CMA; Bill Ivey of the Country Music Foundation; promoter Mervyn Conn, U.K.; Bill Coben and Dan Sklar of Sklar, Coben & Strashower, Attorneys, Los Angeles; producer Ken Mansfield and top executives from ABC Records, ABC/Dot Records, Anchor Records, Capitol Records and GRT Records.

ABC/Dot invested in the festival venture. "This year Halsey gave us the opportunity to showcase acts that we have that aren't on his roster," explains Jim Foglesong, president of ABC/Dot. "Because of that and the exposure our artists have gotten from his previous ranch parties, we were more than happy to help out."

"ELVIS HAS LEFT THE BUILDING"

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Mayor Cited: Former Nashville Mayor Beverly Briley, center, accepts a certificate of appreciation from Bill Ivey, executive director of the Country Music Foundation, left, and Frank Jones, chairman of the Country Music Foundation's Board of Trustees, during dedication ceremonies of the Beverly Briley Gallery.

Nashville Folk Toss Salute For Former Mayor Briley

NASHVILLE—Former Nashville Mayor Beverly Briley was honored Sept. 8 by the Country Music Foundation for his long-time support of country music and the Country Music Hall of Fame in dedication ceremonies for the Beverly Briley Gallery, located within the Hall of Fame and Museum.

During the ceremonies, Frank Jones, vice president and general

manager of Capitol Records and chairman of the Country Music Foundation's Board of Trustees, lauded Mayor Briley for his years of support and encouragement to the Country Music Hall of Fame and related Country Music Foundation projects, and to country music in general.

"It is important to acknowledge those people who supported the music industry when it was just beginning—when it was not yet fashionable to claim citizenship in Music City U.S.A.," notes Jones.

"And from tonight forward, this room will be known as the Beverly Briley Gallery, and all of the Museum's guide books and publications will be altered to reflect this room as a special place named for a man who did so much to make this great institution a reality."

The Gallery features revolving exhibits of country music related artwork, dominated by the permanent exhibit of Thomas Hart Benton's massive mural, "The Sources Of Country Music." Currently on exhibit with the mural are working sketches and models used by Benton while preparing his mural, which was his final work.

Composers In South Awarded ASCAP Cash

NASHVILLE—Cash awards of up to \$1,500 have been granted to 90 ASCAP writers from Nashville and the Southern region.

The writers are sharing in the \$797,350 distributed nationwide by ASCAP's standard and popular awards panels for 1977-78.

"These awards take into account chart activity and also recognize many of the Society's new members and established writers as well," comments Ed Shea, Southern region director.

Receiving awards are Jack Adams, Carol Anderson, Tony Austin, William J. Barnes, Teddy Bart, Milton Blackford, Euel Box, James B. Brown, Nadine Bryant, Buzz Cason, David Chamberlain, Lenny Chiriacka, Guy Clark, Suzanna Clark, Paul Douglas Clements, Biff Collie, Earl Conley, Herman E. Davis Jr., Bob Dean, Gene Dobbins, S.K. Dobbins, James Duffy, Betty Duke, Joe Ely, Bill Emerson, Charles Fields, Jim Foster, Steve Fromholz, Carolyn Gandy, Kermit Goell, Bobby Harden, Reginald Hargis, Dick Heard, Danny Hice, Ruby Hice, Jimbeau Hinson, Vaughn Horton, Floyd Huddleston, Bucky Jones, Archie Jordan, Casey Kelly, Gene Kennedy, Art Kent, Donald King, Johnny Koose, Billy Lodge, Mary Smoot Larkin, Richard Leigh, Bobby Lewis and Jeff Lopez.

Also: Lorene Mann, O.B. McClinton, Ronnie Milsap, Bob Morrison, Ann Morton, Jim Mundy, Gary Paxton, Webb Pierce, Royce Porter, Susan Gail Pugh, Raymond Ransom, Bud Reneau, Francis Rhodes, Bobby Rice, John Riggs, Larry Rogers, Tupper Saussy, Pete Sayers, Charles Silver, Winnie Simms, Frank Stanton, Darrell Statler, Eddie Struzick, Henry Strzelecki, Mike Taylor, Rufus Thomas, John Tipton, James Vest, Mack White, Tony Joe White, Delores Jean Whitehead, Rusty Wier, Janice Williams, Bill Wills, David Wills, Johnny Wilson, Barbara Wyrick and Jan Zackery.

CMA Kudos To 3 Radio Outlets

NASHVILLE—KBAM, Longview, Wash.; WGTO, Cypress Gardens, Fla.; and WSHO, New Orleans have been recognized by the CMA for their outstanding promotions of "October Is Country Music Month."

Winners were selected by a panel of judges after they reviewed special programs, contests and other promotions as sponsored by the stations, calling attention to Country Music Month, as well as country music generally.

KBAM won for category one—stations with market areas of 50,000 or less. WGTO won for a market size of 50,000-500,000, and WSHO won for a market area of more than 500,000.

Each station also submitted a joke which will be presented on a future episode of "Hee Haw" by a station representative in the cornfield scene.

4 New Monuments

NASHVILLE—The Monday (19) release by Phonogram/Mercury includes four titles on the Monument label, now marketed by Phonogram/Mercury. It's the largest issue of Monument product since the deal was consummated.

The four Monuments LPs are "Country Cookin'" by Charlie McCoy, "Barefootin'" by Barefoot Jerry, "Cowboy Classics" by Grady Martin and "Loose Change" by Larry Jon Wilson.

Rex Allen, Jr.

"Don't Say Goodbye"

WBS 8418



PRODUCED BY NORRO WILSON
From the forthcoming album
The Best of Rex (BS 3122)
From Warner Country

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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty, MCA 40754, (Twitty Bird, BMI))	35	23	12	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)	68	78	3	ENDLESSLY—Eddie Middleton (C. Otis, B. Benton), Epic 8-50431 (Vogue, BMI)
2	3	8	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	36	44	4	ERES TU—Johnny Rodriguez (J. Calderon), Mercury 512 (Radmus, ASCAP)	69	NEW ENTRY	NEW ENTRY	CLOSE ENOUGH FOR LONESOME—Mel Street (B. McDill) Polydor 14421 (Hall-Clement, BMI)
3	1	12	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	37	55	2	MORE TO ME—Charley Pride (B. Peters), RCA 11086, (Pi-Gem, BMI)	70	70	7	DON'T TAKE MY SUNSHINE AWAY—Ava Barber (Foster-Rice), Ranwood 1080 (Jack & Bill/T. B. Harms, ASCAP)
4	6	11	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack & Bill, ASCAP)	38	51	4	HE AIN'T YOU—Lynn Anderson (B. Burg, D. Hofheim, J. Barry, L. Hartman), Columbia 3-10597 (Kirshner, ASCAP/Don Kirshner, BMI)	71	83	2	SOUL OF A HONKY TONK WOMAN—Mel McDaniel (B. Morrison, H. Coleman), Capitol 4481 (Music City, ASCAP)
5	11	8	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)	39	56	3	SHAME ON ME—Donna Fargo (L. Williams, B. Enis), Warner Brothers 8431 (Regent/Fort Knox, BMI)	72	52	13	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)
6	10	7	I GOT THE HOSS—Mel Tillis (J. House), MCA 40764 (Sawgrass, BMI)	40	43	7	WE CAN'T BUILD A FIRE IN THE RAIN—Roy Clark (B. Reneau), ABC/Dot 17712 (Chess, ASCAP)	73	57	13	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8 50410, (Algee, BMI)
7	8	8	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	41	18	13	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	74	63	16	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)
8	13	7	EAST BOUND AND DOWN/(I'M JUST A) REDNECK IN A ROCK AND ROLL BAR—Jerry Reed (J. R. Hubbard, D. Feller), RCA 11056 (Duchess/Vector, BMI)	42	30	8	AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)	75	80	3	BABY ME BABY—Roger Miller (R. Miller), Windsong 11072 (RCA) (Roger Miller, BMI)
9	9	9	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)	43	45	6	SO CLOSE AGAIN—Margo Smith & Norro Wilson (N. Wilson-M. Wilson), Warner Bros. 8427 (Al Gallico/Jidobi/Algee, BMI)	76	76	18	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)
10	15	6	WE CAN'T GO ON LIVING LIKE THIS—Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45418 (Briarpatch/Deb Dave, BMI)	44	28	13	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	77	77	5	I LOVE IT (When You Love All Over Me)—Wayne Kemp (B. Killen, S. Woolley), United Artists 1031 (Tree, BMI/Cross Keys, ASCAP)
11	12	9	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddie Fender (T. McLain), ABC/Dot 17713, (Crazy Cajun, BMI)	45	47	5	HOLD ON TIGHT—Sunday Sharpe (R. Bourke, G. Dobbins, J. Wilson), Playboy 85813 (Epic) (Chappell, ASCAP)	78	82	5	I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129 (Buzzeher, BMI/Good Token, ASCAP)
12	14	8	IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Daves), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)	46	33	8	I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice), Polydor 14408 (Jack & Bill, ASCAP)	79	NEW ENTRY	NEW ENTRY	YOU'VE GOT TO MEND THIS HEARTACHE—Ruby Falls (Fields, Riss, Falls) 50 States 56 (NSD) (Sandburn/Music Craftshop, ASCAP)
13	24	4	I'M JUST A COUNTRY BOY—Don Williams (M. Barer, F. Brooks), ABC/Dot 17717 (Folkways, BMI)	47	62	3	YOU OUGHT TO HEAR ME CRY—Willie Nelson (W. Nelson), RCA 11061 (Pamper, BMI)	80	90	2	TOUCH ME—Howdy Glenn (W. Nelson), Warner Bros. 8447 (Tree, BMI)
14	17	9	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly), Capitol 4457, (Publicare, ASCAP)	48	34	11	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebosck, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Lebosck, BMI)	81	NEW ENTRY	NEW ENTRY	THAT OLD COLD SHOULDER—Tom Bresh (S. Whipple) ABC/Dot 17720 (Tree, BMI)
15	16	8	DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8418 (Boxer, BMI)	49	32	9	'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Otis/U. Burton), Warner Bros. 8416, (Eden/Times Square, BMI)	82	87	2	ANOTHER LONELY NIGHT—Jody Miller (J. Crutcher, L. Butler), Epic 8-50432 (Dixie Jane/Tree, BMI)
16	20	7	DANCING THE NIGHT AWAY—Tanya Tucker (R. Smith, J.H. Brown Jr.), MCA 40755 (Fourth Floor/Rick Hall, ASCAP)	50	69	2	ROSES FOR MAMA—C.W. McCall (J. Wilson, G. Dobbins, W. Sharpe), Polydor 14420, (Chappell, ASCAP)	83	95	2	LEAVIN'—Kenny Price (J. Davis), MRC 1004 (Doom, BMI)
17	19	9	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	51	53	7	IT DIDN'T HAVE TO BE A DIAMOND—Susan Raye (G. Richey, R. Bowling, R. J. Jones), United Artists 1026 (ATV, BMI)	84	85	4	THIS KINDA LOVE AIN'T MEANT FOR SUNDAY SCHOOL—Carl Smith (J. Walker), ABC/Hickory 54016 (Acuff-Rose, BMI)
18	21	7	SILVER MEDALS AND SWEET MEMORIES—Statler Brothers (D. Reid), Mercury 55000 (Phonogram) (American Cowboy, BMI)	52	58	7	WHEN I DIE, JUST LET ME GO TO TEXAS—Ed Bruce (E. Bruce, B. Borchers, P. Bruce), Epic 8-50424 (Sugar Plum/Tree, BMI)	85	NEW ENTRY	NEW ENTRY	HELEN—Cal Smith (J. Mundy) MCA 4789 (Neverbreak, ASCAP)
19	22	6	IF IT AIN'T LOVE BY NOW—Jim Ed Brown & Helen Cornelius (J. Barry-D. Haywood), RCA 11044 (Steeplechase, BMI)	53	35	11	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	86	NEW ENTRY	NEW ENTRY	I'M STILL MOVIN' ON—Hank Snow (S. Silverstein, H. Snow, C. Snow) RCA 11080 (Belinda, BMI)
20	26	7	ONCE IN A LIFETIME THING—John Wesley Ryles (J. Foster, B. Rice), ABC/Dot 17698 (Jack & Bill, ASCAP)	54	36	10	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)	87	86	6	IT ALWAYS BRINGS ME BACK AROUND TO YOU—Billy Walker (S. Owens-G. Vowell), MRC 1003 (Tuckahoe, BMI)
21	27	7	THE OLD MAN AND HIS HORN—Gene Watson (D. Harms), Capitol 4458 (Doubleday, BMI)	55	66	3	FOOLS FALL IN LOVE—Jacky Ward (J. Leiber, M. Stoller), Mercury 511 (Phonogram) (Chappell/Quintet/Beinstock, ASCAP)	88	96	3	WHY HADN'T I THINK OF THAT—Gene Simmons (R. Bowling), Deltone 1201 (NSD) (ATV, BMI)
22	41	3	THE KING IS GONE—Ronnie McDowell (R. McDowell, L. Morgan), Scorpion 0543 (Midnight/Brim, SESAC)	56	81	2	BLUE BAYOU—Linda Ronstadt (R. Orbison, J. Melson), Asylum 45431 (Elektra) (Acuff-Rose, BMI)	89	89	4	I LIKE EVERYTHING ABOUT YOU—Lori Parker (C. Davis, B. Deaton), Con-Brio 122 (NSO) (Wilcox, ASCAP)
23	29	6	TOO MUCH IS NOT ENOUGH—Billie Jo Spears (K. O'Dell), United Artists 1041 (Hungry Mountain, BMI)	57	64	4	DO YOU HEAR MY HEARTBEAT—David Rodgers (D. Burgess, D. Pfimmer), Republic 006 (IRDA) (Singletree, BMI)	90	91	4	GREENBACK SHUFFLE—King Edward IV (K. Edward Smith), Soundwaves 4550 (NSD) (Hipkit/Yegads, BMI)
24	25	7	PUT 'EM ALL TOGETHER AND I'D HAVE YOU—George Jones (E. Stevens), Epic 8-50423 (Deb Dave, BMI)	58	46	8	LADY—Johnny Cash (J.R. Cash), Columbia 3-10587 (House Of Cash, BMI)	91	94	3	OUR OLD MANSION—Buck Owens (N. Wilson, C. Taylor, G. Richey), Warner Brothers 8433 (Al Galileo/Algee, BMI)
25	31	6	TO LOVE SOMEBODY—Narvel Felts (B. Gibb-R. Gibb), ABC/Dot 17715 (Nemperor, BMI)	59	59	6	I'M NOT RESPONSIBLE/(HONEY WON'T YOU) CALL ME—Hank Williams Jr. (M. Kilgore-A. Mulkay), Warner Bros. 8410 (House of Cash, BMI)	92	92	2	CHEATIN' TURNS HER ON—David Willis (J. Payne, B. Holmes), United Artists 1042 (Clancy, BMI)
26	7	11	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gilson, J. Dougherty), RCA 11034, (Famous, ASCAP)	60	79	2	WHAT'RE YOU DOING TONIGHT—Janie Fricke (B. McDill), Columbia 3-10605 (Hall-Clement, BMI)	93	93	6	STOP AND THINK IT OVER—Mike Boyd (J. Graffagnino), Calliope 8010 (Red Stick/Crazy Cajun, BMI)
27	5	11	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8 50418, (ATV/Algee, BMI)	61	49	14	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	94	NEW ENTRY	NEW ENTRY	HERE'S TO THE HORSES—Mack Vickery (R. Bourke, G. Dobbins, H. Moffatt) Playboy 85814 (Epic) (Chappell, ASCAP/Belinda, BMI)
28	38	5	LITTLE OLE DIME—Jim Reeves (J. Carroll), RCA 11060 (Tuckahoe, BMI)	62	72	3	NOBODY CARES BUT YOU—Freddie Weller (F. Weller), Columbia 3-10598 (Young World, BMI)	95	NEW ENTRY	NEW ENTRY	MY GIRL—Dale McBride (D. McBride) Con-Brio 124 (NSD) (Con-Brio, BMI)
29	37	6	LET ME DOWN EASY—Cristy Lane (Lobo), LS 131 Kaiser/ (Famous, ASCAP)	63	54	18	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	96	98	3	HELL YES I CHEATED—James Pastell (G. Sutton, L. Cheshier), Paula 425 (Jewel) (Flagship, BMI)
30	39	4	HOLD ME—Barbara Mandrell (G. Ray), ABC/Dot 17716 (Gator, SESAC)	64	84	2	THIS TIME I'M IN IT FOR THE LOVE—Tommy Overstreet (B. McDill), ABC/Dot 17721 (Hall-Clement, BMI)	97	NEW ENTRY	NEW ENTRY	PLAYING WITH THE BABY'S MAMA—Bobby Wright (K. O'Dell) United Artists 1051 (House of Gold, BMI)
31	42	3	LOVE IS JUST A GAME—Larry Gatlin (L. Gatlin), Monument 45226 (Phonogram) (First Generation, BMI)	65	75	2	DAYS THAT END IN "Y"—Sammi Smith (E. Stevens, J. Malloy), Elektra 45429 (DebDave, BMI)	98	100	3	SAIL AWAY—Sam Neely (R. van Hoy), Elektra 45419 (Tree, BMI)
32	40	4	WHAT A WAY TO GO—Bobby Borchers (B. David, J. Rushing), Playboy 5816 (Epic) (Vogue, BMI/Bibo, ASCAP)	66	67	5	OLD TIME LOVIN'—Kenny Starr (G. House), MCA 40769 (Duchess, BMI)	99	99	2	HOW DO YOU TALK TO A BABY—Dugg Collins (W. Walker, W. Pierce), SCR 147 (Cedarwood, BMI)
33	48	4	A WORKING MAN CAN'T GET NOWHERE TODAY—Merle Haggard (M. Haggard), Capitol 4477 (Shadetree, BMI)	67	50	13	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	100	NEW ENTRY	NEW ENTRY	MEXICAN LOVE SONGS—Linda Hargrove (L. Hargrove, P. Drake) Capitol 4447 (Beechwood/Window, BMI)
34	4	14	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Marline Jr./F. Washington, D. Robey), RCA 10998, (Ahab Wemar/Lion, BMI)								

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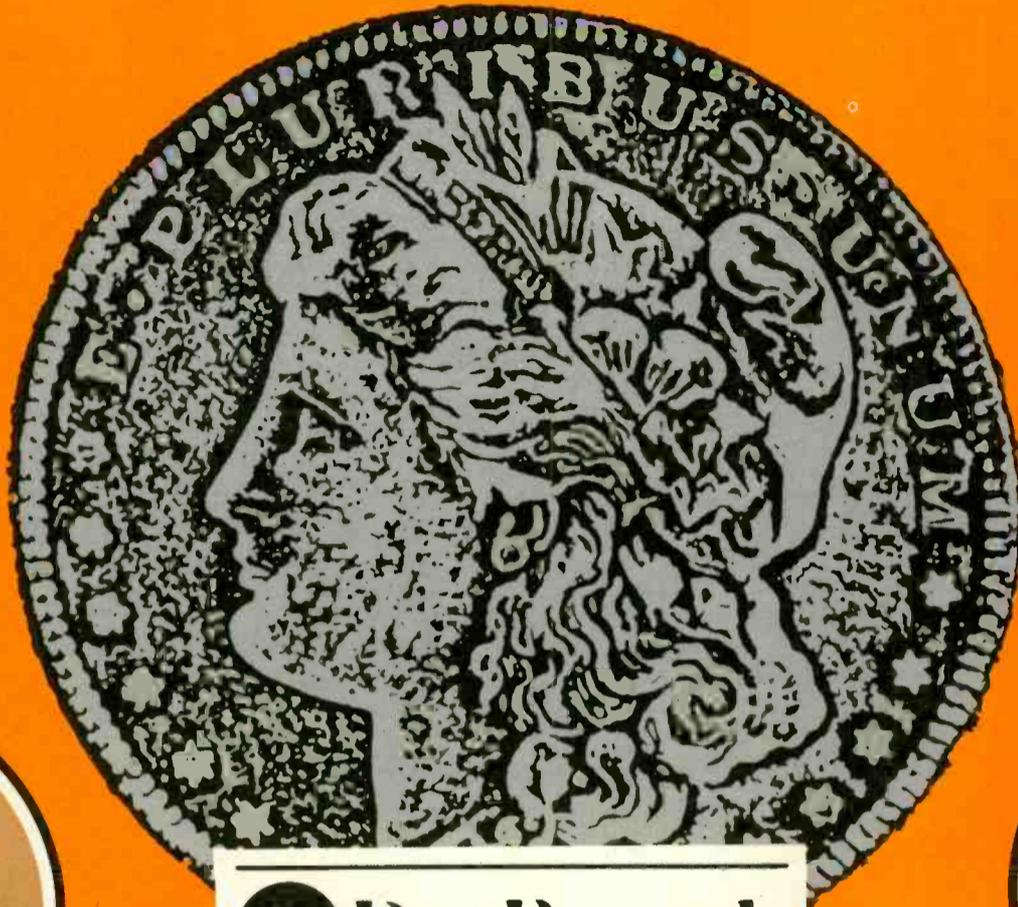
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"HOLD ME"
Barbara Mandrell (DO 17716)



abc Dot Records



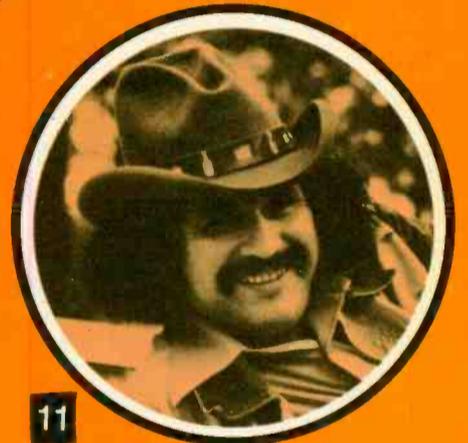
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"I'M JUST A COUNTRY BOY"
Don Williams (DO 17717)



40

"WE CAN'T BUILD A FIRE
IN THE RAIN"
Roy Clark (DO 17712)



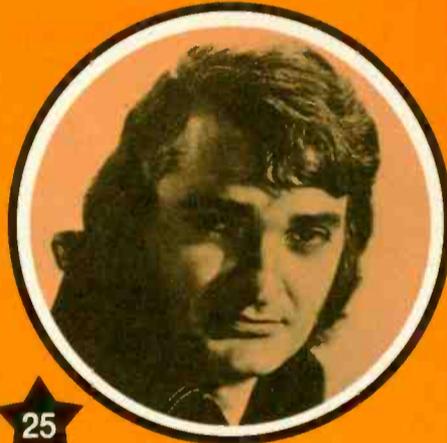
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"IF YOU DON'T LOVE ME
(WHY DON'T YOU JUST
LEAVE ME ALONE)"
Freddy Fender (DO 17713)



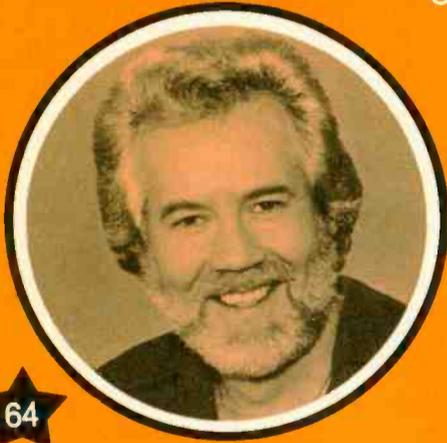
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"ONCE IN A LIFETIME THING"
John Wesley Ryles (DO 17698)



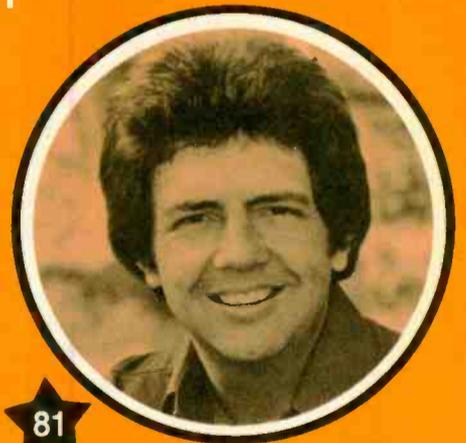
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"TO LOVE SOMEBODY"
Narvel Felts (DO 17715)



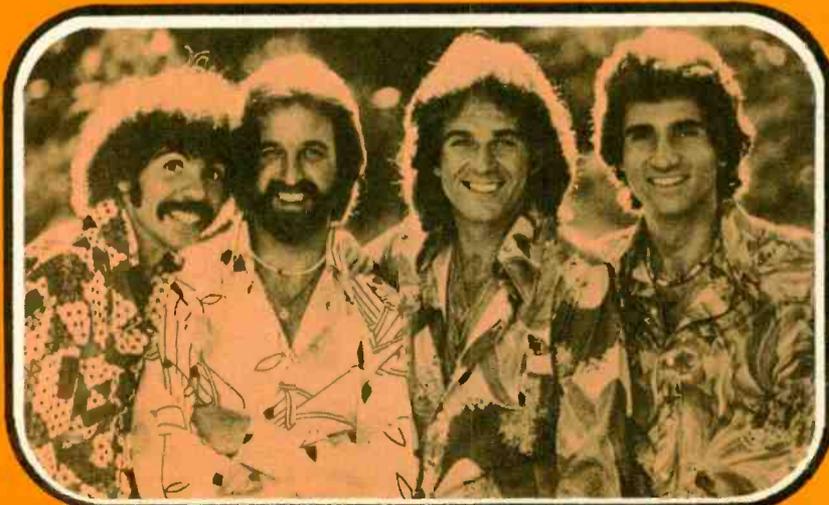
64

"THIS TIME I'M IN IT
FOR THE LOVE"
Tommy Overstreet (DO 17721)



81

"THAT OLD COLD SHOULDER"
Tom Bresh (DO 17720)



4

"Y'ALL COME BACK SALOON"
Oak Ridge Boys (DO 17710)

McDowell Tribute Hit Dilemma

By SALLY HINKLE

NASHVILLE—"The King Is Gone" by Scorpion recording artist Ronnie McDowell is one of the first and one of the few Elvis tribute records to gain national recognition at both radio and sales levels.

Achieving gold status within a week, the record has plummeted up Billboard's Hot 100 and Hot Country Singles chart, jumping some 30 to 40 points a week in its three-week activity period.

"When my single went gold, it made me happy, but it made me sad, too, to think that the greatest singer in the world had to die for me to get a start like this," says McDowell, who initially didn't put his name on the record because "I didn't want people thinking that I was trying to make money."

When the news of Presley's death reached McDowell, he and his band had just finished learning "Return To Sender."

"On the way home from the studio, I turned on the radio and 'Return To Sender' was on, which I thought was kind of odd since we

had just learned the song," says McDowell. "Then they announced that Elvis had died."

"That night I had a date in Bowling Green, and on my way I started thinking back to when I was six years old, the time that I first heard Elvis, which was in 1966 with 'Heartbreak Hotel.'"

"By the time I went to work, I had finished the first two lines of the song, but I didn't have any ideas about recording it for commercial use. I was just doing it for my own personal self satisfaction."

"The next day, I came into the Scorpion offices, in Nashville, and found that Lee Morgan, the co-writer of 'The King Is Gone,' had done the same thing that I had, and I told him that if you and I have the same idea, just think how many other people are doing it."

"I tried to talk him out of it, and he tried to talk me into it, which he did, and that night we went into the studio with both of our ideas and recorded the song."

On Aug. 19, acetates were carried

to local radio stations, just three days after Presley's passing, and were added immediately because of the tremendous phone response. By the next day, the record was being scheduled on a regular basis to alleviate requests jamming phone lines.

"When people started calling the stations wanting to know who it was, my producer and manager, Slim Williamson, advised me that it would be best if we did put my name on the record," noted McDowell. "So we did."

With the success of his single, which has now sold more than 1,579,000 units, according to Tom McEntee with GRT Records, the distributor, McDowell has gained overnight popularity as a stage attraction, and has performed twice on the "Grand Ole Opry," been featured with Tom T. Hall in Atlanta and has shared the spotlight with George Jones, Tammy Wynette and Larry Gatlin in Peoria.

"I'd like to stress that I'm not an Elvis imitator at all," says McDowell. "I'm just an Elvis admirer, even though I do sing his songs onstage. The show that I do consists of about seven of his songs and two of mine, but I feel like, right now, that I should do this because that's what the people want to hear me sing."

"I have several more dates in the next couple of weeks, including Ten-

(Continued on page 42)

Nashville Scene

By PAT NELSON

Johnny Paycheck's Country Showcase Club introduced its fall and winter schedule of major country music names Aug. 22 with Jack Greene's week-long engagement at the Nashville nitery followed by a week of performances by ABC/Dot's George Hamilton IV. Capitol artist Ray Griff is scheduled to open Monday (19) and the lineup continues with appearances by Johnny Carver, Oct. 3; Johnny Paycheck, Oct. 10; Del Reeves, Oct. 17; Freddy Weller, Oct. 24; Little Jimmie Dickens, Oct. 31; Dickey Lee, Nov. 14; Leroy Van Dyke, Nov. 28, and Dottie West, Dec. 5. Each artist will appear Monday-Saturday performing three shows nightly.

Free & Easy, an Atlanta bluegrass group, is the winner of the "Opryland USA" and WPLO Radio co-sponsored "Search Of The South" bluegrass talent contest held Labor Day weekend in Atlanta. "Opry" performer Don Williams aided in judging the search which assured the winning group an appearance at Opryland this fall. . . . The Lynn Anderson television special, being produced by Sid Vinnedge Productions of Los Angeles, begins taping at the Grand Ole Opry House, Thursday (22).

The line in last week's Nashville Scene column regarding George Jones' appearance in New York should have read—George Jones was scheduled to make his first performance at New York's Bottom Line Sept. 6-7. He did not. . . . Danny Davis plans to take his Nashville Brass out West Dec. 1-21 for a three-week engagement at the Nugget in Sparks, Nev. . . . Capricorn group Sea Level is now a seven-piece band with the addition of second drummer George Weaver, Randall Bramblett on sax and keyboards and guitarist Davis Causey.

During Doc and Merle Watson's sellout three-night stint at the Bottom Line, Linda Ronstadt, Paul Simon and the "Saturday Night Live" crew dropped by to hear the notorious duo. . . . Upcoming events for Crystal Gayle include taping of the Dean Martin Christmas special in October and a European tour with Kenny Rogers, Oct. 25-Nov. 6. . . . World International Group has released vol. 1 of a series of three albums focusing on the late "walking tall sheriff," Buford Pusser. The album contains interviews with Pusser taped in 1973, songs centered around the legendary law officer and interviews with Pusser's mother, as well as opinions of the sheriff from friends and enemies.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
2	2	6	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
3	3	19	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	6	3	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
★	7	4	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty, MCA 2293
6	4	10	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
★	9	3	HIS HAND IN MINE—Elvis Presley, RCA ANL1-1319
8	8	3	PURE GOLD—Elvis Presley, RCA ANL1-0971
9	10	3	LEGENDARY PERFORMER, VOL. 2—Elvis Presley, RCA CPL1-1349
★	19	3	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
★	22	2	LEGENDARY PERFORMER, VOL. 1—Elvis Presley, RCA CPL 1-0341
12	14	5	SMOKEY AND THE BANDIT—Soundtrack, MCA 2099
★	18	3	TODAY—Elvis Presley, RCA APL1-1039
14	11	28	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
15	12	14	RABBITT—Eddie Rabbitt, Elektra 7E1105
16	5	12	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
17	15	23	KENNY ROGERS, United Artists UA-LA689-G
★	32	2	PRESLEY BLVD.—Elvis Presley, RCA APL 1-1506
19	13	9	TILL THE END—Vern Gosdin, Elektra 7E-1112
20	20	55	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
21	16	13	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
22	17	16	RAMBLIN' FEVER—Merle Haggard, MCA 2267
23	24	4	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
24	26	3	THAT'S THE WAY LOVE SHOULD BE—Dave & Sugar, RCA APL1-2477
25	21	7	SHORT STORIES—Stattler Brothers, Mercury SRM-1-5001 (Phonogram)
26	23	6	ANYTIME . . . ANYWHERE—Rita Coolidge, A&M SP4616
27	27	7	COUNTRY SWEET—Stella Parton, Elektra 7E-1111
28	28	14	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
29	30	2	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy, Columbia PC 34874
30	25	28	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
31	29	20	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
32	35	19	BEST OF FREDDY FENDER, ABC/Dot DO2079
33	38	3	EASTBOUND AND DOWN—Jerry Reed, RCA APL1-2516
34	31	8	BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
★	45	3	BLUEST HEARTACHE—Kenny Dale, Capitol ST11673
36	37	38	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	49	2	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
38	40	2	TATTOO—David Allan Coe, Columbia PC 34870
39	36	23	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
40	42	11	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
41	33	35	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
42	34	29	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188
43	43	3	24 GREATEST HITS, VOL. 2—Hank Williams, Sr., MGM MG25401
44	NEW ENTRY		B.J. THOMAS, MCA 2286
45	46	2	THE BEST OF . . . BARBARA MANDRELL, Columbia PC 34876
46	44	15	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
47	50	2	YOU ARE SO BEAUTIFUL—Tanya Tucker, Columbia PC 34733
48	48	2	I WANNA SING—George Jones, Epic PE 34717
49	NEW ENTRY		JOHN WESLEY RYLES, ABC/Dot DO 2089
50	NEW ENTRY		ME AND MY GUITAR—Chet Atkins, RCA APL 1-2405

Ray Stevens will appear in concert for the benefit of the Nashville Symphony Orchestra, Thursday (29), at the Grand Ole Opry House. . . . Vanderbilt Univ. Concerts is presenting a free afternoon show featuring David Bromberg and Gatemouth Brown, Saturday (1), on the Alumni Lawn. . . . An estimated 60,000 fans attended the fourth annual WIRE Picnic at Indianapolis Raceway Park. Entertainment at the radio-spon-

sored event included Tommy Wills of the "Wheeling Jamboree," Connie Smith, Larry Gatlin, Billy Thundercloud and the Chieftones and Hank Williams Jr.

Billy Carter will make his national television debut on "Hee Haw," scheduled for taping in Nashville in October and expected to air early in 1978. The show's producer is reportedly looking for a musical spot for the President's brother.



Once In Every Woman's Life,
She Asks Herself . . .

"WAS ANYONE EVER SO YOUNG?" CA #103

Written By JANE HALE; Published By BRAWN MUSIC (ASCAP)

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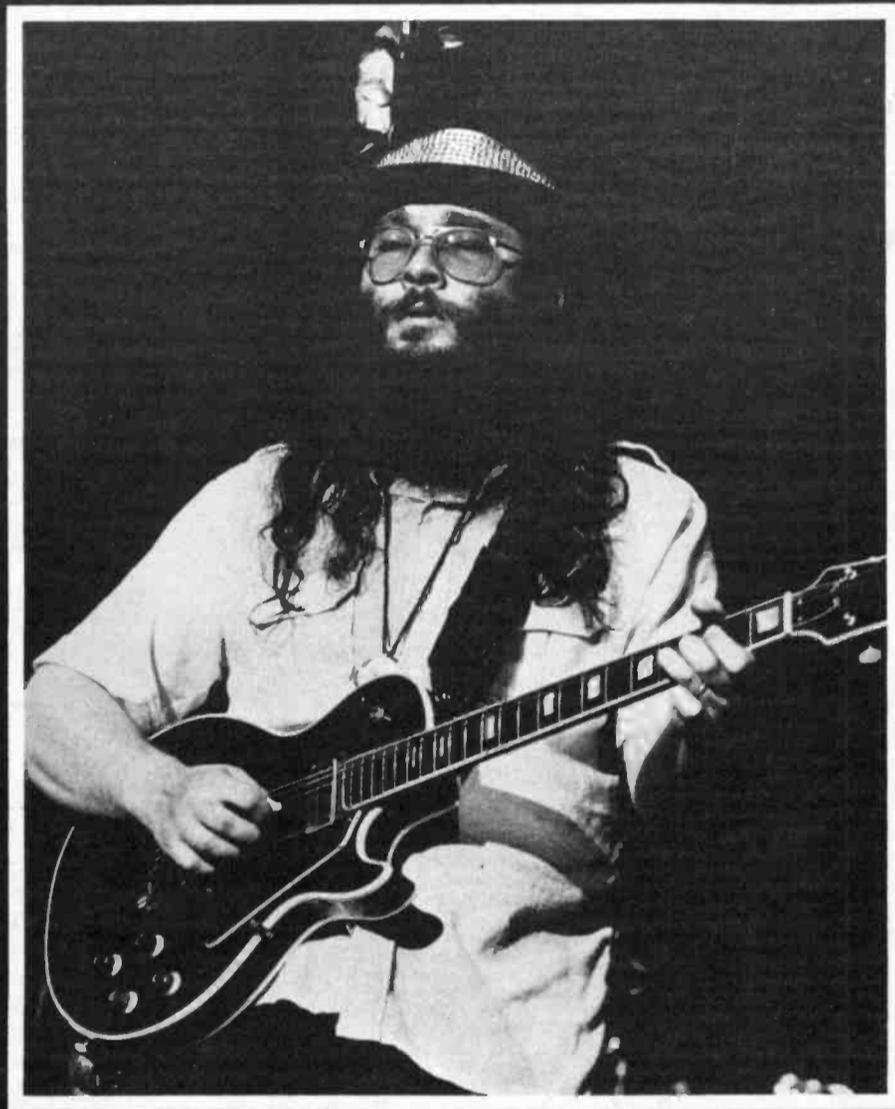
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5 Nominations For Hall Of Fame But Only One Will Be Chosen By CMA's Mystery Panel

NASHVILLE—Johnny Cash, Vernon Dalhart, Grandpa Jones, Hank Snow and Merle Travis have been chosen as nominees to the Country Music Hall of Fame for 1977.

An anonymous panel of 250 electors will choose one of the five country entertainers as the newest member of the prestigious Country Music Hall of Fame.

This year's winner will be announced on the 11th annual CMA Awards Show, Oct. 10 on CBS-TV.

Each elector votes by secret ballot. The votes are then tallied by Haskins & Sells, a certified public accounting firm. In case of a tie, two winners are

declared. The electors must themselves have participated actively in country music for at least 10 years, and must merit respect and recognition for their accomplishments and/or knowledge in this field.

The CMA has released the following biographical information on each nominee.

Johnny Cash—Reared on a farm in Arkansas. Cash first appeared on KWKH's Louisiana Hayride. He was a star of the "Grand Ole Opry."

In 1968 and 1969, his live albums at Folsom Prison and San Quentin brought him great acclaim, and a single from San Quentin, "A Boy

Named Sue," became the biggest of several smash hits.

He has received six CMA and six Grammy Awards, performed at the White House and before Congress, and hosted his weekly show for three seasons on network television. His humanitarian efforts have earned him respect and acclaim.

An honorary degree, Doctorate of Humanities, was conferred upon Cash by Gardner-Webb College in 1971 and in 1976, he received an honorary degree, Doctorate of Humanities, from National Univ. of San Diego. He wrote, produced and performed in a movie on the life of Christ.

Vernon Dalhart—Born Marion T. Slaughter. Dalhart early in his career sang over WGY, Schenectady, N.Y. He recorded hundreds of songs on Victor, Bluebird, Columbia, Velvetone, Crown and Perfect under various names: Vernon Dalhart, Bob White, Jeff Calhoun, Tom Watson, Mack Allen, Guy Massey, etc.

His biggest hit was "The Prisoner's Song," which in 1925 became the first country record to sell one million copies. Other records include: "Wreck Of The Old 97," "Mollie Darling," "The Letter Edged In Black" and "Sippin' Cider." He was also radio's "Sam the Barbasol Man."

Grandpa Jones—A singer, banjoist and guitarist, Jones was born in Niagara, Ky., Oct. 30, 1913. He began in radio in 1929, worked the WLS Barn Dance beginning in 1935, the Boone County Jamboree in 1938 and in 1944 played on the Armed Forces Network.

He joined the "Grand Ole Opry" in 1946, and is still a member. He is accompanied by his wife, Ramona, an outstanding instrumentalist. He is a regular of the "Hee Haw" cast.

Hank Snow—For many years ranked among the top four in country record sales. Hank, the "Singing Ranger" from Canada, signed with RCA in 1936 and has the longest tenure of any RCA artist.

He is an "Opry" regular and was influenced by Jimmie Rodgers. He has top albums for RCA and Camden, having recorded more than 80 albums and more than 2,000 songs and instrumentals. His hits as a writer and recording artist include: "Golden Rocket," "I'm Moving On," "Fool Such As I" and "Hello Love."

He has made personal appearances in the U.S., Canada, Japan, Australia, New Zealand and several European countries, and has been a radio/TV guest on syndicated and network shows.

Merle Travis—He developed the guitar technique copied by many greats and helped immortalize traditional country and folk music by writing "Nine-Pound Hammer," "Sixteen Tons" and "Smoke, Smoke, Smoke."

He has worked on top barn dance broadcasts, movies and local/network tv. He is a former "Opry" member, Capitol top seller and has made worldwide appearances and worked with Gene Autry, Cliffie Stone, Tex Ritter, Chet Atkins and Wesley Tuttle, among others.

Frantic Schedule

NASHVILLE—An autograph party at a major Manhattan record shop, guest deejay appearances on WHN Radio and a three-day engagement at the Westbury Music Center on Long Island are scheduled for Loretta Lynn and Conway Twitty. The MCA artists journey to New York Friday (23).



GATLIN GREETED—Monument artist Larry Gatlin, left, receives congratulations from actress Sally Fields and actor Burt Reynolds after his show at the Roxy Theatre in Los Angeles drew a full house of celebrities and fans.

Kerrville Benefit Attracting 8 Acts

NASHVILLE—Eight Texas music performers have been confirmed for the "8 Great Hours At Kerrville" benefit at Kerrville, Tex., Saturday (24).

Rusty Wier, B.W. Stevenson, Steve Fromholz, Milton Carroll,

Marsha Ball, Allen Damron, Dee Moeller, John Vandiver and Butch Hancock are set to perform at the benefit for the Kerrville Music Festivals.

The eight-hour concert is priced at \$5 advance, \$6 at the gate.

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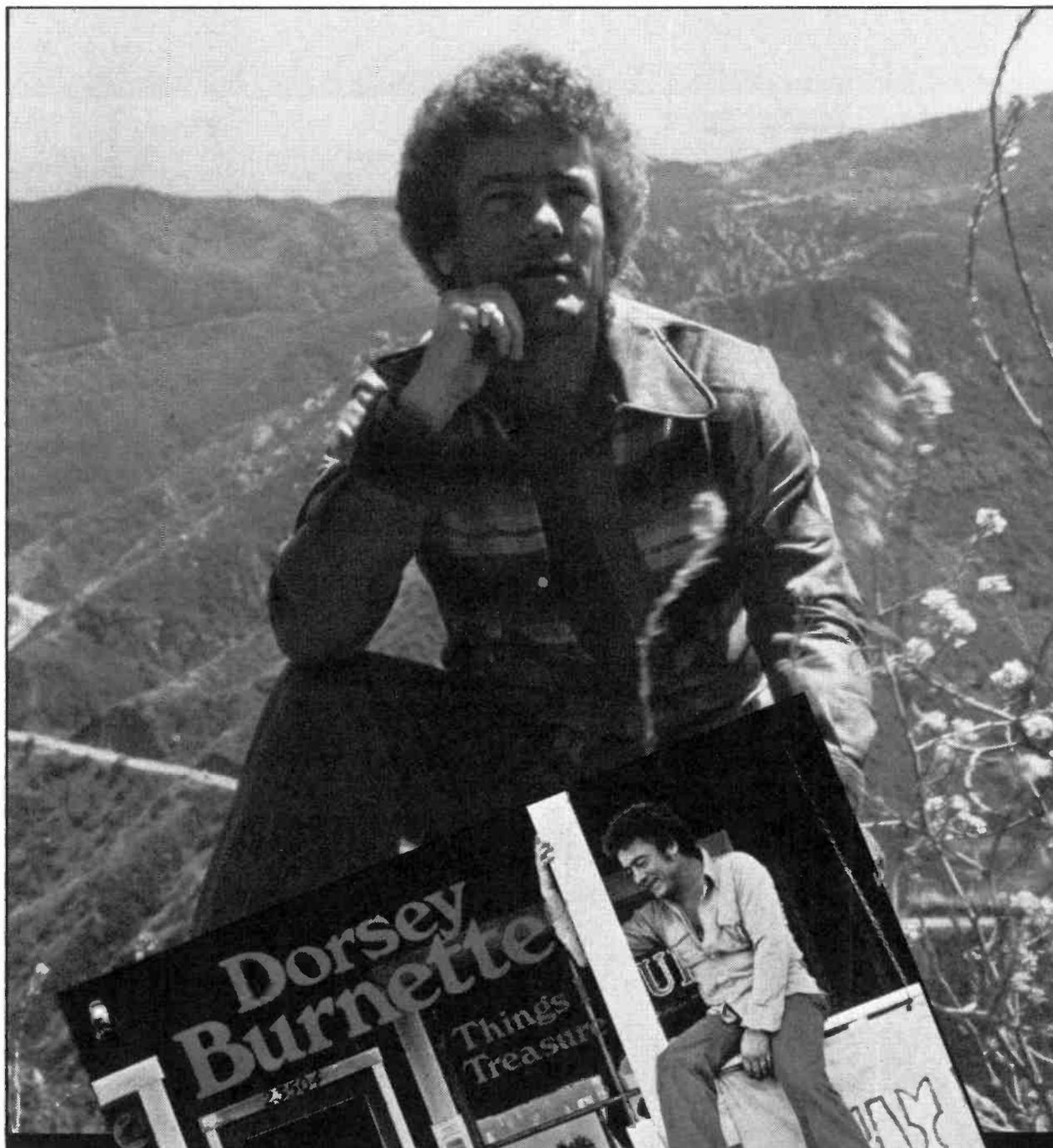
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Soul Sauce

LaSalle Not Fearful Of Controversy

By JEAN WILLIAMS

LOS ANGELES—One might wonder why Denise LaSalle has elected to tag her newest ABC Records LP "The Bitch Is Bad."

Says Denise: "I did it because I wanted to for a long time but never had the nerve until now."

"I know about the controversy surrounding titles like this but everyone who wants to record this type of LP is doing it and getting away with it. So I said what the hell, why shouldn't I go and do what I want?"

What about her label's reaction? "I expected them (ABC) to raise hell, but when I told them what I wanted to name the album, they said 'great, we love it.'"

While she is aware that there are now stations that will not touch an LP with a name like "The Bitch Is Bad" even though the lyrical content is "clean," she says: "I initially didn't think stations would shy away from the LP, but I do expect trouble if and when the title cut is released."

LaSalle explains that the first single pulled from the LP will be "Move Your Body," a disco-oriented track because of its commerciality. However, she says she will push for the second single to be "The Bitch Is Bad."

Denise penned the entire LP with the exception of "Love Addict," which she co-wrote with her DJ husband James Wolfe, whose WDXI, Jackson, Tenn., air name is "Super Wolf."

"James immediately went on 'The Bitch Is Bad' and the audience seemed to love it. It's now one of the most requested tunes on his program."

How did she happen to write the tune?

"I was listening to a tune on radio with a line which said 'the girl is bad.' I thought that if the word girl was changed to bitch the tune would be more effective, so I decided to try it myself."

Denny Greene, the only black member of the group Sha Na Na, who appears in the group's 24-part television series, is also guesting in the film "Grease" and appears as a '40s bootlegger with Richard Pryor in the movie "Greased Lightning."

Greene is the first of the 10-man group to emerge with a solo LP on Midsong International titled "Denny Green." The LP is set for an October release date.

Tamara Dobson, star of the film "Cleopatra Jones" and others, has signed with MCA Records with her new disk "Jungle Girl."

Dionne Warwick, Diahann Carroll and Sidney Poitier are national honorary co-chairpersons for Sickle Cell Month this month.

The month-long agenda will be highlighted on Wednesday (21) at the Beverly Wilshire Hotel with the Los Angeles chapter sponsoring a concert/dinner at which Count Basie will be honored.

This chapter is hosting its third annual benefit dinner where its National Award of Distinction is being presented to Basie. Past recipients were Ray Charles and Ella Fitzgerald.

(Continued on page 39)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/24/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	3	9	★ KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	35	43	6	YOU CAN DO IT —Arthur Prysock (Evie Sands, R. Cerminaro, B. Weissman), Old Town OT 1002 (Every Little Tune/Evie Sands/Blen/ American Dream, ASCAP)	68	71	5	GOTTA GET A HOLD ON ME —Margie Alexander (R. Tulo, J. Tribble, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Silo, BMI)
2	1	14	FLOAT ON —Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	36	31	14	LOVE IS SO GOOD WHEN YOU'RE STEALING IT —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	69	69	18	SEE YOU WHEN I GET THERE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)
★ 3	7	7	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME —Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	★ 37	52	4	THE WHOLE TOWN'S LAUGHING AT ME —Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	70	72	3	RIGHT PLACE, WRONG TIME —Bobby Patterson (B. Patterson), All Platinum 2371 (Gambi, BMI)
4	2	11	ALL —George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	38	33	11	TURN THIS MUTHA OUT (Pt. 1) —Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	★ 71	73	3	I'M AT THE CROSSROADS —Vernon Garrett (F. Robertson, Z. Tee), ICA 003 (Alzert, BMI)
5	5	13	BOOGIE NIGHTS —Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	★ 39	49	7	I JUST WANT TO BE YOUR EVERYTHING —Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappell, BMI)	★ 72	87	2	"THEME FROM BIG TIME" —Smokey Robinson (W. Robinson), Tamia 54288 (Motown) (Bertam, ASCAP)
6	6	15	STRAWBERRY LETTER 23 —Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	40	26	12	I DON'T WANNA GO —Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	★ 73	83	2	DON'T BE AFRAID —Ronnie Dyson (C. Jackson, M. Yancy), Columbia 310599 (Jays/Chappell, ASCAP)
7	4	13	LET'S CLEAN UP THE GHETTO — Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	41	34	9	I CAN'T HELP IT —Michael Henderson (M. Henderson), Buddah 578 (Electrocord, ASCAP) (RCA)	★ 74	84	2	DISCO 9000 —Johnnie Taylor (J. Taylor, J. Avery), Columbia 3-10610 (Not Listed)
★ 8	20	4	BRICK HOUSE —Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	42	44	7	THIS COULD BE THE NIGHT —R. B. Hudson (D. Daley), Atlantic 3413 (Unart/Sunshine Rabbit, BMI)	75	81	5	IT'S ALL OVER —Walter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI)
9	8	14	I BELIEVE YOU —Dorothy Moore (D. Addrisi, D. Addrisi), Malaco 1042 (TK) (Musicways/Flying Addrisi, BMI)	43	35	9	CHALK IT UP —Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/ Padavon-Portfolio, BMI)	★ 76	74	10	NO ONE COULD LOVE YOU MORE —Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappell, BMI) (RCA)
★ 10	12	11	DO YA WANNA GET FUNKY WITH ME —Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	★ 44	54	4	FUNK, FUNK —Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	★ 77	88	2	GLAD YOU COULD MAKE IT —Archie Bell & The Drells (V. Carstarphen), Philadelphia International 83632 (CBS) (Mighty Three, BMI)
★ 11	14	8	I FEEL LOVE —Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	45	39	11	SINCE I FELL FOR YOU/I'M FALLING IN LOVE —Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)	78	78	10	CHECK IT OUT (Part 1) —Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)
12	10	10	WE NEVER DANCED TO A LOVE SONG —Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	★ 46	56	4	IF YOU'RE NOT BACK IN LOVE BY MONDAY —Millie Jackson (G. Morton, S. Throckmorton), Spring-175 (Phonogram) (Tree, BMI)	79	86	2	LOVING ARMS —Bo Kirkland & Ruth Davis (T. Jans), Claridge 427 (Almo, ASCAP)
13	11	10	WORK ON ME —O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	47	47	6	LOVING YOU (Is The Best Thing) —Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI)	★ 80	91	3	IF IT DON'T FIT DON'T FORCE IT —Kellee Patterson (C. Johns, L. Farrow), Shadybrook 45104 (Sutton Miller) (Funks Bump, BMI)
★ 14	30	5	DUSIC —Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	★ 48	58	4	HEAVEN ON EARTH (So Fine) —Spinners (C. James), Atlantic 3425 (Mighty Three, BMI)	★ 81	NEW ENTRY		I CAN'T UNDERSTAND —Meadows Brothers (N. Meadows), Kayette 5132 (TK) (Kayette, BMI)
15	13	18	BEST OF MY LOVE —Emotions (M. White, A. McKay), Columbia 3-10544 (Saggfire, BMI/Steeltchest, ASCAP)	49	50	6	CREAM CITY —Aton (Aton, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc., BMI/Far Out Music, Inc., ASCAP)	★ 82	NEW ENTRY		SEND IT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8453 (Nico-O-Val, ASCAP)
16	16	7	WHEN I THINK ABOUT YOU —Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	★ 50	62	4	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On) —High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	★ 83	NEW ENTRY		DON'T TAKE HER FOR GRANTED — Ron Henderson & Choice of Colour (R. Henderson), Chelsea 3067 (People Pleaser, BMI)
★ 17	23	8	LADY OF MAGIC —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	★ 51	61	4	RUNNING AWAY —Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	★ 84	NEW ENTRY		IT'S A LIFETIME THING — Thelma Houston & Jerry Butler (M. Ward, K. Carter), Motown 1422 (Jobete/Butler, ASCAP)
18	18	9	JUST LET ME HOLD YOU FOR A NIGHT —David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI)	52	51	8	THE REAL THING —Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)	★ 85	92	3	WHY MUST WE SAY GOODBYE —Al Hudson & Soul Partners (Soul Partners), ABC 11294 (Perk's, BMI)
★ 19	24	8	EVERLASTING LOVE —Rulus Featuring Chaka Khan (K. Murphy, D. Woiniski, D. Belfield), ABC 12296 (American Broadcasting/Mother Pearl/ Dennis Earl, ASCAP)	★ 53	63	5	WE GONNA PARTY TONIGHT —Willie Hutch (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	★ 86	NEW ENTRY		THE QUIET VILLAGE —The Ritchie Family (L. Baxter), Marlin 3316 (TK) (Atlantic Music/ Ganson, BMI)
★ 20	28	6	SHAKE IT WELL —Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	54	37	19	SLIDE —Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218 (Atlantic), (Spurtree, BMI)	★ 87	NEW ENTRY		WAITING IN VAIN —Bob Marley & The Wailers (B. Marley), Island 092 (Bob Marley/Almo, ASCAP)
21	9	14	L.A. SUNSHINE —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	★ 55	65	4	JUST FOR YOUR LOVE —Memphis Horns (J. Gadsdon, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	★ 88	89	2	DEEPER —New Birth (J. Footman, F. Wilson, J. Wieder), Warner Bros. 8422 (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)
22	25	9	GIVE ME SOME SKIN — James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynamite/ Belinda/Unichappell, BMI)	56	41	17	NIGHTS ON BROADWAY —Candi Staton (G. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casserole/Unichappell/Stamm, BMI)	★ 89	NEW ENTRY		ONE STEP AT A TIME —Joe Simon (T. Randazzo), Spring 176 (Polydor) (Teddy Randazzo, BMI)
23	15	13	O-H-I-O —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	★ 57	76	4	STAR WARS THEME/CANTING BAND —Meco (J. Williams), Millennium 604 (Casablanca) (Fox Fanfare, BMI)	90	94	3	KEEP DOING IT PT. I —Showdown (C. Blandon, M. Monardo, J. Ellis), Honey Bee 2005 (Prelude) (Elbomo, BMI)
★ 24	45	4	DO YOU DANCE Pt. 1 —Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	58	60	4	THE RIGHT FEELING AT THE WRONG TIME —Hot (B. Wyrick, K. Lamb), Big Tree-16099 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI)	★ 91	NEW ENTRY		HUNGRY FOR YOUR LOVE —Joe Tex (J. Tex, L. Johnson, J. King), Epic 850426 (CBS) (Tree, BMI)
★ 25	32	10	DOCTOR LOVE —First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)	59	38	10	STOMPED, BEAT-UP & WHOOPEE —Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Five, BMI)	92	99	2	LET'S FOOL AROUND —General Johnson (G. Johnson), Arista 0264 (Music In General, BMI)
26	22	10	OH LET ME KNOW IT (Pt. 1) —Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)	60	46	14	CAN'T STAY AWAY —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	93	93	4	HEAVEN ON THE SEVENTH FLOOR —Mighty Pope (Bugatti, Musker), Private Stock 45157 (Keyboard Pendulum/Chappell, ASCAP)
27	17	16	DEVIL'S GUN —C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	61	59	5	OHH, BABY, BABY —Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jobete, ASCAP)	94	96	2	OUR LOVE GOES ON FOREVER —Dennis Coffey (D. Coffey), Westbound 55402 (Atlantic) (Bridgeport, BMI)
★ 28	36	6	LOOK WHAT YOU'VE DONE TO MY HEART —Marilyn McCoo & Billy Davis Jr. (J. Footman, T. McFaddin, F. Wilson), ABC AB 12298 (Screen Gems/Traco/Col-Gems/Speco-Lite, BMI/Jobete, ASCAP)	62	57	10	INTO SOMETHING (Can't Shake Loose) —O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	95	95	3	LOVE BALLAD —Gary Bartz (S. Scarborough), Capitol 4462 (Unichappell, BMI)
29	29	8	BETCHA NEVER BEEN LOVED (Like This Before) —Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	★ 63	75	4	SHOO DOO FU FU OOH —Lenny Williams (L. Williams, B. Thompson), ABC-12300 (Len-Lon, BMI)	96	97	2	YOU MAKE MY LIFE COMPLETE —Eddie Holman (R. Tyson, R. Baker), Salsoul 2043 (Lucky Three/ Burma East, BMI)
30	19	10	GOODNIGHT MY LOVE (Pleasant Dreams) —Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappell, BMI)	64	64	9	I'M AFRAID TO LET YOU INTO MY LIFE —Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)	97	98	2	COME SOFTLY TO ME —Brenton Wood (G. Troxel, B. Ellis, G. Christopher), Cream 7718 (Cornerstone, BMI)
31	21	13	MAKE IT WITH YOU —Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	★ 65	79	3	A STAR IN THE GHETTO — A.W.B. & Ben E. King (P. Mitchell), Atlantic 342 (Hot Stuff, BMI)	98	70	7	MUTHA FUNK —Shotgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Ainal, BMI/Mother Pearl, ASCAP)
★ 32	40	4	ANOTHER STAR —Stevie Wonder (S. Wonder), Tamia 54286 (Motown) (Stone Diamond, Black Bull, ASCAP)	66	66	9	FANTASY IS REALITY —Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	99	82	9	SO YOU WIN AGAIN — Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
★ 33	68	3	BACK IN LOVE AGAIN —L.T.D. (L.R. Hanks, Z. Grey), A&M 1974 (Iceman, BMI)	★ 67	77	3	I'VE NEVER BEEN TO ME —Nancy Wilson (R. Miller, K. Hirsch), Capitol 4476 (Stone Diamond, BMI)	100	90	4	RAINY DAYS, STORMY NIGHTS Pt. 1 —Impact (Deith Barrow), Fantasy 798 (Miss Thang, BMI)

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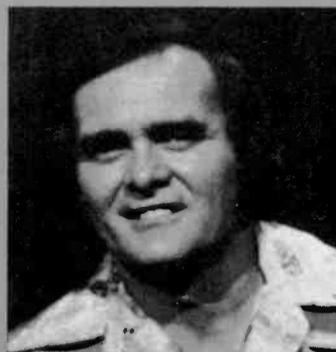
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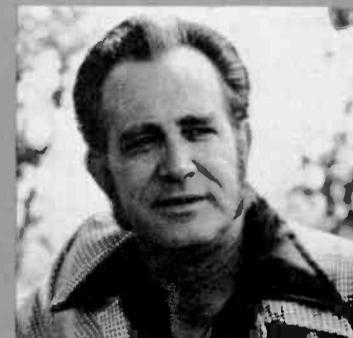
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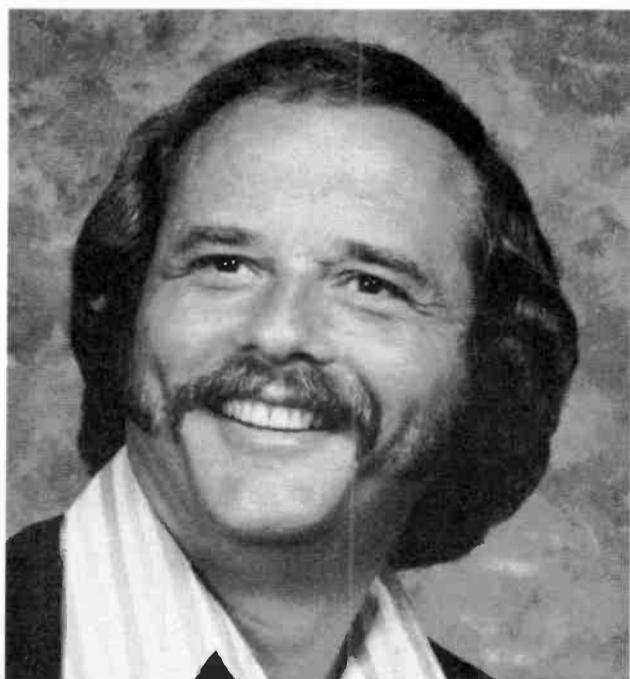


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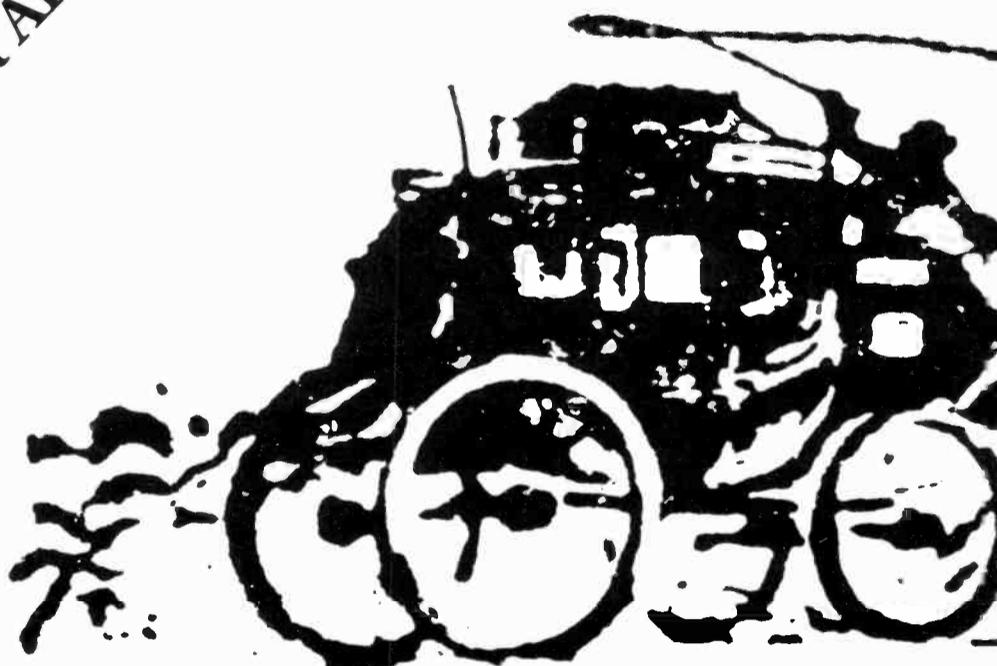
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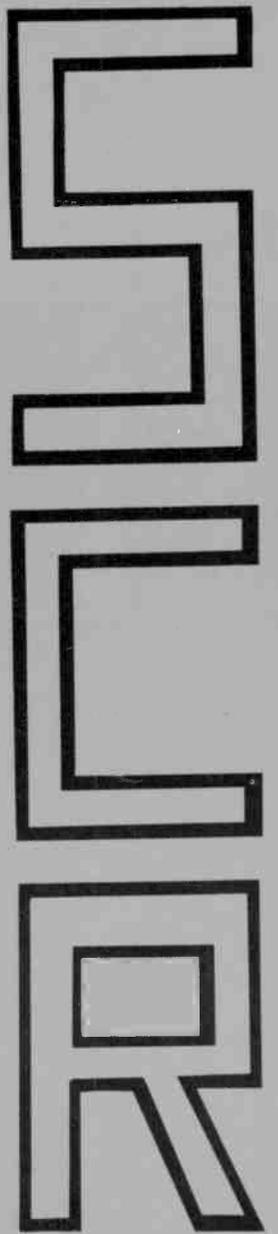
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- AND OTHERS: FROM THE BEST OF COUNTRY MUSIC





Two stories of disco dancing at Houston's Elan.



Houston Latin festival winners, from left to right, are Tony De La Rosa (best Conjunto), Little Joe and Johnny Hernandez (best big band) and Freddie Martinez (best producer).

By GERRY WOOD

Hot as a pistol, frisky as a colt, bullish as a bucking bronco and more optimistic than a Texas Ranger with a loaded six-shooter, the Texas music scene continues to blaze a torrid trail.

The state is brimming with top managerial and creative talent.

There's Don of Dallas Shaffer, that is. Talent, management, producer, eye for talent. One of his clients is the promising singer Rebecca Jo Featheringill. He also touts Wendel Adkins who, if he concentrates on sounding more like Wendel and less like Waylon, could emerge as a new super talent. He has the tools.

In Austin, land of that New York-turned-Key West-turned-Austin minstrel, Jerry Jeff Walker, you'll find Jerry Jeff's manager, Mike Brovsky pulling up his Gotham roots and sliding south to Austin to open a studio and the Texas version of his managerial/production offices.

There's Buster Doss who runs a booking/management/journalistic enterprise. And Artist Corp. of Texas, entertainment consultants, where you'll find such personages as Dusty Case, personal manager to Dale McBride, the fast-rising country star who has gained popularity with such songs as "My Girl."

Or Hank Aldrich and those live-wire folks at the dramatically named Armadillo World Headquarters. This huge hall hosts a wide variety of acts and is an important facet of the Texas night scene.

All of the Austin scene is effectively captured on "Austin City Limits," that highly successful television show that blazes Texas talent across America's video screens. Whether it's Rusty Wier or Jimmy Buffett, the show has captured ratings and the imagination of the viewing public.

Over in Dallas you have the famed Dallas Symphony. In Houston there's the Houston Music Theatre, dinner theatres, the Alley Theatre and many other music sites. The General of SCR Records calls Big D his home, too. And so does producer Bud Frierson who's making an impact in Texas music.

The "General," Bart Barton, president, Sunshine Country Records (right, top photo) with artist Billy Parker. Texas music men (from left) Freddy Fender, Huey Meaux and Kinky Friedman.



A SIX-SHOOTER MUSIC SCENE

In the tiny Texas town of Grapevine you'll find the "Grapevine Opry." It's a live Saturday night show, also broadcast on radio on a delayed taped basis. A wide variety of acts—good and bad, young and old, male and female, but all country—perform on this fast growing show. It has become somewhat of a Dallas area tradition.

If you want to visit Huey Meaux, you have to walk through an armada of trophies and awards from BMI, ASCAP, RIAA, Billboard, CMA, MOA and others to reach his office. There you'll find Meaux sitting in the center of an immense horseshoe-shaped desk overwhelmed with mail, tapes, packages and no telling what else.

Despite being buried beneath this slush pile, Meaux manages a smile because he remembers when it wasn't like this: when labels weren't beating the Texas bushes for Meaux talent, when songwriters weren't interested in pitching songs in the Houston hotspot, when singers bypassed the complex for more active arenas, when friends and supporters weren't quite as plentiful as they are nowadays.

He remembers it well.

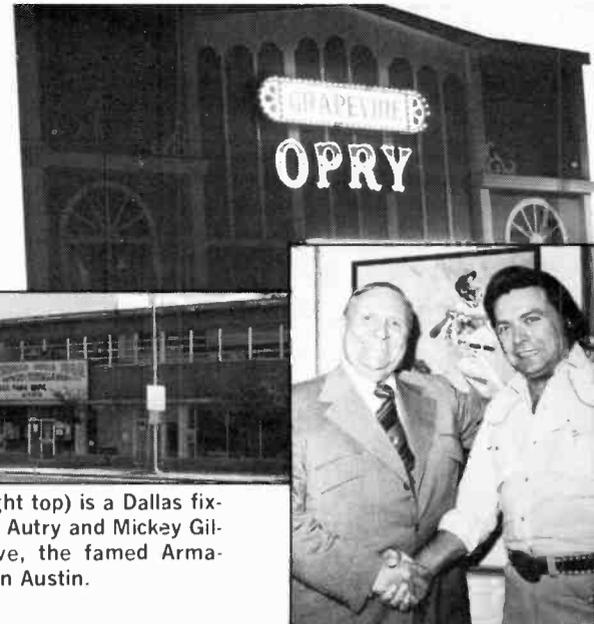
He also remembers doing time and what that time almost did to his music career. Almost wrecked it. Totally.

And how hard it was to climb back to the top. This time he doesn't plan to lose the momentum.

"I had eight smashes at the time when I had to go in," con-



Mountain Smoke performing at the White House for President and Mrs. Carter. From left, President Carter, Bill Perry and Hal Clifford.



Grapevine Opry (right top) is a Dallas fixture. At right: Gene Autry and Mickey Gilley on right. Above, the famed Armadillo in Austin.

fides Meaux, who enjoyed success with such acts as Johnny and Edgar Winter, Mickey Gilley, B.J. Thomas, Sir Douglas Quintet, Peggy Scott and Jo Jo Benson and Roy Head.

Country music is the bread and butter of this unique state which often considers itself a nation. (A frequent comment about the U.S. government is that if it doesn't straighten up, then Texas will just become a separate country again. Some say it without smiling.)

It all gets back to the great musicians. Like Uncle Mickey Moody. He once ran a topless female band that could have drawn raves in a club for the deaf. He's now helping Meaux run his quickly expanding operation as engineer and manager of the studio.

"He reminds me of me," says Meaux admiringly of Moody.

Even the small hamlets such as Crum, Tex., hide such stellar talents as Dee Moeller who, with her husband Larry, quit the agency business in Nashville and moved to Texas. She's highly touted as one of the best new singers in the business.

There's a diversity of music here that's refreshing and welcome. The Lost Gonzo Band doesn't sound anything like Bob Wills' Original Texas Playboys. But they're good.

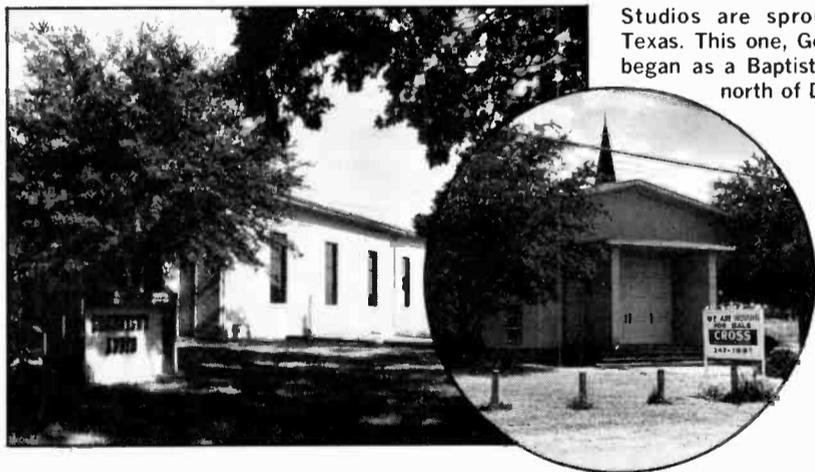
Even the Texas beers, like Lone Star and Pearl, are joining the music mania by sponsoring concerts and television shows.

The disco craze is booming, and you're likely to find your favorite friend frequenting the Barbary Coast, Uncle Sam's or the Old Plantation in Houston, or some of the other mod disco houses.

Besides country, there's a heavy Latin influence, especially in such towns as San Antonio and such border towns as Laredo.

Radio stations boom out over the vast expanses of this impressive state that's the home of some of the best live talent

(Continued on page T-20)



Studios are sprouting all over Texas. This one, Goodnight Audio, began as a Baptist Church and is north of Dallas.

STUDIOS SPROUTING EVERYWHERE



Doc Severinsen (left) and Don Smith at Dallasonic.

Though Dallas has traditionally been known more as a jingles capital than a recording center, and despite a scarcity of record-oriented session musicians in the area, studio activity here is on the rise.

The studios generally acknowledged to be the most impor-

tant today are Autumn Sound, headed by Glen Pace, the first to go 24-track when it was built in 1974; Dallasonic, headed by Don Smith, in operation since 1970; January Sound, headed by Bob Pickering, in operation since 1965 but this year rebuilt from the ground up; Good Night, headed by Chuck Chiles, only a year old; and Brian's in Tyler (80 miles east of Dallas), headed by Robin Hood Brians Jr., and built originally in 1960.

Jim Long's TM Productions, founded in 1973, is still the titan in the jingles market, followed by Jam Productions, a new outfit headed by Jon Wolfert.

Jam has taken over a lot of the clients previously committed to Pams, which has been beset by management and legal problems. Jam is housed in the former headquarters of Rush Beesley's Sundance Productions, which has become heavily involved in video and television production.

Good Night Audio, one of the newest 24-track studios in Dallas, is headed by a 31-year-old former attorney, Chuck Chiles. Jerry Jeff Walker and the Lost Gonzo Band have recorded at Good Night, a reconverted Baptist church, which with its high ceilings and expansive floor space, is ideal for a studio.

(Continued on page T-10)



Major Bill Smith (left), producer of such '60s hits as "Hey Babo" "Hey Paula" and "Last Kiss."

Michael Brousky and Chet Himes at Pecan Street Studios in Austin.

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BOOMING LATIN MARKET THREATENED AS YOUTHS SPURN TRADITIONAL SOUNDS

By MARV FISHER

The big factor of tradition in the Texas Latin market is being threatened, but only time will tell how deep the break from the old ties to the musical sounds will go. The phenomenon taking place is called, by most Chicanos, "Agabachados" (slang word for the Mexican-American youth shifting more to American pop-oriented music).

What actually is happening is that the kids between 12 and 18 years of age, whose heritage is Latin, are shying away from the sounds their parents and grandparents have held onto so dearly for as many years as can be remembered. Instead of being brought up on Vicente Fernandez or Freddie Martinez or Carlos Guzman, youth is tuning into Barry Manilow or Fleetwood Mac or Steve Miller.

"I don't believe it is the same in California or Colorado or even now in Chicago," projects one of the leading distributors of the Texas markets, Manuel Rangel, "It is still more of the ghetto feeling there."

Charles Cole of All-State, a total "gringo" who has concentrated exclusively on the distribution of Latin product for the past two decades, notices the marked change by his diminishing sales. "I guess I would have to lay the blame on several factors," he opines. "But the biggest faults could be that the Mexican-American singers and groups are not concentrating enough on the high school market—or that radio stations which feed directly into the Chicano sector are not providing enough stimulus for kids to go out and buy such product."

"There are several factors involved, therefore it is unfair to fix the blame with any one person or group," says Arnaldo Ramirez Jr., executive director of Falcon, one of the biggest manufacturers of Latin music for not only the Texas area but many parts of the U.S. and Latin America. He sees it only as a temporary loss, though, "with many returning to that buying market when they reach marriageable age."

But the fear for the moment is that the teenagers are the ones buying the greater percentage of material displayed in the record shops. They haven't stopped buying, though; instead, their interests are turning more and more to English-speaking product.

Gaston Ponce, based in his Nova-Vox headquarters in Houston, theorizes: "It's true that there is a move away from Latin music, but not completely. In fact, our groups are blending more and more with swing and jazz in order to capture the market."

Conversely, there could be a trend with the Anglo groups in going more for the dominant Mexican-American market in South Texas. Country artist Augie Meyers is working on and planning to record that sound with a blend of Latin before the end of this year. "If it clicks, I wouldn't be surprised to see others developing such a sound."

Some ask, "Well, what about Freddy Fender?" But the answers come back that Fender's sound is more universally country. "He has very little Latin, and lots of country, that is his overall appeal." But his manager-producer, Huey Meaux, who recently bought Bego from Falcon, could be developing his own ideas towards this goal. The Latin Breed is one of his



It's not all Onda Chicana in the Texas belt. Tropical Vallarta is getting good mileage from Nova-Vox releases.



The traditional accordion sound of "conjunto" groups is one of the more dominating in Texas. Tony De La Rosa (left) combo demonstrates at a recent outing in San Antonio.



Los Cadetes de Linares are one of the more popular "norteno" combos recording (for Ramev) and performing in Texas' Latin environs.



Freddie Martinez (with mike, at right) is joined by Ramon Ayala (with accordion) & Los Bravos at the recent fifth anniversary celebration of Martinez's Freddie Records. Event took place in Corpus Christi.

Foy Lee, a veteran of the manufacturing end of the business (with mostly Latin product) with his highly successful BCL Enterprises, concurs that the Chicano kids are not listening to KCOR (the big station for such sounds in the San Antonio area) the way they used to in the past.

"The Latin name acts are going to the dance pavilions around the state where the dollar is being dangled in front of them, and they are not paying attention to developing a market for the future," he reveals. "It's a shame, but that is precisely what's happening, and it is reflected in orders."

Lee says that an artist like Sunny (Ozuna) & the Sunliners used to sell a swarm of records and tapes. "Now he's lucky if he gets up to 10,000 each time out," he adds. The long-time manufacturer, who splits the week between his plant and his home outside of Houston, adds that there are others who have been slipping because of this change in attitude by the youth.

Whether or not they are selling disks does not seem to be the prime

concern of the acts nowadays. Enough sales to keep their names alive seems to garner steady interest from the Latin bookers around the state. And there are plenty of those: Ramirez Jr., Rio Grande Valley; Pete Rodriguez, West Texas; Memo Villareal, Houston; Johnny Gonzalez, Dallas-Ft. Worth; Arturo Villareal, San Antonio.

But all is not negative. And the companies which manufacture and distribute still report good to excellent sales because of the wealth of material coming from Mexico and elsewhere and because the Onda Chicana, norteno, mariachi and trop-

ical sounds are still "very much" in demand.

Yolanda Rangel, wife of the big distributor, expresses it succinctly: "We know our kids are listening to the English language just as we were brought up. However we make it compulsory for them to speak a certain percentage of Spanish in the home." Her objectives are mirrored by the entire Mexican-American population (numbering 25% for Texas, more than 50% for San Antonio, over 90% for the growing Valley and smaller but significant numbers throughout the rest of the territory).

The only exclusive rack jobber of Latin product in all of Texas is Alamo (an appropriate name for a company right in the heart of San Antonio). Its owner and president, Carlos Balido, a Cuban-born who fought in the 1961 Bay of Pigs invasion and who was incarcerated in a Cuban jail for two years thereafter, is not as pessimistic about the future of Latin music in Texas.

"There are just too many sounds for the people, and we consistently get our orders for the more traditional and internationally flavored Latin tunes, i.e., those interpreted by Fernandez, Julio Iglesias, Lucha Villa, Roberto Carlos, Nelson Ned, Juan Gabriel, among others." Because Texas promotes bi-lingual education, "there are bound to be changes coming about. But the Latin people will always find their roots, thereby coming back to their innate tastes," he confidently states.

One of Balido's observations is that the young people of Latin descent will always fall back into a pattern. "We don't have a big market anymore for the 16-year-olds and under but as they grow older perhaps it is something within their blood lines which tells them to come back to a music their ancestry never resisted," says the Cuban refugee.

Of greater concern to Alamo general manager Ruben Mella is the pickup of orders from along the border, a territory representing 20% of the all-Latin rackjobbers' business. "The time is coming soon when we'll be able to compete with the dealers on the other side," he predicts. The breakdown of Alamo's product is 50% Mexican licensed, 45% regional and the balance from all other parts of Latin America and Spain.

Rangel, who along with his salesmen, visits close to 50 Latin radio stations a month, claims that the Mexican devaluation is causing more havoc in California and Arizona than it is in Texas. "They may not be buying as much as before, but more of our statewide clients are remaining loyal," he comments.

A relatively young company, the five-year-old A-Side Distributing owned by Bob Grever has made considerable penetration into the Texas market with its own Lado A product, as well as some releases from Orfeon. However, the latter Mexican-based company, with U.S. headquarters in Los Angeles and New York, is reportedly making plans to have its own base of operations in San Antonio for the territory.

"But no matter what happens with our arrangement with Orfeon," informs A-Side's Luis Silva, vice president in charge of sales, "we still have plenty of other material to work with for Texas." He refers to Luna Records of California (Ray Camacho & His International Band) plus R&N Records of McAllen (Los Donnenos, as one example).

Silva reveals that A-Side, which also involves Charles Grever,



El Grupo Super Estrella spreads out its sound for Discos Memo. There are a slew of such combos from Houston on down to the Mexican border.

prime new possessions.

Singer Carlos Guzman, a big favorite along the 90% dominantly Latin Texas-Mexico border in the Rio Grande Valley, offers conjecture that the loss of the youth market is made up by the swarms of illegal aliens coming in at a more rapid pace each month from Mexico. "It would be difficult for the children of those families—and their parents—to even consider shifting that much into the purchase of the American rock or MOR sound. They won't be lost for at least two generations."



Eddie Olivares (standing center) & Los Playboys of the WEW label surrounded by a group of young Chicanas. Group is one of many trying to bridge the gap of teenagers swinging more to the American combos.

better known as one of the more solid publishers of Mexico, "Is building more outlets of distribution via a personalized, 'we'll go to the customer' type service." He admits that the attempted penetration will take some time, "but it really is just a matter of trying a little bit harder than the next guy."

Faced with even increasing problems of a growing industry, such as some loss of the teenage market, neighboring Mexico's floating devaluation, price adjustments, piracy (latter not too much of a gnawing problem in Texas now), etc., the

(Continued on page T-16)

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COUNTRY FLAVORED TALENT



Gilley's club in Houston.



Vicki Britton belts a song in Dallas.



Willie Nelson at the Silver Saddle.



Gathered at a real Texas Menudo Cookoff, sponsored annually by Pearl Brewing Co., are from left to right: company vice president Doug Strain, country artists Augie and Carol Meyers and Moe Bandy, promotional exec Ronnie Spillman. The San Antonio-based beer outfit occasionally hosts such events with Bandy, Meyers and others.



Mary Miller scored quick chart success on Kickerillo's Inergi label.

A Billboard Spotlight

Dallas has long been a major talent pool. Country stars Ray Price and Charley Pride are both Dallasites, as is Johnnie Taylor, whose 1976 smash "Disco Lady" was the first single ever to be officially certified platinum. Also, two of the top novelty records of the past year have come from local talent: Shirley & Squirrely's "Hey Shirley (This Is Squirrely)" and Meri Wilson's "Telephone Man," which recently went top 20.

Wilson's co-producers, Jim Rutledge (from Ft. Worth) and Boomer Castleman (from Dallas) are also from the area, as are such noted pop producers as Bill Smith, Bob Johnston and Jerry Fuller.

Soul acts from the Dallas/Ft. Worth area include Z.Z. Hill, Bobby Humphrey, David "Fathead" Newman and the late Freddie King. Local country talent that has broken big includes the Side of the Road Gang. And pop/rock acts from the area include Bruce Channel, King Curtis, Ted Neely and Delbert McClinton.

Soul music is played every Monday night at the Longhorn Ballroom in Dallas, and is the regular fare at the Place Across The Street club, which features local acts and some name talent like Ann Peebles and Syl Johnson. Dallas is also a big soul concert center, with recent shows playing the Texas Stadium, Memorial Auditorium and Southern Methodist Univ. in Dallas; and Tarrant County Convention Center in Ft. Worth.

One of the top progressive country/rock clubs in Dallas is the Whiskey River, a 300-seater which was purchased from the original owner, Willie

and that within two months three new Whiskey River clubs will be operational in Texarkana, New Orleans and Houston, pending the approval of the Securities and Exchange Commission.

Artists will be able to travel the circuit of Whiskey River clubs, explains Miller, who indicates that to the best of his knowledge there aren't any franchised clubs in this field.

Other top country clubs in the area are the Longhorn Ballroom, the Western Place (which has booked everyone from Ray Charles to Charlie Rich), the Golden Saddle & the Silver Saddle and the Stagecoach.

In the rock field the biggest clubs are the Electric Ballroom, with its 1,500 capacity; Fannie Anne's and Faces, which has a

capacity of 350-400. The owner of Faces, Bill Tangredi, jokes that he books the Electric Ballroom's turndowns, but can point to having had Tom Waits, Leon Redbone, Tim Weisberg, Willie Nelson, Al Kooper, B.W. Stevenson and Michael Murphy in his club.

Tangredi notes that "hard, hard core rock'n'roll is the hottest thing going in Texas today," but complains that people don't often think of rock when they think of Texas. Faces opened in 1975, after being converted from the old 57 Doors.

The key MOR showroom in Dallas is the Venetian Room at the Fairmont Hotel, one of the few hotel supper clubs outside of Las Vegas which still retains a full-size 12-piece house orchestra, according to Julian Abio, general manager of the Fairmont.

He feels that the hotel isn't really
(Continued on page T-18)



Houston's giant Summit complex.



Taped rap session with Stone City's Jack Orbin (over camera, with glasses) and members of Rainbow.

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• Continued from page T-4

The parish hall in the rear has been rented out to Pams, the one-time jingles giant, now attempting to rebuild its business.

Pams' influence is still felt because engineers at many of the local jingles houses are Pams' alumni. These include TM, Jam, Century 21, Toby Arnold and Criteria. Pams, which opened for business in 1961, was also influential in leading the way in studio technological expansion. When all the studios in town were 8-track, Pams went to 10-track and then 16-track.

Chiles, who hopes to strike a 50-50 balance between jingles and recording sessions, notes, "there are plenty of jingles musicians in this town I wouldn't use on records. But we'll rent out the facility to them—they make us go."

He explains that jingles sessions pay only half as much rental as record sessions at his studio, because jingles operators could easily go elsewhere, even to an 8-track studio, due to their more limited production requirements.

Don Smith, owner of Dallasonic, says there are plans to change to more music recording sessions.

Smith contends that Dallasonic is trying to get out of commercials and more into record sessions. Artists the studio has recently been involved with are David "Fathead" Newman, Doc Severinsen, Ray Price, Lettermen and Al Hirt. Dallasonic also handled the upcoming Johnnie Taylor album, "Disco 9000."

Autumn Sound is a 24-track studio in Garland, a suburb of Dallas, which has worked recently with such acts as David Allen Coe, Red Steagell, Sami Jo, Billy Parker and Dugg Collins.

Phil York, who engineered Willie Nelson's "Red-Headed Stranger" (which included the Grammy-winning "Blue Eyes Crying In The Rain") and "The Sound In My Mind" does most of his work at Autumn Sound. As he explains, "My clients constitute most of Autumn's work, though I also engineer at Sundance and Summit."

Dallas' newest 24-track studio, opened Sept. 1, is the Production House. It is headed by Bud Frierson, who for the past three years managed Vicki Britton's Club, a 300-seater that featured his wife, Britton, a local cult rocker.

The Production House is designed strictly for records. "Most studios are built for jingles," Frierson explains. "To get financing from the banks, the studio has to secure jingles contracts. And then the engineer is locked into a pat, AM radio sound. You hear the backup singers on a rock song and it sounds like they're singing a station i.d. jingle."

Jam Productions, which has grown out of the ashes of Pams, does 90% jingles and commercials and 10% studio sessions. "We use most of our time making our own radio i.d.'s for Top 40 stations, and rent out the rest to outside jingles

producers and record acts—especially non-records, a producer at the studio.

He notes that some of the key clients Jam took over from Pams are WABC in New York, BBC Radio 1 and 2 in London, WJJD in Chicago and the Plough country stations, WSM in Nashville and KYA in San Francisco.

Another advance in Dallas studios is Omega Audio, which has just completed the design of a 16/24-track mobile studio installed in a Chevy high-box van. The remote is designed for multi-track and is part of the general feeling that with so much filming going on in Texas there has to be adequate sound facilities.

"With tv specials you may be called upon to perform 16/24-track dry recording, along with simultaneous wet or dry mono, stereo and quad mixes," says Paul Christensen, Omega president.

Austin

Austin was once the Sahara of the studios. There was good live talent, good vibes, good musicians, good writers—but no good studios.

Now it's different. The old Odyssey Sound studio is no more. It was bought by Mike Brovsky, the New York talent whiz who has moved to Austin while maintaining his offices in New York and Nashville (with plans to open an L.A. office soon).

"Odyssey was one of my most hated studios," comments Brovsky, who notes he soon tore everything out, rewired, re-grounded and redesigned the studio, control room and overdub room. He's gone 24-track.

"It's now a real workable, functional studio," believes Brovsky whose Free Flow Productions firm handles such talents as Jerry Jeff Walker, the Lost Gonzo Band, James Talley and Guy Clark.

The studio, renamed Pecan St. Studio, gives a priority to Texas talent. Brovsky hopes it provides a major boost to the Austin music industry.

Brovsky laughs when he mentions a recent letter to the Austin paper written by Doug Sahm, complaining that he was leaving Austin because it was becoming too big and too crazy. Where was he moving to? Los Angeles.

Brovsky loves the creative atmosphere of the Texas capital city. "It reminds me a lot of the same attitudes I got when I lived in Greenwich Village in the '60s.

"Austin is an oasis in the midst of Houston and Dallas," opines Brovsky, who should be on the payroll of the Austin Chamber of Commerce. He cites the blend of university professors, students, legislators and rednecks that makes the town an interesting music center. "People here support the clubs, musicians and concerts."

Why did Brovsky flee the concrete canyons of New York? "I realized I had become the bureaucracy I never wanted to work for," he explains.

from his recordings, Brovsky now is enjoying a new pursuit: producing. "Five years ago, I couldn't tell one knob from the next, but I learned."

The complex also includes a publishing operation and Brovsky expects the studio/management/publishing/production tandem to grow. "We sold a hell of a lot of records last year—and people are coming to us now."

Willis Alan Ramsey, who has scored as both a songwriter ("Muskrat Love" and "The Ballad Of Spider John") and recording artist, now is in the studio business with his brand new Hound's Sound Recording Studio. It's a relatively small but cozy studio with excellent equipment and good vibes.

Malcolm Harper's Reelsound Recording just about has the lockup on all live show audio tapings. In his 40-foot tailor-made bus, Harper and crew, based in Austin, roam from one part of the state to the other. The fee is a healthy \$1,500 per day plus costs for tape.

"We have to consider ourselves exclusive in this part of the country," comments Harper, "as we've made the company something of a specialist since we started operation in 1969." He adds that the calls for such work are coming with more frequency because of the cost factor, approximately one-fourth of what it would be in a studio.

Some of the people and attractions Reelsound has been involved with recently on live dates include Ted Nugent, Peter Frampton and Doug Sahm. "We have 15 more scheduled over the next few months, and it should even get better in 1978." A special job performed a short while ago by Harper was for the "King Biscuit Flower Hour."

"We go beyond the state of Texas, as well," concludes Harper, "and that's because many people in the industry know what kind of equipment we carry—and with pride." Some of the hardware carried on his mini-mechanical bus, generally operated by a crew of three, includes MCI 16 tracks, Ampex 2 tracks, 428 Console, AKG reverbs and JBL monitors.

Yet another new studio is Austin Country Studio which has a 16-track MCI and handles full promotion of recordings, according to Don Dean.

The MacAdams Bros. Sound Studio is another frequently used studio in Austin, along with Onion Audio. There's also PSG Recording Studio. These studios, and others, are helping to make Austin an even greater music capital.

Houston

The Sugar Hill Studios owned by Huey Meaux and managed by Uncle Mickey Moody have been turning out a steady parade of hits. Freddy Fender, Joe Barry and the Latin Breed are some of the acts recently cutting at Sugar Hill.

"We're doing a big Chicano business," reports Meaux, who also notes the studio complex is now two 16-track studios with new Dolby equipment. "It's the type of studio I've been wanting for a long time."

(Continued on page T-12)

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Austin

Deep in the hot of Texas, the disco craze has found a belated but welcome home.

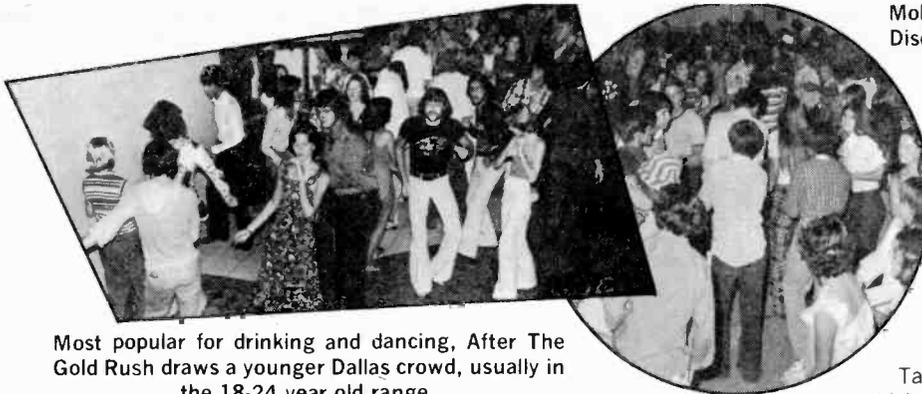
With acts gyrating to sounds ranging from the Ritchie Family to Waylon Jennings, the Lone Star state has joined the nation's disco frenzy with a vengeance.

From the swank set to the realkickers, discogers are flocking in record numbers to their favorite spots.

In Austin the discos lean to the country sound. That good-ole-boy-Texas-drink-that-beer-and-dance-that-girl scene is shifting somewhat from the beerhalls to more modern facilities which are likely to have modern lighting and sound equipment. Back in the "bad ole days," the lighting used to be a string of 40-watt wonders and the sound would crawl out of tinny speakers that would do an auto proud.

Discos are relatively infant in Austin, and country is the predominant choice at the more than two dozen disco hotspots frequented by a clientele ranging from rowdy rural rednecks to suburban sophisticates or sophisticates-in-waiting.

The Veranda is a high class disco with such special features as a luncheon buffet, a lively backgammon bar and an artful



Most popular for drinking and dancing, After The Gold Rush draws a younger Dallas crowd, usually in the 18-24 year old range.

drome," comments Lowell Fowler, president of Blackstone Productions which supplies lighting and sound systems. "You can hear jazz bands and all types of music."

Fowler is so bullish on Austin that he plans to open a disco featuring the latest in sound and lighting equipment includ-

Mobile discos such as those of Good Time Discotheque Enterprises in El Paso bring dancing to young crowds.

that allows for intimacy and communication.

Dimension 3 is a gay club, and Old Plantation is a predominately gay club; while Ichabods and the Bijou have adjoining restaurants.

Certainly one of the grandest discos in Texas is Spencer's Palace in Ft. Worth, part of a three-disco complex masterminded by Spencer Taylor that cost \$2 million. The club, which opened this year, was originally slated to feature disco three nights a week; it is now disco six nights a week.

Spencer's Palace is a sumptuous, crystal-chandeliered club geared to young middle and upper middle class whites. It adjoins Spencer's Corner, which caters to teenage rock'n'roll
(Continued on page T-24)

TEXANS PLAY DISCO CATCH-UP



Less than a year old, Elan is a highly popular Dallas membership club.

music blend that puts a special quality on the late night dancing and socializing.

Austinites also like the White Rabbit and Kicker Jim's, the latter a country disco manned by a KVET deejay. Others prefer the Keg or the Pearl St. Warehouse. Friends and Lovers, which has been closed, is set to reopen.

The Greenhouse has got to be one of the hottest spots in this Texas town. It's close to the Univ. of Texas campus, and it's usually packed to the gills.

"Austin is getting out of the country and western syn-

ing holography, lasers and multi-media effects. "We're fixing to do a disco to blow the top off anything else in this state."

Dallas

Disco came somewhat late to Dallas, but it is now very much on the upswing. The clubs have only been a factor in the city for about a year, but there are now more than 20 here, many of them concentrated in a singles geared section of Greenville Ave., a major thoroughfare which runs up the northeastern end of Dallas.

There are two major AM-FM radio stations in the area that have gone disco: KNOK, which has programmed disco for two years now, and KKDA. And there's a healthy stock of disco product at the local Peaches outlet, though releases sometimes don't hit Dallas until two to four weeks after their release on the coasts.

One of the first Dallas discos was After The Gold Rush, which has been operating for two years. It caters to a rather young clientele, as does Flanigans, which is part of the Big Daddy's chain out of Miami.

Le Jardin is a newer disco, having only been opened since the first of the year. It has a reputation as a chic, sophisticated club, while Elan's, which is part of an 11-club chain which extends throughout Texas, is known as an understated disco

Getting into it at Todd's in Houston.



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Studios Everywhere

• Continued from page T-10

Shelton Bissell has emerged as a music leader in Houston through his Bissell's Arranging Service that includes BAS Recording Studio and his publishing firms.

One of the hottest studios in town in ACA Recording Studios, owned and managed by Bill Holford, one of the most respected music masters of Texas. Many hits have been cut at ACA, and all indications point to even greater success ahead at this studio that's the favorite of many top producers and label executives.

The popular Sound Masters, Howdy Recording Studios, Dale Mullins Studios, Ranch House Studio, Rampart Street Recording Studio, Wells Sound Studio and Record Plating Corp. keep the studio scene competitive and jumping. Gilley's Club also plans to set up an elaborate studio complex at the nitery.

At Sound Masters you'll now find 24-tracks of talent run by Joel and Jim Johnson. Randy Cornor, under famed producer A. V. Mittelstedt, has recorded several ABC/Dot hits at Sound Masters. So has Kenny Dale, whose Capitol release "Bluest Heartache Of The Year" launched a promising career.

Yes, in Houston, the sound business is a sound business.

San Antonio

Progress is picking up steam in studio operations in the Texas Southland and, despite the fact it may never reach the sophistication of, say, Los Angeles or a Nashville, it is finding its way out of obscurity. The key factors are demands by more artists and for better overall quality.

For the Latin, Chicano, Mexican-American music (or whatever name anybody wants to give it), the signs are obvious that more things are happening. For instance, Freddie Records' 16-track installation in Corpus Christi and Falcon Records' newly refurbished plant between McAllen and Mission along the Rio Grande Valley. Both are excellently equipped operations and the sounds coming out of them are reputed to be far better than those prior to two years ago.

"Los Angeles is the capital of rock and movies and tv, Nashville is the leader for country, but the Valley is where it is happening for the 'sonido norteno,'" exclaims vital, 60-ish Arnolando Ramirez Sr., president of the close-to-three-decades-old Falcon. "We only recently moved to our new installation at a site along the freeway where more modern expansion will take place over the next year or two."

Even a smaller label in McAllen, R & N, is starting to make some expansion noise via recordings in its own (4-track) studio plus the manufacturing of its own product (see Latin story). It is owned by Ramiro Cavazos and Narciso Jacobo.

Freddie (Martinez) progress is accentuated by the fact that more "Onda Chicana" music is filtering out of its studios. Be-

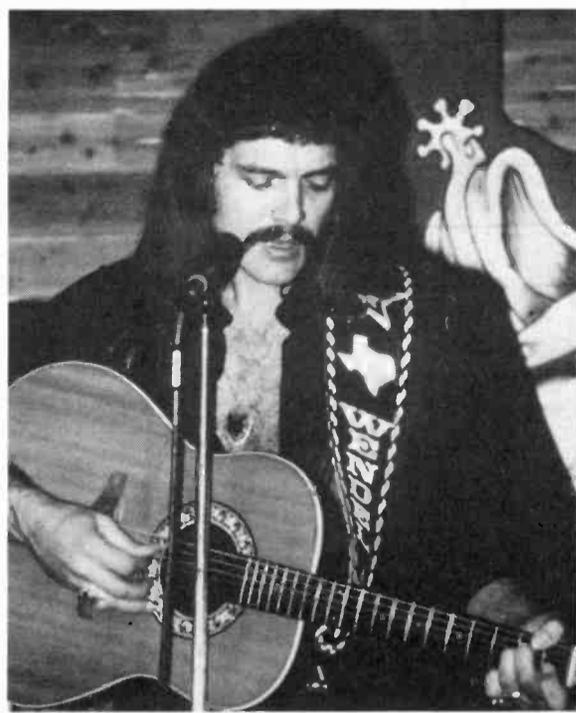
(Continued on page T-16)

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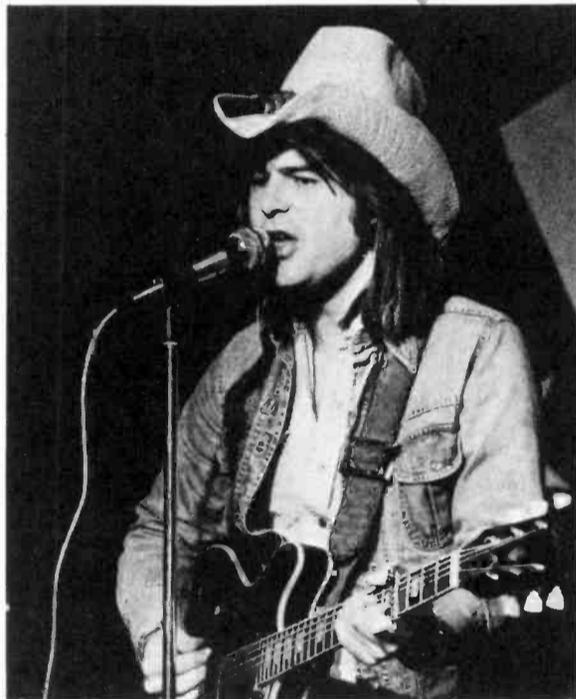
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DEBUNKING RADIO FORMAT MYTHS

By SUSAN SANDERS
Dallas Magazine

In the midst of a long, hot summer of soul-searching, Texas radio stations have apparently decided to debunk a few myths and discard some formats, finally giving audiences what they've been begging for the past five years.

Music on the air isn't confined to radio either with both Lone Star and Pearl, two beer company giants in Texas, behind music programs on TV.

All of this change in radio is coming about, not in a slow, transitional manner, but after eight months of head-rolling, opinion polling and multimillion-dollar promoting.

One of the myths that station executives have discovered is that the majority of Texas young adults prefer traditional Top

Carlos Guzman (center), who has now been recording for Falcon for more than a decade, is seen receiving a recent award from Chucho Mares of Channel 46 in Los Angeles' Sports Arena. At left is Teddy Fregoso of XEGM.



Arnoldo Ramirez Sr., the surviving co-founder of the longtime successful Falcon Records of McAllen, is shown here interviewing Soledad Acosta from Mexico City on his "Fan-Farria Falcon" nationally syndicated tv show.

40, lots of chatter programming. Not only is that not true, but the stations that have doggedly held on to that belief slipped so far in the spring Arbitron ratings that even those die-hards are beginning to wake up.

Young Texans have become more sophisticated in their listening preferences, the ARB indicates. And the stations that have been caught flat-footed in their realization of that fact are playing catch-up to their more aware counterparts.



A billboard war occurred during the spring ratings period in Dallas. Shown are KNUS billboard, handled by Owens/Maddox; and KZEW-FM billboard playing on a "spacey" image they have borrowed from the movie "Star Wars."

This is not to say Top 40 is out the window. In fact, it is still the strongest audience draw in every region of the state. What has happened is the development of a more contemporary, more adult style, that relies on Top 40 playlists but balances that with an MOR talk format.

"It seems that we've struck on a new kind of format," Jack Starr, program director for KHFI-FM in Austin, explains. "We've combined Top 40 and MOR. We still have a Top 40 image, but we kind of ride the middle fence. Our listeners are responding to more tasteful music."

FM generally is doing exceptionally well throughout Texas. In Dallas, for example, 55% of the market is held by FM stations and other cities are not far behind those percentages. Observing this trend, KRLD-AM in Dallas began to change its image. According to John Butler, president of KRLD, the high penetration of FM sets in use required his station to program for that fact. "AM radio, let's face it, is getting close to a pure news and talk format," Butler said. "But we don't think this market is quite ready to support news/talk 24 hours a day."

So KRLD re-entrenched itself into a softer music sound, adding a twist to the competition with WFAA-AM, which earlier shifted to a pure news/talk format with some success.

Another myth discarded by Texas radio stations is that of the progressive country sound, which most admit now was never a type of music in the first place. "There just never was a lot of product with the so-called progressive country," says Warren Potash, general manager for WBAP, Fort Worth, a station as strongly tied as any with Texas country music.

In Amarillo, country has pulled slightly ahead of contemporary sound stations in the ratings, but progressive country is not significant in that trend. John Dawson, program director for KGNC, AM/FM, has been cognizant of the increased interest in pure country and has blended it in with his MOR format. "In this particular market, progressive country doesn't seem to be doing very well," Dawson says, explaining that Amarillo

has a strong farming community which prefers a more traditional approach.

Even Austin's KOKE-FM, considered the birthplace of the progressive format, has opted for a truer country sound. "Progressive country was meant to describe a type of radio format, not a type of music," says Jim Ray, the station's new general manager.

Jerry Green, program director for KVET in Austin, puts it more bluntly. "If progressive country is measured by the

Billy Parker, an Oklahoma radio personality and a Texas singing star.



Don Thompson, WBAP (center) with Urel Albert and Box Car Willie (right) at the Silver Saddle.



smoke, it may still be here. If it is measured by the commercial success, it never was."

One aspect of the changing attitude toward country music in Texas is paired with the growth of FM stereo stations. Instead of being satisfied with driving down a long, lonesome highway with a beer in hand and a pickup radio, AM of course, blaring cowboy croonings, audiences are reacting strongly to the smoother sound of FM, even for the most basic country fans.

KLVI in Beaumont, near Houston, describes itself as modern country, not to be confused with progressive country. "We changed our format in November," general manager Steve Hicks says. Previously a rocker, KLVI moved into competition with three other country music stations and ratings tripled. KTRM is the major competition, in Hicks' opinion, but since his advertising sales were up 25%, he feels the market is big enough, for the present, for both of them.

In Houston, radio is pretty much an FM ballgame, according to KAUM's program director Bruce Johnson. And a competitive ballgame that is, particularly in the Top 40 and MOR markets where, as in other cities, a softer contemporary sound dominates the airwaves.

The slippage of AM popularity has been going on for several years in Houston, Johnson said, and he predicted the rest of the nation is beginning to follow suit.

Houston suffered possibly more than any other Texas city in the spring ARB book. Johnson candidly admits his own station "went down the tubes" from a 3.9 to a 1.7 in the critical 25-34 age bracket. But many others followed suit. "If we'd been the only ones to go down, I could just sit here and contemplate my navel," he says. Instead, he's brightening up the programming to fit the contemporary package that seems to be working elsewhere.

But Bill Young, program director and operations manager at KILT (both AM and FM) says there definitely is a market for a good AM station—evidenced by his own station which dominates the 18-34 AM market in Houston. The station, which programs Top 40 contemporary, is personality-oriented with strong community commitment. Morning drive features three newscasts an hour, with hourly news throughout the rest of the day. Young cites the station's tribute to Elvis Presley as part of its community orientation: "During our tribute we programmed a great deal of Elvis and concluded with a memorial service at the Miller Outdoor Theatre where the audience was the largest ever in the amphitheatre. The theatre holds 10,000 people, but the crowd was so much in excess that we couldn't estimate its size."

Country music is strong in Houston. Ric Libby, program director at KENR suggests, "If you total up the listeners for all the country stations covering the Houston area, no other format can match it." In the last six years market share has risen from 8% to 25% for country, and Libby believes his station is

(Continued on page T-19)

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Latin Market Boom

• Continued from page T-6

companies are definitely not giving up. "There's always something on the horizon," points out one executive.

"We're trying to create a further blend of the Chicano sound with that of swing, jazz and rock," projects Ponce. "and, once we get into it more, I am sure the younger generation will come back to us." One of his groups, Los Versatiles, on Hit Records, is making some inroads in that direction.

So are others in the Houston area, i.e., Memo's Super Estrella, Coco Loco's Playa Suave and Ramex's Los Cadetes. "One other thing where we may be at fault is an over-production of local product. Having so many Latin records and tapes on the market allows us very little time to promote and saturate," he adds.

Manuel Guerra is possibly one who agrees wholeheartedly with Ponce when it comes to excessive production. From his GC studios in San Antonio, he reports, "I had a roster of more than 15 last year, but I let all but three of them go." Two of them, Jimmy Edward and People, are big sellers of the progressive Onda Chicano sound.

Confident of future Chicano buying power, the two top local breweries—Pearl and Lone Star—are leaning more and more into this market via music. The latter, since the beginning of the year, has been producing a regional television show with regional Latin stars. It is called "Nuestra Gente" ("Our People"), "We are going ahead with a minimum of one-a-month," says Barry Sullivan, marketing vice president.

Actually, Lone Star was alerted to getting deeper into this market, as well as allying with country music artists, by Jerry Retzliff who had been the company's divisional manager in Austin a few years ago. Now the latter works in conjunction with Sullivan and others in carrying out the many promotions they are involved in for the present.

Pearl has been in and out of the Latin scene. It is getting back into it more via commercials and some tieups. Artists it has been using on spots include Ruben Ramos & the Mexican Revolution, Los Pavos Reales, Toby Torres, Los Casinos, among others.

"Of course, we are extensively into the country scene, as well," qualifies Ron Spillman, Pearl district manager, "but we're keeping our eyes on the Latin area. Otherwise, we wouldn't be investing our time and money there." For the time being, the company is basically into commercials, not deeply into production like Lone Star.

A significant sign of more opening up of the Latin record and tape market is the new Joey Lopez manufacturing plant, adjacent to his ZAZ recording studio. The ambitious Chicano has come a long way from a minimal investment, "but I still feel it is only just the beginning."

Lopez has several small labels under his name, and, combined with more independents coming his way to record, he thought it a wise move to start his pressing operation. "I won't get all of the business, but I'll get a good share of it."

Freddie Records is another big producer of product in the area (Corpus Christi-based), and with his more sophisticated recording equipment there is constant action at his studio, according to sales executive Jesse Salcedo. Like Falcon, ZAZ, GC, UAR and Mel, among a few others, Freddie provides 16-track convertible to 24.

One of the powerhouse distributors in Texas is Caytronics (CBS, RCA, Melody, etc.), headed here by Charles McDonald. He's another who claims a big drop along the border because of the depressed peso. "However, we're still holding onto our clients and not losing them like they are in California, where it is alleged many are running over to Tijuana for the cheaper buys," he observes.

Musical Records, similar to Caytronics, runs as a specialist of imported Mexican product (Musart and Peerless). "There's always a floating back and forth between the two cultures, consequently we're not too worried about where the trends are going," points out Ruben Espinosa, who runs the company out of San Antonio.

Basically Anglo rackjobbers in Texas who find it just as profitable these days to carry Latin product include Handleman, Western Merchandisers and the El Paso-located Krupp. All order light to heavy, depending on what's selling. Krupp is said to be in a difficult position in the stocking of Latin product because it lies across the Rio Grande from one of the two largest border cities in Mexico, Ciudad Juarez.

In combining some of the flavor of the past with the present, Guerra is taking great pains to get the right sound for the present generation. He is modernizing the arrangements of famous Mexican standards, such as those of Augustin Lara, Maria Grever and Gonzalo Curiel. "We're even going after the material they are putting out in Mexico today, such as what I did with a cover of Piruli's. It could start to pay off for us, not only locally but internationally," he predicts.

There's also more of an international, rather than regional, thrust by Key-Loc's Sunny & the Sunliners. "We'll get a certain percentage of that young audience back with more Anglo feeling in the melody and lyric," claims Johnny Zaragosa, a long-time figure on the Texas musical scene.

Because of the breakdown in Mexican-American population in Texas—according to the last census, Rio Grande Valley 85%, San Antonio 55%, Houston 10% and Dallas 8%—the emphasis on such music runs accordingly. The Ramirez family's Falcon is the dominating force along the former stretch, and on occasion they break out with big sellers elsewhere in the U.S. and internationally. Examples are Discos Tambora in Mexico, Dideca in Central America, Fonodiscos in Venezuela and Corporacion Musical Ltd. in Colombia, among a few.

A few of the artists proudly cited by Ramirez Jr., who also is busily engaged in preparing his "Entertainment City" between McAllen and Mission, are: Tommy De Oro, Los Alegres De Teran, Josue, Soledad Acosta, Rene & Rene, Nacho Ortiz, Ruben Vela and Guzman, latter who has had a long history of successful singles and LPs.

Another wrinkle in the success of the Ramirez operation is its built-in promotional and economic benefits from "Famfarria Falcon," syndicated in an astounding 177 tv markets. "It helps substantially," Ramirez Sr. indicates.

El Zarape of Dallas has had some diminishing sales recently. It is reportedly making somewhat of a comeback. It has always been one of the top labels in the Texas region, with such artists as Agustin Ramirez and Los Unicos turning in hits for them.

There are other big artists around the state who have proven their claim to success and fame now and in the past. Some are: Little Joe, Wally Gonzalez, Cornelio Reyna, Los Marineros, Julio Casas, Henry Zimmerle, Juan Ramos, Renacimiento '74, Los Jaguar, Oscar Zamora & Don Crema, Eddie Olivares, Ray Camacho, Super Estrella, Dario Silva and one of the best known because of his breakout success into country, Freddy Fender. Fender makes his home in Corpus Christi.

Some of these artists are now involved in an effort to combine forces in one single record company rather than splinter their efforts in the one-artist-one-label setup commonly found in Texas today. Little Joe, Ramirez, Ruben Ramos and Antonio Guerrero of Tortilla Factory are establishing Aztlan Enterprises to promote the Chicano Sound more professionally and efficiently (Billboard, Sept. 10, 1977).

Among the leading stations offering an avenue of exposure for the Latin product in Texas are: KCOR, San Antonio; KGBT and KIWW, Harlingen; KUNO and KCCT, Corpus Christi; KMXX, Austin; KIRT, Mission; KLFB and KWGO-FM, Lubbock; KAMA, El Paso. There are some 30 more stations on the Mexican side of the border which are serviced from the Texas side, as well.

Dances dominate the live talent aspect of the Texas Latin scene, and popular spots in this facet of the business include La Fuente Super Ballroom in San Antonio and the Coco Loca and Pan American clubs in Houston. Fiesta Week in the Alamo City is expected to be as popular and traditional as Mardi Gras before the mid-1980s.

The ins-and-outs of problems of the Chicano youth revolution, Mexican peso devaluation, piracy and price structuring are still around. But the Latin part of Texas music is nevertheless a vigorous plus factor of the future.

Studios Everywhere

• Continued from page T-12

sides the young owner-singer himself, those of Augustin Ramirez, Ramon Ayala and Little Joe & La Familia are other typical examples of product coming from that heavily concentrated Chicano area.

A little further north in Houston, there is more Latin activity than is generally suspected. It is a small but buzzing community of such labels as Nova-Vox, Memo, Coco Loco and Ramex. These labels generally do their recordings at the M & M studios, although some of them record in San Antonio, recognized as the center of most Latin recording in Texas.

The Alamo city has much to offer nowadays, not only for the cutting of records but for jingles as well. Most are 16-track like those of Falcon and Freddie, and despite being less elaborate, they are getting the sound the market demands.

Joey Lopez, an ambitious, just-turned-40 engineer and musician, has not only cultivated artists for his own recordings but has developed many independent clients in the area. He even draws from the so-called Anglo list because of the reportedly excellent quality.

"I took this former taxi dance spot and converted it into a small but functional studio," he says. "I acquired the property in the late 1960s because I wanted something solid for the future. It is really starting to pay off for me now, including the additional building of a manufacturing plant."

Although his position is somewhat unique at present, he foresees an increase of production in San Antonio in the near future. And it obviously has to come, if the forecast of the city growing to the size of—and perhaps passing—Dallas by the mid-1980s comes true.

Manuel Guerra is another Chicano who is proud of his accomplishments, and one who is quick to admit that if it wasn't for his engineering savvy "... there wouldn't be a big sound quality which I am just now starting to get better results from." A couple he has had great recent success with are Jimmy Edward and People, both of whom exemplify the new crossover market being sought in Texas. Another pair of 16-track facilities in San Antonio are Bob Bruce's UAR Studio and Mel. They have some Latin business, but not nearly the percentage as those of Lopez's ZAZ and Guerra's GC.

There are a few 4- and 8-track independent studios scattered around greater San Antonio, most of which do fair to good in attracting clients. Rates are still generally reasonable, if one begins to compare them with elsewhere in the state and the nation.

Many are homemade and, like Lopez, came about because of raw ingenuity, determination and spending the last buck because of confidence in the future. ZAZ in 1969 started with an investment of \$1,400 which provided 1-track equipment, a couple of mikes and a mixer. His reported asking price today is \$150,000 and he's not so sure he would sell for that figure.

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LOS KASINOS



RENE Y RENE



WALLY GONZALEZ



LOS REGIOS

T-1 'Texas Live Talent

• Continued from page T-8

competing with the Las Vegas hotels for talent, though, because the acts they're both after have to perform more than two or four weeks a year, so they work the club circuit. But he acknowledges that the lack of gambling revenue in Texas puts the top names out of the Fairmont's range. Still, in the past year such performers as Ben Vereen, Anthony Newley and Nancy Wilson have played the hotel, along with chartmakers like Marilyn McCoo & Billy Davis Jr., Anne Murray and O.C. Smith.

Local audio firms in Dallas are numerous, but include Omega Audio, which specializes in remote audio production and recording services, and Crossroads Audio, which deals in sound and monitor systems for live productions.

Paul Christiansen, president of Omega (top client: Cat Stevens) suggests that his company is one of the few in the area that owns a mobile truck with built-in 16 and 24-track capabilities.

Chuck Conrad, co-owner of Crossroads, notes that his firm is also dealing in some concert promotion, remote recording, truck rentals and sales and installation of disco equipment.

There are many other Texas-based firms involved in concerts, chiefly Concerts West, one of the leading concert promotion firms in the nation, which has an office in Dallas.

The pre-eminent company in the live talent field in Texas is Showco of Dallas, which is in the process of expanding its base of operations beyond concert sound to include recording and video, management, manufacturing and concert promotion.

But concert sound is still Showco's primary moneymaker. The firm handles about 100 to 120 shows a month and can accommodate eight major tours simultaneously. In June, for example, it was on the road with Bad Company, the Kinks, Lynyrd Skynyrd, the Osmond Bros., Led Zeppelin, James Taylor and Alexis (its own act on MCA), plus Genesis in Europe.

The three co-owners of Showco—Jack Calmes, Rusty Brutsche and Jack Waxson—reveal that the recent tours which pushed Showco to the limits of its technological abilities, and by doing so expanded the state of the art, were ones by Wings, David Bowie, the Who and Eric Clapton, in addition to Led Zeppelin and Genesis. (As is perhaps obvious by now, about 90% of Showco's clients are British.)

The growth of sound is seen in the fact that Led Zeppelin needed five times as much monitor strength on its most recent tour as when it first went out with Showco in 1970.

In terms of mobile recording, Showco's top accomplishment of the past year is recording the "Wings Over America" tour, which became a No. 1 triple-pocket album set in January. The company also built the speaker system for Led Zeppelin's movie, "The Song Remains The Same." And it re-

corded a recent Jackson Browne tour. As for video, Calmes admits Showco's involvement is "less than what we'd like it to be."

In the area of artist management, Showco handles Alexis and the estate of the late Freddie King on RSO, in addition to administration of the publishing for those two acts.

In its manufacturing operation, Showco has in one year supplied about 70 discos with its Pyramid sound equipment. Calmes notes that Showco's entry into the retail area is "definitely in the cards. We're developing consumer-oriented equipment, but it won't be on the market for another two to five years," he says.

One area of expansion that didn't work out for Showco was its installation arm, which it ultimately sold. "Installation was a loser for us," Calmes admits. "We wanted quality sound but they couldn't understand that. We're in the music business, not in the construction business."

One possibility for future Showco expansion: a record label. As Calmes notes, "We don't want to overextend ourselves, but if it relates to artists on tour, we're interested. There is not much in the technical end of the business that we're not into."

Austin

Live talent in Austin means, in many cases, country. It's the most popular live music form in the state that gave the nation Bob Wills.

The club scene is a powerful force in Austin where Mexican sounds merge with country sounds in a Tex-Mex tribute to the Texas music heritage.

Though the once popular Castle Creek folded as did the Alliance Wagon Yard and Bull Creek Inn, many other clubs seem to have a healthy pulse. Some people claim there are 1,000 clubs and restaurants in Austin featuring live music.

Willie Nelson opened the Texas Opry House, and the Soap Creek Saloon is still going strong. A new concert venue came when the Paramount Theatre started doing concerts within the last year with such acts as Jesse Colin Young and Minnie Riperton.

And that beacon of talent—the Armadillo World Headquarters—continues to test its 1,500-capacity by booking such acts as Charlie Daniels, Kenny Loggins and Moxie.

Many believe that Mother Earth is the best rock'n'roll club in Austin. It has a great reputation in the hometown of Willie Nelson, Jerry Jeff Walker and so many other great talents. (When Willie bought an apartment in L.A., there was talk of him leaving Austin, but it looks as though he'll be staying.)

"The club scene here has grown in its level of musicality and in the number of good bands," says Hank Aldrich, president of Armadillo Productions, Inc. and general manager of Armadillo World Headquarters. Aldrich notes that his club has had a resurgence of interest in jazz and that it has responded by booking more jazz acts.

The Armadillo has hosted such talents as Jerry Jeff Walker, Willie Nelson, Rusty Wier, B. W. Stevenson, Steve Fromholz, Dotsy and Marcia Ball.

Larry Watkins and his Moonhill Management is heavily into the live talent scene through booking and managing several acts.

Houston

The live music scene in Houston is likely indeed. Name your type of music and you're likely to find it.

One of the most famous venues is Gilley's Club co-owned by Playboy Records artist Mickey Gilley. One of the world's largest clubs, it's located outside Houston in Pasadena.

Besides its owner-singer, the club has featured such talents as Merle Haggard, Charley Pride, Conway Twitty, Ray Price and Glen Campbell. Gilley and his business partner Sherwood Cryer remodeled the club to reach a capacity of more than 3,000. That makes it the biggest country music club in Texas.

Another country place is the Wells Fargo Club. And there's the Golden Stallion Club where you're likely to find Walt Jr. and the Country Division entertaining. Hector's Club offers live Latin music. Fool's Gold is a popular country outlet offering such talents as Joe Stampley. Slick Willie's Saddle Tramp is another "in" spot.

There's a potpourri of places, including the Nesadel; the Bavarian Gardens, a German style restaurant, beer garden and dance hall which seats 900 and features great German music; Dance Town USA; Bill Mraz Ballroom; Rockey Top Ballroom with a country accent; Shade Tree Club with live country music; the Winchester with sweet country sounds; Eastex Night Club; the Moonraker II; Nickels; Candlelight; the Boobie Rock which features the lure of "couch dancing"; the Glass Hat Beer Gardens, and a host of other hotspots. Texans do love to dance.

Right in the middle of the live talent scene in Texas is the respected Pace Management complex. A subsidiary, Pace Concerts, does concerts all over Texas, Louisiana, Alabama and Mississippi, handling rock, r&b, jazz, country—a lot of Willie Nelson.

Pace has an exclusive on the Summit. And that's one of the biggest pluses. The Summit is one of the most modern venues in the country, and has hosted everything from the Who to Waylon Jennings and Emmylou Harris. It can seat more than 17,000 and it also features closed circuit, large-screen color television monitors to show closeups of the acts onstage.

"We're moving into booking on a national basis," notes Hildi Haikin, who handles advertising and promotion for Pace Concerts. Louis Messina is president of the rapidly growing firm that's rising tall on the Houston skyline.

"We've done over a \$4 million gross for 88 shows—and we're running at a similar pace for this year," Messina states.

The parent, Pace Management, was always involved with thrill motor shows and family events at the Astrodome, "However, when I proposed the rock and country shows to them, we made a formal tieup in 1975," continues Messina. Actually, The Summit (17,000 capacity) is where Pace conducts such shows, featuring Steve Miller, Heart, Isley Brothers and Jerry Jeff Walker, among many.

"We consider ourselves regional promoters rather than tour promoters," he says, "and there is a difference." Other places where Pace presents attractions are the Houston Auditorium and venues in Baton Rouge, Shreveport, La., and in Jackson, Miss.

"Fortunately, we're centered in one of the hottest music cities of the nation," Messina says, "and that means plenty of other plans on down the road."

The Houston Civic Center has seen a wide variety of concerts. And the huge Houston Astrodome has hosted numerous Texas-sized concerts.

Charley Pride and dozens of more country music stars call Texas home. Pride gained early momentum in his career when Billy Deaton booked him for the opening spot of a package show at the Sam Houston Coliseum.

Denton, Tex., is making a dent in the music business with Entertainment Consultation Services representing such acts as Lucky Clark, the Polydor artist, Milestone, Flying Moon and Norris Perry. The firm is headed by Ed Cobb, a former musician who graduated from North Texas State.

"Denton is the home of the second largest music school in the world and the most famous college jazz department in the U.S.," comments Cobb. He notes the real action takes place in all the small jazz pubs in the area.

That's Texas for you. A jazz pocket in Denton. Country in the capital. Disco from gay to black. Latin, rock, Tex-Mex, you name it.

San Antonio

With a San Antonio growth rate which is conceded to be more rapid than the other two Texas metropolises, Dallas and Houston, there is great progress in live talent in the City of the Alamo.

Besides the city's convention arena being expanded for a capacity of 16,000 and the auditorium which holds slightly fewer than 6,000, there are big plans for a permanent 35,000-seat outdoor facility halfway between the one million-plus Alamo City and Austin. "It will be called Showtime City," says Tony Peterson, one of the key directors for Outdoor Entertainment Centers of America, Inc.

Situated in Hays County on 200 acres, Showtime is already underway with construction for 10.5 acres, with some 90 acres for parking. "Bleacher seats will be portable, depending on the attraction. It also will be encircled by a 12-foot steel fence to provide crowd control for what heretofore has been lacking in outdoor events," Peterson continues.

"By offering the best in outdoor concert facilities," says Gary Gray, in charge of booking coordination, "we are confident of luring such giant attractions as the Eagles, Fleetwood Mac, Barry Manilow and others. Through our own efforts and

(Continued on page T-26)

A Billboard Spotlight

SEPTEMBER 24, 1977, BILLBOARD

PACE CONCERTS
 LOUIS MESSINA, PRESIDENT
 3003 WEST ALABAMA HOUSTON, TEXAS 77098 713-526-7666

Radio Formats Shift

• Continued from page T-14

the No. 1 AM country station in the area, with morning host Bill Bailey being virtually "Mr. Country" in the Houston market.

Houston probably has the fiercest promotions to be found in radio when rating periods draw near and the spring session was the toughest yet. KXYZ, for example, sponsored "Win a Lot," distributing numbered tickets all over the city, millions of them, that could be exchanged for prizes when a number was read on the air. The promo lasted a year and tens of thousands of dollars worth of merchandise was given away.

Jack Daniels, program director for the station, said the promo campaign had visible results in terms of publicity, but noted that his station was already programming the contemporary music adults seemed to prefer, so didn't have as much of a ratings problem as his competitors.

The most effective promotions in Houston have been television and city bus ads—so much so that it is common to see one bus with four radio stations advertised on its sides, front and back.

In Dallas, where development has taken place in a more orderly fashion, billboards are the most popular means of advertising during ratings periods. It is not uncommon for the Dallas papers to pick up the campaigns, giving a little free advertising to the radio stations with the most creative or humorous billboard messages.

Despite changes in formats and staff, most radio stations stick with the traditional in terms of rotation of playlists and the number of songs included on the lists. Most lists contain between 30 and 40 top hits, with 10 or so extras included as "hit bound."

One Dallas radio station, KVIL (AM and FM simulcast) has managed to hold its own in the ratings with enviable consistency. The reason, according to Ron Chapman, program director and one of Dallas' favorite radio personalities, is consistency. "We are where we want to be in terms of audience, etc. We have the same personnel, the same musical format (contemporary adult) and the same promotion policies from year to year. We haven't had any dramatic changes since the summer of 1973." Consistency apparently works here, because KVIL often dominates the sought-after 18-49 age range. And in advertising time the 5:30 a.m. to midnight hours are almost always sold out.

Consistency is the key, again, for one of the Dallas-Fort Worth area's greatest radio success stories, WBAP. Warren Potash, vice president and general manager of the country station, says so many years have past since any major changes were made that he almost cannot remember that time.

One of the important factors in WBAP's success is perhaps its demographics, which show a large, adult and wealthy audience, possibly in contrast to the stereotype of the country music buff. "We have a healthy profile," Potash says. He suggests the varied programming, which includes music, news and sports (Texas Rangers baseball, Southwest conference football), in nearly equal parts, is primarily responsible for WBAP's loyal audience.

Despite the fact that KNUS-FM recently climbed into the No. 1 position in Dallas area ratings, station executives are nevertheless planning some gradual changes in the contemporary format. Jack Schell, a long-time (16 years) Dallas radio personality, joined the station this summer and will be instrumental in implementing these changes. "We are going to begin putting things on the air that are of interest to adults as well as to young people," Schell says. "And we are going to be a good deal more positive in our approach. People have found out the hard way that Dallas just isn't interested in overly critical, cynical personalities." Schell says that talk will be emphasized more in the coming months and will support the station's attempts to present "a positive tone."

KCRS in the Midland-Odessa has more records on its playlist, with an average of 45 to 50. But, according to general manager Parker Humes, that's what his audience wants. The contemporary songs on the list are supplemented with oldies and come up about four times a day on rotation.

Ethnic stations, primarily black, soul and Mexican-American in Spanish continue to draw steadily, but at a lower pace, than the giants. Lloyd Jones, program director for KJET in Beaumont, reports his ratings are generally pretty stable because of a loyal audience and a clearly defined product.

The San Antonio market pits Top 40 KTSA against Spanish language KCOR for the No. 1 spot, although the two have different audiences. San Antonio formats have been stable, according to John Wagner, KTSA program director. KTSA's sister station, KTFM, programs AOR, but leans to more familiar music and sticks to a format style popular a few years ago.

On the Latin side, KCOR is considered one of the best Spanish stations in the U.S. Programming basically Spanish Top 40, the 24-hour all-Spanish roster is filled out by half-hour daytime "novelas" (soap operas) which are a hit with female listeners, and hourly newscasts. The novelas are produced both on premises and in Mexico. News includes UPI and teletype service from Mexico City. Says assistant program director Larry Safir: "Our station is considered one of the best in the nation. Our advertisers include major national accounts such as American Airlines and Budweiser." The quality is first rate, as indicated by the fact that the station has won the National Assn. of Broadcasters' award for best local spot eight times, including one for a Dr Pepper commercial this year.

Gospel music radio stations could be expected to fare well in the Bible belt, and sure enough, they do.

(Continued on page T-20)

DAMS PARIS RORY GALLAGHER UPP DON HARRISON RITCHIE BLACKMORE MOTT STU DAYE ILLAN BAND SAMMY HAGAR KINKS PRETTY THINGS THEE IMAGE CATE BROS JIVA RIC AKEMAN CLIMAX BLUES BAND COMMANDER CODY RARE EARTH RAT MADNESS BLOODROC ENTLE GIANT NAVASOTA BABY CACTUS STEVE LONG AUGIE MYERS BO SCAGGS BADFINGE HAWN PHILLIPS NITZINGER SUGARLOAF FREDDIE KING ROGER McQUINN TERRY REID WE LICE COOPER JOHNNY WINTER REO SPEEDWAGON KRIS KRISTOFFERSON RITA COOLIDG ANGEL STYX GARY WRIGHT BOB SEGER SANTANA TED NUGENT RUSH KISS ROBIN TROWE DAVE MASON FOGHAT BLACK SABBATH BOSTON AEROSMITH JETHRO TULL YES BLUE OYSTE CULT STEVE MILLER THIN LEZZY LEON RUSSELL JOE COCKER BLACK OAK ARKANSAS DE PURPLE J. 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T-2 Radio Formats Shift

• Continued from page T-19

KSKY in Dallas is a strong example of success in this area of programming, having survived a number of years first in a news, music, interview format and later as one of the first rock and roll stations in the Dallas area.

But by the mid-1950s, the station found itself moving heavier and heavier into gospel music, with an increasingly large audience. "I don't know really, why we started on this format," general manager Andy Bell says. "But to stay alive in a competitive market, we had to sell programming like this."

KSKY has an advantage over the many other gospel music stations in North Central Texas, because it has an unusually strong signal that reaches a guaranteed audience as far away as Tulsa and Oklahoma City.

KFAX in San Francisco and KSKY claim to be the oldest gospel music stations in the country still in existence, and both have survived despite increasing numbers of competitive gospel stations in their areas.

In Dallas alone, KSKY is challenged for listeners by four other stations. But Bell doesn't consider the growth of new stations as competition, per se. "We don't consider competition as competition in Bible radio," Bell said. "There is plenty of programming for everyone."

With the establishment of a National Christian Broadcasting television station in Dallas, Bell's competition is becoming more diverse. But until a wave of old time religion sweeps the country, his assessment of enough room for everyone will probably hold true.

Meanwhile, changes extend even to municipally owned outlets.

Southern Broadcasting has had to relinquish its right to purchase WRR-AM in Dallas to merge with the Harte-Hanks newspapers chain.

Bonneville Broadcasting Co., a Salt Lake City-based firm, has been assigned the contractual right to purchase the station. Bonneville was the second highest bidder for the city-owned radio station.

The purchase price of \$1.9 million and the conditions of sale are identical to those agreed upon in May, when Southern Broadcasting was named high bidder.

Southern Broadcasting was forced to relinquish its right to purchase due to Federal Communications Commission regulations restricting the number of media properties a chain may own in an area and both Southern and Harte-Hanks already own local outlets.

Bonneville executives approached the city after the announcement of merger was publicized, telling the city's broker that they were still interested in making the purchase. The firm agreed to the terms Southern had accepted earlier and the broker approved the sale.

FCC approval is expected to present no problem, since Bonneville had already been through ascertainment proceedings earlier this year when it purchased KAFM in Dallas. Those papers are still on file in Washington.

The sister station, WRR-FM, is the only full-time classical music format station in the Dallas area. It is not included in the sale.

WRR-AM was established in 1920 as the first radio station west of the Mississippi River and one of the first in the nation. It was originally a radio dispatching service for the Dallas fire department, with the operators playing music between fire calls.

After citizens began to monitor the signal in the early 1920s, the signal was boosted to 100 watts (from 30 watts). In 1927 the station was licensed for commercial broadcasting.

Perhaps one of the more startling changes is with KOKE in Austin.

It was a good idea while it lasted, but the problem is, it didn't last very long. Progressive country, that is.

KOKE-FM in Austin, considered the virtual inventor of progressive country music, has called it quits and plans to solidify its format in a smoother, purer country sound.

Jim Ray, who was formerly the station's sales manager, was named general manager in August. Tom Rivers was brought over from KRBE-FM in Houston to become program director. They are examining the station's programming with plans to institute a number of changes on both the FM and AM sides by late September.

"In the April-May (Arbitron) book, we just got ruined," Ray said. "We did poorly in FM and were dead last in AM. Obviously we have to do something."

Among the changes Ray and Rivers are considering for the station is an AM-FM simulcast. "We've looked at that possibility," Ray said, "and we will probably try to simulcast as much as possible under the FCC rules." Ray notes that the simulcasts might begin as early as mid-September.

Ray found it significant that KOKE was listed as the No. 1 second favorite station in Austin and attributed that to a strong, loyal following among Univ. of Texas students.

"We are going to try to aim for younger listeners who have shown an interest in country music," he said. This will be accomplished through a blending of "progressive country" with the more traditional sounds in a manner designed to show the strong ties between both and the progression of the country music genre.

This is certainly not the first time KOKE has faced this situation. Since it was established in 1957 (FM), the station has moved around all over the music spectrum, from acid rock to country.

Yet another station intent on shaking up the ratings is

KWBY, Edna. Gary Powell, a new program director, is bringing a sound he developed at KWAM-FM, Memphis, and the station will use the image logo Y-1130. With Powell is new music director Jim "Boom Cannon" Bunn, who worked once with Powell at the Memphis station. Both agree they need a better term than "progressive country" but that this pretty well tells the direction the Edna station will take.

The history of Texas radio is as strong as that of any state, from the Light Crust Doughboys and Chuck Wagon Gang at WBAP, through the rock'n'roll radio days of Gordon McLendon and KLIF. El Paso's KHEY is in country music and KOKE in Austin had the short-lived progressive country phenomenon.

Those stations soared to financial success by knowing their audiences, a problem which may be responsible for the current shifts in less well-informed stations.

Radio in Texas is maturing once more. Rather than attempting to provide something for everyone, stations are seeking out definitive markets and programming for specific groups. For most, they may have found the correct solution. For others, they may have defined their markets so narrowly as to exclude potential advertisers from reaching the optimum in listeners.

The next two years will probably see many stations in Texas regrouping, proceeding with more caution than before and shoring up new formats with new personalities and new programming to reach the new, more sophisticated adult Texan.

Six-Shooter Scene

• Continued from page T-4

in the world. Now there are studios to capture that talent. And labels to put it on.

Whether it's classical or country, Texas has it. It might be Michael Palmer conducting works by Beethoven for the Houston Symphony Orchestra. Or it could be ZZ Top, managed by Bill Ham, and rocking its way into the hearts, not only of Texas, but of America.

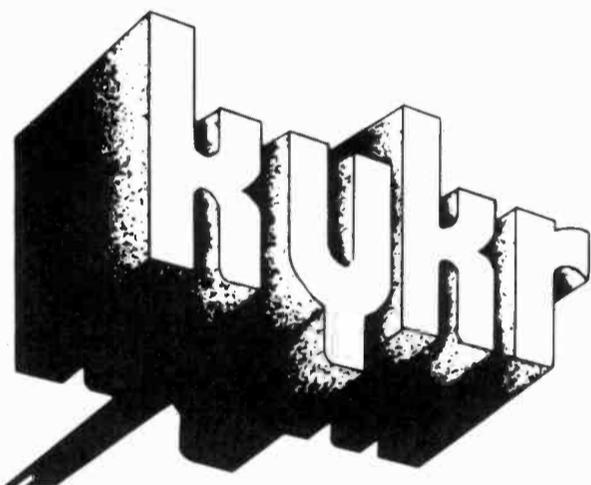
Though it's never been more diverse, Texas music has never sounded better to cowboys and city dwellers alike.

A bright new talent is Mike Boyd who is a businessman as well as a creative type. He knows the Texas audience well.

"If the audiences like you, they let you know," says Boyd. "And if they don't like you, they're liable to turn on the jukebox or holler, 'Play something you know!'"

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STUDIOS SPAWN LABEL EXPLOSION



Charles Grever, left, heads his own publishing firm in Mexico and runs Lado A. Distributing in San Antonio with his son. He is shown with sculptor Octavio Ponzanelli and a bust of his famous songwriting mother, the late Maria Grever.

Andrae Crouch (right) with Ralph Carmichael, president of Light Records.



Because of its huge size, Texas numbers almost 40 record labels, many of them entrepreneurial and linked to recording studios. But lately, investors have plunged into the record business and there is debate throughout the region as to the long-range effects of this. Some are charging that investors are exploitive while others argue that they are really in the business to stay.

In Houston, you're liable to run into such names as National Music, Nashville Sound Inc. (Yes, you heard right.) And Music Enterprises, Inc., Ben-Bro Productions, Almanac Record Co., Resco Records and Wright Productions and Doggett Music Enterprises.

But two new Houston ventures could be the biggest the city has to offer in the years to come: Kickerillo and Meaux.

Vince Kickerillo, head of the Kickerillo Co., has made a lot of money in construction, real estate, banking and oil. Now he wants to see his record label—Inergi—become a major force on the music scene.

Inergi's first release, "I Fall To Pieces" by Mary Miller, hit Billboard's "Hot Country Singles" chart—a remarkable achievement for the first release of a new record company.

Kickerillo, a relative novice to the music business, is savvy enough to surround himself with good people. Mary Miller is one. Another is Don Costa, the producer of the Miller hit.

There's a lot of oil money floating around Texas, and Kickerillo believes a lot of oil men are watching his fledgling operation before deciding whether to drop some of the black oil money into the green field of music. "If we do well, there'll be" (Continued on page T-23)

By PAUL GREIN

The biggest record company in Texas is the Word family of labels headquartered in Waco, about 85 miles south of Dallas.

Word has long been one of the leaders in the religious field; it is now hoping to expand its appeal to the mass audience by diversifying and updating its record product, by going after name talent and by employing new marketing methods.

Dan Johnson, Word's director of marketing and promotion, insists the label will never get involved in secular music, that its records will always be of a religious nature. But Gary Whitlock, Word's publicity director, concedes that the lyrics are now less, "give your heart to the Lord" and more generally love-oriented.

The artist roster at the Waco complex includes B.J. Thomas (who records pop for MCA) and Ray Price (an ABC/Dot pop act) in addition to such well-known personalities as Tennessee Ernie Ford, Carol Lawrence, Pat Boone and Anita Bryant. Word also has as



Word Records headquarters.

Carol Lawrence recording "Tell All The World About Love" for Word Records, with chorus of children.



artists such noted pop producers as Michael Omartian, Gary Paxton, Larry Norman and Chris Christian, who helmed B.J.'s latest pop single.

Johnson notes that a "positive, quality lifestyle" is essential for an act signed to Word. He acknowledges that Word (Continued on page T-23)

A Billboard Spotlight

FLOURISHING RETAIL MECCA

By JOHN SIPPEL

There's no area in the 50 states where the record/tape industry flourishes as it does in Texas.

John Cohen dates back to the end of World War II, when as a young ex-marine officer he started in record distribution in Cleveland. He's operated in all phases of record distribution since that time, both as a major label (Columbia) and independent label distribution head in the Lake Erie city.

Today Cohen is founder/president of the important 32-store Disc Records/Zebra chain. And Cohen will add a 13th store to his skein in the largest continental U.S. state soon when he breaks the ribbon at the door of a new Abilene Disc Records' mall-oriented store. Sam Crowley, Southwest region chief for Cohen, echoes his boss' enthusiasm. "July was above expectations for my region. August was phenomenal. It just keeps getting better."

And a more recent retail chain entry, Mr. Music stores out of Music Service, Houston, amplifies on the solid market in Texas. Larry Rosmarin, veteran rackjobber who died recently,

opened up the first Mr. Music outlet in March 1976. He'd long serviced both manned and unmanned record/tape/accessory departments in Texas. He decided to put that knowledge into more direct usage by opening the projected shopping center chain. Today there are stores in Lake Jackson, Temple, Galveston and Baton Rouge, La., with the biggest store yet, coming in the new addition to the Galleria, Houston.

"Our third floor Galleria store will be 3,500 square feet," Al Acuna, Music Service vice president, says. Acuna, a transplanted Philadelphian who has personally seen the Texas growth since he went to work there in 1958, notes that not only has the store chain prospered but he's seen the approximately 50 accounts served by Music Service grow. The 18-month-old Mr. Music chain is supervised storewise by Shannon Hardy, another vice president who watches the action operationally and oversees new outlet acquisition.

The boom is visible in record/tape wholesaling. The oldest (Continued on page T-25)

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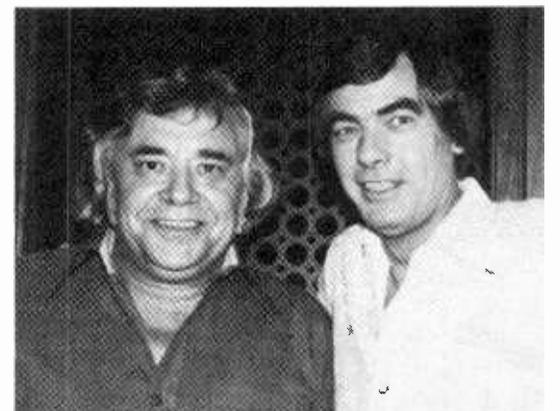
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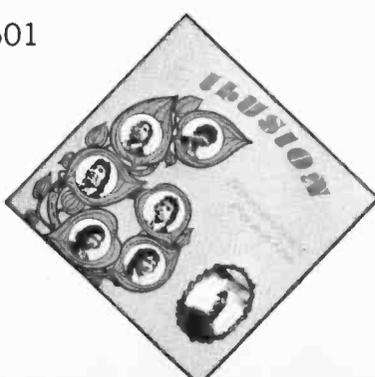
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FILM SOUND STRIDES

In 1971 former Texas governor Preston Smith established a unique government body, the Texas Film Commission, designed to bring motion pictures and motion picture dollars into the state.

Since that time the commission has had such overwhelming success that Texas in general, and Dallas in particular, is ranked as the second or third leading center of film output.

Now Texas is vying for larger shares of the film business, and one of the things the state lacks in achieving that is a major sound stage.

According to Pat Wolfe, executive director of the Texas Film Commission, her group has done far better than was expected in attracting motion picture producers to the diverse climates of Texas.

But, she says, the film commission could have even greater success if more technical capabilities, particularly in recording, were developed in the major centers.

"Most of the major motion pictures that have been filmed here in the last few years came to Texas for its wide variety of location sites," she says. "So up until now, not having a large sound stage has not been that much of a problem."

But the film commission is hoping to seek out producers in the near future with the intention of convincing them to send more of their technical business through Texas businesses.

"In the past five years," Wolfe says, "we've seen the number of skilled film technicians of all types grow. Five years ago, there were about 200 people in the motion picture technicians' unions in Texas. Now we have more than 1,100. And these people have the ability to do anything people in California or New York can do."

The lack of a sound stage is only a temporary problem, Wolfe predicts. "There has been some talk about building a stage, but no one has taken it upon themselves to do so yet," she says. There are several smaller sound stages available, most of them in Dallas. But until an investor follows through on the talk that is circulating around the state, motion picture executives will continue to do the bulk of their work on the coasts.

Among those most interested in getting together a group of backers to build such a complex is Texas state representative Bob Davis of Irving. Davis is also working within the state legislature to obtain more support for the film commission's efforts.

Wolfe estimates that the facility desired would cost about \$5 million in Texas dollars, and she says it would probably be built in Dallas, which has taken the lead in the state in the motion picture business.

Other interest is being expressed in San Antonio where a group, including members of that city's city council and chamber of commerce, is feeling out business leaders for their thoughts on San Antonio as a site for a sound stage.

Houston, too, has been the site of rumors for the location of a sound stage. But in all cases, no action has been taken.

Wolfe predicts that the financing for that type of facility would come through within the next three years, and at that point, the film commission would go after all types of feature pictures with gusto.

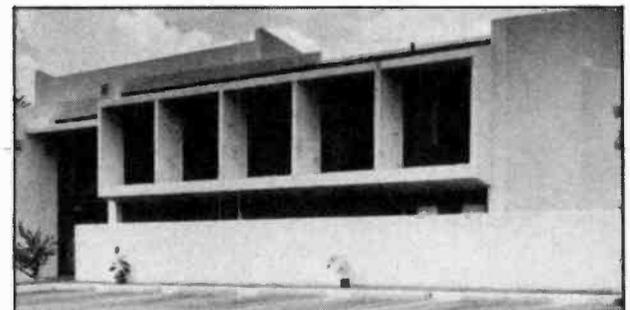
Operating on a \$142,000 budget (beginning this month), the film commission has brought in hundreds of dollars in terms of budgeted motion pictures to the state. In its first year, 1971-72, the commission saw \$10 million in films take place in Texas. The last two years showed the figures climb to more than \$60 million and 1977 has already seen more than a dozen feature films and made-for-television movies been shot in Texas.

Wolfe says the local color, natural geographical features and cooperative citizens have caused film producers to return to the coasts with raves about the state as a film site and that, in turn, has brought in far more business than simple advertising campaigns.

The state's facilities have grown with the film industry's interest, to the point where 35m.m. can be handled with ease, from rental of equipment, to technicians and laboratories. PSI labs in Dallas have the capacity to run dailies overnight for films on location in that city or other nearby areas.

Wolfe says the film commission is able to attract films because they obtain scripts and read them first, then provide producers with a list of locations in the state which might be suitable for the scenes depicted.

SUSAN SANDERS



Sumet-Bernet Sound Studios, Inc., consists of three studios and can handle a range from large choral groups film transfers and voice-over narration. Recording people hope full sound stage facilities will be available soon in Texas.

Label Explosion

• Continued from page T-21

a lot of people jumping into this because they have the money," says Kickerillo.

"I'm going back and signing the old acts that cut one hit record and still get big crowds," comments Huey Meaux, the resident genius of Texas music. "Talent lasts forever. These people weather all the storms."

And the big news from Meaux—and perhaps for Houston—is that he plans to start his own label on a fulltime, determined basis. "I'm negotiating with a couple of companies to get my own label," confides Meaux. He has a lot to offer. Freddy Fender (after his ABC/Dot contract expires in about a year); Joe Pippis, Danny Epps and Tracy Balin.

Meaux plans to call the label Starflight, and ABC and CBS look like the logical contenders to reach an agreement with the wheeling, dealing Meaux. He then wants Starflight's artists to join together in a roadshow, merging country with rock.

Noting that Houston is growing by 70,000 immigrants a year, Meaux predicts that Houston will become bigger in every aspect, and he wonders, "I don't see why a major record company doesn't move here and open up an office."

He has five good and varied writers in tow: Oscar Perry, Gaylon Lattimer, Danny Epps, Bob McRee and Robert Thibodeaux. They can handle pop, country, rock and r&b.

Meaux has been responsible for many hits on various labels. How does he expect his own label to succeed? It goes back to the basics.

"I learned a lot from my old man's accordion. An accordion has harmonies of every instrument in the world. Somebody reared on the accordion can usually hear a little bit of everything," Meaux does—and he makes the most of it.

Houston doesn't lack for good studios should labels want dates. Two which are mentioned for having a good sound are Rampart Recording and Bickley Studios. Bickley is 8-track now and will go 16-track in January, but the big news is its label activity.

One of the reasons entrepreneurial labels are growing in the state is that often they relate to artists differently, claims Charlie Bickley III. He says that he has developed a regard for musicians because his father has been a jazz bass player for years. Bickley's Buttermilk Records has been growing swiftly with recent product by Richard Dobson, Bruce McElheney, an LP by five folk singers (Don Sanders, Lynn Langharm, Bill Cade, Steve Jarrard and Eric Taylor) and a newly signed group, Fevertree. Bickley also records Guy Schwartz who is a partner in the total complex which includes a studio and a publishing firm, Sea Three Music (BMI).

"I try to set up my company from a musician's point of view, especially the view that is tired of corporate structure. I'm

afraid I will get into that kind of structure but at least I'm guarding against it," he said.

Dallas

Bart Barton, known as the "General," heads Sunshine Country Records, which has 14 artists including one who has had several charted country singles—Billy Parker, a deejay at KVAO in Tulsa.

"Money and oil interests are all involved to a great extent," notes Barton, "though it is probably more true in Houston than in Dallas. They use the people involved and get out when their purposes are served. They won't promote the records, and when the project's over, they just drop the artists, dashing all their aspirations, hopes and dreams."

Another problem this poses is for a new label or studio owner to prove he's not just the pawn of a millionaire investor. Barton explains, "Each of these deals hurts our credibility as a company. They screwed it up for us; so we have to just let everyone know we're going to be around."

Sunshine Country Records started in 1970, while an affiliated label, Yatahe, was opened by Pat McKool in 1975. Yatahe's top act is Dugg Collins.

Don Schafer of Texas Records echoes the problem outlined by Barton. "The money started coming in when the Wall Street Journal had an article about investment restrictions last October. Congress restricted tax shelter money for the movie industry, but it didn't include the music industry.

"So in the last 90 days I've had 20 phone calls from investors who want to put together a deal. And they'll say, 'We're not interested in making money.' Which is a problem for us because it's our lives and we're serious about it."

Schafer hit upon a solution by diverting the investors' interests from record production to concerts. "That way," he explains, "they can lose their money on the road. I can expose my artists and they can lose their money. Do you have any idea how much it costs to take a crew of 30 to Hawaii for a week?" he asks rhetorically.

The trip Schafer refers to is the first annual Texas Music Hawaiian Tour, a complete eight-day vacation package which will feature three of his management/production clients, Wendel Adkins, Side of the Road Gang and Rebecca Jo Featheringill in concert. Admission to the shows is free to those who purchased the package, which can be had for \$449 per person, double occupancy from Dallas/Fort Worth to Waikiki and back.

One Texan who knows all about big money is Caruth C. Byrd, whose wealth is estimated at \$700 million. Byrd has recently started a label, Byrd Records (initial artist: Mantis), and a concert promotion firm, and has already promoted shows billing Seals & Crofts, Tanya Tucker, Natalie Cole/B.J. Thomas, Helen Reddy/Jim Stafford and Tom Jones.

Byrd and his associates frankly acknowledge that his wealth helps him get top acts. Says Robert Morgan, who works

in coordinating the concert activity: "If another promoter paid as much, they'd have gotten the act. A new promoter has to pay more. An asset for us in attracting talent is that we have financial stability. We're capable of paying our bills whether we make money or not."

Because making money isn't that important to Byrd, and because he doesn't have to make a profit off one show to do the next one, he can afford the luxury of building up his image without worrying about depleting his assets.

As he says, "I don't want troublemakers and dope freaks. I'd rather lose money and keep my good name than make \$10,000 and lose rapport," referring to the respect and goodwill he has built up with local bankers.

Morgan adds, "We really just care whether an act will fill the hall and if it will complement our image."

But the man who's worth \$700 million and owns 11,000 apartments in the Dallas area (where he makes most of his income) bristles at the suggestion that the music business is a toy he is dabbling in. "It's not a write-off and it's not a game with me," Byrd states. "I didn't go in it to lose money."

Austin

Austin as yet is not a mecca for record labels. There are some listed: Thoroughbred Records, Shugar Records, Long Neck Records and MBA Productions, but there is presently no major label force in this town of tremendous talent.

And down in Gainesville, Derrick Records Corp. has joined the product parade.

Though the Texas label situation hasn't reached the stature of a Nashville or New York, the Lone Star music masters have set high goals and plan to meet them.

Word Records

• Continued from page T-21

does go out and recruit acts, but, as he puts it, "based on the lifestyle they're seeking to live rather than, 'here's a big name we can make a buck off.'"

The main change that Word has instituted to expand its audience reflects the shifting religious market. The label has historically relied on the nation's 5,000 to 6,000 Christian bookstores to stock its product, but because they estimate that only one in 10 churchgoers ever goes to Christian bookstores, they are now also seeking out secular record locations.

Word has recently taken some of its more contemporary product to the key rackjobbers like Handleman, J.L. Marsh and ABC Records and Tapes, which control product at stores like K-Mart, Penneys, Woolco and Sears.

Roland Lundy, national sales manager says, "If they let us try it, it will work," but he concedes that there is some resistance from those rackers with an outmoded idea of what reli-

(Continued on page T-24)

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Texas Disco Catch-Up

• Continued from page T-12

fans, and the Levee Club, a soul disco for middle and upper middle class blacks.

The Palace features two lighted, computerized dance floors by Varaxon, installed by Mike Lewis of Discotronics, and an elaborate sound system designed by Showco of Dallas.

Lewis is an electrical engineer who is primarily working in the design, sales and installation of lighting and special effects for discos. Discotronics provides lasers, lighting controllers, special effects projectors, fog and bubble machines and chase and track lighting. It has worked with Ichabod's and Dimension 3 in addition to Spencer's Palace.

Since Showco's entry into the manufacture of sound equipment for discos about a year ago, it has serviced about 70 systems throughout the U.S., and even one in Mexico.

Showco's manufacturing arm, headquartered adjacent to Showco's main offices in Dallas, is experiencing its best sales with the Pyramid 1000 and 900 speakers. According to Terry Green, vice president of marketing, these feature 12 integrated drivers, 18-inch folded bass and a floating pyramid design with a 19-point patent. Showco is also in full production of a disco mixer.

Houston

Houston is hopping. Some discos are packed with wall-to-wall revelers.

One of the most unique ventures is Elan which caters to red-white-and-bluebloods. Every night it's open—and it's open every night—the swank 18,000-square-foot building with four dance floors and a gourmet restaurant packs in the customers sardine-tight.

"The trend in Houston is discos," says Karen Cook, head programmer for the McFaddin & Kendrick chain of discos which runs under various names throughout Texas and in Memphis with a possible Chicago club opening next year.

"We don't have rednecks here but we have a lot of pinknecks," she jokes with some justification. Karen, married to a top Houston jock—Shotgun of KRBE-FM-104—also occasionally plays deejay. "The deejays here are very sensitive. We want to push everybody's button."

Most everybody would like their button to be pushed by Karen—and she's a popular people-mover. To change the dance floor, she'll play some long, fast-paced numbers. "We'll get them hot and they'll sit down." Besides getting some folks off the floor and new folks on, this method also increases the liquor sales figures.

Karen keeps the music mass appeal, mixing disco country with disco soul and playing such favorites as "Misty," "Devil's Gun," "Best Of My Love," and "Hold Tight."

The membership club is open from 11 a.m. to 2 a.m. each day except Sunday when it opens at 6 p.m. The average age of the patrons is 28, and it takes 145 employees to ride herd on the customers.

It's a chic, sometimes pretentious spot, and it is jampacked every night.

"People in this town go out as much on Tuesday as they do on Friday," reports Jim Lund, Elan's general manager, who is happy about the "new wealth" in Houston as he casually points out a patron who's worth \$65 million.

Recent visitors to the club include Pete Rose of the Cincinnati Reds, tennis great Jimmy Connors, Mickey Rooney, Bob Hope, Tom Jones and Carol Channing. In a recent week the club earned \$91,000 in food, drink and memberships.

Pistachio's is another popular Houston disco. It also appeals to the rich of wallet and taste. It's a pulsating light and sound experience that has spared no expense in bringing the best of disco to Houston.

There's also Steamboat Springs and Bobby McGee's and the Boogie Fog disco where fog comes out of the floor for effect and drama. Todd's is another nitery that packs them in. Lord Jim's requires reservations because of its popularity.

And Houston's Guy Michel plans to build a disco club for the principle purpose of displaying the equipment offered by his American Lighting and Manufacturing Corp. It should be an interesting venture and recently rated a page one Billboard story.

San Antonio

Though small in comparison with other disco action in the state and nation, San Antonio nevertheless is right on top of things. Particularly when it comes to innovation. And this month marks a milestone for such advancement in discos, one to include a legal wedding chapel.

"At first, people thought we were pulling off a one-time gag," states owner and president of Hallelujah Hollywood, Ronnie Branham. "But after thorough investigation and research by our attorneys—Alan Brown, Ed Kiddwell and Brock Huffman—we obtained legal clearance to go ahead with it."

An executive of Branham's organization, Kenneth "Cotton" Stout, who also happens to be an ordained minister, will be the one performing the first of what is hoped to be many ceremonies there this month. "So far, we're playing the publicity in low key, but we do foresee that once word-of-mouth picks up there will be a surge of reservations for such 'groovin' marriages," Stout predicts.

Remodeling of Hallelujah Hollywood was scheduled to get underway early this month, with the actual flashing and portable chapel to be moved in-and-out whenever necessary. "Though no immediate plans are set for it, we are sure to have a photo concession in there, and further along we just might even put in a divorce wing," Branham laughs. "Then everybody can do a disco swing."

The progressiveness is not just confined to Hallelujah Hollywood. Others in the Branham chain, all along the Loop 410 North San Antonio "Strip," include DeJaVu and Sugar Daddy's. The latter will shortly be converted into a swank Italian restaurant, as well. The same is true for DeJaVu, to be decked out for Polynesian food.

Branham is alleged to be tops in the area, although the heavy frequenting at Nut Crackers and the swank Time Machine also are vying for the disco buck these days. "I don't see too many more going up," muses Branham, "although with the growth of San Antonio one never knows."

Currently, the prices of admission are fairly reasonable, and if it isn't one gimmick it is another. Ladies' nights, twofers, gong events and giveaways are some of the lures between Sundays and Thursdays. It swells the spots to their respective capacities, all ranging between 150 and 400.

All of the disk jockeys are as flashy as one would find anywhere, besides being "very up" on what's happening nationally on the disco charts. Some even go to the extent of being way out; for instance, one gal smiling from ear to ear with an actual diamond in one of her two front teeth.

The Nut Cracker was opened a couple of years after Branham started sinking hundreds of thousands of dollars into his (ground up) spots, and owner Bill McAteer has kept things humming there, as well as getting his share of the market. He added a local personality, Gary Hogue, to enhance the proceedings.

There are more than a dozen others in the area which combine live with disco and food, such as the popular, previously mentioned Time Machine. Add the Knights of Olde, Grand Hotel, Swiss Chalet Matterhorn, Burgundy Woods, the Ice House, Golden Decade, Cooter Browns, Bits and Pieces, Sneaky Pete's, the Tower among others.

Some of the spots have obtained licenses to stay open on Fridays and Saturdays until after the 2 a.m. curfew (until 4 a.m.). There's no drinking during those latter hours, of course. Just plenty of crowded disco-ing.

Word Records

• Continued from page T-23

gious music is all about. "Traditionally it's been inferior quality, sounding like it's been recorded in a garage," he says.

Whitlock adds, "Some people have a blind concept that there will be choirs, chimes and organs or traditional songs like 'Old Rugged Cross' and 'Amazing Grace.' But there's a new dimension here. We have different styles than just the old approach."

Summarizing the label's interest in bringing its music to the larger pop audience, Johnson says, "Sure we'd like to have an 'Oh Happy Day.' And Lord hasten the day."

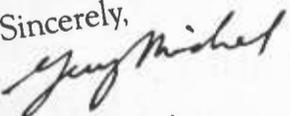
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Flourishing Retail

• Continued from page T-21

independent label distributor in Texas, H. W. Daily, now in semi-retirement, will move in March 1978 from present 14,000-square feet of warehousing space, to 33,000 square-feet solely for Daily Bros. distributing and five Houston retail stores.

"Pappy" Daily started in distribution in 1946. His sons Don and Bud, now at the helm, now do more business in their wholesale operation in one day than their father did in a whole month in 1957. The Dailys run two giant Cactus stores, a brand-new innovative classical-only Cactus store in Houston and two Record Factory stores. And they are principals in Big State Distributing, run by Bill Emerson Sr., Dallas.

The classical Cactus store is a portent of things to come for Texas and the industry. The store is less than six months old. It carries almost full-line on everything available for the long-hair music fan. While turnover is slower than in general full-line, the markup is a bit better, Don Daily says.

And Texas over the past year has innovated the marriage between hardware and software under one roof. Allen Rosen, Lubbock retailer who operates the Recordland chain in the

state and in New Mexico, started the experiment in his home base city. Dave Seibert, who started the Davey's Locker stores out of Little Rock, has opened a combination audio/record/tape/accessories shop in San Antonio, with David Kaye of Music Scene/Oz opening two such stores in Georgia more recently.

And the boom in wholesaling continues. CBS Records recently shifted one of its veterans, Frank Mooney, longtime Los Angeles luminary, to Dallas as marketing chief for the Southwest. Mooney sees a strong growth. "There is a retail revolution here that is not driving competitors to the wall nor are rack jobbers sorely affected. There is room for all. Retailers are going into cities where there is room for expansion. There is a wide open competitive element in this area. There is a good mix of traditional ownership with new people entering

the field," Mooney declares. CBS, for example, has 15 persons in in-store merchandising and promotion in the state, he points out.

Both Jack Bernstein, national chief for Pickwick record/tape wholesaling and also Dallas Pickwick distribution manager, and Tom Sims, WEA branch manager, are moving into larger quarters. The growth of chains like Hastings Books & Records, Record Town and Sound Town, Sound Warehouse, Evolution and more entries from national chains have forced these key distributors into moves which afford much more space.

And the force of Texas industry participation surfaced in Colorado recently, when Sam and John Marmaduke bought out the assets of M.S. Distributing's Denver branch. It marked the first time that the premier Texas rackjobber had gone into indie distribution, becoming the dominant figure in the Mile High City' independent label wholesalers.

Texas industryites agree the spiral will continue. All have further expansion moves on the blueprint table. Texas radio continues to be promotionally beneficial. The state's key industries continue to prosper, with the more recent space and energy conservation programs federally-funded, bulwarking the state's financial future.

CREDITS
 Editor, Earl Paige. Austin, Houston and lead, Gerry Wood, Nashville Bureau Chief; Dallas and Waco, Paul Grein; San Antonio and Latin, Marvin Fisher. Mexico Correspondent: retail, John Sppel. Marketing Editor: Broadcasting, Susan Sanders, Dallas Magazine. Copy editing, Dave Dexter. Art: cover, J. Daniel Chapman (photo of Texas State Fair Music Hall used for numerous musical events and built in 1930s with much recent renovation). Interior art, Tom Cech. Photos: (4) Elan, Geoff Hernandez; President Carter, Patrick J. Wood; Goodnight Audio, Dennis Recla; (8) Summit, Hernandez; (12) After The Gold Rush and Elan, Mike Glasco; Todd's, Hernandez.



Singing for Pearl Beer over Texas Radio Network: Moe Bandy, Johnny Bush, David Allan Coe, Alvin Crow, Mickey Gilley, Augie Meyers.....



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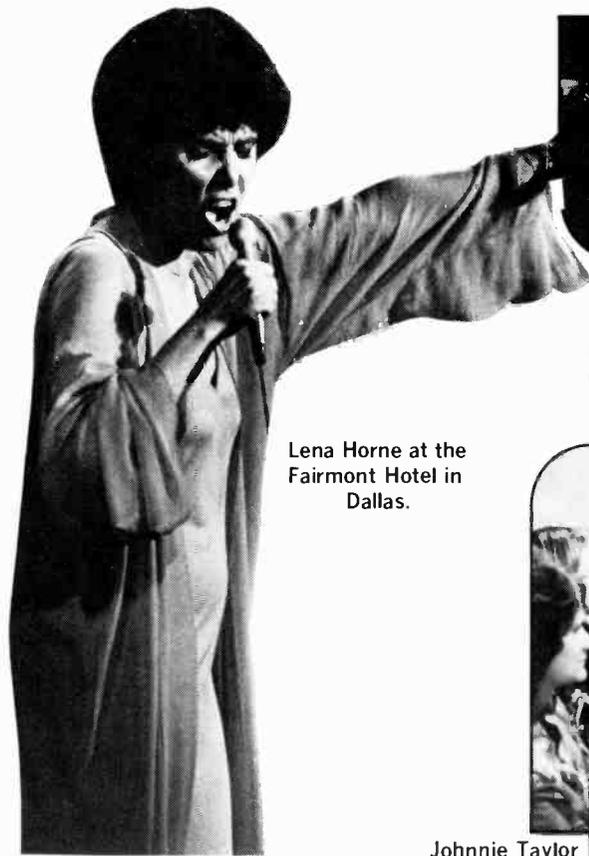


Meri Wilson



Jerry Jeff Walker

Ray Price



Lena Horne at the Fairmont Hotel in Dallas.



Z Z Top

Promoter Jack Orbin (with glasses, at left) discusses night's activity with guitarist Glenn Hughes of Trapeze, while manager Tony Perry and Linda Blair listen to a fan's comments.



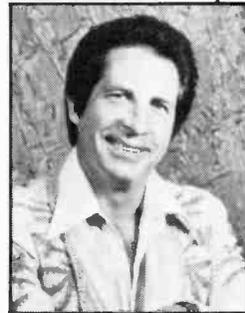
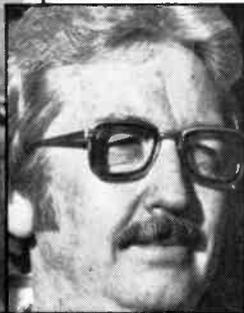
Johnnie Taylor



Jess Hudson

Jill Burge

Claude Gray



Texas Live Talent

• Continued from page T-18

via fulltime Texas-based promoters (Concerts West, Stone City and Pace), we conceivably can make the first Showtime (plans for the future are to also construct in the Houston, Dallas and Corpus Christi areas plus another location in the Southwest) the forerunner of amphitheatres of the future."

The Outdoor Entertainment complex is headed by oil-construction magnate Jim McIver, and there is an obvious reason for his initial investment of between \$500,000 and \$1 million—a population draw of some 4 million inhabitants. The alleged inexperienced group (although some time has been spent in putting on club shows) "might" open its facility by late October, depending on attraction availability and the construction timetable (start of construction at Shertz, Tex., was recently delayed).

One of the most active, topnotch promoting organizations in San Antonio for rock, MOR, and other attractions is Jack Orbin's Stone City. On the concert scene for the past five years, Orbin and his staff are totally dedicated to bringing to Texas the very best of modern-day music. They have claimed "proven credentials" in presenting such rock giants as Alice Cooper, Joe Cocker, Johnny Winter, Yes and Kiss, latter one of their biggest this year (Jan. 5—10,000-plus).

"We pride ourselves in handling the promotion of these events on a grassroots level," continues the fast-talking and aware Orbin. "And we not only assume but profess to know that we can handle the melting pot market that is in our midst." He refers to the crossover audience of Mexican-Americans in the area which comprise more than 50% of the population.

Basic straight ahead stations which are tied in on promoting the events include KMAC and KISS-AM and FM. There are some four others in the San Antonio market which respond to the calls of Orbin, as well as the key stations in Dallas and Houston, on occasion in El Paso and elsewhere in West Texas.

"There are more young people to deal with nowadays," Orbin points out, "therefore we have to do more intense marketing research." Stone City handles all of its own commercials and prepares its distinctive flyer and window cards for a personalized distribution. There's no time for management, particularly when it comes to concentrating on half-million dollar grosses, which was their overall take for 1976 and projected much higher for the current annum.

Another heartbeat of the Texas southland, and, the one which is perhaps the more traditional of the area, is country music. There are a slew of such places within a 50-mile radius of San Antonio, and the two locally-based breweries of the state, Lone Star and Pearl are definitely aware of it.

Lone Star was the first to move heavily into such tieups

recently, but Pearl, making a resurgent drive to catch up (they had been heavy in this since the early 1960s—but tapered off somewhat about five years ago) are at it again, via extensive commercials with such top artists in the field as Moe Bandy, Mickey Gilley, Johnny Rodriguez, Alvin Crow, David Allan Coe and Augie Meyers.

"There are many consumers in this bracket frequenting concerts and dance halls, and we're really on track in getting that audience back once more," asides Ron Spillman, Pearl executive in charge of such promotional matters. The company had diverted its attention somewhat in the early 1970s by going into a strictly "soft sell" campaign for the general audience.

"We're part of Texas, like Lone Star," emphasizes Spillman (who also handles booking of country shows, something which aids him in knowing what is happening around the state on a first-hand basis), "consequently we have efforts in getting to such blue collar-type workers, the ones who identify with these artists and events."

Stimulated by the challenge of cornering the majority of the market, Lone Star's theory is that it has to be the leader. Consequently, a continuing slogan of "First In Texas." Marketing vice president Barry Sullivan, a former professional hockey player and teammate of Gordie Howe, is just as determined in his campaigns.

"Progressive country needs beer for a catalyst," Sullivan states, "Many ideas are allied with such a thought in the songs." He estimates that there are some 25 tunes with the name Lone Star within the lyric "and unsolicited, at that."

Sullivan's examples are as follows: "Lone Star sippin'—And skinny dippin' " or "Keep the Lone Star cold—And the dance floor hot." He claims it was just a natural thing, just like singers Willie Nelson, B.W. Stevenson, Bob Wills, and Charlie Daniels making Texas a big part of their annual itinerary.

Floore's, a 2,000-plus outside dance pavilion in Helote, about 30 miles northwest of San Antonio, is typical of what goes on in this part of Texas not only Saturday nights but throughout the week, as well. At a recent gig there, co-headlined by Meyers and Asleep At The Wheel, it was estimated that close to 3,000 jammed their way into the mammoth "patio" dance arena.

Meyers, a gaunt and talented man who resides within greater San Antonio and rides the roads constantly in his converted bus with wife-singer Carol and the rest of his group, comments, "I'll never become a millionaire working these dates, but it sure provides a heck of a living." He possibly speaks for many Texas born-and-bred entertainers.

Some 450 miles away from the South Texas region and somewhat isolated from the mainstream of action is the El Paso territory. There are a few bookers for the El Paso County Coliseum (9,000 capacity) and the 6,500-seater Civic Center Auditorium. Orbin's Stone City, Concerts West, Pace and New Mexico-based Crystal Lief have their moments there, too,

drawing from a sizable and growing area which also includes Las Cruces and the largest Mexican border city, Ciudad Juarez.

The counterparts to San Antonio's KISS and KMAC in El Paso for tie-in promotions include KINT, KERP and KPAZ. "We also utilize tv for these events," analyzes Orbin, "but we've found that the radio plugs are the ones which bring the majority of the action." There's some night club and disco activity in El Paso, but nothing near the scale of San Antonio's.

Back in the Alamo City, one can find diversion for most tastes, specifically when it comes to Chicano and Mexican-oriented music and discotheques (see separate stories on each). And jazz is not to be outdone if the annual "World Series of Jazz," hosted by Jim Cullum's Happy Jazz Band at the Theatre For The Performing Arts is any criteria.

Last Aug. 27 was one of the biggest events ever, where local favorite Cullum, who plays nightly at The Landing along "The River," presented the likes of Earl "Fatha" Hines, Bobby Haggart, Houston-based Ray Bauduc and Joe Venuti.

Lone Star is big into producing its own tv shows, i.e., "Live From Luckenbach" and "Nuestra Gente" (the latter making a meaningful thrust into the Chicano market). "I would also say it is an ambitious thrust for our budget, and something rarely done by a regional sponsor," says Sullivan.

Pearl gets its licks in via live shows at the brewery site, sometimes sponsored by the company, while on other occasions the facility is leased out. Add such other locales as the Golden Stallion and the Farmer's Daughter plus Randy's Rodeo and the list expands into a potent list of showcases. It has to do with the 17 colleges in the area plus more than a handful of military bases.

Civic-wise there are Bob Cannon, Evelyn Sawyer and Emma Burnett on the Arts Council handling programming for shows, specifically for the Sunken Gardens of Brackenridge Park. The symphony season is handled through Nat Greenberg's office, while the Church Theatre is under the aegis of Bill Larson. The tourist bureau office of Pat O'Connell reports San Antonio College's John Igo also is deep into blueprinting several more events for the year.

As one executive in San Antonio puts it, "There's a lot more to this place than just 'kicker' music."

And as Pearl advertises, "From The Land Of The 1,100 Springs," there are just about that many events taking place here yearly, ranging from the classics to disco, rock (in all its forms), jazz, country, to legit (i.e., the recent running "Oh! Coward") and MOR (i.e., Lawrence Welk's showcasing at the expanded Convention Arena next spring) as well as Latin in all its forms north and south of the border.

"We may be in cowboy country, but we're certainly as sophisticated in taste as anywhere in the U.S.," concludes O'Connell.



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**Jim Mason, Neil Wilburn, Tony Camillo, Bill Halverson, Don Oriolo,
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RCA, Neil Wilburn
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MCA, Neil Wilburn

FIREFALL
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San Diego Gets Gospel 1-Stop

By JEAN WILLIAMS

LOS ANGELES—Gospel City Radio Network, formed four months ago in San Diego, opened its first gospel one-stop operation there on Thursday (15) with seven accounts.

According to Dr. Marvin C. Hines, president of the firm, which owns Gospel City Records, a publishing firm and management company along with the one-stop, "It's easy to create a huge gospel market here.

"But," injects Ken Hawkins, sales manager for the company, "people in this area don't get very much black-oriented music in terms of r&b. There are no 24-hour soul stations in this market so people will accept gospel.

"I know it's difficult to believe, but in surveying this market I find that gospel is stronger than r&b."

Hines claims there are approximately 40 retail record outlets in San Diego and its surrounding areas, and due in part to his company's promotional efforts, practically all shops are now stocking some gospel.

"Just this week seven shops moved in shelves for gospel," says Hines, "and we are being asked to come into these shops to help them set up and assist in their selection of product."

Hines, who has been a gospel announcer on XEXX in San Diego for 25 years, notes that gospel product is still difficult for small shops to obtain and he will assist in that area.

Gospel City is buying from distributors and according to Hines, it's having no problem getting product. "I have found that if manufacturers are out of records, they will press them up for you if the order is large enough."

His method of buying is based largely on requests received from his radio program. In addition to his XEXX program, he is host of a show on XHRM-FM in San Diego. "I

presently have 428 requests from my show and I will use this as an initial guide in buying."

Gospel City Radio Network was partly set up to "broadcast gospel music whenever and wherever the time can be obtained," says Hines. He notes that the firm has contracts with stations across country but is presently concentrating on the San Diego area.

"We initially started with a one-hour show here. We're now up to six hours and negotiating for 24-hour,

full-time gospel programming," he claims.

In addition to records, Hines expects to move a lot of gospel tapes. He notes that a full line of gospel tapes will be stocked. The 25,000 square foot building, formerly a gasoline station has been completely renovated by the group.

Marva Hines, secretary/treasurer of the operation, is also the first act signed to Gospel City Records and is a staff writer. And Dr. Rayfield Johnson is founder and chairman of the board.

Testimonial Feed Oct. 21 For Detroit's Al Perkins

DETROIT—Al Perkins, veteran WJLB Detroit announcer and music director, is being honored Oct. 21 with a testimonial dinner slated for the Detroit Plaza Hotel.

A contingent of music and broadcast industry executives has formed a committee in an effort to bring together 800 persons from across country. The group will acknowledge Perkins' contribution not only to WJLB and the local community but for the influence he has had on programming nationally.

Committee members are E. Rodney Jones, WVON, Chicago; Granny White, CBS Records; Bunky Sheppard, Motown; Henry Allen, Cotillion; Hillery Johnson, Atlantic; John Garrett, Jupar Records; Fred Rector, Fred Rector Enterprises; Ernie Leaner, Ernie's One-stop; Sidney Miller, Black Radio Exclusive, and Ernest Kelly.

According to Loretta Hawkins of the Jupar organization, more than 200 persons have purchased tickets at \$50 each.

Entertainment will be provided, but the group is in the process of firming up those acts tentatively scheduled to appear. Speakers are also being confirmed.

Perkins, who holds down the 6-10 a.m. airshift, is also heavily involved with local youth groups, he's on the

board of Lewis Business College, aids Detroit mayor Coleman Young with Young's youth programs and he is deeply involved with co-worker Martha Jean "The Queen" Steinberg in her organizational efforts.

Jazz Teachers To Dallas In January

DALLAS—The fifth convention of the National Assn. of Jazz Educators will be held here Jan. 5-8 at Dunfey's Royal Coach Inn with Dizzy Gillespie, Paul Smith and Elek Bacsik booked to appear as soloists.

President of the organization is Dr. Thomas Ferguson. Trumpeter Don Jacoby is chairman of the conclave. Groups set to appear include the North Texas State Univ. One O'Clock Lab Band, the Tuba Jazz Consort, the U.S. Navy Commodores Band and the Northern Illinois Univ. Jazz Ensemble. Also appearing will be the youthful Matrix 9 combo. Workshops and seminars are being firming by the organization's executive secretary, Matt Benton.

Intl Jazz Group Has N.Y. Office

NEW YORK—The International Jazz Federation, a worldwide organization devoted to promoting all forms of jazz, has opened a U.S. office here and named a board of directors.

Officers of the U.S. branch include John Hammond and Willis Conover, vice presidents; Jan Byrcek, secretary; William Krasilovsky, assistant secretary; and John Carico, Wilma Dobie, Leonard Feather and Stella Marrs as board members.

Jan Byrcek, co-founder and secretary general of the federation, has been elected executive director of the branch. A president will be elected soon.

Concurrent with the U.S. opening, the federation's executive editorial office moves from Vienna to New York. The federation's headquarters, however, will remain in Vienna, and Jazz Forum, the official journal of the organization will continue to be published in Warsaw.

Publishers Meet

LOS ANGELES—The Assn. of Independent Music Publishers held its monthly meeting on Thursday (15) at the Villa Capri here. Topic of discussion was "Meet The Publishers," with ASCAP representatives on hand. Members were informed on a section of the new copyright law, 201 D.

Gospel & R&B Acts At Service

LOS ANGELES—Veteran announcer Martha Jean "The Queen" Steinberg brings her ministry to the City Of Angels for one week beginning Sunday (18) with recording artists both gospel and r&b participating.

Atlantic act Johnny Bristol is set to give the invocation, while Marilyn McCoo and Billy Davis Jr., Smokey Robinson, James Cleveland and others are reported to be participating.

According to Milton Biggum, national promotion rep for Savoy Records, his firm is sponsoring a dinner at the Holiday Inn in Hollywood Monday (19) where Savoy acts are expected to be present.

Tuesday (20) Alex Hamilton, who directed the orchestra on James Cleveland's Carnegie Hall live LP, will perform with his choir. And Berry Gordy Sr. is sponsoring a picnic Saturday (24).

The week-long event will be climaxed with a baptismal service at Marina Del Rey Sept. 25.

Steinberg, who hosts gospel programs on WJLB in Detroit and WXAP in Atlanta, also hosts a show on Detroit's WJBK-TV. She founded the non-denominational spiritual movement.

Soul Sauce

• Continued from page 38

Ricky West, keyboard and vibes player with Kool & the Gang, has left that ensemble to form Ricky West & North South East and has signed with Rollers/MCA.

West, who has arranged LPs for Lou Donaldson and Willis Jackson and co-penned many of Kool & the Gang's hits including "Jungle Boogie" and "Hollywood Swingin'," will handle arrangements for the new group in addition to keyboards and lead vocals.

Other group members are Jacob Hunter on bass, A.C. Drummer Jr. on rhythm guitar and Walter "Jo Jo" Garth on drums.

★ ★ ★

Motown recording group the Commodores are in the second phase of a national tour which will run through November.

Benny Ashburn, the group's manager, is planning a Japanese tour for the spring of next year, just about the time "Thank God It's Friday," the Casablanca/Motown film is released. The group not only co-stars in the film with Donna Summer but penned and recorded the disco tune for the film "Hot To Trot."

★ ★ ★

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	REJOICE Emotions, Columbia PC 34762	31	30	10	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
★ 2	7	5	IN FULL BLOOM Rose Royce, Whitfield WH 3074	32	27	14	EXODUS Bob Marley & The Wailers, Island ILPS 9498
3	2	14	FLOATERS ABC AB 1030	33	29	25	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamia, T7-352R2 (Motown)
4	3	25	COMMODORES Motown M7-884R1	34	31	5	MUTHA'S NATURE James Brown, Polydor PD 16111
5	4	19	RIGHT ON TIME Brothers Johnson, A&M SP 4644	★ 35	43	2	PATTI LABELLE Epic PE 34847 (Columbia)
★ 6	9	9	SOMETHING TO LOVE LTD, A&M SP 4646	36	36	14	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2B2 3052
★ 7	12	3	BRICK Brick, Bang BLP 409 (WEBI)	37	39	9	CHOOSING YOU Lenny Williams, ABC AB 1023
8	5	10	TOO HOT TO HANDLE Heatwave, Epic PE 34761	38	38	5	BELIEVE Mass Production Atlantic SD 9918
9	8	24	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	39	34	15	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
10	6	29	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	40	35	26	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)
11	13	7	SHAKE IT WELL Dramatics, ABC AB 1010	41	41	10	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
12	10	10	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	42	42	7	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
13	11	14	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	43	33	8	DOROTHY MOORE Malaco 6353 (TK)
14	17	16	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	★ 44	NEW ENTRY		BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century T-543
15	14	15	SWEET PASSION Aretha Franklin, Atlantic SD 19109	45	44	9	LIVE! LONNIE LISTON SMITH RCA APL1-2433
16	15	26	SLAVE Cotillion SD 9914 (Atlantic)	★ 46	NEW ENTRY		BLOW IT OUT Tom Scott, Ode PE 34704 (Epic)
17	16	23	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	47	45	6	MORE STUFF Stuff, Warner Bros. BS3061
18	21	7	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	48	46	15	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
19	19	13	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	49	47	11	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
20	18	15	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	50	50	10	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
21	20	9	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	51	49	7	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamia T6-355S1 (Motown)
22	22	8	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	52	52	48	PART 3 K.C. & The Sunshine Band, TK 605
23	23	13	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	53	53	12	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
24	28	21	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	54	54	2	DUNE David Matthews, CTI 75005
25	25	18	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	55	55	12	SHOTGUN ABC AB 979
26	24	17	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	56	56	21	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053
27	26	6	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026	57	57	17	HOT Big Tree BT 89522 (Atlantic)
28	32	28	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	58	58	5	LOVE & KISSES Love & Kisses, Casablanca 7063
★ 29	37	3	FEELIN' BITCHY Millie Jackson, Spring SP1G6715 (Polydor)	59	NEW ENTRY		I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
★ 30	40	2	STAR WARS & OTHER GALACTIC FUNK Meco, Millennium MMLP 8001 (Casablanca)	60	59	16	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)

MORRISTOWN'S MORRIS STAGE

Rock Taking Over N.J. Center

By JEAN WILLIAMS

LOS ANGELES—Morris Stage, New Jersey's newest and only year-round center for performing arts, in Morristown, N.J., is shifting its emphasis from classical, big band, jazz and ballet to pop, rock and folk.

The 1,300-seat arena opened in April 1977 to primarily satisfy the appetites of classical and jazz buffs but switched its direction when such acts as Dickey Betts & Great Southern, Southside Johnny & the Asbury Jukes and the Atlanta Rhythm Section brought in SRO audiences for their engagements, claims facility promoter Barnett Lipman.

"We decided to try rock concerts and our first with Southside Johnny & the Asbury Jukes was sold out two days after announcing the show. The same situation happened with every other rock show," says Lipman.

He explains Morris Stage will continue to offer classical concerts about twice a month along with big bands and other acts but the bulk of its entertainment will be pop, rock and folk.

Lipman notes that, surprisingly, the same audience tends to patronize all shows. Therefore in the firm's advertising campaigns all shows are lumped together.

"We basically attract an older audience ranging in age 25 to 45. We're not getting the 18-year-old patrons.

"Because of this, I feel we're in a position to develop a music cross-over market here," he says.

The company advertises locally and in nearby New York newspapers and radio stations. Locally on WDHA, an MOR outlet, WNTR, with an all-news format and Newark's WNJR.

"I don't separate my advertising. In the same radio spot for the fall season I am advertising Nektar, a rock group, followed by Godspell, Richie Havens, Robert Merrill, Earl Scruggs, Count Basie and on from there," says Lipman.

The center, which is structured like a large Broadway theatre, originally opened to offer the Morristown community a taste of the New York style cultural theatres with the same atmosphere.

"We felt people in this area wanted the classical type of entertainment," says Lipman, former manager of the New Jersey Shakespeare Festival.

"I found that classical does have its appeal but to a small segment of the local population. I do feel that it will happen but in about five years.

Before that it won't be profitable to work in more than two shows monthly."

On the other hand, he claims jazz is extremely popular in the Morristown area. "There are several jazz clubs here, but because of their size they are unable to pull in big bands such as Woody Herman, who will perform at the theatre shortly." The Tommy Dorsey band recently played the facility.

While Morris Stage is moving into folk music, the primary offering will be folk festivals.

The arena has already experimented with music festivals, deeming them successful. In June, July and August it held a series of bluegrass festivals, which brought in groups from across country.

Lipman notes that initially the folk festivals will not be of the magnitude of the bluegrass bash but is expected to grow. He plans to bring in acts such as Arlo Guthrie.

He admits that Morris Stage's ticket scale is "a bit higher" than most performing arts centers. Its range is \$6.50 to \$8.50, with prices varying depending on the act. There are reduced prices for senior citizens.



RABBITT MALLS NEW JERSEY—Eddie Rabbitt and his five-piece band perform a 40-minute set on a recent Saturday afternoon outside the Harmony Hut Record Store in Paramus, N.J. The Elektra act was in the area for a series of concerts at the Lore Star Cafe in New York, one of which was broadcast live over WHN.

Lewis Telethon Eyes Rock Acts For 1978

By HANFORD SEARL

LAS VEGAS—Although no major rock groups appeared on Jerry Lewis' Muscular Dystrophy telethon on Labor Day at the Sahara Hotel's Space Center complex, talent coordinator Marcy Forrest is optimistic about next year.

"We're now making an open invitation, well in advance, to rock groups to appear, for we are more than ready for that phase of the music world," says Forrest.

Denying reports that she and husband Arthur Forrest, in his 11th year as director and fourth as director/producer, are antirock, she is again setting sights on Fleetwood Mac, the Eagles and Captain & Tennille.

According to Forrest, the telethon tried to get the Eagles this year, as well as Captain & Tennille, but scheduling and equipment problems arose. Her attempts to land Leon and Mary Russell, appearing at nearby Aladdin Theatre For the Performing Arts, went unanswered, she says.

Pre-planned guest spots of Peter Frampton and Barry Manilow fell through from the New York feed, with Manilow under strict protection after receiving death threats.

Those recording artists who did appear, such as Dionne Warwick, Frank Sinatra, Chubby Checker, Rick Springfield and Paul Williams, not only participated, but were seen by an estimated 91 million television viewers on 213 stations.

Other performers who appeared over the 66 CBS, 39 NBC, 19 independent and seven Global Canadian tv stations included Tony Bennett, Count Basie, Johnny Carson, Joey Heatherton, Carol Lawrence and Captain Kool & the Kongs.

Several musicals were presented, from Yul Brynner in the New York revival of "The King And I," the Aladdin's "Grease," to the Union Plaza's "Merry Go Round" and "The Wiz."

"We tried to tie all songs in theme-wise through the entire show," notes Marcy. "Jerry (Lewis) wanted big production, specialty-type numbers again this year."

Lou Brown, Lewis' personal conductor of 27 years, regained the 30-piece orchestra, his 12th year at the helm. Count Basie brought his entire band, since he was appearing with Bennett in the Sahara main show-room.

Relatively new names also appeared representing the music industry. Diane Steinberg, ABC Records artist, made her network tv debut while Phyllis Hyman, new female vocalist from Don Kirshner's

upcoming "Rock Music Awards," also sang.

Alan, "A Salute To Elvis" appeared as did the "Soul Train" dancers, Robert Goulet, Sally Struthers, Abbe Lane, Jerry Vale and the Edwin Hawkins Singers.

Meanwhile, the Los Angeles local cut-away segments showcased Kiki Dee, the Babys, Brian and Marilyn Wilson, Richard Pryor, David Carradine, and Joe, Frank & Dennis.

Although Forrest, in her second year as talent booking chief, begins slating acts in mid-June, she emphasizes thumbs down on hard rock groups, such as Kiss. "They just don't fit into the family type picture," she claims.

Forrest quickly adds that most pop groups should not feel exploited, or part of a rip-off effort by the telethon, since the organization, policies and procedures are under unrelenting, close scrutiny.

Other show highlights, from the 2 1/2 hour broadcast, offered the Radio City Music Hall Rockettes, Clamma Dale singing from "La Boheme" and Sinatra, singing four melodies.

8th Anny For Nader Rockers

NEW YORK—"Richard Nader's Original Rock 'N' Roll Spectacular" celebrates its eighth anniversary Oct. 14 on a bill hosted by Dick Clark at Madison Square Garden.

The show will star Chuck Berry and Fats Domino, together for the first time, plus Bobby Rydell, Danny & the Juniors, Garry U.S. Bonds and the Angels.

This is Nader's 23rd stint at the Garden with Rock 'N' Roll Spectacular, reportedly the longest running concert series there. "Nineteen of the past 22 shows have been sell-outs," claims Nader, who has raised ticket prices for the anniversary show to a \$9 top.

New York will be second in a four-city tour starting with the Hartford Civic Center followed by the Boston Garden and the Broome County Arena in Binghamton, N.Y.

James At Bridge

LAKE HAVASU CITY, Ariz.—Harry James and his band will headline the concert/dance at the sixth anniversary, nine-day celebration of the opening of London Bridge. James' appearance on Oct. 8, will mark the second performance by James at a London Bridge event.

CROSSOVER ? ABC/Dot Devises Campaign To Popularize Don Williams

LOS ANGELES—ABC/Dot plans to cross country-oriented artist Don Williams to the U.S. pop market by first broadening his performing venues; coupling him with acts that have already crossed and distributing merchandising aids aimed at the pop market.

And his newest single, "I'm Just A Country Boy," went to pop stations on ABC Records as opposed to Dot.

This campaign is being implemented through careful maneuvering so as not to alienate Williams' proven domestic country audience, explains Barry Grieff, vice president, marketing/creative services, ABC Records.

"We're not going to suddenly walk in one day and say, 'this man is now a pop artist, goodbye country.' We're going to place him on dates with already established crossover pop artists whose music is compatible with Don's.

"We won't put him with a rock 'n' roll band but with acts that have had appeal in both areas and made a

smooth, not an abrupt change. In this way we can maintain both audiences," says Grieff.

"Just like we're crossing him with artists," he continues, "we'll cross him with advertising. We're going to stations that will play both types of artists. We're not going to try to jump on a rock 'n' roll station."

To further boost Williams' crossover play, the artist is being booked into Los Angeles' Roxy club and New York's Bottom Line within the month.

On the international side, Williams is already a pop star whose LP "Visions" shipped gold in Europe, an almost unheard of feat for a country-oriented artist, according to Elaine Corlett, director of artist development, international division.

Due to an extensive European promotional campaign, coordinated by Anchor Records, ABC's foreign licensee, three Williams LPs, "Greatest Hits Vol. 2," "Best Friend" and "Visions" jumped into

Europe's Music Week chart. "Anchor has spent about 60,000 pounds (approximately \$115,000) on television campaigns," says Corlett.

Williams' LP "Country Boy" set for release in Europe this month will coincide with his European tour which began Thursday (15).

Corlett notes that it's difficult to break a country-oriented act in the pop area in the U.S. because "The U.S. is too category conscious; it's either pop, rock, black, jazz or country.

"And unless it's an obvious crossover like a Waylon Jennings, acts for the most part play country gigs, they're promoted on country stations, charted on country charts and very infrequently do they cross."

She feels that Williams' success in Europe will influence the American market, primarily through the media. "When he was such a hit last year at Wembley, there was a lot of press about it. That kind of response has got to influence this market.

"In some of the advertising campaigns we're using the success of the Wembley festival. For the upcoming 1978 Wembley Festival, Williams will be the headlining act for the entire three-day event," says Corlett.

San Antonio Rodeo Books Country Acts

SAN ANTONIO—In an attempt to boost faltering attendance, the San Antonio Livestock Show and Rodeo will feature two of the biggest names in country music during its February event.

Officials say Mel Tillis and Johnny Rodriguez will appear at the event which will be held Feb. 10 through 19 at the Joe Freeman Coliseum.

Country singers Jim Ed Brown, Helen Cornelius and Red Steagall will also be appearing at the event.

The rodeo booked Tillis and Rodriguez to boost its over-all attendance, which dropped by about 45,000 this year.

Country Talent In Showcasing

NASHVILLE—The Academy of Country Music will be presenting the best of its artist/entertainer members in its first "Night Of The Stars" showcase to be held Monday (26) at North Hollywood's Palomino Club.

Through a series of auditions for its artist/entertainer members, the academy has selected 15 finalists to present their talents before an audience of national talk show representatives, agents, promoters, bookers, managers, buyers, packagers and record label officials.

"The purpose of this show, which we plan to present several times each year," notes David Mirisch, chairman of the showcase committee, "is to expose our members, who do not have major representation or affiliation, to people and companies that are in a position to sign them to contracts and hopefully build their careers."

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart. BMI)
2	3	23	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
3	2	14	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
4	5	15	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
5	10	7	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
6	7	6	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
7	8	14	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
8	11	10	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
9	4	10	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
10	6	17	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
11	27	3	YOU LIGHT UP MY LIFE Debbie Boone, Warner Brothers 8446 (Big Hill, ASCAP)
12	9	12	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
13	16	8	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
14	18	13	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
15	19	3	CIRCLES Captain And Tennille, A&M 1970 (Moonlight and Magnolias)
16	12	17	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
17	15	9	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
18	17	8	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
19	13	12	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
20	23	3	IT'S IN HIS KISS (The Shoop Shoop Song) Kate Taylor, Columbia 3-10596 (Hudson Bay, BMI)
21	21	5	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
22	33	3	BLUE BAYOU Linda Ronstadt, Asylum 45431 (Acuff-Rose, BMI)
23	14	12	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
24	24	12	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
25	31	5	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
26	20	9	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
27	30	6	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
28	25	22	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
29	29	4	I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Adonis, BMI)
30	26	21	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
31	28	7	ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kece, ASCAP)
32	32	4	LOOK WHAT YOU'VE DONE TO MY HEART Marilyn McCoo & Billy Davis, Jr., ABC 12298 (Screen Gems, EMI/Traco, BMI/Colgems, EMI/Spec-O-Lite/Jobete, ASCAP)
33	22	9	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
34	NEW ENTRY		WE'RE ALL ALONE Rita Coolidge, A&M 1965 (Boz Scaggs, ASCAP)
35	46	2	ANOTHER STAR Stevie Wonder, Motown 54286 (Jobete/Blackball, ASCAP)
36	34	6	SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)
37	37	4	THE RIGHT FEELING AT THE WRONG TIME Hot, Big Tree 16099 (Atlan.) (I've Got The Music, ASCAP/Song Tailors, BMI)
38	41	5	STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/Off The Wall, BMI) A&M 1949
39	40	3	HEAVEN ON THE 7th FLOOR Paul Nicholas, RSO 878 (Polydor) (Keyboard Pendulum/Chappell, ASCAP)
40	45	3	INDIAN SUMMER Poco, ABC 12295 (Fool's Gold, ASCAP)
41	42	4	KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
42	NEW ENTRY		CRYING IN MY SLEEP Art Garfunkel, Columbia 3-10608 (Cahopy, ASCAP)
43	NEW ENTRY		MY EYES GET BLURRY Kenny Nolan, 20th Century 2352 (Kenny Nolan, ASCAP)
44	47	2	SILVER LADY David Soul, Private Stock 45163 (Almo/Macaulay, ASCAP)
45	49	2	I FEEL LOVE Donna Summer, Casablanca 884 (Rick's/Sunday, BMI)
46	NEW ENTRY		SHE DID IT Eric Carmen, Arista 0266 (C.A.M., BMI)
47	NEW ENTRY		CHANGES IN LATITUDES, CHANGES IN ATTITUDES Jimmy Buffett, ABC/Dot 12305 (Coral Reefer/Outer Banks, BMI)
48	50	2	TRY A SMILE Cliff Richard, Rocket 40771 (MCA) (Colgems-EMI, ASCAP)
49	NEW ENTRY		THE KING IS GONE Ronnie McDowell, Scorpion 8543 (GRT) (Midnight/Brim, SESAC)
50	48	4	MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)

Talent

New On The Charts

KAREN NELSON & BILLY T.
"Love Me One More Time
(Just For Old Times' Sake)"—79

This duo is headed in the AM pop direction with a well-crafted ballad single loaded with hooks and overdubs, and produced by Jim Ed Norman, who handled Jennifer Warnes' top 10 hit from last May, "Right Time Of The Night."

The duo is headed for AM pop after scoring in other fields: Karen established an identity as Kelly Stevens, appearing as a solo act on "The Merv Griffin Show" and serving as backup singer/pianist for Paul Anka from 1973 to 1975, assisting on his 1974 comeback album and on Odia Coates' first album.

Upon leaving Anka, she teamed up with keyboardist Billy Tragger "Billy T.," who had toured Europe in 1972 as one of the original members of Chick Corea's Return To Forever.

Corea wrote the liner notes to the first album the two put out (as Kelly Stevens: Carnival)—a light jazz set of Disney standards entitled "When You Wish Upon a Star." The LP, recorded in Helsinki in December 1976, was released on RCA in Finland and recently in the U.S. on AVI.

This year, though, the two became Karen Nelson & Billy T., and signed with Amherst, with an album due within a month. They also formed a touring band called Chameleon.

Karen is from Kansas City, Kan.; Billy is from Pittsburgh, but both now live in Las Vegas, though they are not related. Manager is Ron Kramer, vice president of a&r for Amherst in L.A., (213) 273-1715.

DEBBY BOONE

"You Light Up My Life"—21

This 20-year-old daughter of Pat Boone is already in the Top 40 with the love ballad from the current film, "You Light Up My Life," though her's is not the version heard in the movie.

Debbie, who will be 21 this month, is Pat's third daughter, born after Cherry, 23, and Lindy, 21, and before Laura, 19.

The Boones have had one previous single on Warner-Curb, "Hasta Manana," a moderate MOR hit earlier this year. The girls retain that group contract and also have solo contracts with the label, following a group-only deal on Motown.

Pat is still signed to Motown, though a source reports he will be joining his daughters at Warner-Curb shortly.

The girls are managed by Jack Spina of Los Angeles, (213) 274-0751, who also handles Pat. They are also booked by Pat's agent, Milt Suchin of ICM, (213) 550-4000.

An album is being rushed for release possibly as early as late October.

HIGH INERGY

"You Can't Turn Me Off"—86

This group of four girls, ranging in age from 16 to 19, first formed in April 1976, after all four had been accepted into the federally-funded Bicentennial Performing Arts Program in Pasadena, Calif., their home town.

Vernessa and Barbara Mitchell auditioned as singers, and Linda Howard and Michelle Martin as dancers, but they soon got together and developed an act, with Vernessa and Barbara writing the songs and Linda and Michelle handling the choreography.

In October 1976, High Inergy was brought to the attention of Gwen Gordy (sister of Berry Gordy Jr.) who is responsible for such talents as Marvin Gaye, David Ruffin, Johnny Bristol and Jr. Walker being with Motown. Gwen signed the act and its first LP, "Turnin' On," has just been released.

The group, which combines the funky rhythms of rock and the emotional intensity of gospel, is managed by Galaxy Artist Management International of Los Angeles, (213) 468-3496. There is no agent at the moment.

KATE TAYLOR

"It's In His Kiss"—51

This is James Taylor's sister, as is obvious for those who recall the title of her top 100 album on Cotillion in 1971, "Sister Kate."

This single came into being as a result of an informal session of singing at the Taylor home on Martha's Vineyard. James backs Kate on the resultant record and co-produced it with Lew Hahn. He brought the tapes to Columbia when he joined the roster this year.

There will be an album, which should be released by the end of the year. It will be produced solely by Hahn, though there is a possibility that James will contribute backup vocals.

Kate is managed by her husband Charlie Witham.

RONNIE McDOWELL
"The King Is Gone"—24

This tribute to Elvis Presley is being billed as the fastest-certified gold single by an unknown act in history. The record was shipped on Aug. 24 and was certified by the RIAA five working days later on Aug. 31.

It is on the Scorpion label, which is headed by Slim Williamson, who used to own Chart Records, the label that started Lynn Anderson, Jr. Samples and Billy "Crash" Craddock.

Williamson is also McDowell's manager in Nashville, at (615) 256-3373. His agent is E.O. Stacey of New York, (212) 556-5630.

Scorpion is distributed by GRT, which has had considerable success with novelty material in the last year; both Jimmy Dean's gold "I.O.U." and Meri Wilson's near-gold "Telephone Man" were on that label.

This special material hit, already in the Top 40 is contained on a newly shipped album which includes a remake of Elvis' "Heartbreak Hotel," but is otherwise all original material.

The 27-year-old McDowell, who had one previous single with a remake of "Only the Lonely," is based in Portland, Tenn., a few miles from Nashville.

JANE OLIVOR

"Some Enchanted Evening"—91

Olivor is a unique lyrical stylist on Columbia who is scoring her first chart hit with an emotional, dramatic reading of this standard from Rodgers & Hammerstein's "South Pacific," which was first a hit on the Columbia original cast album 28 years ago for Ezio Pinza.

Olivor was introduced to a circle of musicians several years ago by veteran arranger/composer Lee Holdridge. She made her stage debut in March 1974 at Reno Sweeney's, a New York club, and has since climbed up the New York club circuit.

This cut is from her debut album, "First Night," with her second LP, "Chasing Rainbows," due in about a week.

Olivor is managed by her sister, Phyllis Teitler of New York, (212) 734-8562. Her agent is Joan Hyler of ICM, (212) 556-5600.

PETER BROWN

"Do You Want To Get Funky With Me"—51

This song has, according to TK, already sold \$1 million at retail in its 12-inch disco disk version. Now there is also a regular seven-inch single version with an LP, "Fantasy Love Affair," due in a month.

Brown, a 24-year-old Chicago native, was signed to TK's Drive label last April. He had written songs on the "Funk Machine" LP on Drive and on T Connection's "Magic" album on Dash, another TK label.

Brown is managed and produced by Cory Wade of Miami, (305) 944-2911 or (305) 940-8422. His agency is TDI in Miami. (305) 887-4052.

Signings

Mark Farner, formerly of Grand Funk Railroad, to Atlantic Records with a solo LP and tour due soon. . . . Polydor artists Nektar to ATI for booking. . . . Eddie ("Knock On Wood") Floyd to Rick Taylor's Soutlastic Productions for recording, with Mercury distributing. . . . Rock group Daybreak to PAP Records, Patrick Adams producing. Single and LP due shortly. . . . Peter Davison to the Robert Light Agency for film composers. . . . Singer Jackie Krost to Chuck Higgins for management. . . . British rock group UFO to ATI for booking. . . . Andre Fisher, former Rufus drummer, to Karen Shearer Associates for p.r. representation. . . . Striker to Beau Arts Associates for personal management. . . . Rock group Hot Knives to Albertson Frost Productions for recording and to Lucent Productions for management.

NEW YORK—Jazz singer Cleo Laine will make her Broadway debut in "Cleo On Broadway," a five-day engagement Oct. 5-9 at the Minskoff Theatre. Ron Delsener is producing.

Laine will be joined by her husband, saxophonist John Dankworth, and his orchestra. Special guest star will be conductor/composer Bill Conti of "Rocky" fame, who will be making his New York debut.

NEW YORK—Comedy pianist Victor Borge returns to Broadway for a four week engagement beginning Oct. 3 at the Imperial Theatre. Appearing with him will be soprano Marilyn Mulvey. Borge holds the record of 849 performances on Broadway for a one-man show.

Campus C'right Accord

Continued from page 3

might potentially have to pay tens of thousands of dollars in fees when the new law is implemented.

The association discussed and options available in negotiating a reasonable license agreement that would best accommodate the large and small campuses involved in a wide range of programming.

Alternatives included basing the rates on seating capacity of auditoriums, stadiums, school enrollment, activities budget, gross receipts from concerts, ticket admission prices and payment on a per-piece basis for the compositions performed in concert.

Meetings with BMI, ASCAP and SESAC on the second day dealt with what types of licenses and rate structures the performing rights organizations planned to offer the schools.

Says English: "We intend to inform our members about how the performance licenses will affect them by publishing special information sections within our national magazine and by presenting educational sessions at our regional conferences this fall."

Along with the NECAA, which initiated the meetings, other associations present were the Assn. of College, University and Community Arts Administrators, the National Assn. of College and University Attorneys and the National Assn. of College and University Business Officers.

Representatives from the NECAA included Mertens, English, Tom Mathews, member of the board of directors, and Patsy Morley, chairwoman elect. Other association members were Dawson, Chester Berry, Gail Clay, Shelton Steinback, Jeff Carr and Mickey Finn.

Performing rights representatives were Marvin Berenson, attorney, BMI; Alan Smith, vice president of licensing, BMI; Russ Sanjek, BMI, Nashville; Francis Preston, vice president BMI, Nashville; Fred Koenisbert, ASCAP attorney, and Brad McKuen, SESAC Nashville representative.

The NECAA has been involved in preliminary discussions with the performing rights organizations and its own legal counsel since last spring.

Although no definite future meeting date was established, an NECAA spokesperson says that talks will resume sometime this week. A complete rate schedule is also expected in the near future.

Belmont College Lures Betty Hofer

NASHVILLE—Betty Hofer, public relations director for Bill Hudson & Associates, has accepted an invitation to join the music business faculty of Nashville's Belmont College this fall to serve as adjunct assistant professor of public relations.

Hofer was the first individual selected to teach an experimental Maymester course at the college on music business PR, and its effectiveness has resulted in this year's addition of the specialized course.

Broadway Borge

NEW YORK—Comedy pianist Victor Borge returns to Broadway for a four week engagement beginning Oct. 3 at the Imperial Theatre. Appearing with him will be soprano Marilyn Mulvey. Borge holds the record of 849 performances on Broadway for a one-man show.

BOMBS IN BULLFIGHT ARENA

Cocker's Mexican Gig Disappointing

By MARV FISHER

MEXICO CITY—Since Chicago appeared here in November 1975, there hasn't been a rock event staged for the public. Hugo Lopez and his Artimexico agency, however, thought the time was ripe to take another shot at such a promotion.

Unfortunately, though, for him and his stellar attractions, Joe Cocker, the show came off badly and the future looms just as bleak as ever for such international rock acts.

This time, instead of the usual National Auditorium, still enforcing a ban on such shows since the Chicago repercussions, Lopez and company selected the hitherto "white elephant" El Toreo bullfight arena. As it turned out, it wasn't a wise choice.

For a wet season, Mexico has been unusually dry this year. However, on the scheduled first of two nights (Aug. 26), the rains came in buckets. Ticketholders for that show, nevertheless, were allowed to use them for the re-scheduled showing the following afternoon.

But more precipitation and a little pot complicated matters considerably. Police were even more on the alert at the regularly scheduled Saturday show at 7:30 p.m. It actually didn't get off, though, until around two hours later.

Local newspapers generally clobbered what happened with the crowds, instead of what occurred on-stage. Consequently, the impact on the general public and the government agency, now the state of Mexico, was a negative one.

Both of Cocker's near two-hour performances were received with great enthusiasm by the people who did get in to see him. But the damper on the day's activities and gate (estimated at about 8,000 total) had already taken its toll.

Cocker was not out of the woods yet, and, when he left Mexico a couple of days later, visa problems held him up from entering the U.S. via the San Antonio, Tex., airport. The official word was that his documents were not in order because they were "reportedly lost."

The continuing question hereabouts is why the A&M artist was selected in the first place. Not that he didn't give a solid accounting of himself onstage, but it boggles the imagination that in such a fickle market as Mexico an attraction which has had only moderate record sales (via EMI-Capitol) would be chosen.

Charles Andrews, an EMI local executive, comments, "Disco and 'odd ballads' are on in this country now, not rock." Only Cocker's "Jamaica Say You Will" album and two singles have been released in this country by the label which did not offer any promotional assistance for the concerts.

Another reason Andrews says was a "negative" factor in offering promotional support was the time spent by Cocker in Mexico was "too limited." He points out that such other recent attractions appearing here, Capitol's Tavares, RCA's Donna Summer and Gamma's Leo Sayer had at least two weeks in the nation. "It makes sense for us to lend some assistance when we have time to mount a campaign. There just wasn't enough time with Cocker, and he (Lopez) understood," Andrews adds.

Because of the multitude of problems stemming from the Cocker event and due to his involvement in arranging for the debut of Gamma's Anamia at the Aristos Hotel (2), Lopez was not available for comment.

Talent In Action

PARLIAMENT/
FUNKADELIC
BOOTSYS'S RUBBER BAND
MAZE

Madison Square Garden, New York

The P-Funk Earth Tour rumbled into the Garden Sept. 10 for an evening of unique funk-rock theatre. The house was only three-quarters full for the long delayed show, the first area date promoted by former DJ Frankie Crocker since his federal perjury conviction.

Parliament/Funkadelic (one band with two names and two separate recording deals) is a bizarre melange of rock, soul, elaborate staging and grotesque theatrics. Like oysters, P-Funk is something you acquire a taste for.

Visually the set was quite interesting with group leader George Clinton entering the stage in a huge cutout car and apparently leaving on a large space ship. P-Funk has added four female singers who, like the male members of the band, cavort around the stage in strange and provocative costumes.

But musically P-Funk was quite boring as the band trudged from one unmelodic groove to another.

Though it played continuously for an hour and 40 minutes the group only did eight songs.

The band features some excellent musicians but the monotonous arrangements gives them little chance to show their skills.

The show's only musical highlight was the closing rendering of the group's hit single "Tear The Roof Off The Sucker" which, like everything else the band did, went on much too long.

Bootsy's Rubber Band, a P-Funk offshoot, was much more entertaining in its 45-minute portion of the show. The band is led by former P-Funk bassist William "Bootsy" Collins who is a fair singer, a good musician and an excellent showman.

The band's show is reminiscent of the James

Brown revue as it features a fast-talking emcee, the Fred Wesley Horney Horns, tight rhythms and catchy slang lyrics. The eight-song set was climaxed by a hot version of the band's most familiar song, "The Pinocchio Theory."

Opening the show was Maze, a promising seven-man band that records for Capitol. The group delivered a pleasant mellow four-song, 30-minute set that featured tight harmonies and tasteful musicianship. **ROBERT FORD JR.**

HELEN REDDY
DAVID STEINBERG
Las Vegas Hilton

Reddy seemed more relaxed and sociable onstage Sept. 6 than during her previous appearances at the MGM Grand Hotel.

Although carrying the exact production with her, Reddy, in her strong, clear voice, continued to impress the sparse, post Labor Day audience with her itinerary of hit melodies and established stylizations.

The singer is reportedly making more money as part of the Hilton stable of stars, even though her 10-song set, which bogs down during the 50-minute program, has made its imprint four times consecutively upon Strip showgoers.

As usual, her best efforts come in past selections, namely Leon Russell's "Bluebird," "Sing Me" and self authored "Smoggy Day In L.A."

The Happy Girls, from her new album "Ear Candy," scores well as another Reddy original ballad.

Yet a second easy-listening, pop song similar to "Girls," Reddy's hot single release, "You're My World," received immediate response. But, her attempts at comedy with "Rachmaninoff's Prelude In C Minor" fell flat as dancers Joe Chavez and Richard Bohannon tossed her around the stage.

With the many hit songs she's recorded, a

(Continued on page 57)

TRIBUTE HIT
A DILEMMA
TO McDOWELL

• Continued from page 34

nessee, Alabama, South Carolina, North Carolina, Texas and Oklahoma, then we're off to Los Angeles to be on an NBC network show, but I'm not sure what it is.

"All of this attention is kind of hard for me to take all at once. Three weeks ago, I was performing in clubs, then all of a sudden I'm thrown in with all these heavy-weights and the audience gives you standing ovations."

Scorpion Records is following McDowell's tribute with an album release entitled "The King Is Gone," which contains eight self-penned songs, "Only The Lonely," an old Roy Orbison tune, and "Heartbreak Hotel."

"The reason I'm doing 'Heartbreak Hotel' is because Mae Axton, the writer, asked me if I would do it," explains McDowell. And since it is the first song I ever heard Elvis do, I lead into the song by saying that this is the first song I ever heard Elvis do and I wouldn't feel right without putting it on this LP."

N.Y. Concerts:
Wine-Maker In
Delsener Deal

NEW YORK—New York promoter Ron Delsener has signed a promotional sponsorship agreement with Mateus Wines for the coming season of concerts at the Palladium Theatre.

Billed as "Mateus At The Palladium," the affiliation provides Delsener with additional funds for advertising, marketing and promotion of acts appearing at the venue. It will also mean a further facelift and refurbishment for the hall.

Dreyfus, Asby & Co., distributors of Mateus rose and white wines, will do its own promotional campaign for the concert series aimed at the young adult market. Mateus wines will also be sold at the concerts. Previously only beer was available.

First data on the Mateus-sponsored series is a benefit by Foghat to acquire and preserve rare blues records for the New York Public Library. The Sept. 30 show will also feature John Lee Hooker and Paul Butterfield.

Other acts set for the Palladium include Geils on Oct. 1; Iggy Pop, Oct. 6; Jean-Luc Ponty and Brand X, Oct. 8; Grover Washington Jr., Oct. 15; David Bromberg, Oct. 16; Thin Lizzy and Graham Parker & Rumour, Oct. 22; Babys, Piper and Point Blank, Oct. 23; and Frank Zappa's annual Halloween show Oct. 28 to Oct. 31.

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	FLEETWOOD MAC/KENNY LOGGINS/SANFORD & TOWNSEND/JIMMY BUFFETT—Star Date Prod./ Landmark Prod., County Stadium, Milwaukee, Wisc., Sept. 11	48,000	\$9-\$11	\$433,958
Arenas (6,000 To 20,000)				
1	LINDA RONSTADT/BERNIE LEADON-MICHAEL GEORGIADES BAND—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Sept. 10, 11 (2)	16,285	\$7-\$8	\$126,554
2	PARLIAMENT-FUNKADELIC/BOOTSYS'S RUBBER BAND/MAZE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Sept. 9	18,000	\$5.50-\$7.50	\$121,352*
3	FRANKIE VALLI & THE FOUR SEASONS/BLOOD SWEAT & TEARS—Cross Country Concert Corp., Civic Center, Hartford, Conn., Sept. 10	9,598	\$6.50-\$7.50	\$67,665
4	JACKSON BROWNE/THE SECTION—Bill Graham, Pavilion, Concord, Calif., Sept. 11	7,804	\$6.50-\$7.50	\$53,388
5	LINDA RONSTADT/BERNIE LEADON-MICHAEL GEORGIADES BAND—Schon Prod., Arena, St. Paul, Minn., Sept. 6	6,500	\$6.50-\$7.50	\$47,100
6	DAVE MASON/ELVIN HISHOP—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., Sept. 9	5,587	\$7-\$8	\$44,675
7	LINDA RONSTADT/BERNIE LEADON-MICHAEL GEORGIADES BAND—Heggie Ltd./M.S.A. Concerts, Hearnes Multipurpose Bldg., Columbia, Mo., Sept. 9	7,883	\$3.50-\$6.50	\$38,740
8	FOREIGNER/LITTLE RIVER BAND/CHEAP TRICK—Whisper Concerts, William & Mary Hall, Williamsburg, Va., Sept. 11	5,936	\$6-\$7	\$38,712
9	JESSE COLIN YOUNG/KENNY RANKIN—Avalon Attractions, Starlight Amphitheatre, Burbank, Calif., Sept. 9	2,746	\$7-\$8	\$20,375
10	TAJ MAHAL & THE OAKLAND SYMPHONY POPS ORCH.—Oakland Symphony, Pavilion, Concord, Calif., Sept. 10	2,379	\$6-\$12	\$15,681
Auditoriums (Under 6,000)				
1	GEORGE BENSON/MELBA MOORE—Festival East Inc., Kleinhans Music Hall, Buffalo, N.Y., Sept. 9 (2)	4,721	\$5.50-\$7.50	\$32,306
2	BE BOP DELUXE/TOM PETTY & THE HEARTBREAKERS/YESTERDAY & TODAY—Bill Graham, Winterland, San Francisco, Calif., Sept. 10	4,924	\$5-\$6	\$26,367
3	STYX/SPIRIT—Star Date Prod., Dane County Col., Madison, Wisc., Sept. 9	4,015	\$6.50-\$7	\$26,300
4	JEAN-LUC PONTY—Beau Bec Prod., Sports Center, Montreal, Canada, Sept. 10	4,355	\$5.90	\$25,694
5	FOREIGNER/LITTLE RIVER BAND/CHEAP TRICK—Entam, War Mem. Aud., Greensboro, N.C., Sept. 10	2,500	\$6-\$7	\$14,859*
6	JEAN-LUC PONTY—Beau Bec Prod., Ballroom Hilton Hotel, Quebec, Canada, Sept. 9	2,311	\$5.90	\$13,635
7	JEAN-LUC PONTY—Beau Bec Prod., Dufour Aud., Quebec, Canada, Sept. 8	1,166	\$5.90	\$6,881*

Talent Talk

Emerson, Lake and Palmer plan a secondary market tour of the U.S., commencing in a few weeks. They'll also return to Madison Square Garden Oct. 17, without orchestra, to do a benefit for Muscular Dystrophy, arranged via WNEW-FM and promoter Ron Delsener. ... Small Faces, determined to make a splash this time around, will be joined by guitarist Jimmy McCullough who ankles Paul McCartney's Wings to take the assignment. Small Faces will soon be touring in support of their debut Atlantic LP, "Playmates."

Marlena Shaw has the theme song from the forthcoming hot movie treatment of the best seller "Looking For Mr. Goodbar," a near documentary of singles' life in Gotham. CBS is releasing the single "Don't Ask Me To Stay Until Tomorrow."

Melba Moore will appear in the film version of "Hair." She was in the original cast, too. ... Singer/cleffer Jackie DeShannon has a new producer and her first LP in two years, Jim Ed Norman, who did "Right Time Of Night" for Jennifer Warnes and the Eagles' string arrangements, is the producer. LP is called "You Are The Only Dancer" on the Amherst label.

London's Hodges, James and Smith stirring up fans in Europe with their disco/soul sound. ... Atco's AC/DC wanted maximum exposure when they hit New York on their current coast-to-coast sortie so they played the Palladium first, then made it over to C.B.G.B.s for a late set—all in one night. Atlantic chairman Ahmet Ertegun came to see them, too.

Talking Heads, which drew a rave review from the New York Times last week, are looming as

leading contenders for cerebral rock group of the year honors. The Sire artists are now being booked on an extensive college tour, via Warner Bros. artists' development department.

The British Invasion may become the Irish Invasion. Turner and Kirwan, two Irishmen from County Wexford who play rock'n'roll with a Celtic twist, have caused more than a ripple of interest on these shores. They have an LP distributed here by Peters International and they've been playing a series of dates as a duet. The critical response has been good, so they'll be returning with a full band to better reproduce the sound on their LP.

Meanwhile, DJM artists Horslips are also garnering attention on college airwaves here with an LP about ancient wizards and Celtic myths, a la Tolkien. The group has Ireland's current No. 1 single, the instrumental overture from the LP "Book of Invasions."

London Records is papering the walls of New York City with posters promoting the new Moody Blues LP. But when the Soho News complained, the posters went down—at least in Soho. ... Foghat will give a benefit performance for the New York Public Library in late September. The funds will go to purchase blues albums for the library's Lincoln Center branch.

Olivia Newton-John has become the first non-Japanese artist to be included in the 10 most popular artists poll conducted by Heibon Magazine in its 25th annual edition. ... Polydor jazz artist Chick Corea recently performed a benefit with the Los Angeles Pops Orchestra to aid the new orchestra.

KALAPANA'S FIRST SINGLE

"GIRL"

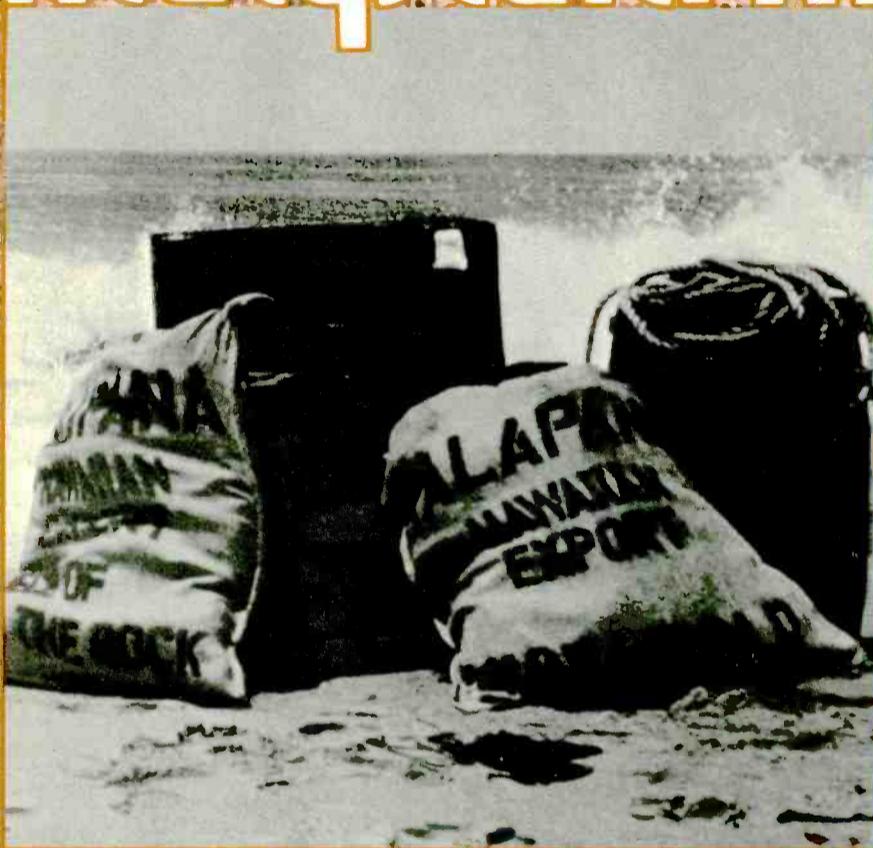
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National Disco Action Top 40

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- 1 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 2 FROM HERE TO ETERNITY/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
- 3 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 JE TAIME/ON A RIEN A PERDRE/VIOLATION—Saint-Tropez—Butterfly (LP)
- 6 COSMIC WIND/THE BULL/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
- 7 MUSIC—Montreal Sound—TK (12-inch)
- 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 9 COCOMOTION/LOVE TO THE WORLD/GOT THAT FEELING—El Coco—AVI (LP)
- 10 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
- 11 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 12 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
- 13 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)
- 14 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
- 15 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
- 16 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
- 17 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
- 18 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
- 19 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
- 20 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
- 21 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
- 22 SPEAK WELL—Philly U.S.A.—West End (12-inch)
- 23 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
- 24 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
- 25 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 26 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 27 DO YOUR DANCE—Rose Royce—Whitfield (LP)
- 28 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 29 RUNNING AWAY—Roy Ayers—Polydor (LP)
- 30 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
- 31 BEST OF MY LOVE—Emotions—Columbia (LP)
- 32 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 33 DANCE WITH ME—Patti LaBelle—Epic (LP)
- 34 PIPELINE—Bruce Johnston—Columbia (LP)
- 35 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (12-inch)
- 36 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
- 37 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
- 38 CHASE—M B T Soul—Polydor (LP)
- 39 DR. MUSIC—Renee Harris—Epic (12-inch)
- 40 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 4 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 6 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 8 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 COCOMOTION—El Coco—AVI (LP)
 - 11 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 13 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 14 WHAT AM I TO DO—Ralph Graham—RCA (12-inch)
 - 15 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)

SAN FRANCISCO

- This Week
- 1 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 2 MUSIC—Montreal Sound—TK (12-inch)
 - 3 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 4 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 6 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 7 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 8 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 9 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 10 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
 - 11 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 14 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)
 - 15 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)

SEATTLE/PORTLAND

- This Week
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 6 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 7 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 8 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 9 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (12-inch/LP)
 - 10 DOWN, DOWN, DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 MUSIC—Montreal Sound—TK (12-inch)
 - 13 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 14 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 15 LOVIN' FOR THE LIFE—Isley Brothers—T-Neck (12-inch)

MONTREAL

- This Week
- 1 DANCING FEVER—Claudia Barry—London (12-inch)
 - 2 LET'S CLEAN UP THE GHETTO—MFSB—CBS
 - 3 DANCE ON DISCO DARING—Randy Raider—RCA (12-inch)
 - 4 LOVING YOU—Patrick Norman—RCA (12-inch)
 - 5 OU SONT LES FEMMES—Patrick Juwet—Polydor (12-inch)
 - 6 LULLABY—D R U M—Polydor (12-inch)
 - 7 DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 8 MUSIC—The Montreal Sound—Atta (12-inch)
 - 9 RUN TO ME—Elaine Overholt—RCA (12-inch)
 - 10 HELP HELP—Gilla—RCA (12-inch)
 - 11 MA BAKER—Boney M—WEA
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—RCA (12-inch)
 - 13 CHASE—M B T Soul—Polydor (LP)
 - 14 CAFE A GO GO—Sunfighter—EMI (12-inch)
 - 15 WATCH OUT—Trax—Polydor (LP)

NEW ORLEANS

- This Week
- 1 MUSIC—Montreal Sound—TK (12-inch)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 4 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 5 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 9 JE TAIME/LA SYMPHONIE AFRICAINE/VIOLATION—Saint-Tropez—Butterfly (LP)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 12 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 13 DR. LOVE/GAMBLE ON LOVE/LET ND MAN PUT ASIDE—First Choice—Gold Mind (LP)
 - 14 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 15 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)

NEW YORK

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 3 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 7 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 8 I CAN'T TURN YOU LOOSE/BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 9 DANCE WITH ME—Patti LaBelle—Epic (LP)
 - 10 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 MUSIC—Montreal Sound—TK (12-inch)
 - 13 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 14 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 15 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)

PHILADELPHIA

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 COCOMOTION—El Coco—AVI (LP)
 - 3 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 4 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 5 NATIVE NEW YORKER—Odyssey—RCA (LP)
 - 6 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 7 MUSIC—Montreal Sound—TK (12-inch)
 - 8 FROM HERE TO ETERNITY (Medley)—Giorgio—Casablanca (LP)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 11 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 12 CHASE—M B T Soul—Polydor (LP)
 - 13 DR. LOVE/LOVE HAVING YOU AROUND—First Choice—Gold Mind (LP)
 - 14 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 15 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)

PHOENIX

- This Week
- 1 JE TAIME/VIOLATION/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THE BULL/BELLY BOOGIE/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 4 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE—Giorgio—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 7 MUSIC—Montreal Sound—TK (12-inch)
 - 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 9 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 10 DO YOUR DANCE—Rose Royce—Whitfield (LP)
 - 11 CHOOSING YOU/SHOO DOO FU FU OOH—Lenny Williams—ABC (LP)
 - 12 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 13 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP/12-inch)
 - 14 DR. MUSIC—Renee Harris—Epic (12-inch)
 - 15 COCOMOTION—El Coco—AVI (LP)

DALLAS/HOUSTON

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 6 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 7 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 COCOMOTION—El Coco—AVI (LP)
 - 10 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 11 THE BULL/COSMIC WIND/BELLY BOOGIE—Mike Theodore Orchestra—Westbound (LP)
 - 12 I FEEL LOVE/THEME FROM "THE DEEP" + LOVE'S UNKIND—Donna Summer—Casablanca (12-inch/LP)
 - 13 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 14 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 15 PIPELINE—Bruce Johnston—Columbia (LP)

DETROIT

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 5 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 6 MUSIC—Montreal Sound—TK (12-inch)
 - 7 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 8 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 9 I FEEL LOVE—Donna Summer—Casablanca (12-inch)
 - 10 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 13 COCOMOTION—El Coco—AVI (LP)
 - 14 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 15 BLOCK PARTY/I CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 5 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 7 COCOMOTION/LOVE TO THE WORLD—El Coco—AVI (LP)
 - 8 MUSIC—Montreal Sound—TK (12-inch)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 11 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 12 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 13 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 14 COSMIC WIND/THE BULL/BRAZILIAN LULLABY—Mike Theodore Orchestra—Westbound (LP)
 - 15 CHOOSING YOU—Lenny Williams—ABC (LP)

MIAMI

- This Week
- 1 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch/LP)
 - 2 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 3 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 4 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 6 ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 7 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 8 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 9 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 10 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 11 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 THE BULL/BELLY BOOGIE/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 15 PRIMITIVE MAN/VOYAGE OF NO RETURN/COCONUT RAIN—Silvetti—Salsoul (LP)

ATLANTA

- This Week
- 1 HEY YOU SHOULD BE DANCING—Gene Farrow—United Artists (12-inch import)
 - 2 FROM HERE TO ETERNITY (Medley)/TOO HOT TO HANDLE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 3 SPEAK WELL—Philly U.S.A.—West End (12-inch)
 - 4 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 5 COCOMOTION/GOT THAT FEELING—El Coco—AVI (LP)
 - 6 MUSIC—Montreal Sound—TK (12-inch)
 - 7 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 8 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 9 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 10 BLOCK PARTY/I JUST CAN'T TURN YOU LOOSE—Anthony White—Salsoul (12-inch)
 - 11 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
 - 14 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 15 DR. LOVE—First Choice—Gold Mind (12-inch)

BALT./WASHINGTON D.C.

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 FROM HERE TO ETERNITY (Medley)/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 5 THE BULL/BRAZILIAN LULLABY/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 6 COCOMOTION—El Coco—AVI (LP)
 - 7 BLOCK PARTY—Anthony White—Salsoul (12-inch)
 - 8 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 9 JE TAIME/ON A RIEN A PERDRE/LA SYMPHONIE AFRICAINE—Saint-Tropez—Butterfly (LP)
 - 10 MUSIC—Montreal Sound—TK (12-inch)
 - 11 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 12 I GOT TO HAVE YOUR LOVE—Fantastic Four—Westbound (12-inch)
 - 13 NATIVE NEW YORKER/EASY COME, EASY GO—Odyssey—RCA (LP)
 - 14 GIRL DON'T MAKE ME WAIT/LOVE SHOOK—Pattie Brooks—Casablanca (LP)
 - 15 RUNNING AWAY—Roy Ayers—Polydor (12-inch)

BOSTON

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 COCOMOTION—El Coco—AVI (LP)
 - 3 NATIVE NEW YORKER—Odyssey—RCA (12-inch)
 - 4 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 5 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 6 MUSIC—Montreal Sound—TK (12-inch)
 - 7 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)
 - 8 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 9 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (12-inch)
 - 10 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 11 RUNNING AWAY—Roy Ayers—Polydor (12-inch)
 - 12 I FOUND LOVE—Love & Kisses—Marlin (LP)
 - 13 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 14 DANCE, DANCE, DANCE—Chic—Buddah (12-inch)
 - 15 YOU ARE THE MUSIC WITHIN ME—Barbara Pennington—United Artists (12-inch)

CHICAGO

- This Week
- 1 SAN FRANCISCO-HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 2 FROM HERE TO ETERNITY (Medley)/I'M LEFT YOU'RE RIGHT SHE'S GONE/FIRST HAND EXPERIENCE IN SECOND HAND LOVE—Giorgio—Casablanca (LP)
 - 3 IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White—20th Century (12-inch)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 5 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 6 I FEEL LOVE/THEME FROM "THE DEEP"—Donna Summer—Casablanca (12-inch)
 - 7 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 9 DR. LOVE—First Choice—Gold Mind (12-inch/LP)
 - 10 PLEASE DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Phillips (import)
 - 11 MUSIC—Montreal Sound—TK (12-inch/Import)
 - 12 JE TAIME/ON A RIEN A PERDRE—Saint-Tropez—Butterfly (LP)
 - 13 THE BULL/COSMIC WIND—Mike Theodore Orchestra—Westbound (LP)
 - 14 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 15 EROTIC SOUL—Larry Page Orchestra—London (12-inch remix)

Discos

Philadelphia Mobile DJs Unite, Form Own Assn.

By MAURIE ORODENKER

PHILADELPHIA—As a result of the mushrooming of mobile disk jockeys throughout the area to cash in on the party and disco scene, the "professionals" are banding together to separate themselves in the public's mind from the hi fi buff's with a stereo set and a batch of records.

Designed to give "professional status" to their careers as mobile jocks, a selected group of the better established and more active mobile jocks have banded together to set up a central control body under the name of Assn. of Professional East Coast Disk Jockeys.

Spearheading the group is Herb Cohen, who heads up United Sounds. Pioneer members of the professional group include Craig Trachtenberg, who heads Limitless Disco; Jack Benoff, of Coco Productions; Art Lekoff, Steve Michaels, Joel Schwartz, John Scibello, Sam Ariff and Steve Gelber.

"There are too many unreliable disk jockeys operating today, and because of their lack of experience and lack of equipment, they are giving the mobile jock field a bad name," says

Cohen, who is serving as business manager for the association.

"A group of us got together and decided there was something we had to do to separate us from the trash. We have to do something to let the public know that all deejays are not alike, that it's not a plaything with many of us.

"This is our training, this is our investment and we have to let the public know that there are bona fide professionals in the field."

The association, Cohen says, will guarantee clients that when they deal with a recognized professional, they can be sure of "reliability, dependability and truth in advertising."

"Reliability, Cohen explains, means that the client can always be sure that each of our members will always be on time, without fail, as per contract agreement; and dependability will mean that each association member can be depended upon to bring to every engagement the necessary heavy duty sound equipment, all the proper lighting and a complete selection of recordings.

"Truth in advertising," continues Cohen, "is

also a major factor in developing professional status for those qualifying as members of the association."

He points out that many mobile jocks make claims as to their experience in their ads which are "figments of their imagination." Many make all sorts of offerings of prizes and entertainments to attract business—even to the extent of indicating they have radio ties that would promote an event on the air.

Vow To Lock Out All 'Unreliables'

To insure the fact that association members will deliver what they might promise in their advertisements, the group will set up a special committee serving as a "complaint department."

To further move to mobile field onto a professional track, the association will establish "fair and ethical" guidelines in respect to tip-

(Continued on page 46)

Pool Owners And Salsoul Cool

By PAUL GREIN

LOS ANGELES—Several months ago, when Salsoul Records sharply limited its servicing of disco pools, most pool owners were furious and more than a little fearful that other major labels would follow Salsoul's lead.

Today they're relieved that other key labels haven't cut back in their servicing, but they're still upset with Salsoul. Some of the member clubs are refusing to play Salsoul product, or, if they must play it to satisfy their customers, are "neglecting" to list it

on their club playlists, which retailers use as a guideline when ordering records.

It is their thinking that disco made Salsoul and that it's an insult for the label to ask the disco community to go out and buy its records, when radio isn't treated that way.

Salsoul's rationale is that its disco hits weren't selling as big or crossing over to the pop market as often as those on TK and Atlantic, generally conceded to be the other powerhouse labels in the disco market. And Salsoul, noting that it costs \$8,000 to service a record to 3,000 discos, decided to concentrate its money and efforts in promotion on a radio level.

So it cut back the number of promotional disco copies it sends out from 3,000 to 400, and started a policy where product would be sent to DJs who report to the trades, disco pool heads, DJs heavily involved in studio promotion and mixing and some pools selected on a hand-picked basis.

At the recent Disco III convention in New York, Ken Cayre, president of Salsoul, explained, "We discontinued servicing most of the record pools a while back because we felt there was some growing up that needed to be done. Recently we have seen a tremendous turnaround with the disc jockeys and with the record pools, so we are beginning to service individual record pools."

Cayre continued, "Record companies definitely need disco pools; we can't do it ourselves. We can't handle the tremendous paperwork that's involved. We need to localize it to make it easy on us."

Out of the pools' wariness over the past few months over the possibility of still more servicing cutbacks came one positive development: a heightened sense of professionalism shown in a desire to get feedback to the labels more quickly and efficiently. Many pools are doing more to increase the retail sales of disco product in local record shops, to preempt the labels' discos-don't-sell-records argument.

Jackie McCloy, head of the Long Island Disco Pool with its 45 members, notes that his pool has for the past nine months sent out a weekly hit list to the trades, including the titles of the 12 top request items and the five fastest risers.

But over the past three months, the pool has published 5,000 or more of the lists each week, putting them both in record shops and in member clubs. The lists in the discos have on the backside the names of the local

shops with the best disco selection; while the lists in the record stores have on the reverse a disco timetable. This gives a rundown on which DJs are working and where, the location, dress code, hours and the like.

McCloy admits that after three months of this, there hasn't been any drastically noticeable rise in sales. "If we're going to increase impulse buying," he explains, the customer actually has to hear the record while he's in the store.

"So I'd like to make a 45-60 minute 8-track tape featuring one or two minute excerpts from the records on my hit lists. We'd have it in a radio format, with a DJ back-announcing the song title, artist, the album it's from and the label. And, if we can get the rights from the various record manufacturers, we'd send it to local retail outlets in our area, for a \$2 to \$3 fee per tape, to help offset our financial burden.

"I'm thinking of making two weeks of tapes available to the shops free of charge, and then trying this out for about six months. The Soundaround Corp. on the West Coast has done this with black product, and I think we could bring the concept to the disco market. It would certainly be a useful tool for both the record companies and the retailers."

McCloy, whose pool was one of the lucky few not to be affected by the Salsoul cutback, says this in summary: "I wouldn't want to stick up for all pools, but you've got to remember it's a whole new area; there were none before three years ago, whereas the record companies have been around since the days of Enrico Caruso."

Bo Crane is the head of the Florida Records Pool, another of the key pools which wasn't affected by the Salsoul cutback, perhaps because, as Crane acknowledges, the Miami area has a large Latin population that is sympathetic to Salsoul product.

Crane notes he is getting full servicing from every major label except Motown (which will send between 25 and 40 copies of a record to be divided between the pool's 60 members) and CBS, which won't ship records at all.

Crane explains, "Our DJs can go to the CBS sales office in North Miami to pick up albums without charge, but that way the company doesn't get any reaction or feedback and really doesn't have as much control over who gets what. DJs are notoriously light-fingered, and if they

(Continued on page 46)

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Discos

Mobile DJs Planning

• Continued from page 45

ping, overtime charges, and proper conduct on a job. In addition, those elected into membership into the association also agree that no one will resort to "bad mouthing" another member.

The members as an association, says Cohen, will be able to do many things for each other that they would not be able to do by themselves. The only area in which the association will not concern itself is in pricing.

There is no intention to establish any kind of price scales for mobile jocks or for the various types of engagements that use deejays. Cohen says.

"Every member will be able to charge whatever he considers his services are worth, rates are an indi-

vidual thing and don't even intend to discuss them, let alone to establish them."

The association will also be involved in a variety of "self-help" efforts for the good of all. Close cooperation will be given to the record manufacturers for promotional record distribution to make certain that the right people get the right records. Since many of the jocks specialize in the kind of music they provide, the association is in a good position to see to it that the records will reach those who can best use them.

The membership is also pledged to help each other with equipment and record collections. In the event a job will require some additional equipment or a jock needs some special recordings for a special job, the members are prepared to help out each other.

The association will also engage in cooperative advertising to promote the image that the "professionals" provide "the finest entertaining disk jockeys in the area, top audio and lighting equipment and music from Tommy Dorsey to Donna Summer."

Cohen hastens to point out that the association is not a "closed corporation" and that membership is open to all mobile jocks "who qualify." One of the most important requisites for membership, says Cohen, is that "you know your music."

"You'd be surprised how many who call themselves disk jockeys don't know the difference between Motown and a big band sound," he adds. "All they know is how to raise the volume on their hi fi set."

A DJ applying for "professional" status as an association member is also required to own a minimum amount of equipment—a backup amplifier and at least two turntables.

There are no minimum standards as to the extent of one's record library or even occupational background.

Salsoul Cool

• Continued from page 45

can get four O'Jays albums and a couple by Charlie Rich while they're there, they will. And some people will go in who aren't in the pool at all: who aren't even DJs. So just as much product is going out as would be if they serviced the pool, and a lot of it is being wasted."

Eddie Rivera of New York's International Disco Record Center (I.D.R.C.) expresses the fear many pool owners felt a few months ago when he says, "when Salsoul pulled out, I figured all the labels would jump out."

"But since their departure servicing has started from UA, 20th Century, ABC, London, TK, Private Stock, Butterfly, Discus, Red Greg, Sam and Shadybrook. Also Columbia started full servicing and WB returned with Rose Royce product. Now we have a special person we can call at almost every record company. Before they just threw the vinyl in our face and never gave us a chance to communicate."

Detroit Sound Suite Now Offering 24-Track Facility

LOS ANGELES—The Sound Suite Studio in Detroit has upgraded to a 24-track facility.

The studio, inaugurated just over a year ago by ex-Motown engineers John Lewis Jr. and Michael Grace who wanted to re-energize Detroit as a vital recording center (Billboard, Aug. 7, 1976), added an MCI 24-track tape machine Aug. 15 and, according to general manager Jack Tann, will allow them even greater production/recording versatility.

In the past year the studio has been involved with various projects with such artists as Enchantment, the Floaters, Shirley Caesar, the Spinners, Eddie Kendricks, Morning, Noon & Night and others, as well as producers Michael Stokes and Mark Radice.

Tann, who co-produces two punk rock acts, the Traitors and the Pigs himself, adds that the move is reflective of the burgeoning recording and production activity the Detroit area is experiencing.

"There's no doubt," says Tann, "bookings have accelerated since we went the 24-track route, but I think it's important to point out also the degree of musical activity that's occurring in Detroit. It's experiencing a real rebirth."

Among a few artists and producers who either work or live in the general area are Bob Seger, Ted Nugent, Gladys Knight and the Floaters while Don Davis headquarters his production activities in the city.

In addition to flourishing your talent, Tann points out, more production companies are also beginning to proliferate in the area.

Sound Waves

By JOHN WORAM

NEW YORK—Industry and public reaction to the FCC's investigation of quad broadcasting standards suggest that there is a solid base of support for quad, once the Commission acts.

Although a firm policy position could still be a long way off, the publicity surrounding the notice of inquiry period has prompted renewed discussions on quad. Once again, people are asking not, "Is quad alive?" but, "Where do I put the other speakers?"

In casual-listener circles, there seems to be the widely held notion that the speakers must be permanently fixed in the four corners of the room, with the listener's chair riveted to the floor at the exact center of the room.

This of course delights the "quad-is-dead" critic, who points out that most average living/listening rooms don't have four easily available corners, and that the chair-in-the-center gets to be somewhat of a traffic problem.

Although this arrangement is certainly workable, many serious quad fans prefer to do their casual listening from the traditional chair-against-the-wall position, with the rear speakers directly off to the left and right of the chair, and the front speakers in their usual stereo location.

Often, the front speakers are not as widely spaced as those in the rear (or in this case, those on the sides).

Still another arrangement is the so-called FyF System (Billboard, Sept. 11, 1976), in which all four speakers are placed up front. Designer Barry Schlosser is quick to point out that the FyF System requires no further investment in hardware, and is merely a speaker positioning technique, in which two loudspeakers are placed near the floor, with the other two near the ceiling.

To minimize installation problems, Schlosser uses miniature speakers at the four locations, plus a single large-enclosure woofer system placed wherever convenient.

Since low frequencies are non-directional, the separate woofer may reproduce the low frequency content of the entire four channel program, yet the four small speakers continue to supply all the directional information. (This single-woofer principle is also used in JBL's new L212

(Continued on page 49)

Sound Business

Studio Track

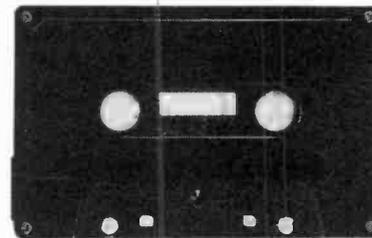
By JIM McCULLAUGH

LOS ANGELES—Another direct to disk project completed at Kendun. This one produced by JVC and featuring Lee Ritenour and Eric Gale in tandem. Guest engineer was Phil Schier with staff engineers Joe Hansch, Gil Weber, Terry More and John Golden. In other action there: Frank Zappa cutting with Rick Collins; Dominic Frontiere working on sound track LP for television's "Washington Behind Closed Doors," Steve Smith at the board; Al Wilson in with Geoff Gillette at the board; and Chuck Mangione polishing off a new A&M LP.

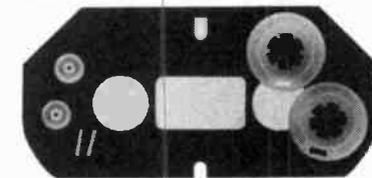
Snuffy Garrett and Steve Dorff producing Gringo at Larrabee, Lenny Roberts helming the board helped by Betsy Banghart; Jerry Fuller still producing Gene Pitney; and Dorff also producing Andy Williams.

John Hall's recording project for Elektra continuing at Filmways/Heider as is Henry Mancini's. Also, Dorsey Burnett in for Calliope. And the Rolling Stones worked on a tv special at Heider's Ivar St. facilities. (Norm Schwartz has been named chief engineer for Filmways/Heider.)

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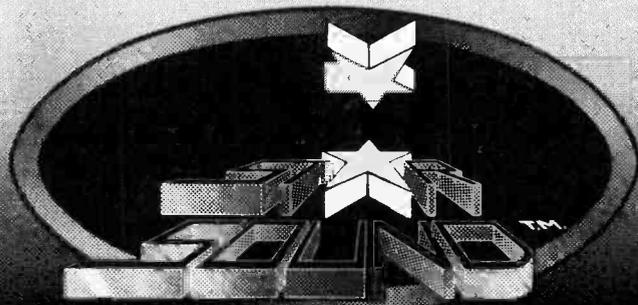
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PACIFIC STEREO, CMC NEW

Texas Hi Fi Mart In Transition With Price-Competitive Chains

By JIM McCULLAUGH

LOS ANGELES—Texas is fast becoming a swirling mecca of hi fi retailing.

Considered to be in a transitional phase upwards, the entire state market at retail is pegged in the \$50 million neighborhood, one-fifth of California's volume and 3-5% of the national figure of approximately \$2 billion (and growing at 20% annually).

The major markets are the Dallas-Ft. Worth and Houston metroplexes, each with their two to three million denizens, followed by San Antonio/Austin and then tapering off to such areas as Amarillo, Corpus Christi, El Paso, Beaumont, Galveston and Lubbock.

With one of the strongest state economies in the nation and a relatively small unemployment rate (Dallas is running about 3.8%, well under the national average), the Lone Star State is said to be ripe for plucking, with a vast and virtually untapped reservoir of potential audio componentry purchasers.

The hi fi market has changed no-

ticeably in the last five years. It's expected to undergo further cataclysmic changes in the next five years as the state's dormancy has not gone unnoticed.

The Texas audio market is unique in one sense since it's the home of the Radio Shack empire, a store concept established in Boston back in 1921 and acquired 14 years ago by the Tandy Corp.

With some 4,000 outlets including company-owned units, franchised operations and dealer stores now in existence and writing more than \$600 million nationwide in business at retail, the chain is a devastating, potent force in its own back yard.

Of course, Radio Shack (which can almost be considered a manufacturer as well as retailer) emphasizes its own house-brand Realistic products and for the most part does not merchandise brand name stereo.

Making about one-third of everything it sells, Radio Shack stores are full-line carrying everything from cassette decks to CB to speaker wire to digital watches.

Up until now the two dominant brand name component retailers in the state have been Sterling Electronics, a Texas-based operation with close to 30 stores inside state borders and 10 more operating outside and Custom Hi Fi, another state-based chain with close to 20 stores in Texas.

Sterling's image, although carrying a full complement of brand name componentry, is more of a parts house a la Lafayette and Radio Shack.

Custom has more of an audio-only store feel and both have multiple outlets in Dallas and Houston.

Co-existing with Custom and Sterling, particularly in Dallas and Houston, are any number of smaller independents and mini-chains. These total about 100 outlets in Dallas and a third more in Houston, and are also said to be thriving.

But both the eyes of Emeryville, Calif., and St. Louis have been on the state for some time as evidenced by the beachheads both Pacific Stereo (the nation's largest audio

(Continued on page 50)

Technics' Breakthrough In 'Class A' Power Units For Commercial Markets

NEW YORK—The commercial sound markets—broadcast, studio, disco and theater/arena—will reap the first benefits of a new "class A plus" DC power amplifier and control amplifier from Technics by Panasonic.

The benefits of technology that developed the new units that employ 100% constant voltage power supply for all amplifier stages, along with greatly reduced total harmonic distortion, eventually will lead to a line of "super audiophile" components, but that's at least several years away.

Meanwhile, the products technology was introduced simultaneously in New York, Canada, Osaka and Germany last week, and units expected in the U.S. by next March or April, according to Jim Parks, Technics national sales manager.

At \$4,000 each, both the SE-A1 stereo amplifier with 350 watts/channel RMS into 4 or 8 ohms, and the SU-A2 control amplifier (a "super" preamp/parametric frequency equalizer), will initially be sold through broadcast equipment companies, recording industry distributors, commercial sound dealers and

various disco system outlets, Parks notes. Both may be shown here at the November AES, he hopes.

The compact stereo amplifier delivers its 350 watts per channel at no more than 0.003% total harmonic distortion from 20 Hz to 20 kHz, with a signal-to-noise ratio of 120 dB.

It is claimed to combine the best features of both the conventional class A amps which have no theoretical switching or crossover distortion but lack efficiency and require a constant high power supply, and the class AB or B amps that are more efficient in supplying high output power, but generate more switching and crossover distortion.

The new power amp incorporates several significant protection-type circuits, has four sets of speaker terminals with individual level controls, fade in/fade out muting and a pair of extremely rapid-response VU meters—less than 50 microseconds.

Technics calls the companion SU-A2 a "control amplifier" rather than a DC preamp as it is said to combine all the functions of a preamp and

(Continued on page 50)

Sony Sights Set On More Audiotape \$

• Continued from page 1

eral manager Teruaki "Terry" Acki, with separate audiotape sales, videotape sales, market development and product planning departments involved.

To establish a solid market image in the shortest time, music rackjobbers and hi fi reps will be utilized in the distribution pipeline.

While the high-end cassette market shared by Maxell, TDK, Fuji and 3M is the first to be attacked by Sony, the growing micro-mini cassette business, and just begun Elcaset product line also will be pushed.

There are no plans to continue the 8-track cartridge line now being distributed, although the situation will be watched, and open-reel, both consumer and professional, will be introduced in a later phase of the U.S. marketing program.

Initially, all cassette product will be imported, but Sony's \$50 million Dothan, Ala., blank tape manufacturing facility, may be turning out

(Continued on page 50)

Disco Showcase

Billboard photos by Stephen Trueman



STANTON MAGNETICS' Pete Bidwell, above, wears new isolation-cup Stereo Wafer XXL headset, among many new product intros at Billboard's Disco III, Aug. 28-31 in New York. At right, Roger Noakes shows new Disco Rack from Meteor, 19-inch-wide modular unit by Click Systems, U.K., distributed in U.S. by Hammond Industries.



ROSNER Custom Sound's Alex Rosner "equalizes" room with real-time frequency response analyzer, calibrated mike to a sound level meter, using Philips bi-amped 944 speakers.



TECHNICS' Sid Silver has new SL-1800 and SL-1500 MKII turntables; universal frequency equalizer in pro rack array for complete disco system.



CERWIN-VEGA's Gail Martin, left, shows lighting consultant Jerry Laidman new DMT mid-range/tweeter systems seen above 318M bass horn speakers.



CAPITOL Lighting's Jack Ransom, left, distributor for U.K. Futuristic Aids, Ltd. (FAL) portable disco console, gets once-over on mobile package from the firm's Jeff Hood.



SONIC SOUND's Carl Erca point features of his innovative Soundsphere speaker systems, which evolved for disco use from outdoor sound reinforcement unit.



BLACKSTONE Productions' Lowell and Sue Fowler offer a complete audio/visual package with their new Avtec master programmer and sound-to-light controller.

SEPTEMBER 24, 1977, BILLBOARD

LONDON BADEM

U.K. Disco Expo In Debut

LONDON—Some 50 exhibitors, representing both traditional hi fi and theatrical lighting firms, and custom disco sound and light companies, anticipated solid response to the first BADEM at the Bloomsbury Centre Hotel here last week.

Officially sponsored by the British Assn. of Disco Equipment Manufacturers, the expo also featured a record company contingent that included EMI, RCA and DJM. Members of the Disc Jockeys Federation of Great Britain acted as stewards for the exhibition, and also took exhibit space, as did four trade books including Billboard and Music Week.

Virtually all the leading manufacturers were represented, including at least four that previewed some of their new product lines at Billboard's recent Disco III in New York: Rank Audio/Visual, Optikinetics, Citronics and Futuristic Aids Ltd. (FAL).

Among others exhibiting were

Roger Squire, Icelectric, Meteor Light & Sound (U.K.), Zero 88, Dave Simms Music, Cetec (Gauss speakers) and Theatre Projects.

Opening day of the Sept. 12-14 run was for trade visitors from 2:30 to 9 p.m. Both the trade and public attended the next two days, with BADEM opening at noon and closing at 9 p.m. (13) and 7 p.m. the last day.

Overall response to the show will determine whether it becomes an annual event, according to a spokesman for BADEM.

Maxell 'Reel Deal' On

NEW YORK—Maxell's current "A Reel Great Deal" promotion has brought excellent dealer response since its Aug. 1 launch, according to Gene LaBrie, national sales manager. The consumer gets either one free 7-inch metal reel with the purchase of three UD 35-90 open-reel tapes, or a free 10½-inch metal reel with a trio of UD 35-180 reel-to-reel tapes.

JAPAN DUTIES

Treasury Okays Letters Of Credit In Lieu Of Bonds

By MILDRED HALL

WASHINGTON — Treasury's Customs Service has decided to accept certain types of letters of credit from importers of Japanese consumer electronics products who are currently awaiting the final outcome of Zenith Radio's countervailing duties petition.

The letters of credit can be an alternative to the requirements that the importers post bonds for the potential duty liability that will hit them if a Supreme Court decision should reverse the June U.S. Customs & Appeals Court ruling, and favor Zenith's claim for countervailing duties (Billboard, June 18, 1977).

The U.S. Court of Customs & Appeals, in deciding against the countervailing duty, overturned a jolting New York Customs Court decision in Zenith's favor, and required posting of bonds by importers as of April 13 (Billboard, April 23, 1977).

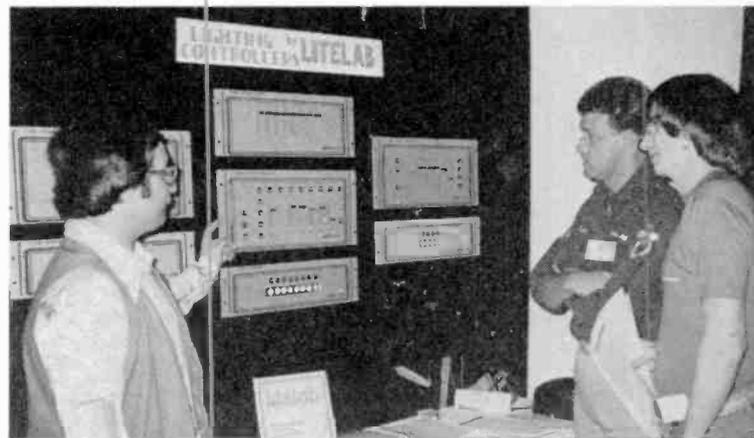
Zenith's claims that the special manufacturers' excise tax exemption, granted to Japanese exporters of electronic home entertainment items by their government, constitutes an unfair bounty, and requires a counter duty on imports under U.S. law.

Zenith has said it will take the case on to the Supreme Court. The Carter Administration is strongly opposed to the countervailing action. It says it could have the U.S. "countervailing against the world" on many consumer products, since it is common practice under the General Agreement on Tariffs & Trade for other countries to excuse the excise tax for their exporters.

In accepting letters of credit in lieu of posting bonds by U.S. importers, Treasury requires them to be "clean and irrevocable," and outline other limitations in its Sept. 9 announcement in the Federal Register.

A "clean" letter of credit is one that requires no documents to be presented with the draft for demand for payment thereunder. An "irrevocable" letter, once established in favor of the district/area director, cannot be modified or revoked without the consent of the director.

Disco Showcase



LITELAB's Howard Rheiner, left, checks features on expanded line of lighting controllers for Doug Kogot of Machine Shop club, Syracuse, N.Y., center, and deejay Chuck Cappesser.



SOUNDSWEEP by Portman-Shore is described by Craig Portman as a programmable sound movement device, racked with preamp/equalizer, tape deck, amps.



ALTEC's Jim Dillon, left, shows new power amps to Dick Grobarcik of AST, firm's N.Y. metro distributor, which bowed its own DMX-1 mixer/preamp.



FUTUREWORLD Marketing's Stevie Adams brought from the U.K. the Citronic line of portable mono and stereo consoles, plus the Sonifex (shown) and Fitch models of NAB cartridge "jingle machines."



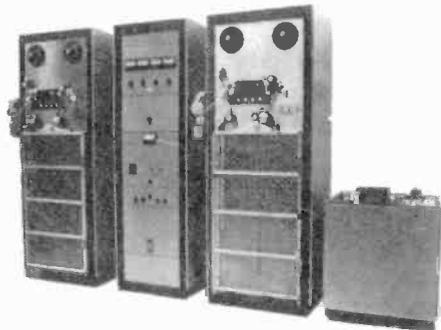
TELEC audio mixers from Electronic Distributors of Canada are debuted by Ed Eckert, who shows off new top-of-line MX4 being readied for intro.



ROCTRONICS' Doc Iacobucci holds new Translator Plus lighting control panel, while associate Geri Snyder displays custom fogger unit.

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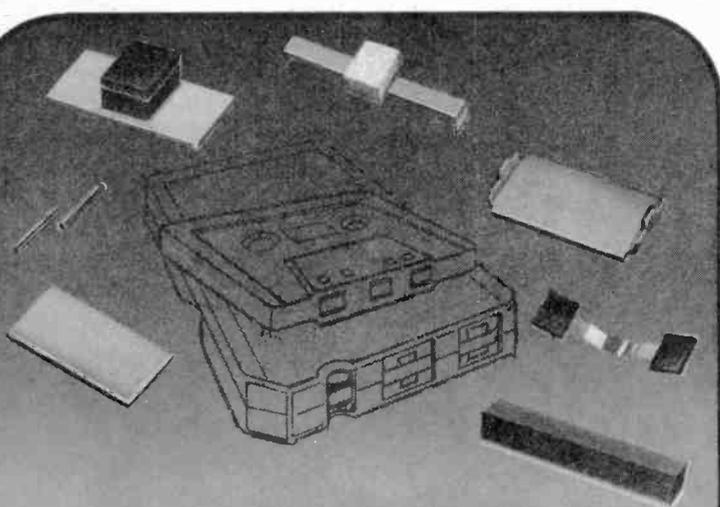


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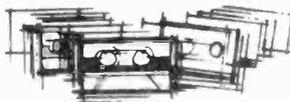
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Rep Rap

Pennsylvania Gov. Milton Shapp and Ray Hall, national ERA executive vice president, are among industry figures who will help "roast" Harry Estersohn at the opening dinner meeting this month of the MidLantic Chapter of ERA in Philadelphia. Estersohn, who heads his own Wil-

low Grove, Pa.-based rep firm, is currently national president of ERA, a past MidLantic president and was associated with Governor Shapp in Jerrold Electronics prior to entering the rep field.

Sound Waves

• Continued from page 46

stereo loudspeaker system [Sound Waves, Sept. 3].

In listening tests, Schlosser has found that the more conventional front-to-rear quadraphonic productions often do not reproduce satisfactorily over the FyF System, due to some amount of image-blurring. However, he hopes that the system will be given serious consideration as a viable alternative speaker placement scheme, with at least a few quad records produced accordingly.

And, for the listener who feels that four speakers are not enough, Schlosser reports startling results with a 6-channel setup: the FyF System up front, plus two channels of time-delayed ambience signal in the rear.

For those who still feel that four speakers may be two too many, how about quad sound from a single pair of speakers in the front of the room? Although people who go around describing such ideas may run some risk of being put away somewhere for a long rest, the Matsushita Electric Industrial Company has actually come up with a working demonstration of the phenomenon.

At Matsushita's Panasonic acoustic research laboratory in Osaka, Japan, visitors are occasionally invited to hear rear-originating sounds in a listening area containing just two speakers, placed up front.

Since the invitation comes from an engineer who until now has been behaving rationally, the visitor may feel he is about to become the butt of some oriental humor—until he hears the system. Sure enough, there are sounds originating all around the room.

It seems the acoustic research lab has been exhaustively investigating—with apparent success—all sorts of psycho-acoustic phenomena, and has managed to trick the listener into imagining that things are going on behind his back. And, the illusion is not subtle: there's definitely something going on back there—or is there?

Of course this technique is not the perfect solution to the quad dilemma. If the listener gets up and walks to the rear of the room, he will find that the effect has vanished. Nevertheless, when it is incorporated into a conventional quadraphonic playback system, the results should help lay rest to the question, "Is quad worth all the fuss?"

A short plane ride away, the JVC Research Center just outside Tokyo continues its investigation into biphonic sound: creating the binaural effect over loudspeakers instead of earphones. Here, voices leave the loudspeakers, walk up to the listener and whisper in his ear. Or, a jet plane will take off, and fly over the listener's head (while the speakers remain on the floor). In the Q-biphonic mode, these same effects may be heard from all directions.

At the moment, listener positioning remains fairly critical, as does speaker placement. However it's reasonable to assume that, in time, both restrictions will be eased somewhat.

And, although none of these techniques and technologies offer the definitive answer to "Where do I put the speakers?" they do illustrate the variety of creative possibilities that

are inherent in quadraphonic sound.

Once the FCC makes its decision, we may hope that the dormant quad record labels will once again wake up and renew their commitment to

the many record buyers who have already invested heavily in quad hardware. The Commission has recently extended its notice of inquiry period until mid-December,

and readers with an interest in the future of quad broadcasting—and therefore of quad in general—are invited to write to the FCC to make their interests known.

The address is:

Mr. Vincent J. Mullins, Secretary,
FCC, Docket 21310, 1919 M. St.,
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Ampex A/V Line Up

REDWOOD CITY, Calif.—Effective Oct. 1, Ampex is increasing prices an average 4% on selected broadcast video and audio recorders, systems and related equipment, according to Don Kleffman, general manager, A/V systems division.

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New Competition For Tex. Hi Fi \$

• Continued from page 47

chain) and Custom Music Corp. (CMC), a massive Midwest powerhouse, are in the process of establishing.

Behemoth Pacific has just opened four outlets in Dallas and has designs for, at least, a similar number of stores in Houston. Industry observers indicate it was the most successful Pacific opening in the chain's history.

CMC is opening six of its Stereo Supercenters in Houston in the fall and is also poised for a Dallas entry.

Industry sources in the state indicate that Pacific is spending an unprecedented amount of money focusing itself in the market with its typical, price-enticing double truck newspaper ads and FM radio saturation.

CMC's stores will be programmed after their 4,000 square feet free standing "supermarket" type stores chock full of sound rooms and with particular emphasis on autosound and car stereo installation.

Interestingly enough, Texas never had a fair trade law and its relatively low key market approach has always painted a profit-oriented picture for dealers.

But already Pacific's first salvos are changing that mosaic and when CMC comes in to lock swords with the West Coast giant, some degree of price erosion will surely follow and Dallas and Houston may begin patterning themselves after New York, L.A., and Chicago.

One other element, part of a national trend, is also creeping into the picture. More and more department stores are catering to brand name componentry and Texas is no exception.

Sanger-Harris has become much more active. Foley's is beefing up its participation and now Joske's is making a major commitment which will no doubt add more fuel to the hi fi drumfire.

At the very least, however, all the retail excitement will generate much more consumer interest as stores promote and raise audio consciousness through clinics and in-store demonstrations.

Unlike their East Coast and West Coast counterparts, many Texas consumers have yet to buy their first true audio component rig.

The San Antonio/Austin connection is also said by industry observers within the state to be a "coming" market. Austin, 90 miles away from San Antonio, draws on a 40,000-plus Univ. of Texas student nucleus.

Tape/Audio/Video

Sony Aims For U.S. Blank Audio Market

• Continued from page 47

audiotape by 1979, Sony chairman Harvey Shein acknowledges.

Which configuration of audiotape and the volume of domestic manufacturing will be determined by the growth of the video market and the needs of the plant.

It is now devoted to the new Beta-max home video cassettes and existing industrial U-Matic videocassette product lines. Meanwhile, the Sendai, Japan, plant will provide all audiotape.

Another advantage Sony has, points out Acki, is that it is the only major manufacturer with both consumer hardware and software product lines. He acknowledges that Ampex and 3M have industrial audio/visual hardware, but feels the opportunities for joint promotion by his division, and the hi fi division under Gus Ishida, are innumerable.

"Sony has been selling hardware and treating software as an accessory until now," he says, "but the emphasis will be just as much on audiotape as on audio equipment, now that the Superscope agreement is ending."

Noting that Sony already has solid sales channels for its audio hardware, Acki indicates that some of these will be likely conduits for blank tape as well.

However, he is aware that a major effort must be made in alternative areas to get the program launched in the most positive manner possible. Thus rackjobbers, other software accessory-oriented reps and direct sales in some areas are being explored.

Initial cassette product line, an outgrowth of nearly 27 years of quality software production in Japan, will include all three bias positions—Ferrichrome, Chromium Dioxide and EF (normal), plus a lower-priced LN normal-bias tape.

"Dealers should enjoy some solid margins," Acki emphasizes, "but we won't confuse the market by underpricing a quality product."

Sony will offer its own M-60 microcassette under the cross-licensing agreement it shares with Olympus and Panasonic in Japan, and Acki sees a growing mart here both for business and pleasure.

Already, a two-speed micro-

recorder has been introduced in Japan with 120 minutes of recording time for voice applications. Its U.S. introduction will depend on both response to the product at home, and the need for such extended play in the micro configuration in America, he says.

As for the new Elcaset configuration, which is positioned between cassette and open reel, both FeCr and SiH lines will be sold after Jan. 1, when the hi fi division takes over marketing of the two consumer decks from Superscope.

The balance of the Sony compact cassette line also reverts to the company from Superscope as of Jan. 1, and the hi fi division already is using the Sony tape as a reference standard.

Acki has three main goals: set up a full distributor network, establish dealer programs, and then create public awareness of the Sony product line. With the backing of a major advertising program, both trade and consumer, and a massive promotional effort, he expects to give the competition a real battle for the U.S. market next year.

Revox Price Cut On Recorders

NASHVILLE—Studer Revox America has trimmed the suggested retail prices of all Revox tape recorders from 5 to 7%, due mainly to the company's recent shift to direct sales and service rather than by distributor, as of July 1.

Announced by Jim Woodworth, national sales manager, the biggest price reduction affects the model A700, which goes to suggested \$2,049 from \$2,195. The A77, the firm's most popular model, in standard configuration goes to a suggested \$959 (its 1974 price point), from \$999.

Flying Fish To GRT

CHICAGO—GRT Music Tapes has acquired exclusive U.S. tape manufacturing and distribution rights to the catalog of Flying Fish Records here.

First tape releases will include the label's Grammy Award winning "Mark Twang," with picker John Hartford, and its Western swing jam session, "Hillbilly Jazz." Also due are recordings by dobro guitarist Mike Auldridge and the New Grass Festival. Deal covers cassettes and 8-tracks.

'Power' Breakthrough For Technics

• Continued from page 47

parametric equalizer, also in a compact, efficient package.

Features include a built-in test signal generator, universal frequency equalizer (UFE) and rapid response peak meters that make compensating for listening room conditions easy with a high performance mike—a tailor-made package for sophisticated discos.

Also noted are a variable loudness control, fade-in/fade-out touch switches that eliminate crosstalk signal leak and the need for separate

volume control and/or muting operations when using various selector switches, subsonic filter in the equalizer stage plus hi and lo filters, two pairs of turntable terminals, three tape playback positions, mike mixing/recording and a separate amplifier for headphones with level control.

Technics sees the technology that led to development of the "super class A" units with great application in the entire professional sound spectrum, with audiophile units in the \$1,500 to \$2,000 range within the next two years.

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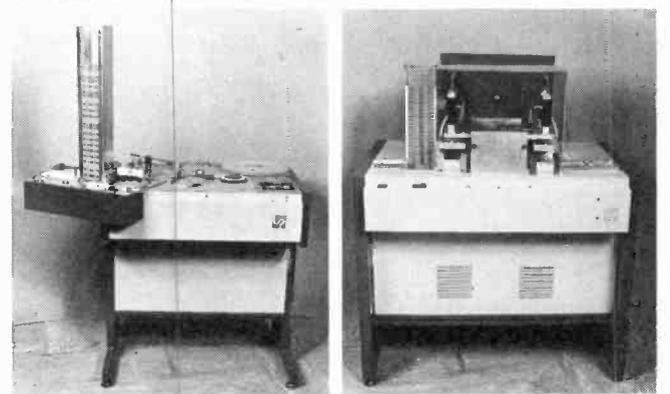
Tape Duplicator

Videotape Production Assn. has elected its first executive secretary, Morton Wax, who heads his own New York-based public relations firm which has represented VPA for seven years. In making the announcement, VPA board chairman Morty Dubin notes that the post marks the beginning of a new set of goals for the group which involves increased management activities and direct dollar business increases for industry companies.

* * *

Judith and Douglas Brush of New York-based D/J Brush Assoc., have a busy schedule. Included are a special report on the U.S. "private" television industry at VIDEO '77, Sept. 29 in Stockholm, Sweden; a special seminar on corporate video in conjunction with Video Expo in New York, Oct. 12, and participation in a special seminar on international video sponsored by Essette Video, Oct. 11 at Automation House also in New York.

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Non-Profit Status Aids Label

By ALAN PENCHANSKY

CHICAGO—Composers Recordings, Inc. New York, has begun the most aggressive promotional activity in the label's 23-year history, backed by new financial strength derived from not-for-profit tax status obtained earlier this year. (Billboard, Feb. 12, 1977.)

Label, which specializes in modern American music, is issuing a new large format catalog this month, its first since 1972. Book is thoroughly revised with numerical listings giving complete publishing, timing and licensing information for each composition on the firm's 270 disks.

Catalog also is cross-indexed with composers and performers lists, and includes special tallies in categories of electronic music, music by women, music by black composers, operas, and Pulitzer Prize composers and works.

The reference was compiled with financial assistance from ASCAP, BMI, the American Academy-Institute of Arts and Letters and the Martha Baird Rockefeller Fund for Music.

Label also has produced the first poster in its history, to promote recent album of music by Rorem and Martinu featuring 23-year-old flutist Ingrid Dingfelder. Poster, picturing Dingfelder, is being given to dealers and distributors on account with the firm and is offered with a special discounted album package including the Dingfelder release and two Rorem catalog titles.

"We really hope to focus on performers a little more," explains Helen Sive, who handles production and promotion for the company. "We have star performers who should be promoted, but we haven't had the money until now."

In the label's star category also is flutist James Galway, who appeared on a recent pressing of the Henri Lazarof Flute Concerto. Label will feature Galway again in music of Lazarof, and Sive says there are plans to sticker that forthcoming release. Galway's recordings appear also on RCA.

Other impending releases include first recordings of music by Lucia Dlugoszewski performed by trumpeter Gerard Schwarz, music of Boulez, Chavez and Sessions played

by pianist Alan Marks, and new recordings of works by two recent Pulitzer Prize winners, Richard Wernick and Dominick Argento.

September releases include string quartets of Ellsworth Milburn and Paul Cooper, performed by the Concord and Shepherd Quartets respectively, and a reissued album of choral music by Irving Fine, a disk which appeared originally on Columbia's Odyssey label.

"Our hope is to get more donations, not just to subsidize recordings, but general funds for new personnel and more advertising," Sive states. She says retailers may obtain the new catalog and poster by writing the label at 170 W. 74th St., New York, N.Y. 10023.



KARAJAN ENCORES—Roland Kommerell, left, Polydor International vice president, presents conductor Herbert von Karajan with a leather-bound edition of his new recording of the Beethoven Symphonies with the Berlin Philharmonic. This is Von Karajan's second complete recording of the works, the first having been released in 1962. The new set will be released in the U.S. in November.

Museum Selling Disks Via Mail

NEW YORK—The Metropolitan Museum Of Art's annual Christmas catalog, a direct mail treasure trove of greeting cards and art reproductions, is offering classical records this season.

The book devotes one entire page to four albums recorded on old instruments, including baroque flute, spinettino, pianoforte and Strad violin, owned by the museum.

The disks are released on the Musical Heritage Society, Desmar, and Pleiades (part of Southern Ill. Univ.

Press) labels. Museum is asking \$3.50 for the Heritage Society album of keyboard sonatas by Alexander Reinagle, \$7.95 for the rest, including Mozart violin-piano sonatas on Pleiades and Desmar's recording of keyboard music by Girolamo Frescobaldi.

A museum source says the instruments were loaned for the recordings in exchange for free goods to be sold. The museum's gift shop here also carries the disks. Catalog was mailed in late August.

N.Y. Met Opera And AFM In Harmony

NEW YORK—The Metropolitan Opera reached agreement on a new contract with Local 802, AFM, Sept. 9, just hours before a self-imposed deadline which threatened to cancel out the 1977-78 season.

Under the new deal, which runs for three years, musicians will receive 7% wage increases for each of the years in the pact. They are currently paid a base salary of \$428 a week. However, they lost out on bids for a reduced workload and full-year employment.

In a pact the opera says will increase its budget for musicians by about \$1.4 million, the players did win additional fringe benefits including a 50% increase in pensions and a boost in per diem payments while on tour from the present \$35 to \$44.

The opera expects no difficulty in reaching agreements with each of the other 13 unions representing its employes. The season will open Oct. 10 with a production of Musorgsky's "Boris Godounov."

Angel Records'

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Expressive and authoritative performances as only the Barcelona-born soprano can communicate them.



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Performances of great conviction and strength. At 75, the veteran maestro is at peak interpretive output.

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* XDR Cassette available November.





HOT JAM—Polydor's Roy Ayers, left, jams with George Benson and Benson's bassist Sammy Banks, center, during a taping of the "Midnight Special" which airs on NBC-TV Friday (23).

ELLA & WONDER TEAM UP OCT. 2

32 Jazz Programs Over NPR

WASHINGTON—"Jazz Alive," a series of 32 live on tape concerts, bows over the National Public Radio network's 201 stations Oct. 2. The first show captures Ella Fitzgerald at a New Orleans Jazz and Heritage Festival.

A special feature of the 90-minute program is a surprise walkon by Stevie Wonder and a duet of his "Sunshine Of My Life"—the first and only teaming of Ella and Wonder.

Billy Taylor is the host for most of

the series: Steve Rathe is executive producer.

National Public Radio calls the series the first regularly scheduled skein of live jazz concerts for an American radio network in more than 20 years.

Two years ago, National Public Radio taped the Monterey and Montreux festivals plus campus concerts, thus beginning its association with jazz events.

According to the network, the 32-

program series grew out of a demand from its local stations for more jazz programming.

Included in the series are concerts by the Charles Mingus quintet, Eubie Blake, Oscar Peterson with Dizzy Gillespie, Clark Terry and Benny Carter, pianist Don Pullen, Cab Calloway and Joe Williams, Herbie Hancock and VSOP, Don Ellis and the Ohio State Univ. Jazz Ensemble, John Lewis, Ralph Towner and Larry Coryell, and Eric Kloss and Barry Miles.

The final tape of each concert is mixed and prepared at the network's headquarters here, blending host comments and interviews with the music.

At least half the shows are recorded by producers affiliated with network stations; the remainder are compiled by the show's production crew which also includes Michael Cuscuna.

Jazz Beat

LOS ANGELES—The New York Jazz Museum's Friday jam sessions are becoming so popular that a third set has been added, hosted by guitarist Bill De Arango, a former Ben Webster sideman. The jams start at noon with a businessmen's session led by ex-Basie sideman Earle Warren and pianist Herb Storer and go until 9:30 p.m.

Joao Gilberto glided into Manhattan's Bottom Line Friday-Saturday (16-17). The Brazilian guitarist hadn't played New York in 10 years.

Slam Stewart is slated to produce a three-day tribute in Manhattan's Roberson Center for Erroll Garner. The three concerts called "Meet Me On The Street" will toast Manhattan's 52d St. and feature the music of Dick Hyman with Slam and original music by Garner that was sent to Stewart prior to the pianist's death last January.

Jon Faddis, David Sanborn, Mike Brecker and Wayne Andre have all played on Vanguard's upcoming "Players Association Volume 2" LP. . . . Rachel Lebon, the female vocalist who accompanied the North Texas St. Univ. 1 O'Clock Lab Band on its State Dept. tour of the U.S.S.R. in 1976, has founded a scholarship in honor of a female vocalist she met in Leningrad.

Gloria Lynn is back on the scene with some prominent L.A. bookings. She worked the Playboy Club here for seven days recently. . . . Gene Mayl and His Dixieland Rhythm Kings will do a 30-concert tour of Alaska starting Sept. 28. . . . Trombonist Slide Hampton back in the U.S. after eight years residence in Europe. He has worked the Village Vanguard with his Trombone Choir. . . . Dexter Gordon will be back in the U.S. for three weeks of concerts next month starting Nov. 6 in Avery Fisher Hall, Manhattan.

The 16-piece Frankie Capp-Nat Piercece Jugernaut band with vocalist Ernie Andrews played the King Arthur in Canoga Park, Calif., promoting its new Concord LP. . . . It's Basie at UCLA's Royce Hall Tuesday (29) at 8:30 p.m. . . . The Preservation Hall Jazz Band stops off in Seattle Thursday (29) for a gig at the Opera House. . . . Helen O'Connell and Bob Eberly worked the Top of the World supper club at Walt

Disney World in Florida. Other big jazz names playing the park recently have been Barney Kessel, Vic Dickenson and Pee Wee Erwin. . . . Ed Shaughnessey's 17-piece band called Energy Force worked the Anaheim, Calif., Disneyland for seven days.

BOOK REVIEW

Hammond's Autobiography Mirrors Industry History

"John Hammond On Record," an autobiography with Irving Townsend. Published by Ridge Press (Summit Books). 398 pages, \$12.50.

LOS ANGELES—A Literary Guild selection before publication, and with a 20,000-copy first printing indicating the publisher's confidence in potential sales, this long awaited work will almost certainly emerge as the most successful music book of the year. And deservedly.

No man is better known in the industry. No man has accomplished as much in finding and assisting talented unknown singers and musicians. For almost 50 years John Hammond has used his ears, judgment, influence and his money to assist performers, and except for his paychecks as an employe of various record companies—mainly the CBS group—he has never accepted remuneration for his unconventional, altruistic efforts.

Born to a wealthy New York couple (his mother was a Vanderbilt) Hammond attended Hotch-

kiss and, briefly, Yale. But academics were a bore; young Hammond spent more nocturnal time in Manhattan bistros and theatres than on campus.

Strongly influenced by the Fletcher Henderson orchestra, trumpeter Joe Smith and blues-shouting Bessie Smith, he quickly learned the plight of the black American socially and economically. By the time he departed the New Haven campus, Hammond was a thoroughly involved warrior in what would become a life-long struggle for civil rights.

Billie Holiday, with whom he never became close; Benny Goodman, later to become his brother-in-law but with whom he frequently had severe conflicts; Count Basie, found by Hammond via midnight broadcasts over an experimental Kansas City radio station, and Teddy Wilson were early J.H. discoveries. He got them record contracts and helped line up bookings in the depression years when musi-

(Continued on page 61)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	16	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
2	2	16	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
3	3	20	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
4	25	3	NIGHTWINGS Stanley Turrentine, Fantasy F-9534
5	5	14	LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
6	6	12	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
7	7	24	HEAVY WEATHER Weather Report, Columbia PC 34418
8	4	16	RIGHT ON TIME Brothers Johnson, A&M SP 4644
9	8	14	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
10	10	6	PLATINUM JAZZ War, Blue Note BN-LA690 J2 (United Artists)
11	22	6	COIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)
12	12	10	LIVE! LONNIE LISTON SMITH RCA APL1-2433
13	13	32	IN FLIGHT George Benson, Warner Bros. BSK 2983
14	15	6	MORE STUFF Stuff, Warner Bros. BS 3061
15	14	24	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
16	11	12	STAIRCASE Keith Jarrett, ECM-2-1090 (Polydor)
17	16	24	FOUR Bob James, CTI 7074
18	9	16	PHANTAZIA Ncel Pointer, Blue Note BN-LA736-H (United Artists)
19	17	16	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
20	20	10	QUINTESSENCE Bill Evans, Fantasy F 9529
21	21	20	V.S.O.P. Herbie Hancock, Columbia PG 34688
22	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. I CTI 7076
23	19	12	TAILOR MADE Bobbi Humphrey, Epic PE 34704
24	18	18	LOVE NOTES Ramsey Lewis, Columbia PC 34696
25	NEW ENTRY		CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. II CTI 7077
26	24	24	GINSENG WOMAN Eric Gale, Columbia PC 34421
27	33	3	CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL Vol. III CTI 7078
28	23	20	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
29	29	14	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
30	30	14	SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)
31	NEW ENTRY		TICO RICO Hank Crawford, Kuda 35
32	26	3	MUSIC IS MY SANCTUARY Gary Bartz, Capitol ST 11647
33	27	3	SERENGETI MINSTREL Sonny Fortune, Atlantic SD 18225
34	34	10	THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)
35	31	12	WATERCOLORS Pat Metheny, ECM-1-1097 (Polydor)
36	37	3	SWEET LUCY Raul De Souza, Capitol ST 4470
37	NEW ENTRY		INSIDE THE GREAT PYRAMID Paul Horn, Mushroom 5507
38	NEW ENTRY		BLOW IT OUT Tom Scott, ODE BL-34966 (Epic)
39	NEW ENTRY		TIM WEISBERG BAND Tim Weisberg, United Artists LA-733G
40	28	6	BACK TOGETHER Larry Coryell & Alphonse Mouzon, Atlantic SD 18220

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and Tapes.**

The Freddie Hubbard band on tour: **Sept. 23-24**, Santa Fe, N. Mex. • **Sept. 25**, Dallas, Tex. • **Sept. 27-29**, New Orleans, La. • **Sept. 30-Oct. 1**, Atlanta, Ga. • **Oct. 2**, Washington, D.C. • **Oct. 4**, Grand Rapids, Mich. • **Oct. 5**, Rochester, N.Y. • **Oct. 7**, New York, N.Y. • **Oct. 8**, Philadelphia, Pa. • **Oct. 14**, Pittsburgh, Pa. • **Oct. 18**, Cleveland, Ohio • **Oct. 21**, Kalamazoo, Mich. • **Oct. 22**, Detroit, Mich. • **Oct. 25**, Milwaukee, Wisc. • **Oct. 26-28**, Madison, Wisc. • **Oct. 30**, Chicago, Ill. • **Nov. 3-5**, St. Louis, Mo.

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'77 FORECAST

U.K. Disk/Tape Sales To Rise By 16%: BPI

• Continued from page 1

The report comments on the remarkably consistent performance of singles over the past two or three years. "They have shown no sign of the long-awaited demise," BPI says, with first-half sales increasing overall by nearly a million units (3.5% up) and value rising by more than \$1.74 million, or 10% up. However, sales during the April-June quarter were 4% down on the same period of 1976.

Album sales showed a 9% decline in April-June though value was up by 6% but business for the first six months overall increased by almost \$12.18, from \$78.47 million to \$90.13 million, an upturn of 15%, only slightly behind the 17.4% increase in the mean value of the retail price index.

The BPI stresses cassettes were "by far the most encouraging configuration" in the first half of this year.

An increase of 13% in unit sales in January-March was followed by an increase, with sales of 3.4 million, of 15% in the second quarter. The increase in monetary value has been maintained at a rate of approximately 29% for the half-year.

There are signs, adds the BPI, that

the ratio between album unit sales and cassettes is still narrowing. Throughout 1975 and 1976, cassette sales have been maintained at a level representing 19% of album sales. However, in the first quarter of this year, the percentage rose to 21 and it was 22% during April-June.

But while the cassette builds in sales status, the cartridge configuration is slumping. The overall decline in 8-track unit sales of around 40% a year has increased to a drop of more than 55% in the most recent period, sales crashing from 207,000 (against 472,000 for the same six months of 1976) and value dipped to \$722,100 from \$1.51 million in the first half of last year.



HOT AIR—Phonogram test flies its promotional balloon at the company's U.K. sales meeting in Ascot. It helped call attention to a thin Lizzy concert in Reading, and will be used at future events both in Britain and abroad.

INSULTING REVIEW

Presley Disk Tribute Stirs Legal Fracas

By WILLEM HOOS

AMSTERDAM—Eddy Ouwens, one of the best known Dutch record producers, has started a lawsuit against Felix Meurders, a leading local disk jockey.

He claims that Meurders "insulted" him in an article in the weekly pop magazine "Hitkrant" in a review of the single "I Remember Elvis Presley," recorded by Ouwens under the name "Danny Mirror."

The single, in which Ouwens expresses his appreciation of the late superstar, is a gigantic hit in Holland. It sold 100,000 copies in two weeks and still sells strongly.

Now there is keen interest in the single in other European territories. It has been released in the U.K. through Sonet, where the introduction to the record, consisting of a

radio announcement of Presley's death, has been changed to a contribution from U.K. disk jockey Tony Prince.

"Danny Mirror" flew to London to perform "I Remember Elvis Presley" on BBC-TV's "Top of the Pops" and also made promotional visits to Germany, France and Italy.

Elvis Presley "mania" continues at other levels in Holland:

Dureco has rush-released the LP "The Elvis Tapes" comprising a 1957 interview with Presley by Canadian deejay Red Robinson.

"Wooden Heart," released here by Inelco on the day of Presley's funeral, hit the Top 10 inside two weeks and coming soon are two other Presley 45s, "Way Down" and "Are You Lonesome Tonight."

There is a phenomenal interest here in Presley movies, most of which are being booked into the cinemas.

TROS radio has started a 12-week series on the Presley life story. Two Dutch fan-clubs, both with more than 1,000 members, are selling vast quantities of Presley necklaces, T-shirts, posters and pictures.

Irish Fest In Holland

LEIDEN, Holland—The first Irish Folk Festival, held here in the Groenord Hall, featured 18 folk acts from Ireland and drew crowds of more than 4,000. It will now become an annual event.

Pye Girds To Lift Album Sales As Singles Pay Off

LONDON—Strong performance by Pye Records here on singles over the past year, but a decided weakness on the album front were key points in a sales conference speech by Louis Benjamin, Pye chairman.

He spoke on a day when Pye had four singles in the Top 20, bringing the 1977 chart entries total to 30. He said he was confident that sales trend would continue.

"But there are two areas of concern. One is Pye's early decline in trading in the January to March period, when sales seem regularly to fall off before those of other companies, and the other is the low volume of sales in albums. This simply has to be corrected."

Determination to build the LP market will be emphasized by new product from all Pye artists, or acts on licensed labels, who have proved ability to sell in quantity, even though some have had only singles hits so far.

The pre-Christmas push is to be spearheaded by the Fabulous Poodles, a new U.K. signing, plus product from Randy Edelman, Barry White, Brotherhood of Man, Lena Martell and Max Bygraves. Also planned is the first solo album from Gladys Knight and one from Donna Summer, under Pye's new deal with Casablanca.

Benjamin said he looked to the coming year from a period of growing strength. There was the recent acquisition of the Ariola and Ariola Hansa labels, and the licensing of the new Parachute label, set up by Russ Regan, formerly of 20th Century.

Album sales should be boosted further by the "Star Wars" double album when the film goes on release in the U.K. Dec. 27. This latter release is to be the foundation of Pye album sales for the "problematical" January-March quarter next year.

NEW DEALS SOUGHT

EMI Licensed Label Wing Eyes WEA As Mart Rival

LONDON—The newly-created licensed repertoire division of EMI here has set a first-year turnover goal in the region of \$32 million, which would be equal to a 6% share of the whole U.K. market.

At a divisional sales conference, Alan Kaupé, managing director, foresaw a commercial "duel" with the WEA group. At the WEA sales conference, John Fruin, managing director, predicted company sales of between \$34-\$52 million (Billboard, Sept. 17, 1977).

Said Kaupé: "If WEA hits the lower figure, they will exceed our budgeted turnover by just £1.5 million (\$2.61 million). It's a tough target for us, but we can do it. We are as big, if not bigger, than Polydor and Phonogram, and we could now have WEA in our sights."

The division was primarily established to meet the needs of EMI licensed customers, said Kaupé, who talked of the demanding requirements of one of its most important labels, Motown. In 1977-78, the related earnings target had been set 42.8% higher than in the previous year, which clearly called for "no mean figures."

Yet despite the depressed market conditions, EMI this year achieved an increase of 36% on Motown business, and with the Diana Ross and the Supremes chart-topping tv-promoted album, boosted by an increased promotion budget, the target looked attainable.

Kaupé felt the Supremes' success was a big achievement in restoring trade confidence in EMI tv-pack-

aging after the disappointing results of the Beatles' "Live At The Hollywood Bowl" album.

He said the licensed repertoire division wanted more artist deals on the lines of the Bo Kirkland-Ruth Davis and Meal Ticket pacts, and would be setting up its own a&r department with an own-label following.

Also revealed was EMI's capture, through the Fantasy deal, of the Stax catalog for the U.K. despite opposition from other companies offering higher advances. It gives EMI access to 200 previously released albums and a lot of unissued product.

Computer To Aid PRS Collections

LONDON—Britain's Performing Right Society is to install a powerful computer in order to streamline royalty collections.

Says Leon Radford, PRS head of management services: "It is essential that we take advantage of modern computer technology to control our 100,000 or so licenses in the U.K. alone. Our computer regularly 'converses' with its counterpart at the BBC in order to analyze broadcast music down to the last second so that we can accurately calculate royalty payments."

The new computer will be installed at the PRS London headquarters later this year in a show-room suite, where passers-by will be able to watch it at work.

Phonogram France Sees Sustained Annual Sales Growth Rate Of 15%

By HENRY KAHN

PARIS—Jacques Caillart, director general of Phonogram France, predicts that his company's annual increase in turnover of about 15% will continue for the next four years.

In an optimistic address to Phonogram France's annual convention, Caillart said there were no signs that the French singles market was shrinking. Although he acknowledged that this might be the case elsewhere, he foresaw singles sales continuing at 50 million a year in France.

LP sales continue to dominate the record market, Caillart said. This year alone the LP market is likely to expand by 12%, with sales totalling 70 million. If projected sales are realized, it will mean that the LP market here has doubled in five years.

Looking even farther ahead, he predicted that the LP market would absorb 100 million disks annually by 1981.

Caillart gave details of a "remarkable" expansion in the cassette market: this year alone, sales are expected to increase by 40%. While Caillart believes this rate cannot be sustained for long, he predicted that the annual increase in the market would even out at 25%. If projections

are realized, cassette sales will have increased by 500% in five years.

Louis Hazan, president of Phonogram, told the delegates he did not like looking too deeply into crystal balls, but agreed that the company's healthy growth rate was likely to continue.

New product on Phonogram and its licensed labels was premiered at the congress, including for the first time material from the Chrysalis catalog which is now distributed in France by Phonogram.

New Production Firm In Belgium

BRUSSELS—A new production and music publishing company, Connection Business Artists Inc. (CBA Music), has been set up here with Tomis Chilaren as director general.

Chilaren was originally a musician and composer in Belgium, later singing in the duo Stephane and Valerie, which had several chart entries to its credit. CBA Music is also to include promotion and distribution in its activities.

Initial product comes from Miles Kovac, Stephane and Valerie; David Chancy with the single "J'ai Tant Besoin De Toi"; and Patrick Everly with "Chanson de Novembre" and "Pour Un Sourire De Toi," the latter 45 set for release in France, the Netherlands, Belgium and Japan.

CBA Music is housed at 23 Rue Aristide Briand, 4100 Seraing (Liege).

Moroder Artist On Oasis Debut

LONDON—First release from Oasis, the new label set up by Giorgio Moroder and Pete Bellotte, producers of the chart-topping Donna Summer hit "I Feel Love," is a disco album by Moroder himself.

Oasis has a long-term license deal with CBS in the U.K. through GTO Records, which was the outlet for Donna Summer product prior to her switch to Casablanca.

Oasis itself started as a German production company a couple of years ago. In the U.K. it will have its own label identity.



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CANADIAN GOLD—During Claudja Barry's recent Montreal promotion tour, London Records held a reception at Bogarts Disco to present her a gold single for "Why Must A Girl Like Me." From left are Barry, producer Jurgen Kordeletsch, and the label's Ken Verdoni.

CENTENARY LAUNCH

Award Program Set For British Industry

By RIAN MALAN

LONDON—For the first time in the history of the British record industry, special awards—described as the equivalent of the U.S. Grammy awards—are to be given to recording artists, producers and other outstanding personalities in the trade.

The awards, to be made by the British Phonographic Society, are linked with the celebration of the Queen's silver jubilee and the centenary of the invention of the gramophone.

Known as "Britannia Awards," they will be presented annually by the British Phonographic Society. For 1977 only, they will be subtitled Jubilee Centenary Awards.

The awards will take the form of Britannia—the female figure symbolizing the nation—as she appears on a genuine 1877 penny, the year in which Thomas Edison and Charles Cros invented the gramophone.

With the exception of certain categories, all recordings released within the last 25 years and artists who have emerged in the period qualify for nomination. Each of the BPI's 85 member companies has submitted nominations, and the awards will be presented at Wembley Conference Center on Oct. 18.

The categories (all for British product with the exception of the

best international single and album) are as follows: best single; best album; best classical orchestral album; best classical soloist; best spoken word record; best group; best male singer; best female singer; best producer; best new recording artist; outstanding contribution to the record industry; best international single; best international album.

Negotiations are taking place for certain nominees to perform at the presentation, which will be screened on the entire ITV network on Oct. 20.

The full list of nominees is as follows: Procul Harem, Queen, the Beatles, 10cc, Acker Bilk, Elton John, Led Zeppelin, Mike Oldfield, Pink Floyd, Simon and Garfunkel, Ike and Tina Turner, Frank Sinatra, the Beach Boys, Carol King, Stevie Wonder, Abba, Jacqueline du Pre, John Williams, Janet Baker, Richard Burton, the Monty Python team, Peter Cook and Dudley Moore, the Rolling Stones, the Who, Cliff Richard, Rod Stewart, Tom Jones, Shirley Bassey, Dusty Springfield, Pet Clark, Cleo Laine, Graham Parker, Julie Covington, Bonnie Tyler, George Martin and Mickey Most.

Nominations have also been made posthumously for Elvis Presley, Denis Brain and Benjamin Britten.

Boosey & Hawkes Backs Kingston In Label Launch

LONDON—Robert Kingston, for 21 years with the Southern Music group of companies until his resignation as managing director here earlier this year, has signed a three-year deal with Boosey & Hawkes.

Under the pact, the long-established publishing and musical instrument company is providing Kingston with financial backing for projects which include the launch of his own label. He is setting up Robert Kingston (Music), Robert Kingston (Productions) and RK Records.

Kingston left Southern because of a dispute over the financing of the affiliate record label, Spark. He said then: "I could not agree with the thinking that the record label should be kept on the sidelines. If you are

going to have a record company, then you have to have a real company."

Kingston's son Barry, and Mike Walker, both formerly with Spark, are involved in the new operation, Barry Kingston handling production and the latter promotion. Professional manager on the publishing side is Geoff Wilkins, and an initial catalog signing is that of Gale Music, the Tremeloes' publishing outlet, which includes several strong items, including former chart hit "Yellow River."

Additionally, several successful acts, notably Tommy Hunt, Wigan's Ovation and the Band of the Black Watch, all formerly with Spark, are linking up with Kingston's new label.

CANADA SEEN NEXT

Cuba & Mexico In License Link

• Continued from page 1

Mexico, the Polydor-Phonogram group will enter into another deal for Canada before the end of this month. As for arrangements with the U.S. for any licensee exchanges, it is further reported that this will be in the distant future, or until such time when trade relations are resumed between the two countries.

Through EGREM negotiators Lino Medardo Montero and R. Morrejon and the Cuban Embassy representative, attorney Ramiro Bouzon Garcia, the straight leasing of material for some dozen-plus artists to Musart and Polydor has paved the way for the initial releases here this month or in October.

Comments from the Mexican side—Polydor/Phonogram Latin American coordinator, Andre Toffel, and Musart's international executive, Frank Segura—are optimistic

that a good percentage of the artists and songs will catch on with the public in this expanding market.

Polydor, which had the initial option on the product submitted by EGREM as being available for Mexico, selected such talent which was felt would stand the "maximum" chance in breaking through on the charts.

"There were enough excellent possibilities which influenced our thinking and choice," observes Toffel. He and Herbe Pompeyo were involved in hours of tape screenings with the Cubans.

"They (EGREM) felt the only way to initiate such a vast catalog, especially some newer ideas developed over the past couple of years, was to divide and be selective," continues Toffel.

Among those chosen are: Pablo Milanes, cultural composer Silvio

Rodriguez, Miriam Ramos, Clara y Mario, Jose Antonio Mendez and Los Voyis.

Musart, with a huge pressing plant, was "... able to gamble more with standard material, along with a few which had the potential of making it on the singles market." One of those viewed by Segura as being an "exciting" possibility is a songstress by the name of Farah Maria.

The rest, some of whom will be involved in triple LPs include: Orquesta Aragon, Orquesta Enrique Jorin, Elena Burke, Maggie y Luis Duo, Caridad Cuervo and Hector Tellez.

"We analyzed the market and were under the impression that there is room for a female singer of the stature of Maria. Consequently our leadoff of singles with her," says Segura. Her first on the market will be "Un Largo Viaje" ("A Long Trip"). Another is Cuervo's "Amorometro" ("Love Meter").

Segura reveals that requests were made to handle the U.S. distribution of the same product via Musart's releasing arm in Miami, Musical Records.

"However they are holding back until commercial attitudes between the U.S. and Cuba are normalized." It is noted that negotiations have been going on since the beginning of this year, similar to Polydor's talks with the Cuban group.

Full terms of the contract were not revealed, but there will be a minimum of 15 LP releases per year over a minimum three-year period. Both have options to renew for an extended time.

One group which was passed on by Polydor because it was felt would not sell here because of its jazz content might be picked up for release by Musart. They are Krakeres and recently were invited to attend the Montreux Jazz Festival. However, they were forced to decline due to limited time to obtain visas and other diplomatic red tape.

Polydor/Phonogram held its Latin American managers meeting in Caracas Wednesday through Saturday (14-17) and at that time was to discuss a further penetration of the Cuban product for the rest of Latin America. Currently, countries where EGREM has licensee arrangements include Spain (Movie Play) and Venezuela (Foca).

Toffel reports that between 1970 and 1973, Polydor had a three-year deal with Cuba, but due to none of the artists penetrating the Mexican market the relationship expired until now.

He and others from Polydor/Phonogram will be invited to Havana later this fall to analyze the possibilities of directly recording the artists here.

Next Midem To Be Biggest Yet: Chevy

PARIS—Plans are being made to accommodate a record number of exhibitors and visitors at next year's Midem festival.

Organizer Bernard Chevy says floor space will have to be expanded by 8% in order to house between 100 and 150 new stalls. He expects a record 1,150 exhibitors and says 85% of the space is already booked.

"Midem is an institution," says Chevy. "That's why each year shows a constant growth."

Chevy is at present recruiting exhibitors in South America, and already firms in Argentina, Brazil, Chile, Peru and Mexico have agreed to take part.

BMI Cites U.K. Writers & Publishers For U.S. Play

NEW YORK—British writers and publishers, whose BMI-licensed songs ranked among the most performed in the U.S., will be honored at special awards ceremonies in London this week.

In all, 33 writer and 24 publisher members of the Performing Right Society, will receive citations from Edward Cramer, BMI president; Theodora Zavin, senior vice president; and Robert Musel, BMI's European consultant.

Among those to be feted at a luncheon Sept. 19 at the Inn on the Park, in London, are writers and publishers whose BMI-licensed tunes have garnered cumulative totals of more than one million broadcast performances in the U.S.

Topping the BMI list of most performed British writers are Barry and Robin Gibb, with five songs each. Four awards go to Maurice Gibb, three to Paul McCartney, and two each to Jeff Lynne and Linda McCartney. Eleven other writers are to receive single awards.

PRS publishers heading the list of award recipients are Abigail Music with five, Northern Songs/ATV

Music with four, Flam Music with three, and McCartney Music and United Artists Music with two each. Single awards go to an additional eight PRS publishers.

To date, 34 songs by British writers and publishers have racked up one million or more performances in the U.S. under BMI license. Leading this select group among writers are Paul McCartney with 11, and John Lennon with 10. Top Publisher in this category is Northern Songs/ATV Music, with 14 songs.

Valer Inks Punk Act

LONDON—Valer Records, the Manchester-based tv promotion company, has signed its first act, a local new wave outfit called the Drones. Previously Valer concentrated on repackaged material, its last release being the 40-track Black and White Connection 2LP.

The decision to sign the Drones follows the appointment of James Whiteley, formerly transmission controller with Granada TV, as Valer label manager.

From The Music Capitals Of The World

LONDON

Jean-Michel Jarre, talked of as "the Gallic Mike Oldfield," in for promotional activities centered round his European album hit "Oxygene." ... U.S. musical "I Love My Wife," with script and lyrics by Michael "Hello Dolly" Stewart and music by Cy Coleman, opens Prince of Wales Theatre (Sept. 26).

Guitarist Jimmy McCulloch quitting Paul McCartney's Wings after four years to join Small Faces. ... Team from EMI International Imports on the road in a meet-the-dealer exercise described as "the most ambitious sales promotion" in the company's 15-year history, the reps housed in a mobile 40-ft. long showroom.

MCA on a multi-pronged marketing campaign in October in support of new releases from Wishbone Ash and Lynyrd Skynyrd, with hefty press and radio promotion. ... Death, after a long illness, of Donald E. (Johnnie) Johnson, a former secretary of the Music Trades Assn., who was instrumental in launching the National Record Tokens scheme.

Latest round of record and tape price increases is from Pye, with 17 cents on a single as a sampler. ... Polydor looking for a new tape sales market with three double-cassette packs "Down To Earth" with tv personality Cyril Fletcher giving information on gardening. Inter-

est in the project has led the Royal Horticultural Society to seek its own label to market similar tapes.

First release by the XTC group, a 12-inch EP comes from Virgin (Sept. 30) as an extra-loud recording. ... European disco music is making plenty impact on the U.K. charts and a major promotional campaign is planned by Don Lawson's Calendar label for product acquired by a deal with Walter Gutler's Italian-based Saar group of companies.

October tour here for Little River Band, the Australian rock team building fast in the U.S. and in the U.K. ... First single by Sparks for CBS is "A Big Surprise," following by an album "Introducing Sparks." ... Peter Robinson appointed to the new position of director of international a&r for CBS U.K., having been six years with MCA, ending as U.K. manager.

Deniece Williams, hit-maker here with "Free" and "Friends" in for a three-concert tour in October, taking in Birmingham, London (Rainbow) and Manchester. ... Russ Curry, former international manager for Phonogram, now marketing manager for Mercury Records Inc. within Phonogram London. ... Ultravox!, having previously toured in support to Eddie and the Hot Rods, on a 13-date U.K. tour starting Sept. 23.

PETER JONES

KIWW-FM Provides Modern Latin 24 Hours In Texas

San Juan Condado Center Will Book Top U.S. Acts

LAS VEGAS—Former Aladdin executive producer Stuart Allen has been named to direct and operate the largest Caribbean convention facility in San Juan, Puerto Rico.

Allen will guide the facility's activities while drawing American celebrities popular with Latins south of the border.

A 12-year Vegas resident, Allen was appointed by Dole Garcia, Commonwealth Tourism director, and as such, will be working with the government.

"We are looking forward to working closely with numerous promoters, agents and managers in giving a shot in the arm to the current sagging tourist industry," says Allen.

The luxuriant beachside Condado Center contains a two-hotel complex housing the landmark Condado and the La Concha Hotels, now totally refurbished and operated for the government by Hilton International.

Included in the three-floor convention facility, neatly situated be-

tween the 12-story La Concha and Condado, is a 300-seat theater, casino, nightclub and a 7,000-capacity exhibit hall.

Allen plans to upgrade and professionalize a folklorico ballet presently playing there. He also is currently negotiating with a major syndicated television talk show to use location shots for a series.

The bearded entrepreneur was ousted July 19, 1976 from the helm of the \$10-million, 7,500-seat Aladdin Theatre For the Performing Arts in a power struggle and booking policy disputes with higher-ups.

Allen also formerly was entertainment director at Del Webb's Hotel Sahara, Sahara Tahoe and he managed both Vegas Holiday Inn properties here.

The new Puerto Rican tourist turnaround is a spinoff from the 1976 election, when Garcia, a San Francisco musician and insurance executive, was brought in by the governor. **HANFORD SEARL**

MAYBE SO, MAYBE NOT

Orfeon-Videovox In San Antonio?

By AGUSTIN GURZA

LOS ANGELES—A reported plan by Mexico's Orfeon-Videovox to open a U.S. branch in San Antonio is off to a stumbling, confusing start.

While Orfeon's Pablo Macedo, who oversees U.S. operations from Mexico City, affirms that the label will probably open a San Antonio branch "in the very near future," nobody in the Los Angeles office has been informed of the move.

This despite the fact that the Texas region falls under the Los Angeles branch jurisdiction.

Orfeon vice president Ozzie Venzor who is in charge of the Los Angeles office was asked how the parent firm in Mexico could plan a branch office in his own territory without his knowing about it.

"Strange things happen," he responds. "I think its more of a rumor than anything else."

Macedo, however, in a telephone interview from his Mexico City office, makes it clear that the plan is much more than rumor.

He confirms a report in a Mexican trade magazine that Ruben Polanco, an Orfeon executive who had been working in Northern Mexico, would be named to run the San Antonio office.

The Mexican article, however, reports that the San Antonio branch is already in operation. According to Macedo, this is not fact.

For some of the Los Angeles Orfeon staff, the article was the first news they had of the alleged San Antonio plans.

Macedo explains that Orfeon in Mexico is considering the Texas branch as a reflection of the label's "continued expansion in the U.S." The motive is to provide "more specialized service to clients in that area."

Confronted with the Los Angeles branch ignorance of the project, Macedo reverses his original assessment of the plan from an imminent project to one that was only tentative, and "subject to approval."

"The project is at a stage now that Los Angeles doesn't need to know about it yet," he states.

Asked if this were not an unreasonable position, Macedo responds: "This is a matter that doesn't concern them. It's a decision that must be made at the headquarters level."

He confirms San Antonio is a Los Angeles responsibility. "But," he adds, "we'll be taking away that zone from them just as we did in the case of New York. Los Angeles will just have to maintain its sales levels with a much smaller territory."

Macedo also reports the label has already scouted potential office sites in San Antonio, indicating the plan is far beyond the alleged infant stage.

• Continued from page 18

disaffected, rock-minded Latin youth.

"For a long time, the kids thought that norteno was all there was, and they considered all of Latin music old-fashioned," says Rosales, insisting that his programming decisions do not reflect personal disdain for Tex-Mex/Norteno product.

"I'm not knocking it; I love that music. I grew up on that music. But the kids are finding our sound modern and sophisticated and it makes them feel proud to hear it. They just didn't think that there was good, contemporary Latin music."

Rosales claims his phone response indicates the station is attracting a growing number of young listeners, including students.

But he notes that the station's musical strategy is designed to bring in a more affluent audience. Thus the emphasis on mellower, modern sounds is commercially crucial.

"We're trying to reach those people who can afford a brand new car, or a brand new refrigerator," states Rosales, allowing that in the primarily agricultural region such a group is not the majority.

But he notes that greater job availability in the region's cities (Harrington, Brownsville, McAllen on the Texas side; Matamoros and Reynosa on the Mexico side) have reduced migratory movement and bolstered the ranks of the middle class.

He points also to a potential audience of well-to-do Mexicans who have bought property on Padre Island, a tourist area.

He also notes the station's pumping out country accordion sounds "is not going to get tuned in the supermarkets, the business offices or the better stores."

With 18 minutes of ad time per hour, Rosales' observation that "we are very commercial" takes on the tone of understatement.

At most," he says, "that allows for 40 minutes of music per hour." So the announcers just do the basics: the time, the temperature, the name of the song, and maybe a dedication—but a fast one."

To complement the music, Rosales' announcers take the soft approach. "No screaming. No hollering," he says. "Just smooth all the way around."

The six-man crew is mostly young, about a 25-year-old average, and mostly inexperienced in radio.

For program director Paul Hernandez, the job is also his first time around in radio. And Rosales says he is on a trial basis.

"I think I can teach him and guide him," says the fatherly, 47-year-old Rosales. "It wouldn't help us to get a bunch of old announcers who are set in their ways. And I think that with new people who live in the area and are bilingual, we can identify more closely with the community."

The KIWW announcers, says Rosales, are left pretty much to their own discretion in choosing music.

"They can play anything they want to as long as it fits the general policy. We just tell them this is the sound we want, and they put their own thing together. They know what's popular and what the people want."

Rosales says the station plays mostly album cuts since most 45s are not in stereo. "We don't play just the hits," he says. "We're on 24 hours and can feature a lot of music. We'll play up to four and five cuts off a good LP."

Previously all automated, the station today uses automation only at night from 12 to 5 a.m.

AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 9/24/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Salsa)

SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500	1	CHELO La Voz Ranchera, Musart 10638
2	JOHNNY PACHECO The Artist, Fania 503	2	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
3	JUSTO BETANCOURT Distinto Y Diferente, Fania 502	3	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3373
4	CELI, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52	4	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012
5	HECTOR LAVOE De Ti Dependes, Fania 492	5	JUAN GABRIEL Siempre En Mi Mente, Arcano 3388
6	JOSE FAJARDO El Talento Total, Coco 135	6	RENACIMIENTO 74 Perdido Para Siempre, Ramex 1015
7	CHARANGA 76 Encore, TR 128	7	AGUSTIN RAMIREZ Que Chulita Estas, Freddie 1066
8	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018	8	PEOPLE People, CC 132
9	ORQUESTA BROADWAY Pasaporte, Coco 126	9	ROBERTO PULIDO/LOS CLASICOS Copa Tras Copa, ARV 1041
10	WILLIE COLON El Baquino De Angelitos Negros, Fania 506	10	LOS TIGRES DEL NORTE Vivian Los Mojados, Fama 554
11	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58	11	JUAN GABRIEL Con Mariachi, Arcano 3283
12	ROBERTO ROENA La Octava Maravilla, International 914	12	LOS CADETES DE LINARES Los Dos Amigos, Ramex 1003
13	PETE CONDE Este Negro Si Es Sabroso, Fania 489	13	LUCHA VILLA No Me Dejes Nunca, Nunca, Musart 1705
14	CHEO FELICIANO The Singer, Vaya 48	14	COSTA CHICA Tapame, Fama 549
15	LA SONORA PONCENA El Gigante Del Sur, Inca 1054	15	CORNELIO REYNA Te Vas Angel Mio, CR 5052
16	ORCHESTRA HARLOW El Jardinero Del Amor, Fania 499	16	JIMMY EDWARDS Love Songs, GC 131
17	TITO PUENTE La Leyenda, Tico 1413	17	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373
18	MONGO SANTAMARIA Amanecer, Vaya	18	AMALIA MENDOZA Con Mariachi, Gas 4151
19	ROBERTO ROENA Lucky 7, International 907	19	TONY DE LA ROSA Freddie 1048
20	OSCAR D'LEON Two Sets With Oscar, TH 2017	20	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
21	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31	21	CHELO Con Mariachi, Musart 10585
22	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	22	LOS CADETES DE LINARES Cruzando El Puente, Ramex 1014
23	THE FANIA ALL STARS Rhythm Machine, Colombia 34711	23	NAPOLEON Vive, Raff 9055
24	TIPICA 73 Two Sides Of Tipica 73, Inca 1053	24	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
25	ISMAEL RIVERA De Todas Maderas Rosas, Tico 1415	25	JIMMY EDWARDS Solo, GC 128

Latin Scene

MIAMI

Hector Viera is back as WCMQ program director. The "irreconcilable differences," as published in this column (Billboard, Aug. 27, 1977) have been ironed out. He reports that his station has eradicated salsa from its weekday music format based on an Arbitron diary research (April and May) effected by the management. "The results prove that salsa has officially become a personal home entertainment product as well as a nightclub ingredient, but not a radio play factor. We have limited the output to a small selection of oldie goldies on weekends although this will probably last only through Christmas time," concludes Viera.

Anglo stations from the area, WGBS and WIOD, have incorporated in their playlists a locally mixed version, first part in English and second part in Spanish, of Hot's "Angel In Your Arms" (Big Tree), both recorded by the same group. Interestingly, the idea has been copied from Latin stations who were the first ones to emerge with the back-to-back example.

Jose Jose's LP release, on the Pronto label, has resulted in a second double billing on local charts. One of the album cuts, "Buenos Dias, Amor," has slowed the progressive ascent of Paolo Salvatore's original version on the Audio Latino label. Jose is scheduled for a Miami appearance at the Liga Contra el Cancer (Cancer League) gala affair Oct. 1. On Oct. 2 he will perform at Madison Square Garden in New York with an array of comedy and music stars from a number of Latin countries.

Miami Sound Machine was featured by WPBT (Public Television) in a one-hour special, Sept. 8, devoted mainly to Latin music. The group has been scheduled for a new album on the Audiofon label. . . . Omar Marchant, local Peer International exec, announces the release of the "Rice & Beans II" LP on the Dash label, recorded in Puerto Rico and New York. The album has been arranged and conducted by Hector Garrido and produced and co-produced, respectively, by Pepe Luis Soto and Tato Rossi. Also to be released: a second single, "One Love," by CeliBee and the Buzzy Bunch on the APA label.

Both products are distributed by TK with the publishing rights held by Peer which has Soto, writer for all of this material, signed to a long-term contract.

Vocalist Donna Cellini slated to appear Thursday (15) with Joey Heatherton and John Davidson at a concert to benefit the children of the victims of the fire which occurred last summer at the Beverly Hills nightclub in Kentucky. Davidson was starring at the club at the time of the catastrophe.

Grand Artists Management reports the release of composer Roberto Lozano's first LP as a performer "Agu Mansa" on the Borinquen label. Lozano, writer of such hits as "Al Amanecer" and "La Muchacha De Los Dios Tristes," has been living in the past year in the Big Apple and playing the Havana East, one of the favorite night spots for Latin New Yorkers.

Los Sobrinos del Juez, back from a successful Central American tour, now at Miami's Crossway Inn following Willy Chirino, who in turn has been booked by the Swinger Lounge at the Marco Polo Hotel on Miami Beach. **MIMI KORMAN**

LOS ANGELES

The continuing success of Juan Gabriel's "Siempre En Mi Mente" prompts Cayre vice president Lee Schapiro to declare that "it's the first time we've had anything out of Mexico that hit so well in all our (U.S.) territories."

He notes that Puerto Rico had ordered 10,000 singles, calling that performance "strictly a surprise" since Gabriel has never been popular there. Reporting that the Gabriel LP (Arcano) had done "somewhere around 50,000 copies" in the first three weeks after release, Schapiro modestly pats himself on the back for pushing Cayre Industries to release an album ahead of RCA Mexico where the product originates.

Mexico, says Schapiro, had not had plans for an LP containing the single until December. Meanwhile, in the U.S., Cayre has its biggest hit since Vicente Fernandez' "Volver, Volver."

Talent In Action

• Continued from page 42

more steady, interesting format could be built around her excellent voice. As in past shows, however, her entire program, including the overloaded hits medley at the finale, reinforces her super studio image but further diminishes the "live" product.

Comedian David Steinberg made his Hilton debut with a sophisticated, smart monolog packed into 35-minutes of high-brow humor.

The spry, dark-haired intelligencia, raked all phobias over the coals, from prejudice, the upcoming television season and family to politics and religion.

HANFORD SEARL

SHIRLEY BASSEY SANDLER & YOUNG

Westchester Premier Theatre
Tarrytown, N.Y.

From her opening upbeat rendition of the love theme from "Rocky" to a dynamic "This Is My Life" encore, Bassey proved again she's lost no clout with a reverent audience that cuts across many age groups and lifestyles.

The UA artist "plays" an audience better than most performers today, whether at the mike or walking the length of the three-quarter thrust theatre—giving every section of the crowd equal time in making her direct approach to its emotions.

Flashing back and forth from ballad or torch song to bouncy rhythms, Bassey brought her own distinctive styling to both old and new titles. From her first big hit, "Hey Big Spender" from Broadway's "Sweet Charity," to a poignant "Natalie," the lady showed class all the way.

The shifts of mood were most effective: An evocative "What I Did For Love" from "A Chorus Line" segues into a bouncy "Johnny One Note," then returns to a dramatic "Alone Again, Naturally," followed by an upbeat arrangement of Neil Diamond's "Stargazer" and a melodic "Born To Lose."

"Send In The Clowns," the hit song from "A Little Night Music," gets Bassey's unique styling, and George Harrison's "Something" really brought the second-night house down during her two-weekend, eight-show appearance.

Much of the program was from her new LP "You Take My Heart Away," with less emphasis than usual on her standard "greatest hits" repertoire. "Goldfinger" was present only in the orchestra intro at the show's start. And if there was any dissent about the performance, it was the fact that Bassey did only 13 numbers in less than an hour onstage. The audience kept screaming for more, but to no avail.

The clever songs and patter of Tony Sandler and Ralph Young were a fast-paced 40-minute opening act, proving that the versatile duo is equally at home in a theatre like Westchester, on a Las Vegas stage or on television's "Tonight Show." Particularly good was a Jacques Brel medley built around Jim Webb's main "MacArthur Park" theme.

STEPHEN TRAIMAN

EDITH WILSON LITTLE BROTHER MONTGOMERY MEMPHIS NIGHTHAWKS

Rick's Cafe Americain, Chicago

A rare appearance by 71-year-old Wilson, one of the first black women to make records and a veteran of 1920s musical revues, highlighted this Aug. 8 90-minute concert, sponsored by the Jazz Institute Of Chicago. Wilson's warmth before the audience, her grandness of style and room-embracing theatrical delivery—still intact—seemed to deny the fact there has been a 30-year hiatus in her stage career.

The nostalgic bill, promoted as an evening of "Blues, Boogie And Barrelhouse," also included septegenarian pianist "Little Brother" Montgomery, working with a threesome known as the State Street Ramblers, and the Memphis Nighthawks, a young quintet recreating the idiom of Jelly Roll Morton and King Oliver.

Montgomery and company served as little more than accompanists at the first of two performances, and judging by that set Wilson is the only of these performers to go out of one's way

for. The Nighthawks' bag of antique stomps and rags is entertaining but the group (cornet, sax, banjo, trombone and bass sax) never transcended the category of second-hand experience, greater virtuosity in execution might give a stronger raison d'etre to their act.

Wilson arrived on the bandstand to general acclaim, and her stay there, for seven songs, seemed to delight the performer as much as her audience. "Yankee Doodle Blues," "Put A Little Love In Everything You Do" and "He May Be Your Man . . . But He Comes To See Me Some-

time," title cut of Wilson's new Delmark LP, were captivating in the extreme, combining big-line phrasing, marvelous facial expression and movement to fill the room with meaning.

Wilson was just warming up when her first set was rather summarily drawn to a close by

the sponsors, who had not anticipated the draw and had anxious crowds lined up outside the Holiday Inn club awaiting the second show. It was the best attended of the series of events the Institute has staged at Rick's.

ALAN PENCHANSKY

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Band On NBC-TV

LOS ANGELES—Blood, Sweat & Tears joins the list of acts set to perform on NBC-TV's "Music Of The Beatles" special on Nov. 26.

The group will perform "Get Back," "Lady Madonna" and "Sgt. Pepper." Other acts slated for the show include Melanie, Richie Havens, Frankie Valli and Melissa Manchester.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	WAY DOWN—Elvis Presley (RCA)—ATV (Elvis Presley)	RCA
2	2	MAGIC FLY—Space (Pye)—Heath Levy (J. Philippe Liesco)	Pye
3	8	SILVER LADY—David Soul (Private Stock)—Macaulay/DJM (Tony Macaulay)	Private Stock
4	4	OXYGENE—Jean Michel Jarre (Polydor)—Black Noon (Jean Michel Jarre)	Polydor
5	5	DOWN DEEP INSIDE—Donna Summer (Casablanca)—Screen Gems/EMI (John Barry)	Casablanca
6	3	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)	ABC
7	10	NOBODY DOES IT BETTER—Carly Simon (Elektra)—United Artists (Richard Perry)	Elektra
8	7	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Rampro)	Warner Bros.
9	6	ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	Pye
10	16	TELEPHONE MAN—Meri Wilson (Pye)—Campbell Connelly (B. Castleman/J. Rutledge)	Pye
11	9	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kalimba)	CBS
12	15	TULANE—Steve Gibbons Band (Polydor)—Carlin (Kenny Laguna/Gold Hawk)	Polydor
13	17	LOOKING AFTER NUMBER ONE—*Boom Town Rats (Ensign)—Sewer Sair Hits (Robert John Langer)	Ensign
14	27	BEST OF MY LOVE—Emotions (CBS)—Carlin (Maurice White)	CBS
15	14	DANCIN' IN THE MOONLIGHT—*Thin Lizzy (Vertigo)	Vertigo
16	12	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)	Arista
17	13	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)	Good Earth
18	21	SUNSHINE AFTER THE RAIN—*Elkie Brooks (A&M)—United Artists (Lieber/Stoller)	A&M
19	22	I THINK I'M GONNA FALL IN LOVE WITH YOU—*Dooleys (GTO)—Black Sheep/Heath Levy (Ben Findon)	GTO
20	11	DO ANYTHING YOU WANNA DO—*Rods (Island)—Island/Rock (Ed Hollis)	Island
21	23	I CAN'T GET YOU OUTTA MY MIND—Yvonne Elliman (RSO)—ATV (Freddie Perren)	RSO
22	25	DREAMER—Jacksons (Epic)—Carlin (Gamble/Huff)	Epic
23	20	SPANISH STROLL—Mink Deville (Capitol)—EMI (Jack Nitzche)	Capitol
24	37	BLACK BETTY—Ram Jam (Epic)—Kensington (Kasenz/Katz)	Epic
25	19	GARY GILMOUR'S EYES—*Adverts (Anchor)—Anchor/Adverse Noise (Adverts/Larry Wallis)	Anchor
26	42	FROM NEW YORK TO L.A.—Patsy Gallant (EMI)—DJM (P. Gallant/I. Robertson)	EMI
27	30	BLACK IS BLACK—La Belle Epoque (Harvest)—Robert Mellin (Prima Linea)	Harvest
28	39	THUNDER IN MY HEART—*Leo Sayer (Chrysalis)—Long Manor/Chrysalis/Rondor (Richard Perry)	Chrysalis
29	31	ANOTHER STAR—Stevie Wonder (Motown)—Jobete (Stevie Wonder)	Motown
30	29	GIMMIE DAT BANANA—Black Gorilla (Response)—Response (Holm/Pietsch/Stein/Dietrich)	Response
31	—	WONDROUS STORIES—Yes (Atlantic)—Topographic/Warner Bros. (Yes)	Atlantic
32	44	WAITING IN VAIN—*Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers)	Island
33	26	I FEEL LOVE—Donna Summer (GTO)—Heath Levy (Moroder/Belotte)	GTO
34	24	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)	Atlantic
35	18	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)	A&M
36	28	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)	Atlantic
37	35	DOWN THE HALL—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)	Warner Bros.
38	—	YOUR GENERATION—Generation X (Chrysalis)—Copyright Control (Phil Wainman)	Chrysalis
39	34	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Philadelphia)	Philadelphia
40	33	PIPELINE—Bruce Johnston (CBS)—Peter Maurice (Gary Usher)	CBS
41	—	DAYTIME FRIENDS—Kenny Rogers (United Artists)—Heath Levy (Larry Butler)	United Artists
42	43	RETURN TO SENDER—Elvis Presley (RCA)—Carlin	RCA
43	—	I NEED YOU—Joe Dolan (Pye)—Red Bus (Peter Yellowstone)	Pye
44	40	I GOT TO SING—J.A.L.N. Band (Magnet)—Pathway/MCPS (Finesilver/Whitehouse)	Magnet

This Week	Last Week	Title	Label
45	—	COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad (Kudu)—Heathside	Kudu
46	—	KILL THE KING—Rainbow (Polydor)—Owl Music (Martin Birch)	Polydor
47	—	COOL OUT TONIGHT—David Essex (CBS)—April/Rock On (David Essex)	CBS
48	—	I REMEMBER ELVIS PRESLEY—Danny Mirror (Sonet Stone)—(Olafsong/Louvigny Marquee (E. Owens)	Sonet Stone
49	—	SEARCH AND DESTROY—Dictators (Asylum)—MCPS (M. Krugman/S. Pearlman)	Asylum
50	—	YES SIR I CAN BOOGIE—Baccara (RCA)—Louvigny Marquee (Rolf Soja)	RCA

LPS

This Week	Last Week	Title	Label
1	20	GOLDEN GREATS—Diana Ross And The Supremes (Motown)	Motown
2	3	OXYGENE—Jean Michel Jarre (Polydor)	Polydor
3	1	ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)	Arcade
4	4	MOODY BLUE—Elvis Presley (RCA)	RCA
5	2	20 ALL TIME GREATS—Connie Francis (Polydor)	Polydor
6	5	A STAR IS BORN (Soundtrack) (CBS)	CBS
7	6	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
8	10	STRANGLERS IV (United Artists)	United Artists
9	18	ARRIVAL—Abba (Epic)	Epic
10	11	I REMEMBER YESTERDAY—Donna Summer (GTO)	GTO
11	9	GOING FOR THE ONE—Yes (Atlantic)	Atlantic
12	7	WELCOME TO MY WORLD—Elvis Presley (RCA)	RCA
13	8	JOHNNY MATHIS COLLECTION (CBS)	CBS
14	16	EXODUS—Bob Marley & the Wailers (Island)	Island
15	13	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
16	20	ELVIS PRESLEY SUN COLLECTION (Starcall)	Starcall
17	17	FLOATERS (ABC)	ABC
18	19	MY AIM IS TRUE—Elvis Costello (Stiff)	Stiff
19	23	THE BEST OF ROD STEWART (Mercury)	Mercury
20	—	RAIN DANCES—Camel (Decca)	Decca
21	15	NEW WAVE—Various Artists (Philips)	Philips
22	—	MAGIC FLY—Space (Pye)	Pye
23	14	G.I. BLUES—Elvis Presley (RCA)	RCA
24	12	ELVIS IN DEMAND—Elvis Presley (RCA)	RCA
25	—	LIVING ON THE FAULT LINE—Doobie Brothers (Warner Bros.)	Warner Bros.
26	40	THIS IS NIECY—Deniece Williams (CBS)	CBS
27	—	PLAYING TO AN AUDIENCE OF ONE—David Soul (Private Stock)	Private Stock
28	25	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	Asylum
29	42	20 GOLDEN GREATS—Shadows (EMI)	EMI
30	31	A NEW WORLD RECORD—Electric Light Orch. (Jet)	Jet
31	37	BLUE HAWAII—Elvis Presley (RCA)	RCA
32	35	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	Chrysalis
33	46	GREATEST HITS—Smokie (RAK)	RAK
34	22	LOVE AT THE GREEK—Neil Diamond (CBS)	CBS
35	24	LOVE FOR SALE—Boney M (Atlantic)	Atlantic
36	—	FIRING ON ALL SIX—Lone Star (CBS)	CBS
37	26	ELVIS LIVE AT MADISON SQUARE GARDEN—Elvis Presley (RCA)	RCA
38	55	GREATEST HITS—Hot Chocolate (RAK)	RAK
39	33	IN THE CITY—Jam (Polydor)	Polydor
40	41	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	Harvest
41	29	THE MUPPET SHOW (Pye)	Pye
42	32	DECEPTIVE BENDS—10C.C. (Mercury)	Mercury
43	34	GREATEST HITS—Abba (Epic)	Epic
44	39	TWO DAYS AWAY—Elkie Brooks (A&M)	A&M
45	48	I ROBOT—Alan Parsons Project (Arista)	Arista
46	27	ELVIS GOLDEN RECORDS, Vol. 2—Elvis Presley (RCA)	RCA
47	43	ANIMALS—Pink Floyd (Harvest)	Harvest
48	28	WORKS—Emerson, Lake & Palmer (Atlantic)	Atlantic
49	49	ELVIS GOLDEN RECORDS, Vol. 3—Elvis Presley (RCA)	RCA

JAPAN

(Courtesy of Music Labo)
*Denotes local origin
As Of 9/14/77
SINGLES

This Week	Last Week	Title	Label
1	—	NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion	Victor
2	—	IMITATION GOLD—*Mormoe Yamaguchi (CBS/Sony)—Top	CBS/Sony
3	—	AKINO MEMORY—*Shigeru Matsuzaki (Victor)—Bond	Victor
4	—	ENRYO SURUNAYO—*Kentaro Shimizu (CBS/Sony)—Nichion	CBS/Sony
5	—	KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe	Polydor
6	—	COSMOS KAIIDO—*Karyudo (Warner Brothers)—JCM, Nichion	Warner Brothers
7	—	KIKYO—*Hiromi Goh (CBS/Sony)—Burning	CBS/Sony
8	—	DAKEDO...—*Mizue Takada (Union)—Fuji, PMP	Union

This Week	Last Week	Title	Label
9	—	WANTED—*Pink Lady (Victor)—NTVM, Nichion	Victor
10	—	NETTAIGYO—*Hiromi Iwasaki (Victor)—NTVM, Geiei	Victor
11	—	KOUZUINO MAE—*Hiromi Goh (CBS/Sony)—Burning	CBS/Sony
12	—	KISETSUFU—*Goro Noguchi (Polydor)—NP	Polydor
13	—	NOTO HANTO—*Sayuri Ishikawa (Columbia)—Top	Columbia
14	—	AZUSA NIGO—*Karyudo (Warner Brothers)—JCM, Nichion	Warner Brothers
15	—	KUGATSUNO AME—*Hiromi Ohta (CBS/Sony)—Watanabe	CBS/Sony
16	—	HOSHINO SUNA—*Rumiko Koyanagi (Reprise)—Watanabe	Reprise
17	—	SUCCESS—*Down Town Boogie Woogie Band (Express)—PMP	Express
18	—	ROCKY—Soundtrack (United Artists)—Taiyo	United Artists
19	—	SHOCHU OMIMAI MOUSHIAGEMASU—*Candies (CBS/Sony)—Watanabe	CBS/Sony
20	—	SENTIMENTAL CARNIVAL—*Teruhiko Aoi (Teichiku)—PMP, RFMP	Teichiku

FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

This Week	Last Week	Title	Label
1	—	LOVE ME BABY—Sheila B. Devotion (Carrere)	Carrere
2	—	10 ANS PLUS TOT—Michel Sardou (Trema/RCA)	Trema
3	—	ROCKCOLLECTION—Laurent Voulzy (RCA)	RCA
4	—	MA BAKER—Boney M (Carrere)	Carrere
5	—	EST-CE PAR HASARD—Dave (CBS)	CBS
6	—	IL A NEIGE SUR YESTERDAY—Marie Laforet (Polydor)	Polydor
7	—	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)	Polydor
8	—	LETTRE A FRANCE—Michel Polnareff (WEA)	WEA
9	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	Philips
10	—	MAGIC FLY—Space (Vogue)	Vogue

LPS

This Week	Last Week	Title	Label
1	—	OXYGENE—Jean-Michel Jarre (Polydor/Motors)	Polydor
2	—	DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda (Philips)	Philips
3	—	MAGIC FLY—Space (Vogue)	Vogue
4	—	ELVIS FOREVER—Elvis Presley (RCA)	RCA
5	—	B.O. FILM BILITIS—Francis Lai (WEA)	WEA
6	—	DANCING DISCO—France Gall (WEA)	WEA
7	—	C'EST COMME CA QUE L'ON S'EST AIME—Claude Francois (Fleche/Carrere)	Fleche
8	—	HOTEL CALIFORNIA—Eagles (WEA)	WEA
9	—	I REMEMBER YESTERDAY—Donna Summer (WEA)	WEA
10	—	GOING FOR THE ONE—Yes (WEA)	WEA

ITALY

(Courtesy of Germano Ruscitto)
As Of 9/6/77
SINGLES

This Week	Last Week	Title	Label
1	—	TI AMO—Umberto Tozzi (CBS—MM)	CBS
2	—	I FEEL LOVE—Donna Summer (Durium)	Durium
3	—	ZODIACS—Roberta Kelly (Durium)	Durium
4	—	MA BAKER—Boney M. (Durium)	Durium
5	—	ROCKCOLLECTION—Laurent Voulzy (RCA)	RCA
6	—	L'ANGELO AZZURRO—Umberto Balsamo (Phonogram)	Phonogram
7	—	YEAR OF THE CAT—Al Stewart (RCA)	RCA
8	—	'A CANZUNCELLA—Alunni del Sole (Produttori Associati—Ricordi)	Ricordi
9	—	AMARSI UN PO'—Lucio Battisti (Numero Uno—RCA)	Numero Uno
10	—	TOMORROW—Amanda Lear (Phonogram)	Phonogram

AUSTRALIA

(Courtesy of 2SM Radio)
*Denotes local origin
As Of 9/9/77
SINGLES

This Week	Last Week	Title	Label
1	—	MA BAKER—Boney M (Ati 45 1656)	Ati
2	—	YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elek EF 90013)	Elek
3	—	I GO TO RIO—Peter Allen (A&M K 6730)	A&M
4	—	I FEEL LOVE—*Donna Summer (Casablanca NB 884)	Casablanca
5	—	DR LOVE—Tina Charles (CBS BA 22285) (Epic ES 217)	CBS
6	—	WHAT CAN I SAY/LIDO SHUFFLE—Boz Scaggs (CBS BA 22256)	CBS
7	—	I DON'T WANNA TALK ABOUT IT—Rod Stewart (Warner, WB 6734)	Warner
8	—	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown TMO 11388)	Motown
9	—	RIO—Mike Nesmith (Island K 6732)	Island

This Week

This Week	Last Week	Title	Label
1	—	SILK DEGREES—Boz Scaggs (CBS)	CBS
2	—	I REMEMBER YESTERDAY—Donna Summer (Casablanca)	Casablanca
3	—	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
4	—	CAROLE BAYER-SAGER—Carole Bayer-Sager (Elektra)	Elektra
5	—	A NEW WORLD RECORD—E.L.O. (United Artists)	United Artists
6	—	LADIES & GENTLEMEN—Marcia Hines (Miracle)	Miracle
7	—	DIAMANTINA COCKTAIL—Little River Band (EMI)	EMI
8	—	BOOK OF DREAMS—Steve Miller Band (Mercury)	Mercury
9	—	DECEPTIVE BENDS—10CC (Mercury)	Mercury
10	—	I'M IN YOU—Peter Frampton (A&M)	A&M

Rock Singles Best Sellers

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As Of 9/12/77

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

1	KEEP IT COMING—K.C. & the Sunshine Band—TK 1023	21	DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335
2	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872	22	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project—Arista 0260
3	TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000	23	JUNGLE LOVE—Steve Miller—Capitol 4466
4	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094	24	SIGNED, SEALED, DELIVERED (1'm Yours)—Peter Frampton—A&M 1972
5	HIGHER AND HIGHER—Rita Coolidge—A&M 1922	25	GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940
6	DON'T WORRY BABY—B.J. Thomas—MCA 40735	26	DON'T STOP—Fleetwood Mac—Warner Bros. 8413
7	STAR WARS (Main Title)—London Symphony Orchestra—20th Century 2345	27	YOU LIGHT UP MY LIFE—Debbie Boone, Warner/Curb 8446
8	ON AND ON—Stephen Bishop—ABC 12260	28	STRAWBERRY LETTER 23—Bros. Johnson—A&M 1949
9	NOBODY DOES IT BETTER—Carly Simon—Elektra 45413	29	BLACK BETTY—Ram Jam—Epic 8-50357
10	THAT'S ROCK-N-ROLL—Shaun Cassidy—Warner/Curb 8423	30	EASY—Commodores—Motown 1418
11	HANDY MAN—James Taylor—Columbia 3-10557	31	SUNFLOWER—Glen Campbell—Capitol 4445
12	COLD AS ICE—Foreigner—Atlantic 3410	32	BOOGIE NIGHTS—Heatwave—Epic 8-50370
13	SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370	33	BARRACUDA—Heart—Portrait/CBS 6-70004
14	STAR WARS—Meco—Millennium 604 (Casablanca)	34	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256
15	BEST OF MY LOVE—Emotions—Columbia 3-10544	35	THE KING IS GONE—Ronnie McDowell, Scorpion
16	TELEPHONE MAN—Meri Wilson—GRT 127	36	YOU AND ME—Alice Cooper—Warner Bros. 8349
17	UNDERCOVER ANGEL—Alan O'Day—Pacific 001	37	INDIAN SUMMER—Poco—ABC 12295
18	DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365	38	HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319
19	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022	39	FLOAT ON—Floaters, ABC 12284
20	HARD ROCK CAFE—Carol King—Capitol 4455	40	LOOKS LIKE WE MADE IT—Barry Manilow, Arista 0244

Rock LP Best Sellers

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As Of 9/12/77

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

1	STAR WARS/SOUNDTRACK—20th Century 2T 541	21	CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700
2	RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010	22	ANYTIME... ANYWHERE—Rita Coolidge—A&M SP 4616
3	SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067	23	DREAMBOAT ANNIE—Heart—Mushroom JRS 5005
4	LIVE—Barry Manilow—Arista AL 8500	24	THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978
5	MOODY BLUE—Elvis Presley—RCA AFL 1-2428	25	WELCOME TO MY WORLD—Elvis Presley—RCA AT01-2274
6	I'M IN YOU—Peter Frampton, A&M 4704	26	FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703
7	JT—James Taylor—Columbia JC 34811	27	NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157
8	BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630	28	THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
9	BOSTON—Epic PE 34188	29	OL' WAYLON—Waylon Jennings—RCA APL1-2317
10	LITTLE QUEEN—Heart—Portrait/CBS JR 34799	30	A NEW WORLD RECORD—Electric Light Orchestra—United Artists/Jet UA-LA679-G
11	SUPERMAN—Barbra Streisand—Columbia JC 34830	31	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley, RCA APL1-1506
12	LOVE GUN—Kiss—Casablanca NBLP 7057	32	GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
13	FOREIGNER—Foreigner—Atlantic SD 18215	33	DESTROYER—Kiss—Casablanca NBLP 7025
14	HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901	34	LIGHTS OUT—J.F.O.—Chrysalis 1127
15	CSN—Crosby, Stills & Nash—Atlantic SD 19104	35	RIGHT ON TIME—Bros. Johnson—A&M SP 4644
16	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403	36	FLEETWOOD MAC—Reprise MS2225
17	HOTEL CALIFORNIA—Eagles—Asylum 7E-1084	37	RE

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9/25-27	Los Angeles, Ca.	Greek Theatre	10/11	Atlanta, Ga.	Fox Theatre
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10/2	Vancouver, Canada	Orpheum Theatre	10/17	Washington, D. C.	JFK Auditorium
10/8	Dallas, Texas	McFarland Auditorium	10/20-23	Chicago, Illinois	Mill Run Theatre



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LOS ANGELES—Polydor Inc. is raising the price of its single pop albums by \$1 to \$7.98 effective Oct. 1. The price hike does not affect 8-tracks, cassettes, country and r&b product.

Polydor's ECM jazz line will remain at \$7.98 as will Verve product except for the double album Verve reissue series which is increased to \$8.98. The Deutsche Grammophone line also increases \$1 to \$8.98.

Lou Simon, Polydor executive vice president and general manager, says the hike was dictated by the economics of the industry and to stabilize pricing at the industry level.

Polydor's distribution arm, Phonodisc, will make available a new price list within the next week.

Billboard Show

• Continued from page 10

four times as many persons as those who'll see him in "A Star Is Born," for example," says Sugarman.

"Our show will have a strong appeal for the record buyer," admits Ehrlich, "but also to those who don't buy records. However, I point out that music shows were once all an outgrowth of the vaudeville days.

"Since then, people have grown up in a rock era of music. Music now appeals to larger and larger audiences, especially rock music, because audiences have grown into it." He adds that "The Billboard Music Awards Show" won't be just rock, but the absolute best in music as based mostly on the greatest judgment of all—the dollars spent on the music.

No one at Billboard will know who the winners are. Burt Sugarman Inc. will have access to the computer operation on which Billboard tabulates its charts. The accounting firm of Touche-Ross will perform the final tabulations to determine the best selling records of the year based on chart performance.

The world will know the winners the same time as the Billboard staff—the night of the tv show.

Hammond Book

• Continued from page 52

cians and singers found it difficult to survive.

Then came Charlie Christian, a remarkable guitarist from Oklahoma, and Jess Stacy and Freddy Green and Helen Humes. There were, of course, dozens of others before Hammond brought Aretha Franklin, Bob Dylan and Bruce Springsteen to records more recently.

As a younger man he wrote prolifically in behalf of music and of black equality, in and outside the industry. He presented concerts. With Barney Josephson, a shoe salesman, Hammond opened the first nightclub which welcomed blacks as well as whites—Cafe Society in Greenwich Village. For more than 40 years he was active in the NAACP.

Through it all, Hammond maintained a rare integrity as he amassed an acquaintanceship with thousands—chauffeurs and senators, editors and saxophonists, the affluent and the faceless underprivileged alike. He has produced two sons from his two marriages, survived a half-dozen terrifying heart attacks and, as 1977 moves into its fourth quarter, continues to serve the record industry as an independent producer under contract to CBS.

DAVE DEXTER JR.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/24/77

Number of LPs reviewed this week **56** Last week **45**

Spotlight



DWIGHT TWILLEY BAND—Twilley Don't Mind, Arista AB4140. While many young, teen-oriented pop acts produce somewhat innocuous, bland sounds, this young duo specializes in punkish music with a somewhat arrogant, threatening edge. The uptempo, boogie-oriented songs derive from '60s rock'n'roll and carry considerable sexual energy, though it is brought out not so much in the lyrics, as through the sheer intensity. A sweet, melodic ballad is included, but mostly rockers, with lots of reverb effects.

Best cuts: "Looking For The Magic," "Trying To Find My Baby" (super teen single), "Twilley Don't Mind," "Invasion."

Dealers: The group had an album on Shelter in 1976 which contained its 1975 top 20 hit "I'm On Fire."

STEVE MARTIN—Let's Get Small, Warner Bros. BSK3090. The zany antics of comedian Martin are captured on vinyl for the first time here, recorded at San Francisco's Boarding House. His crazed routines include his famous drug parody "Let's Get Small," along with his other off-the-wall one-liners and tales, mixed with some occasional banjo riffs. Martin successfully maintains a high level of humor throughout, resulting in one of the funniest comedy albums in recent times.

Best cuts: "Let's Get Small," "Smoking," "Mad At My Mother."

Dealers: Martin's popularity and visibility is at its peak now via appearances on "Johnny Carson," "Saturday Night" and consistent concert sellout.

KLAATU—Hope, Capitol ST11633. This group may have a tough time overcoming the Beatles hype that surrounded its first release, but this is a more well-defined album than the debut. There is a loose concept of interplanetary space travellers who visit a distant planet, which ties in neatly with the "Star Wars" craze. In fact the 91-piece London Symphony Orchestra, which did the "Star Wars" soundtrack, backs the group here. The songs range from the clever, fun light pop sound of 10cc to theatrical melodramas in the grand scope of Queen to well-orchestrated, sweeping ballads along the lines of the Moody Blues.

Best cuts: "We're Off You Know," "Long Live Politzania," "Prelude," "Hope."

Dealers: First album went Top 40 and drew big-name covers.



MERLE HAGGARD—A Working Man Can't Get Nowhere Today, Capitol ST11693. A concept LP dedicated to the desires and dreams of the working man, Haggard strings together a series of variations on the theme of songs appealing to the common man. While such songs as the title tune accentuate the theme, Haggard also includes some strong love ballads such as "Making Believe" and a salute to the legendary Lefty Frizzell, "Goodbye Lefty." There's plenty of fiddle and guitar and some horns and piano to accompany Haggard's effective vocalizing. He wrote half the songs, including the title, but also does a good job on such tunes as "Moanin' The Blues" by Hank Williams.

Best cuts: "A Working Man Can't Get Nowhere Today," "Making Believe," "When My Last Song Is Sung," "Moanin' The Blues," "Goodbye Lefty."

Dealers: Capitol's newly realigned promo staff, now in the Tower, will be working hard to bring this home.



GIL SCOTT-HERON, BRIAN JACKSON—Bridges, Arista AB4177. Scott-Heron's oft-times savage word pictures and Jackson's funky keyboard work continue a pairing of two strong minded musicians seeking to infiltrate music with political and sociological messages. They accomplish this goal, although Scott-Heron's vocal style of hanging on the last syllable of words and repeating them gets tiring. Eleven musicians working in various combinations provide the background muscle for this project which is keyed to themes developed after being on the road on an international basis. The nine cuts are uneven in lyrical potency. Both artists co-produced.

Best cuts: "Song Of The Wind," "Delta Man (Where I'm Comin' From)."

Dealers: This pair is well known for its soulful jazz works and is constantly touring.



BOB WELCH—French Kiss, Capitol ST11663. Former Fleetwood Mac guitarist Welch branches out on his own with a sophisticated pop-oriented set that reflects his Mac days. Included is a sultry new version of his "Sentimental Lady" that appeared on Mac's "Bare Trees" LP. Reuniting on that cut is Lindsey Buckingham on guitar and Christine McVie on key-



CHICAGO XI, Columbia JC34860. Chicago's newest represents the veteran group's most lushly orchestrated work yet. From the initial cut, the funky, often riveting jazz flavored arrangements maintain a thumping pitch, enhanced by the strong horn section. The complex rhythms and melodies fused with the tight brass and string arrangements produces a sound reflective of Chicago's jazzy pop approach to rock. The powerful vocals and harmonies, characteristic of past releases, is at its fervent peak as the material is mostly upbeat with a minimum of ballads. The funkified sound often displays the group's appreciation for r&b rhythms with its kick-it-out boogie feel. James Guercio's impeccable production again manages to highlight the distinct sound that has made Chicago a consistent platinum seller. The lyrics also rank among the strongest and together with the fluid orchestral arrangements, this is Chicago's most devastating album yet.

Best cuts: "Take Me Back To Chicago," "Little One," "Till The End Of Time," "This Time," "Mississippi Delta City Blues."

Dealers: Every Chicago album has gone platinum. This will be no exception.

ROBIN TROWER—In City Dreams, Chrysalis CHR 1148. Trower has abandoned his three-piece band format with the addition of bassist Rustee Allen who adds a bit of funk to the rhythm section with his ever-present licks. Yet Trower's forceful guitar riffs remain the focal point as evidenced in his super-charged solos. Also separating this album from previous efforts is a greater concentration on lyrics and melody. The material overall reflects Trower's deep r&b roots but with more free flowing spontaneity to the sound. There is less of a contrived studio mechanicality as the quartet lightens up and lets the music gracefully reach new peaks. James Dewar, who co-wrote each tune with Trower, supplies the husky vocals while drummer Bill Lordan maintains a thumping drum beat.

Best cuts: "Sweet Wine Of Love," "Bluebird," "In City Dreams," "Somebody's Calling."

Dealers: Trower gains strength with each release.



boards who co-produced that one track. Mick Fleetwood, Welch's manager, also contributes his pounding drums on the cut. Welch handles all guitars and bass as well as lead and backup vocals. His writing is full of well-crafted sentimental lyrics that are delivered in a polished manner.

Best cuts: "Sentimental Lady," "Ebony Eyes," "Caroline," "Lose Your Heart," "Dancin' Eyes."

Dealers: Welch is familiar to Fleetwood Mac fans so display prominently.

DANNY PECK—Heart & Soul, Arista 4126. This 22-year-old has a passionate, fervent style that has some of the earnest, heavily emotional approach of a rock singer like Joe Cocker. The songs range from rock to cool jazz to acoustic ballads to bring a satisfying balance to the program. Effective instrumental support from musicians on the caliber of Tom Scott and David Paich.

Best cuts: "Brother Of Mine," "Halo Of Fire," "Looking So Hard," "Take Your Baby Home."

Dealers: Arista had broadened from its MOR-Top 40 beginnings, and is now experiencing success with artists of this type.



pop

DR. HOOK—Makin' Love And Music, Capitol ST11632. Phd's of facetious rock, Dr. Hook continue its concentration on building a more solidly serious reputation. This LP leans heavily towards r&b flavored churners that amply demonstrate their musical skills, but does not neglect to include several delivered with tongue firmly in cheek. **Best cuts:** "What A Way To Go," "Walk Right In," "Makin' Love And Music."

STOMU YAMASHITA—Go Too, Arista AB4138. This second of the three part "Go" series differs noticeably from the first, the Island set that co-billed Yamashita, ex-Santana drummer Michael Shrieve and Steve Winwood. Whereas that top 60 LP explored abstract jazz rock and orchestral space sounds, this gets into some synthesized disco and straight love ballads. **Best cuts:** "Beauty," "Ecliptic," "Seen You Before," "Mysteries Of Love."

CHINA, Rocket (MCA) PIG2292. Co-produced by Elton John, Clive Franks as well as group members who used to be John's sidemen, the band comes up with an intriguing blend of progressive rock. Davey Johnstone's vocals are up front in perfect tandem with James Newton Howard's blaring, pounding keyboards. Bass, drums, sitar, mandolin and synthesizer round out the mid to fast and well arranged rockers. **Best cuts:** "On The Slide," "Broken Woman," "Savage," "Dear You."

POINT BLANK—Second Season, Arista AL4137. This second album by the country/rock band is a more stylistic approach to fusing progressive country boogie with mainstream rock. ZZ Top producer Bill Ham successfully guides the band along the path of high energy Texas gusto highlighted by some fine guitar picking. **Best cuts:** "Stars And Scars," "Part Time Lover," "Nasty Notions," "Tattooed Lady."

LISA DAL BELLO, MCA2249. This singer demonstrates a throaty, powerful and gusty vocal style. Yet, there's an almost intangible sensual quality to her delivery. The music ranges from pop to r&b, while a stellar supporting cast of "name" session players provides full rhythm, brass and string support. **Best cuts:** "Look At Me," "My Mind's Made Up," "Stay With Me," "Everything Money Can Buy."

GENTLE GIANT—The Missing Piece, Capitol ST11696. This progressive rock band with classical influences veers away from its spacy non-commercial past with simpler and shorter tunes that makes this the group's most accessible album yet. Appropriately titled, Giant fuses its progressive influences with a more mainstream rock approach. The snaring guitar riffs, sax, keyboards and cells pace the instrumentals while

the earthy sounding vocals are in the realm of commercial rock. **Best cuts:** "Two Weeks In Spain," "Memories Of Old Days," "I'm Turning Around."

MARK RADICE—Intense, Roadshow RSLA788G (U.A.). Radice's forceful vocals and some complex arrangements that are often funky highlight this second Radice release. The orchestrations, on the jazz side, with extensive horn, string and bass, are full of rich textures. **Best cuts:** "Love Is Free," "It Just Feels Good," "It's You My Love."

BOB MEIGHAN BAND—Me'hun, Capitol ST11686. Guitarist Meighan fronts a solid rhythm section that shifts gears from soft ballads to some heavier, often complex rock tunes. Eight of the 10 tunes are self-penned with collaborations with the other two being Jackson Browne's "Under The Falling Sky" and John Fogerty's "Almost Saturday Night." Pedal steel, brass and banjo are among the additional instruments that vary the pace. All tunes are light and breezy and easy on the ear. **Best cuts:** "Under The Falling Sky," "From Who," "Almost Saturday Night," "Lover's Eyes."

UNICORN—One More Tomorrow, Capitol ST11692. It's the third time for this British quartet, which offers a clean, pleasant collection of soft rock. The emphasis is on vocal harmony and instrumental simplicity that is very 60s in texture. Pink Floyd's David Gilmour produces this sound effort. **Best cuts:** "Slow Dancing," "British Rail Romance," "Eric."

RACING CARS—Weekend Rendezvous, Chrysalis CHR1149. This second album by this five-piece Scottish group is a balanced set of electric and acoustic rockers and ballads. The interweaving guitars and bass provide a rhythmic backdrop for the strong lead vocals while the rest of the band contributes tight harmonies. **Best cuts:** "Weekend Rendezvous," "Clever Girl," "Take Me From The City," "Nobody's Business."

BILL COSBY—Disco Bill, Capitol ST11683. Cosby takes on the disco scene, "Roots" and funkiness in general in this collection of musical satires which follows in the vein of last year's "Is Not Himself These Days." It contains some chuckles and even credible r&b production by Stu Gardner. **Best cuts:** "Rudy," "A Simple Love Affair," "A Nasty Birthday."

PAP JOHN CREACH—The Cat And The Fiddle, DJM DJLPA11 (Amherst). This is sure a slick outing, one of Papa John's finest moments. Impeccable instrumental support, fine songs, and help on lead vocals from Roy Sciacca and Al Stahaley allow the Jefferson Starship's resident violinist to really shine with straight-ahead rock. **Best cuts:** "Let's Get Dancing," "Keep On Rocking," "Country Boy, City Man," "Right Down," "Pop Stop."

MISSOURI, Panama 1. Missouri is a relatively new rock group comprised of Ron West, Lane Turner, Billy Larson and Alan Cohen, all veterans of the Midwest scene. It is West who is most impressive. He sings and performs well on guitar, keyboards and harmonica; he also composed and arranged the 10 tracks here. Label is new, headed by Kansas City promoter Chris Fritz. **Best cuts:** "Movin' On," "Hold Me," "Mystic Lady."

PAUL LOCKHEART—With Peter Ecklund (and other friends), Flying Fish FF045. The other friends include Doctor John aka Mac Rebennack, Phoebe Snow and a host of talented people who wait what was once called New Orleans jazz while Lockheart cruises the idiom in ditties of her own as well as wry interpretations of trad tunes. You can't tell the difference. **Best cuts:** "Stay A Little Longer," "Carolina Rice Commercial," "Kiddeo," "High Blood Pressure," "Lie Down By Me."

TENNESSEE FARM BAND—Communion, Farm Records 1013. Aside from the fact this basic rock quintet is an off-shoot of a \$1-million-a-year successful hippie commune near Nashville, and they can't sing, there's a couple of cuts worth hearing, particularly a 6:25 instrumental called "Making Up For Lost Time," that's a classic of the genre. The rest is 60s rock, lost between the Dead and Country Joe McDonald musically. A collector's item for sure. **Best cuts:** "All of side two."

soul

DEE DEE SHARP GAMBLE—What Color Is Love, Philadelphia International (CBS) PZ34437. Almost a little hard to believe this same artist churned with "Mashed Potatoes" in the 60s. Here is an elegantly produced package showcasing a very pleasing, silky soft vocal style. She interprets, tenderly, some powerful songs of others with soft string and rhythm arrangements complementing the ballad and blues-based overtones. Love is the dominant theme. **Best cuts:** "I Believe In Love," "Tryin' To Get The Feeling Again," "Nobody Could Take Your Place," "What Color Is Love," "I'd Really Like To See You Tonight."

TOULOUSE—Image, IM304 (Audiofidelity). Although Toulouse might sound like an r&b group, it is a trio of white female singers with an uncanny r&b-based sound. The arrangements are all in the soul vein as the Muscle Shoals Horns funk things up with its get down boogie sound. The trio harmonize well and blend fluidly with the tasty orchestrations that include strings, synthesizer, horns, percussion and a steady drum beat. **Best cuts:** "If You Ever Need Someone," "APB," "Toulouse," "Funkysation."

(Continued on page 64)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Guza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Ed Kelleher.

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Billboard's

Billboard SPECIAL SURVEY For Week Ending 9/24/77

Number of singles reviewed
this week **106** Last week **71**

Top Single Picks

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BARRY MANILOW—Daybreak (3:36); producers Ron Dante, Barry Manilow; writers Barry Manilow, Adrienne Anderson; publishers: Kamakozzi/AngelDust, BMI, Arista AS0273. Manilow follows the No. 1 "Looks Like We Made It" with this lively, upbeat, irresistibly buoyant cut from his double live album. The production is so polished that this sounds like a studio version until the audience begins clapping to the beat a couple of minutes into the record. Effective backup from Lady Flash on this, the singer's first non ballad single since "It's A Miracle."

CHICAGO—Baby, What A Big Surprise (3:04); producer: James Wm. Guercio; writer: P. Cetera; publisher: Polish Prince, ASCAP, Columbia 310620. A top-notch effort from this premier group combining the best of its strengths. Robert Lamm's tenor vocal (with a little background help from Carl Wilson) on this mid-tempo ballad is dominant, riding a delicate orchestration of strings and brass with trumpet standing out.

BEE GEES—How Deep Is Your Love (3:30); producers: Bee Gees, Karl Richardson, Alby Galuten; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Stigwood (Unichappell), BMI, RSO RS882 (Polydor). The Gee Bees newest is a warm tender ballad from the forthcoming flick and soundtrack "Saturday Night Fever." The tight vocals and harmonies are at the forefront while the simple, yet melodic orchestration sets a soft backdrop. The vocals start slow and gradually peak for heightened expressive delivery.

CARPENTERS—Calling Occupants Of Interplanetary Craft (3:59); producer: Richard Carpenter; writer: Klaatu; publisher: Klaatoons/Welbeck, ASCAP, A&M 1978S. The first single from the duo's muchly anticipated "Passage" LP is a lushly orchestrated version of the space, galactic Klaatu song. This is a remarkable deviation from previous Carpenter efforts with its thunderous orchestral feel and sublime funkiness. Karen Carpenter's vocals gracefully glide in unison with Richard's standout keyboards.

recommended

PETER McCANN—Save Me Your Love (2:38); producer: Hal Yoergler; writer: P. McCann; publisher: American Broadcasting, ASCAP, 20th Century TC2354.

YES—Wonderous Stories (3:45); producer: Yes; writer: Anderson; publisher: Topographic/WB, ASCAP, Atlantic 3416.

INNER CIRCLE—I Found A Girl (3:28); producers: Robert Margouff, Roger Lewis; writers: Lewis, Harvey, Lewis, Miller; publisher: Rastafire, BMI, Capitol P4490.

BACHMAN-TURNER OVERDRIVE—Life Still Goes On (I'm Lonely) (3:55); producer: Randy Bachman; writer: C.F. Turner; publishers: Ranback, BMIC/Top Soil, BMI Mercury 73951 (Phonogram).

MAC McANALLY—Bad Boy (3:06); producers: Clayton Ivey, Terry Woodford; writer: Mac McAnally; publisher: I've Got The Music, ASCAP, Ariola America 7671.

BELLAMY BROTHERS—Memorabilia (3:30); producer: Phil Gernhard; writer: David Bellamy; publisher: Famous, ASCAP, Warner Bros. WBS8462.

LAKE—Time Bomb (3:15); producers: Geoffrey Peacey, James Hopkins-Harrison; writers: J. Hopkins-Harrison, G. Peacey; publisher: Colgems-EMI, ASCAP, Columbia 310614.

RHEAD BROTHERS—Woman Of Soul (3:40); producers: Phil McDonald, John Darnley; writers: J. Rhead, S. Rhead; publisher: Glenwood, ASCAP, EMI P4486 (Capitol).

BO DONALDSON AND THE HEYWOODS—Give Some Time (2:29); producer: Joe Harrelson; writer: P. Harrison; publisher: Screen Gems-EMI, BMI, Playboy ZS85820 (CBS).

WALTER MURPHY—Could It Be The Music (3:28); producers: Thomas J. Valentino, Walter Murphy; writer: Walter Murphy; publisher: RFT, BMI, Private Stock PS45166.

DINGOES—Smooth Sailing (3:09); producer: Elliot F. Mazer; writer: Keryn Tolhurst; publisher: Cellar/Almo, ASCAP, A&M 1975S.

THE RUMOUR—I'm So Glad (3:15); producers: Robert John Lange, The Rumour; writers: Andrews/Rumour; publisher: PRS, ASCAP, Mercury 73949 (Phonogram).

TONY ROMEO—Go Johnny Go (3:30); producer: Tony Romeo; writer: T. Romeo; publisher: Wherefore, BMI, Lifesong ZS81759 (CBS).

KEANE BROTHERS—Goodbye Summer (3:14); producer: David Foster; writer: Tom Keane; publisher: Fox Fanfare/Tomjon, BMI, 20th Century TC2357.

DOUG OWEN—Live Wire (2:32); producer: David Kastle; writer: Doug Owen; publisher: Acuff-Rose, BMI, Hickory AH54018 (ABC).

WOODY—Silly Boy (2:38); producer: David Kastle; writer: Doug Owen; publisher: Acuff-Rose, BMI, Hickory AH54017 (ABC).

JEAN-MICHEL JARRE—Oxygene (Part 4) (3:35); producer: Jean-Michel Jarre; writer: Jean-Michel Jarre; publisher: Black Neon, BMI, Polydor PD14425.

ZAP—Football Stomp (3:15); producer: Walt Kahn; writer: Walt Kahn; publisher: Scully, ASCAP, Polydor PD14422.

ALLIGATORS—I Try And I Try (3:30); producer: not listed; writer: Daniel B. Green; publisher: Macreena, BMI, Sunway 001 (R. Way).



recommended

STAPLES—See A Little Further (Than My Bed) (3:18); producer: Eugene Record; writers: Eugene Record, Barbara Acklin; publisher: Irving/Angelshell, BMI, Warner Bros. WBS 8460.

LAMONT DOZIER—Sight For Sore Eyes (3:10); producer: Stewart Levine; writer: Lamont Dozier; publisher: Dozier, BMI, Warner Bros. WBS8432.

BRIAN AND BRENDA—Don't Let Love Go (3:12); producer: Jay Lewis; writers: Brian and Brenda Russel; publisher: Ken-gorus, ASCAP, Rocket PIG40777 (MCA).

CHUNKY, NOVI & ERNIE—Can't Get Away From You (3:08); producer: David Campbell; writer: Chunky (aka Ilene Rappaport); publisher: Creeping Licking, BMI, Warner Bros. WBS8457.

MANCHILD—(I Want To Feel Your) Power And Love (3:17); producer: Sonny Sanders; writers: C. Bush, S. Johnson; publishers: Gaetana/Serple, BMI, Chi-Sound CHXW1073 (United Artists).

TAMARA DOBSON—Jungle Girl (3:32); producer: L. Leon Pendarvis; writers: L. Pendarvis, J. Godsdon, B. Barnes; publisher: Pinwheel, BMI, MCA, MCA40775.

DUTCH ROBINSON—Can't Get Along Without You (3:48); producer: Stanley Kahan; writers: D. Robinson, S. Schreer; publishers: Edward Green/Break-A-Way, BMI, United Artists UAXW1059.

WHITEHALL & MARKS—We Got Something (2:49); producer: Paul J. Vance; writers: Paul J. Vance, Gary Portnoy; publisher: Jova, ASCAP, RCA JH11093.



WAYLON JENNINGS—The Wurlitzer Prize (I Don't Want To Get Over You) (2:05); producer: Chips Moman; writers: Bobby Emmons-Chips Moman; publisher: Baby Chick, BMI, FLIP, Lookin' For a Feeling (2:25); producer: same; writer: Waylon Jennings; publisher: Waylon Jennings, BMI, RCA JB11118. Jennings has what could become a doubled-sided hit. "The Wurlitzer Prize" is a slickly produced number featuring some fine guitar and organ work. Jennings renders it with an extremely catchy singsong chorus. "Lookin' For A Feeling" is more uptempo and a shade livelier with the emphasis on guitar and a big bass beat—a Jennings trademark. Chips Moman gives the release his unique flair by producing both sides and co-writing one side.

DON KING—I Must Be Dreaming (2:40); producer: Bill Walker; writers: Don King-Dave Woodward; publisher: Wiljex, ASCAP, Con Brio CBK126A. King sings a bouncy number he co-wrote with Dave Woodward. Sharp production utilizes guitars, harmonica and tambourine to perfection. The young singer continues his upward career climb with a strong vocal effort.

BILL ANDERSON—Still The One (3:20); producer: Buddy Killen; writers: Johanna Hall-John Hall; publisher: Siren, BMI, MCA 40794. A rolling piano and drum intro paves the way for Anderson's new release. It's much more uptempo than most of his past efforts, and the change of pace comes off effectively, thanks to rock steady production from Buddy Killen.

recommended

KATHY BARNES—The Sun In Dixie (2:39); producer: Dave Burgess; writers: Rick Klang-Don Pfrimmer; publisher: Singletree, BMI, Republic REP005.

RANDY BARLOW—Walk Away With Me (2:61); producer: Fred Kelly; writer: Fred Kelly; publisher: Frebar, BMI, Gazelle IRDA427.

ROY HEAD—Come To Me (3:45); producer: Jimmy Bowen; writer: Gene Price; publishers: Acoustic/Longstreet, BMI, ABC/Dot DO17722.

LINDA HARGROVE—Mexican Love Songs (3:51); producer: Pete Drake; writers: L. Hargrove-P. Drake; publishers: Beechwood/Window, BMI, Capitol P4447.

LAWANDA LINDSEY—Gone Forever (File Me Under Memories) (2:28); producer: Jerry Kennedy; writers: Bobby David-Fred Koller; publishers: Arjan, ASCAP/ATV, BMI, Mercury 55007.

REBECCA JO FEATHERINGILL—Sweet Music Man (3:48); producer: Don Shafer; writer: K. Rogers; publisher: Jolly Roger, ASCAP, Texas TX5602.

ANN J. MORTON—Blueberry Hill (2:15); producer: Larry Morton; writers: Lewis-Stock Rose; publisher: Chappell, ASCAP, Prairie Dust PD7619.

R.W. BLACKWOOD AND THE BLACKWOOD SINGERS—Freedom Lives In A Country Song (2:12); producer: Gary S. Paxton; writer: Robbie Smith; publisher: White Toronado, BMI, Capitol P4346.

LARRY HOSFORD—Homerun Willie (5:14); producer: Dino Airali; writer: Larry Hosford; publishers: His & Hers/On Fire, BMI, Warner Bros. WBS8445.

TERESA NEAL—Do What You Feel (2:04); producer: Eddie Killroy; writer: T. Neal; publisher: Excellorec, BMI, Playboy ZS85817.



RITCHIE FAMILY—The Quiet Village (3:08); producer: J. Morall; writer: Les Baxter; publishers: Atlantic/Granson, Marlin 3316 (T.K.). An impressively clear, high energy disco number steadily which builds from its intro. Vocals easily segue into a large orchestral solo, onto a heavy rhythm section, climaxing on a vocal note.

recommended

GIORGIO—From Here To Eternity (3:34); producer: Giorgio Moroder; writers: Giorgio Moroder, Pete Bellotte; publishers: Rick's, BMI/Ed. Intro/Say Yes, Casablanca NB897.

ALLYSON WITH SUNSHINE—Dance With Me (4:32); producer: Rod McQueen; writers: A. Michelle, J. Burns; publishers: Goblet/Beautiful Sunday, BMI, United Artists UADW1079.

DORIS JONES—No Way Out—Pt. I (3:17); producer: Ian Levine; writers: I. Levine; publisher: Hudson Bay, BMI, United Artists UAXW1069.

DOMINIC FRONTIERE—Washington: Behind Closed Doors (Main Theme) (1:48); producer: Dominic Frontiere; writer: Dominic Frontiere; publisher: Bruin, BMI, ABC AB12307.

LETTA MBULU—There's Music In The Air (3:16); producer: Herb Alpert; writers: Will Jennings, Caiphus Semenya; publishers: Irving/Munjale, BMI, A&M 1979.



PLAYER—Baby Come Back (3:28); producers: Dennis Lambert, Brian Potter; writers: P. Beckett, J.C. Crowley; publishers: Touch of Cold/Crowbeck/Stigwood, BMI, RSO RS879 (Polydor). A smoothly flowing, medium tempo number that opens with muted percussion and goes through a series of crescendos and slightly dramatic breaks. Vocals are outstanding, alternating between a solo male lead and a harmonized chorus. Overall a pleasing and engaging sound.

ELEANOR GRANT—This Time We're Really Through (2:58); producer: Johnson/Hawkins; writer: J. Weaver; publisher: Muscle Shoals, BMI, Columbia 310617. With slight disco influence in sound and orchestration, this tune leans eventually more towards a lively r&b sound. Grant carries the soulful solo lead or vocal on the theme about a woman dealing a final, definitive blow to an on again/off again affair. The title phrase is repeated through the song in a strong melodic chorus of female voices.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 62

soul

9th CREATION—Reaching For The Top, Prelude PRL12146. This 11-man, self-contained group is strongly reminiscent of the Ohio Players, where instruments are as important as vocals with interesting changes in both areas. The excellent use of female background singers gives this album a pleasant lift. **Best cuts:** "Reaching For The Top," "He's Coming," "Why Not Today," "Bionic Love Affair," "A Good Time."

MASTERMIND, Prelude PRL12147. Excellent vocals and musicianship are offered by this 10-man self-contained ensemble. Production is crisp and clean while the material ranges from mid to uptempo. This LP is as much instrumental as it is vocal with heavy emphasis on disco. **Best cuts:** "I Am Music," "Disco Party In The Street," "Runnin' Away From Love."

HEINSIGHT, Churchill 67233. This integrated duo feature the vocal talents of Danny Hein and Terry Badia. Heins' rich r&b chops harmonize well with Badia's smooth voice. The material is upbeat with a few disco pop tunes varying the pace. Hein's versatile vocals are effective throughout, while the band stays tight with steady support. **Best cuts:** "Sugar Man," "Devils In My Sleep," "Heartbeat," "Got My Eyes On You."

country

DAVID HOUSTON, Gusto-Starday SD990X. Houston has assembled a collection of some of his favorite songs, comprised mostly of love ballad material, which he renders in a soft and vocally moving style. Instrumentation is simple, placing emphasis on Houston's vocals. **Best cuts:** "Ain't That Lovin' You Baby," "The Twelfth Of Never," "Secret Love."

PEGGY SUE—I Just Came In Here (To Let A Little Hurt Out), Door Knob DK71001. Package exposes a variety for the singer from ballads to down home country selections which she delivers in a warm and clear vocal style against a backdrop of steel, string, electric piano and electric guitar arrangements. Husband Sonny Wright accompanies Peggy Sue on several cuts adding a duet flavoring. **Best cuts:** "I've Been Close To Love," "Let Me Down Easy," "If This Is What Love's All About."

jazz

BOBBY HUTCHERSON—Knucklebean, Blue Note 789h (UA). Leader demonstrates his skills on marimba and vibes on six well-produced tracks in which Freddie Hubbard's solo trumpet is generously spotted. Eddie Marshall, Jim Leary, George Cables, Manny Boyd and Hadley Caliman provide tasty

backup in a program unburdened by heavy electronic effects and atmospheric, effortless jazz. **Best cuts:** "So Far, So Good," "Why Not," "Knucklebean."

RON CARTER QUARTET—Piccolo, Milestone M55004 (Fantasy). Carter, who once thumped behind Miles Davis, recorded this live double LP at Gotham's Sweet Basil, an intimate jazz room. The intimacy got lost somehow, but there's fine work by Carter, bass: Kenny Barron, piano: Buster Williams, bass; and Ben Riley, drums, that makes up for it. Mainstream jazz. **Best cuts:** "Sun Shower," "Laverne Walk," "Blue Monk," "Sanguaro."

THE GREAT CONCERT OF CECIL TAYLOR, Prestige P34003 (Fantasy). This three record set was recorded live at a 1969 Paris concert. The work is entitled "Second Act Of A" and it comprises five sides, with the last side an encore. Taylor improvises throughout, playing with drummer Andrew Cyrille and saxophonist Jimmy Lyons. Sam Rivers, in a guest appearance, adds his patented sax sound to Taylor's piano, with devastating results. **Best cuts:** the entire album.

HERBIE MANN & FIRE ISLAND, Atlantic SD19112. Herbie returns with a cooking, disco-flavored assortment of seven tunes. Fire Island is essentially a vocal trio with one member also contributing on synthesizer. As usual, producer Mann has lined up a galaxy of top New York sidemen, giving the album a superbly polished sound. **Best cuts:** "Once I Had A

Love," "Welcome Sunrise," "In The Summertime," "You Are The Song."

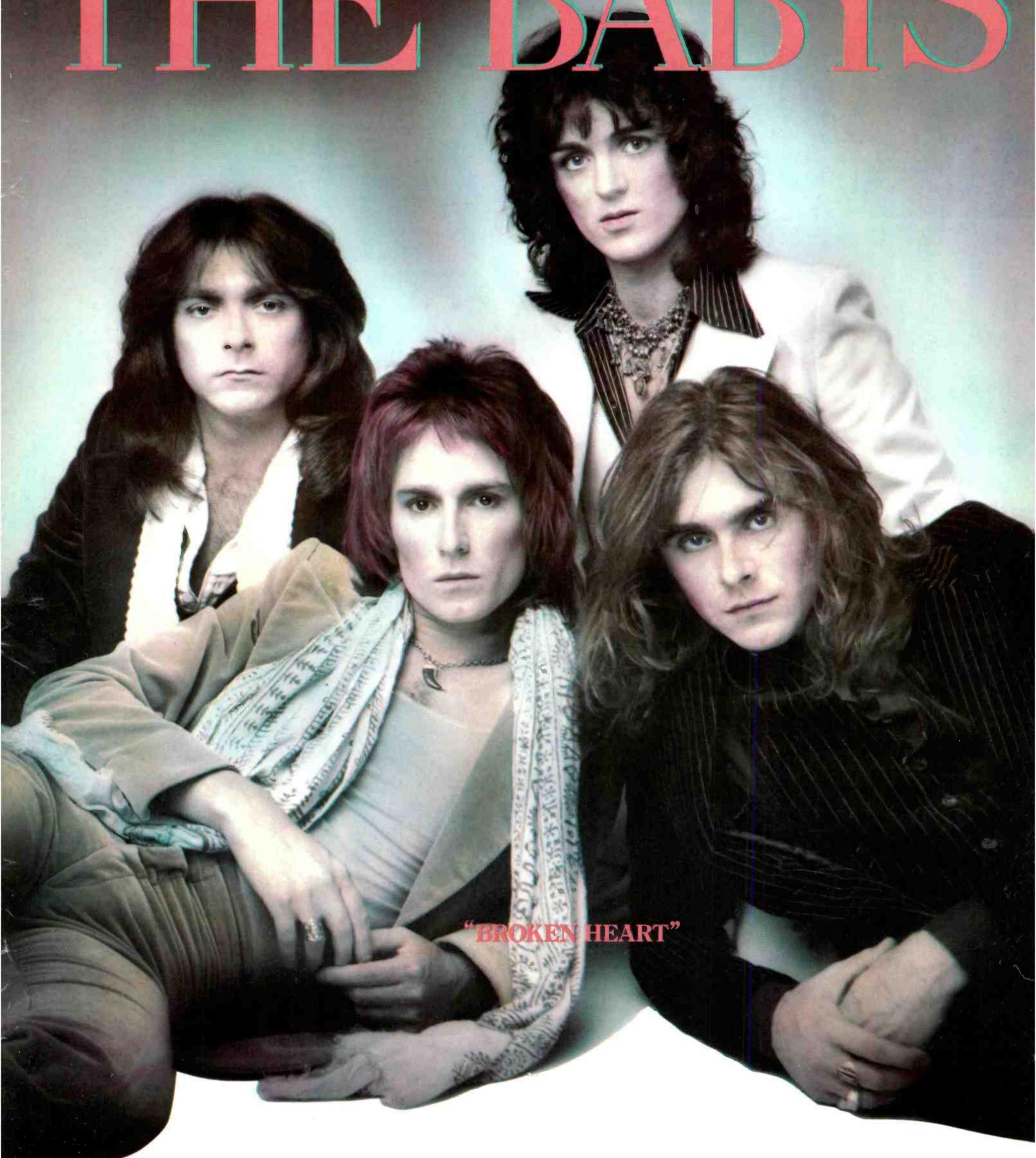
LES HOOPER—Dorian Blue, Churchill 67234. Hooper's soothing piano is at the forefront of a tight band that soars with some cascading sax solos. Each of the six tunes, all original with the exception of Miles Davis' "All Blues" are mellow mood inspiring passages that gracefully glide. **Best cuts:** "Shabadop," "All Blues," "Dorian Blue."

classical

KOTO VIVALDI—The New Koto Ensemble Of Tokyo, Angle S-37450. Scene of Vivaldi's "Four Seasons" shifts from sunny Italy to the base of Mt. Fujiyama, as the baroque masterpiece is transferred intact to an ensemble of Japanese classical instruments. The first such large scale transplant, it is a supremely virtuosic, stunningly effective treatment, one benefiting here from uncommonly good Angel production. Many will be attracted by the novelty angle, but the performance is surprisingly idiomatic after all.

CONCHITA SUPERVIA—Opera Arias And Songs, Seraphim 60291. Dramatic wealth and dazzling coloratura of Spanish mezzo Conchita Supervia (1895-1936) resurface in another of Seraphim's definitive vocal reissues. The program is representative, generous, thoroughly annotated, and the sound, 1927-32, quite agreeable. Supervia's immense artistry shines through.

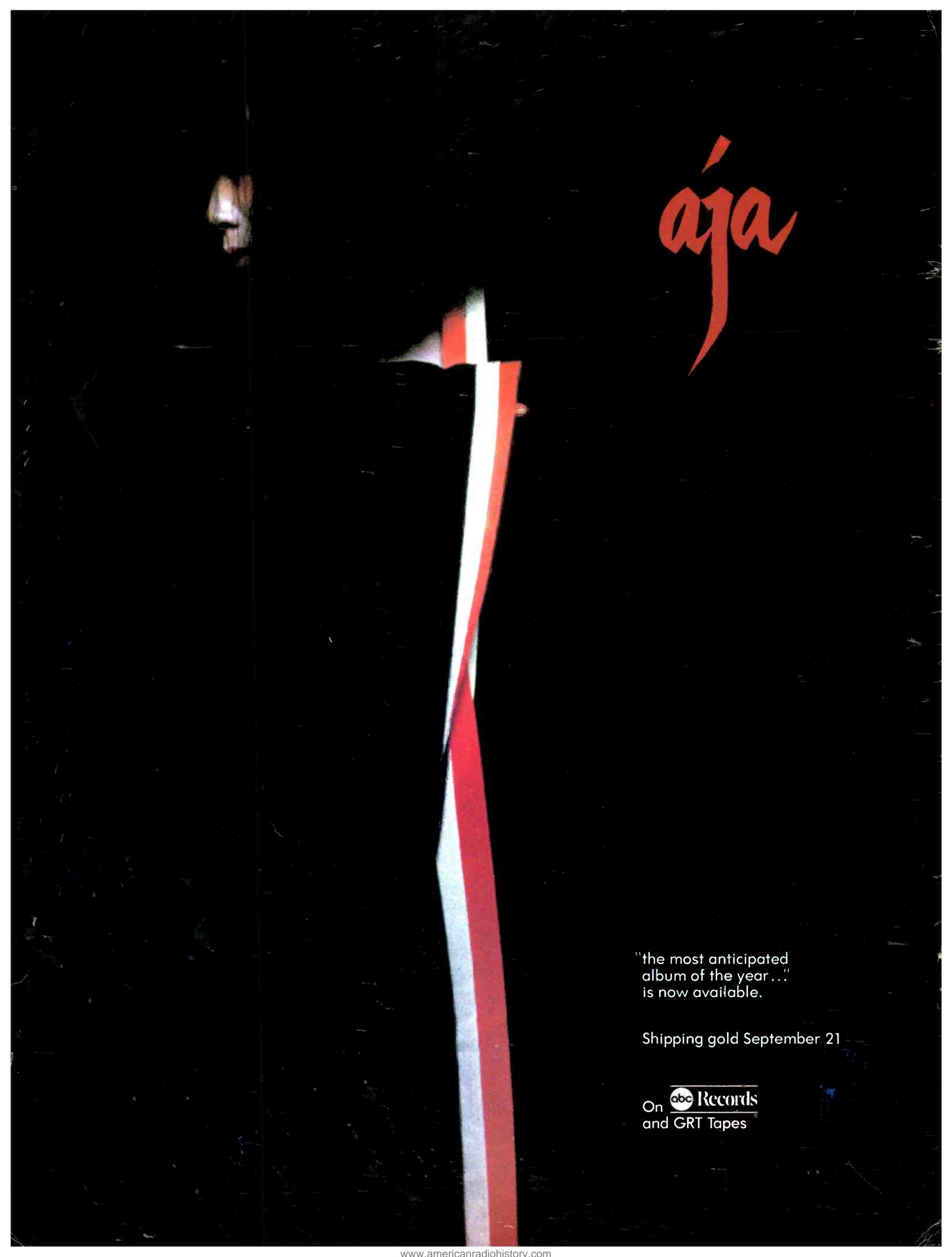
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Closeup

MAXINE NIGHTINGALE—Night Life, United Artists, UALA731G.

Too often, musical straight jackets, once fitted, are difficult to shake.

Last summer, Maxine Nightingale rocketed into worldwide consciousness (as well as to the top of the charts) with a thumping monster called "Right Back Where We Started From," momentarily unseating such grand dames of disco as Donna Summer and Vickie Sue Robinson.

Ironically enough, however, this English born vocalist who played the role of Sheila in the London production of "Hair" claims she was just as surprised as anyone when that single broke.

In fact, that song, written by Pierre Tubbs, who produced her first album, and Vince Edwards, was actually done as a favor during a London studio session.

Nevertheless, a firm disco identity was implanted for the 24-year songstress and although she isn't anti-disco, she doesn't want to be pigeon holed into any one musical category.

And, indeed, as evidenced by this, her second outing, Maxine is much more than a competent warbler fronting slick wah wahs and canned disco rhythms.

A potpourri of ballad, rock 'n' roll, soul, r&b, blues, straight ahead pop and disco elements it's as inviting and polished a package floating under a stylus as there is—and fully documents a far reaching vocal and musical range.

The material producer Denny Diante has culled together is first class as are the arrangements he, Jimmie Haskell and Larry Carlton have assembled.

And a fine cluster of studio musicians—among them Lee Ritenour and Tom Scott—provide full rhythm, brass and string depth with orchestrations scaling atmospheric dimensions.

Obviously the focal point of the LP is clearly Maxine's vocals. Her singing is highly expressive and mood capturing with her silk smooth, angelic pipes capable of reaching right around the musical spectrum.

Side one opens with "Will You Be My Lover," the single, and resembles "Right Back..." in style and tone. It's a catchy disco/rocker that begins with simple, unhurried piano but soon telescopes to danceable proportions. The vocal track is torchy, delivered with gusto and is backed by a heavy rhythm section that continually peaks.

Next up "You Are Everything" showcases the singer's mellow, soulful side, at times her lamenting a lost lover cascading heavenly over tender strings and rhythm guitar.

"Love Me" is reminiscent of the Shirelles or the Supremes at their best and is upbeat, fast paced pop fare with Maxine Willard, Julia Tillman, Oren Waters, Diante and Maxine, herself, providing the neat backup vocals in counterpoint to machine gun, dominant strings.

"You" is, again, a laidback, turn the lights down low ballad about love energizing life punctuated by an ever so crisp, wailing saxophone.

Side one wraps up with an Average White Band composition, "Get It Up For Love," with the throaty vocal as funky as the jazzy rhythm, horn and string section that never stops churning.

Side two again demonstrates the singer's consummate ability to interpret the material of others as she turns in solid renditions of the Hart/Bell song "Didn't I (Blow Your Mind This Time)" and the Barry

Cream & Hi Convene

By AGUSTIN GURZA

LOS ANGELES—Cream/Hi Records convenes its first national meeting at the Hilton Hotel in Memphis, Monday and Tuesday (19-20).

It is the first national staff meeting scheduled for the firm since the purchase of Hi Records by the Los Angeles-based Cream label combined the two operations last May (Billboard, May 21, 1977).

According to Don Graham, vice president, director of national promotions, the meeting will bring together a "rapidly expanding staff," many members of which will be meeting one another for the first time.

Graham says the meetings will involve sales, marketing and promotion personnel. The anticipated 19 participants, he adds, will "exchange views and concepts" for marketing and advertising strategies surrounding new fall releases, including a new rush-release single on Hi label by Al Green.

Under the direction of Al Bennett, president and chairman of the firm, and executive vice president Wayne Bennett, other key Cream/Hi personnel attending include Willie Mitchell, former Hi vice president who heads up production for the label in Memphis; Eddie Ray, general manager of the Cream/Hi office in Memphis; Paul Culberg, vice president, director of national sales; regional marketing directors Michael Milrod (Eastern), David Crook (Western) and Don Sundeen (Southwestern); Hal Winn, vice president, director of a&r; Alan Orange, director national r&b promotion; Bob Todd, vice president, director of publishing; and publishing professional managers Andy Zane and Russ Allison.

Graham, co-conference coordinator with Culberg, says a discussion of new executive functions and responsibilities is also on the agenda.

Lieberman Convention

• Continued from page 3

toward retirement, had been founded in 1966. The company has the option to contribute up to 15% of an employee's yearly salary into the fund, which Lieberman said lately had been invested in government bonds and Lieberman's own finance company.

Lieberman said 1977 had been the best year in the company's history, and he pointed to the takeover of Musical Isle in St. Louis and Kansas City as well as company's addition of 200 Sears stores. He also pointed to its successful handling of the important Venture accounts in St. Louis, acquired with the Musical Isle takeover.

Discussing the TA training, Lieberman said improved communication skills would be needed to convince accounts that "they aren't able to chase Peaches, 1812 Overture and the Hairy Toenail "headshop"—it's a different kind of consumer.

"We aren't going to go out with a butterfly net and trap people," he said. "Let's see how much we can sell to the customers already at our doors."

Holding down returns, Lieberman stated, would require not only good merchandising but explaining to accounts that they can't get an "enema" every week because inventory is \$5,000 over a fixed level.

The convention hosted fewer general session presentations than last year, devoting attention instead to suppliers in a large carnival-like exhibit hall.

Among the general session presenters, however, were RCA, CBS, Capitol and WEA, which introduced a "star tracks" retail display contest keyed to 15 pieces of product.

The Capitol presentation mixed slides and film footage on a giant

Mann/Leo Sayer penned "How Much Love."

"Love Or Let Me Be Lonely," is delivered in haughty, ultimatum style as the vocal, string and horn parts gather increasing momentum.

The beautifully soft "I Wonder Who's Waiting Up For You Tonight" netted her best singer at the recent Tokyo Music Festival and features an hypnotic, easy back beat.

"Right Now" winds the set down and is a jazz/funk number paced by gritty vocal and throbbing rhythm section.

Very satisfying listening for a number of palates.

JIM McCULLAUGH

wide screen, and gave healthy representation to a number of acts yet to be established. Helen Reddy's upcoming film musical debut, "Pete's Dragon," and Capitol release of music from the Disney film received a major plug.

Memorex made a general session presentation of sales programs awards, and a new trophy to rack-jobbers with in excess of one million retail sales. The new total excellence award went to Lieberman, with 15 other racks nominated each year, said Memorex's George Travers.

Exhibiting here were 28 suppliers, including record labels and distributors; needle, carrying case and blank tape manufacturers. Children's records were well represented, with Peter Pan Records, Wonderland Records and Disneyland Records manning booths.

Fidelitone bowed as the racks' new supplier of diamond needles and is hoping to place its record-cleaning line with Lieberman.

Audio Magnetics kicked off a promising sales incentive program with its Tracs popularly-priced blank tape line, and also showed a new modular standing display.

A new revolving display was unveiled by 3M Tape, its first retail fixture utilizing the likeness of spokesman Ray Charles.

Springboard International bowed new in-house "Big Hits" and "Movie Hits" packages. Albums are designed to sell at \$1.99, tapes at \$2.99.

Exhibitors here also included: Polydor, Mercury, Progress Distributing, 20th Century, Dynasound, Chrysalis, Casablanca, Arista, UA, Soma Manufacturing, Word Inc.

Intl Bootlegs

• Continued from page 3

LPs from Japan, Europe and the U.K. A customs agent earlier this year working in an undercover capacity began a series of meetings with Maddin in which eventually he bought 370 albums containing 420 records for \$750.

Then, according to the FBI report, Maddin made a deal with the federal agent for \$50,000 worth of albums which was later pared to \$25,000 worth of LPs.

In a report filed at the time of his arrest, Maddin listed as his occupation: "Beatle fan clubs and watch Co." He listed Edwin Hall, who was further unidentified, as his partner and stated Hall's net worth was \$500,000.

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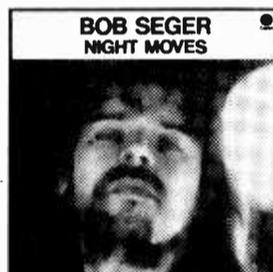
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DAYBREAK—Barry Manilow (Arista 0273)
HOW DEEP IS YOUR LOVE—Bee Gees (RSO 882)
Polydor
CALLING OCCUPANTS OF INTERPLANETARY
CRAFT—Carpenters (A&M 1978)
SEE TOP SINGLE PICK REVIEWS, page 64

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	16	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	35	38	5	ANOTHER STAR—Stevie Wonder (Stevie Wonder), S. Wonder, Motown T 54286 F	69	71	8	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Gouldman, Mercury 73943 (Phonogram)
2	2	12	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	36	10	12	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	70	NEW ENTRY		BABY, WHAT A BIG SURPRISE—Chicago (James William Guercio) P. Ceten, Columbia 3-10620
3	5	12	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	37	41	8	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428	71	82	2	CHANGES IN LATITUDES, CHANGES IN ATTITUDES—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12305
4	6	9	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023	38	42	7	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (Allen Reynolds), R. Leigh, United Artists 1016	72	85	3	BABY LOVE—Mothers Finest (Tom Werman & Mothers Finest) G. Murdock, J. Kennedy, M. Keck, J. Casey, G. Moore, B. Borden, Epic 8-50407
5	7	13	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949	39	44	5	SHE DID IT—Eric Carmen (Eric Carmen), E. Carmen, Arista 0266	73	83	2	DO YOUR DANCE (Part 1)—Rose Royce (Norman Whitfield), N. Whitfield, D. Turner, Whitfield 8440 (Warner Bros.)
6	1	23	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	40	43	6	I WOULDN'T LIKE TO BE LIKE YOU—Alan Parsons Project (Alan Parsons) Woolfson, Parsons, Arista 0260	74	79	3	MY OWN WAY TO ROCK—Burton Cummings (Richard Perry) B. Cummings, Portrait 6-70007
7	8	16	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	41	54	6	IT'S ECSTASY WHEN YOU LAY DOWN—Barry White (Barry White) N. Pigford, E. Paris, 20th Century 2350	75	77	6	CAN'T YOU SEE—Marshall Tucker Band (Bill Horsey) Toy Caldwell, Capricorn 0278 (Warner Bros.)
8	13	8	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovanni), J. Williams, Millennium 604 (Casablanca)	42	17	17	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	76	87	2	NEEDLES AND PINS—Smokie (Mike Chapman), S. Bono, J. Nitzsche, RSO 881 (Polydor)
9	14	10	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	43	22	18	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	77	88	2	A PLACE IN THE SUN—Pablo Cruise (Bill Schnee), Cockrell, Leries, A&M 1976
10	12	10	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410	44	60	4	DUSIC—Brick (Phil Benton & Brick), R. Ransom, R. Hargis, J. Brown, Bang 734 (Web IV)	78	89	2	LITTLE QUEEN—Heart (Mike Flicker), A. Wilson, N. Wilson, R. Fisher, M. Derosier, H. Leese, S. Fossen, Portrait 670008 (CBS)
11	4	15	HANDY MAN—James Taylor (Peter Asher), J. Jones, D. Blackwell, Columbia 3-10557	45	45	8	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)	79	80	3	LOVE ME ONE MORE TIME (Just For Old Times Sake)—Käfen Nelson & Billy T (Jim Norman, Billy Tragger) K. Nelson, B. Tragger, Amherst 724
12	20	10	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	46	25	18	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	80	90	2	DR. LOVE—First Choice (Norman Harris), N. Harris, A. Felder, R. Tyson, Gold Mind 4004 (Arista)
13	15	19	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	47	58	5	I GO CRAZY—Paul Davis (Paul Davis), P. Davis, Bang 773 (Web IV)	81	81	13	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdlyi), Ramones, Sire 746 (ABC)
14	16	14	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	48	48	17	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938	82	86	2	DOES SHE DO IT LIKE SHE DANCES—Addressi Brothers (Norbert Putnam), S. Duboff, G. Roberson, Buddah 579
15	18	10	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Templeton, Epic 8-50370	49	59	4	WE JUST DISAGREE—Dave Mason (Dave Mason, Ron Nevison), J. Krueger, Columbia 3-10575	83	NEW ENTRY		HOW DEEP IS YOUR LOVE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten/For Karlhby Productions), B. Gibb, R. Gibb, M. Gibb, RSO 882
16	23	8	I FEEL LOVE—Donna Summer (Giorgio Moroder, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 884	50	30	10	HARD ROCK CAFE—Carole King (Carole King, Norm Kinnear), C. King, Capitol 4455	84	55	17	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256
17	19	13	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735	51	46	11	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	85	NEW ENTRY		LOVE GUN—Kiss (Eddie Kramer, Kiss) P. Stanley, Casablanca 895
18	21	14	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	52	49	16	BLACK BETTY—Ram Jam (Kasenz-Katz), H. Ledbetter, Epic 8-50357	86	91	2	YOU CAN'T TURN ME OFF—High Energy (Ken Washburn), P. Sawyer, M. McLeod, Gordy 7155 (Motown)
19	28	5	BRICKHOUSE—Commodores (J. Carmichael, Commodores), Commodores, Motown 1425	53	76	2	DO YOU WANNA GET FUNKY WITH ME—Peter Brown (Cory Wade), P. Brown, Robert Rans, Drive 6258 (TK)	87	53	24	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Leries, Jenkins, A&M 1920
20	11	21	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	54	51	6	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis, Jr. (Frank E. Wilson) J. Footman, T. McFaddin, F. Wilson, ABC 12298	88	NEW ENTRY		SEND IN THE CLOWNS—Judy Collins (Arl Mardin) S. Sondheim, Elektra 45253
21	35	4	YOU LIGHT UP MY LIFE—Debby Boone (Joe Brooks for Mike Curb Prod.), J. Brooks, Warner/Curb 8446	55	66	4	IT'S IN HIS KISS—Kate Taylor (James Taylor, Lew Hahn), R. Clark, Columbia 3-10596	89	NEW ENTRY		COME SAIL AWAY—Styx (Styx) D. DeYoung, A&M 1977
22	24	15	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	56	56	19	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)	90	NEW ENTRY		TEN TO EIGHT—David Castle (Joe Porter) D. Castle, Parachute 501 (Casablanca)
23	27	5	SIGNED, SEALED, AND DELIVERED—Peter Frampton (Peter Frampton), S. Wright, L. Garrett, L. Hardway, S. Wonder, A & M 1972	57	70	3	I JUST WANT TO MAKE LOVE TO YOU—Foghat (Nick Jameson) M. Dixon, W. Dixon, Bearsville 0319 (Warner Bros.)	91	92	3	SOME ENCHANTED EVENING—Jane Olivior (Charlie Callilo) O. Hamerstein, R. Rogers, Columbia 310527
24	26	8	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	58	65	4	HOUDOG MAN—Lenny LeBlanc (Pete Carr), T. Stuart, Big Tree 89515 (Atlantic)	92	94	8	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028
25	9	15	SMOKE FROM A DISTANT FIRE—Sanford-Townsend (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, S. Stewart, Warner Bros. 8370	59	64	6	MARTIAN BOOGIE—Brownsville Station (Eddie Dramer) Lutz, Weck, Koda, Nazarian, Private Stock 45167	93	50	8	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295
26	33	6	HEAVEN ON THE 7TH FLOOR—Paul Nicholas (Christopher Neil) Bugati, Musker, RSO 878 (Polydor)	60	62	10	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)	94	52	11	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)
27	31	9	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	61	63	4	HOLD ON—Wild Cherry (Carl Madun, P. Parissi, Epic 8-50401 (Bemo, ASCAP)	95	95	12	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)
28	40	3	THE KING IS GONE—Ronnie McDowell (Ronnie McDowell, Lee Morgan) R. McDowell, L. Morgan, Scorpion 0543 (GRT)	62	72	3	SILVER LADY—David Soul (Tony Macaulay) T. Macaulay, G. Stephens, Private Stock 45163	96	57	18	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941
29	32	8	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027	63	47	10	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	97	61	22	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey), Bindi, Paoli, Sigman, Capitol 4418
30	29	12	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	64	74	3	BLUE BAYOU—Linda Ronstadt (Pete Asher) R. Orbison, J. Meison, Asylum 45431	98	NEW ENTRY		I'VE NEVER BEEN TO ME—Charlene Duncan (Ron Miller, Berry Gordy, Don Costa) R. Miller, K. Hirsch, Prodigal 0636 (Motown)
31	34	7	CAT SCRATCH FEVER—Ted Nugent (Tom Werman, Lew Fullerman, Cliff Davies), T. Nugent, Epic 8-50475	65	69	4	DOG DAYS—Atlanta Rhythm Section (Buddy Buie), B. Buie, N. Daughtry, Polydor 14411	99	67	5	THE RIGHT FEELING AT THE WRONG TIME—Hot (Clayton Ivey, Terry Woodford), B. Wyrrk, K. Lamb, Atlantic 16959
32	37	7	JUST REMEMBER I LOVE YOU—Firefall (Jim Mason), R. Roberts, Atlantic 3420	66	68	9	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	100	100	20	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365
33	39	5	SURFIN' USA—Leif Garrett (Michael Lloyd for Mike Curb Productions), C. Berry, Atlantic 3423	67	78	2	WE'RE ALL ALONE—Rita Coolidge (David Anderle), B. Scaggs, A&M 1965				
34	36	8	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addressi, D. Addressi, Malaco 1042 (TK)	68	73	4	MY FAIR SHARE—Seals & Croft (Louie Shelton, Charles Fox), P. Williams, C. Fox, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licenses)

Another Star (Jobete Music Co./Blackball Music, ASCAP)	35	Cat Scratch Fever (Magic Land, ASCAP)	31	Don't Stop (Gentoo, BMI)	3	Help Is On The Way (Australasian Tune/Wirebird, BMI)	37	I Wouldn't Like To Be Like You (Woolfson, BMI)	40	Love Gun (Kiss Songs, ASCAP)	85	Smoke From A Distant Fire (Salmon/Muhon/Unichappell, Turkey)	28
A Place In The Sun (Irving/Pablo Cruise, BMI)	77	Changes In Latitudes, Changes In Attitudes (Carole Reuter/Outer Banks, BMI)	71	Do You Dance (Part I) (Maybelle/Warner-Tamerlane, BMI)	17	Hold On (Berns, ASCAP)	61	I'm In You (Aimo/Fram-Dee, ASCAP)	96	Love Me One More Time (Just For Old Times Sake) (New York Times, BMI)	79	The Right Feeling At The Wrong Time (Song Tailors Music, BMI)	99
A Real Mother For Ya (Virjion, BMI)	95	Christine Sixteen (Kissongs, ASCAP)	51	Do You Wanna Get Funky With Me (Sherlyn/Decibel, BMI)	73	Hold Tight (Kishnulu, ASCAP)	92	It Was Almost Like A Song (Ches/That, ASCAP)	23	My Fair Share (WB, ASCAP/Warner-Tamerlane, BMI)	59	Way Down (Ahab, BMI)	18
Baby Love (Satsongs, ASCAP)	72	Cold As Ice (Somerset/Evansongs/Warner Bros., ASCAP)	50	Dr. Love (Lucky Three/Six Strings, BMI)	53	How Deep Is Your Love (Stigwood, BMI)	58	It's Ecstasy When You Lay Down (Savette, BMI)	41	My Own Way To Rock (Shillelagh, BMI)	68	We're All Alone (Boz Scaggs, ASCAP)	67
Best Of My Love (Sagittaire, BMI/Steelchest, ASCAP)	51	Come Sail Away (Aimo/Stylian Songs, ASCAP)	89	Easy (Jobete/Commodores, ASCAP)	42	How Much Love (Screen Gems/EMI/Summerhill, BMI, Chrysalis, ASCAP)	83	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Needles And Pins (Metric, BMI)	74	We Just Disagree (Mantowoc, BMI)	49
Black Betty (Auff-Rose, BMI)	52	Daytime Friends (Ben Peter, BMI)	29	Float On (ABC-Dunhill/Woodsongs, BMI)	40	Just A Song Before I Go (Thin Ice, ASCAP)	55	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Nobody Does It Better (United Artists, ASCAP/Unart, BMI)	60	We're All Alone (Boz Scaggs, ASCAP)	67
Blue Bayou (Acuff-Rose/Almo, ASCAP)	64	Devil's Gun (ATV, BMI)	56	Give A Little Bit (Almo/Delicate, ASCAP)	2	I Believe In Love (First Artists/Emmanuel Gnosso/Threeosome, ASCAP)	63	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	O-H-I-O (Play One/Unichappell, BMI)	60	You Can't Turn Me Off (Jobete, ASCAP)	87
Brick House (Jobete Music/Commodore Entertainment Publishing, ASCAP)	15	Does She Do It Like She Dances (American Broadcasting, ASCAP)	82	Good Morning Judge (Man-Ken, BMI)	49	I Feel Love (Rick's/Sunday, BMI)	47	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
Can't You See (No Exit, BMI)	75	Dog Days (Low-Sal, BMI)	65	Hard Rock Cafe (Colgems, EMI, ASCAP)	11	I Just Want To Be Your Everything (Red Cow/Andy Gibb/Joy/High & Barbara, ASCAP)	50	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
		Don't It Make My Brown Eyes Blue (United Artists, ASCAP)	38	Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26	I Just Want To Make Love To You (ARC, BMI)	57	Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep It Comin' Love (Sherlyn/Harrick, BMI)	32	Send In The Clowns (Beautiful/Reclamation, ASCAP)	74	You Can't Turn Me Off (Jobete, ASCAP)	87
				Heaven On The 7th Floor (Keyboard Pendulum/Chappell, ASCAP)	26			Keep					

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(Sneaky) Pete Kleinow
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Thad Maxwell
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Flying Burrito Brothers



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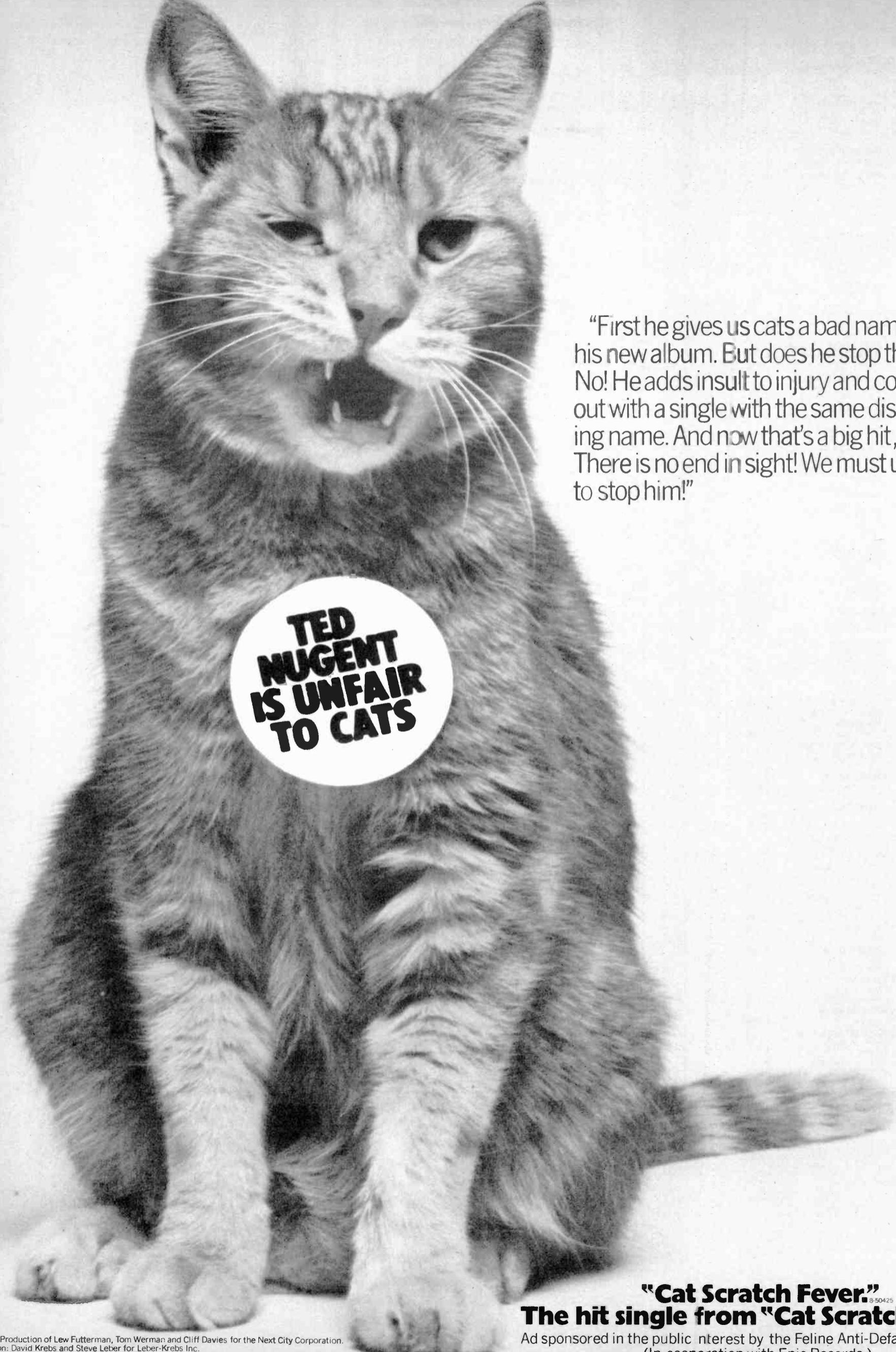
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Mercury SRM-1-1179 8-Track MC8-1-1179
Musicassette MCR4-1-1179

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL											
★	1	31	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲		7.98	7.98	7.98	8.95	★	39	30	PABLO CRUISE A Place In The Sun A&M SP 4625	▲		6.98	7.98	7.98								71	73	50	STEVIE WONDER Songs In The Key Of Life Tamlia T13-340C2 (Motown)	▲		13.98	15.98	15.98						
	2	15	STAR WARS/SOUNDTRACK 20th Century 2T 541	▲		8.98		8.98			37	37	7	L.T.D. Something To Love A&M SP 4646	▲		6.98	7.98	7.98							72	NEW ENTRY	→	RUSH A Farewell To Kings Mercury SRM 11184	▲		6.98	7.98	7.98						
	3	10	ELVIS PRESLEY Moody Blue RCA AFL1-2428	▲		7.98		7.98			38	29	18	BARRY MANILOW Live Arista AL 8500	▲		11.98	11.98	11.98							73	84	14	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	▲		7.98	7.98	7.98						
	4	12	JAMES TAYLOR JT Columbia JC 34811	▲		7.98		7.98			★	66	2	DARYL HALL & JOHN OATES Beauty On A Back Street RCA AFL1-2300	▲		7.98	7.98	7.98							74	85	82	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	▲		6.98	7.97	7.97						
★	7	14	SHAUN CASSIDY Warner/Curb BS 3067	●		6.98		7.97	7.97	★	40	51	6	KENNY ROGERS Daytime Friends United Artists UA LA754 G	●		6.98	7.98	7.98							75	98	5	ANIMALS Before We Were So Rudely Interrupted United Artists Jet JT-LA790-1-X	●		7.98	7.98	7.98						
	6	26	COMMODORES Motown M7-884R1	●		7.98		7.98	7.98		41	42	23	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	●		6.98	7.98	7.98							76	81	76	GEORGE BENSON Breezin' Warner Bros. BS 2919	▲		6.98	7.97	7.97						
	7	5	CROSBY, STILLS & NASH CSN Atlantic SD 19104	●		7.98		7.98	7.98		42	41	49	K.C. & THE SUNSHINE BAND Part 3 TK 605	●		6.98	7.98	7.98							77	88	12	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	●		6.98	7.97	6.97						
★	9	27	FOREIGNER Atlantic SD 18215	●		7.98		7.97	7.97	★	43	NEW ENTRY	→	LINDA RONSTADT Simple Dreams Asylum 6E-104	●		6.98	7.97	7.97							78	99	3	ELVIS' GOLDEN RECORDS VOL. 3 RCA LSP-2765	●		6.98	6.98	6.98						
★	10	9	YES Going For The One Atlantic SD 19106	●		7.98		7.98	7.98		44	44	17	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34185	●		6.98	7.98	7.98							79	50	13	NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	●		7.98	7.98	7.98						
★	11	14	FLOATERS ABC AB 1030	●		6.98		7.95	7.95		45	34	12	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	●		6.98	7.98	7.98							80	20	16	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	●		6.98	7.98	7.98						
★	12	26	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	▲		6.98		7.98	7.98		46	47	33	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	●		6.98	7.95	7.95							81	83	44	LEO SAYER Endless Flight Warner Bros. BS 2962	●		6.98	7.97	7.97						
★	17	11	ALAN PARSONS PROJECT I Robot Arista AB 7002	▲		7.98		7.98	7.98		47	26	12	KISS Love Gun Casablanca NBLP 7057	▲		7.98	7.98	7.98							82	92	9	PETER McCANN 20th Century T 544	▲		6.98	7.98	7.98						
	13	19	BROTHERS JOHNSON Right On Time A&M SP 4644	▲		7.98		7.98	7.98		48	33	10	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	▲		7.98	7.98	7.98							84	89	87	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲		8.98	9.98	9.98						
★	15	17	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	●		11.98		12.98	12.98		49	23	10	WAR Platinum Jazz Blue Note BN-LA690-J2 (United Artists)	●		9.98	9.98	9.98							85	101	19	WAYLON JENNINGS Ol' Waylon RCA AFL1-2317	●		6.98	7.98	7.98						
	15	8	EMOTIONS Rejoice Columbia PC 34762	▲		6.98		7.98	7.98		★	60	5	MICHAEL HENDERSON Goin' Places Buddah BDS-5693 (RCA)	●		6.98	6.98	6.98							86	97	5	MASS PRODUCTION Believe Atlantic SD 9918	●		6.98	7.98	7.98						
★	19	18	HEART Little Queen Portrait/CBS JR 34799	▲		7.98		7.98	7.98		★	61	5	ELVIN BISHOP Raisin' Hell Capricorn 2CP 0185	●		6.98	7.98	7.98							87	53	24	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Amherst)	●		6.98	7.98	7.98						
	17	8	CAROLE KING Simple Things Capitol SMAS 11667	▲		7.98		7.98	7.98		★	52	52	31	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	●		6.98	7.98	7.98						88	90	46	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	▲		6.98	7.98	7.98						
★	24	8	MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca)	▲		6.98		7.98	7.98			53	53	BOSTON Epic JE 34188	▲		7.98	7.98	7.98							89	107	4	CRYSTAL GAYLE We Must Believe In Magic United Artists UA-LA771-G	▲		6.98	7.98	7.98						
★	82	3	DOOBIE BROTHERS Livin' On The Fault Line Warner Bros. BSK 3045	▲		7.98		7.98	7.98		★	64	10	STEPHEN BISHOP Careless ABC ABCD 954	▲		6.98	7.95	7.95							90	NEW ENTRY	→	THIN LIZZY Bad Reputation Mercury SRM 1-1186	▲		6.98	7.98	7.98						
	20	14	PETER FRAMPTON I'm In You A&M 4704	▲		7.98		7.98	7.98			55	45	8	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra 6E-6002	▲		9.98	9.98	9.98						91	95	25	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	▲		7.98	7.98	7.98						
	21	21	BARBRA STREISAND Superman Columbia JC 34830	▲		7.98		7.98	7.98		★	56	59	24	ISLEY BROTHERS Go For Your Guns I-Neck PZ 34432 (Epic)	▲		6.98	7.98	7.98	7.98					92	46	12	ROGER DALTRY One Of The Boys MCA 2271	▲		6.98	7.98	7.98						
	22	48	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	▲		6.98		7.98	7.98		★	57	68	3	ERIC CARMEN Boats Against The Current Arista AB 4124	▲		7.98	7.98	7.98						93	93	103	KISS Alive! Casablanca NBLP 7020	●		9.98	9.98	9.98						
★	27	11	STEVE WINWOOD Island ILPS 9494	▲		6.98		7.98	7.98		★	58	69	3	BRICK Bang BLP-409 (Web IV)	▲		7.98	7.98	7.98						94	49	14	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	▲		7.98	8.97	8.97						
	24	25	U.F.O. Lights Out Chrysalis 1127	▲		6.98		7.98	7.98		★	59	54	113	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●		6.98	7.97	7.97						95	56	21	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	▲		6.98	7.98	7.98						
	25	16	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	▲		7.98		7.98	7.98		★	60	70	5	ISLEY BROTHERS Forever Gold Epic PZ 34452	●		6.98	7.98	7.98						96	55	80	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲		7.98	7.98	7.98						
★	28	13	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	▲		6.98		7.98	7.98			61	62	7	DRAMATICS Shake It Well ABC AB 1010	▲		6.98	7.95	7.95						★	NEW ENTRY	→	PATTI LABELLE Epic PE 34847 (Columbia)	▲		6.98	7.98	7.98						
★	38	8	HEATWAVE Too Hot To Handle Epic PE 34761	▲		6.98		7.98	7.98			62	43	25	SLAVE Cotillion SD 9914 (Atlantic)	●		7.98	7.97	7.97						★	110	3	DAVID SOUL Playing To An Audience Of One Private Stock PS 7001	▲		7.98	7.98	7.98						
★	30	6	FIREFALL Luna Sea Arlignt SD 19101	▲		6.98		7.97	7.97			63	67	14	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	▲		6.98	7.98	7.98						★	119	41	LINDA RONSTADT Greatest Hits Asylum 7E-1092	▲		6.98	7.97	7.97						
★	31	6	GRATEFUL DEAD Terrapin Station Arista AL 7001	▲		7.98		7.98	7.98		★	75	7	SANFORD & TOWNSEND Warner Bros. BS 2966	▲		6.98	7.97	7.97						100	102	36	ABBA Arrival Atlantic SD 18207	●		6.98	7.97	7.97							
★	40	5	ROSE ROYCE In Full Bloom Whitfield WH-3074 (Warner Bros.)	▲		6.98		7.98	6.98		★	76	3	ELVIS' GOLDEN RECORDS VOL. 1 RCA LSP-1707	▲		6.98	6.98	6.98						★	111	5	ANDY PRATT Shiver In The Night Nemperor/Atlantic NE 443	▲		6.98	7.98	7.98							
	31	32	TED NUGENT Cat Scratch Fever Epic PE 34700	●		6.98		7.98	7.98		★	78	40	EAGLES Hotel California Asylum 6E-103	▲		7.98	7.98	7.98						102	57	6	MARILYN MCCOO & BILLY DAVIS, JR. The Two Of Us ABC AB 1026	▲		6.98	7.95	7.95							
★	36	17	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●		7.98		7.98	7.98		★	80	2	HARRY CHAPIN Dance Band On The Titanic Elektra 9E 301	▲		6.98	7.97	7.97						103	105	12	GEILS Monkey Island Atlantic SD 19103	▲		7.98	7.98	7.98							
★	35	9	STYX The Grand Illusion A&M SP 4637	●		6.98		7.98	7.98		★	79	77	HEART Dreamboat Annie Mushroom MRS 5005	▲		6.98	7.98	7.98						104	112	18	THE OUTLAWS Hurry Sundown Arista AL 4135	▲		6.98	7.98	7.98							
★	118	3	FOGH																																					



"First he gives us cats a bad name on his new album. But does he stop there? No! He adds insult to injury and comes out with a single with the same disgusting name. And now that's a big hit, too! There is no end in sight! We must unite to stop him!"

**TED
NUGENT
IS UNFAIR
TO CATS**

"Cat Scratch Fever."
The hit single from "Cat Scratch Fever."
Ad sponsored in the public interest by the Feline Anti-Defamation League.
(In cooperation with Epic Records.)

A Joint Production of Lew Futterman, Tom Werman and Cliff Davies for the Next City Corporation.
Direction: David Krebs and Steve Leber for Leber-Krebs Inc.

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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																			
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL													
106	106	9	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	6.98		7.98		7.98			136	91	6	THE BERNIE LEADON/MICHAEL GEORGIADIS BAND Natural Progression Asylum 7E 1107	6.98		7.97		7.97			169	171	4	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98		
107	116	15	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98		7.98		7.98			147	3	DENNIS WILSON Pacific Ocean Blue Epic PZ 34354	6.98		7.98		7.98				170	133	33	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98		
108	108	8	NILSSON Knullsson RCA AFL1-2276	7.98		7.98		7.98			138	143	39	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98		7.98		7.98				171	173	4	DONNY OSMOND Donald Clark Osmond Polydor PD 16109	6.98		7.98		7.98	
109	109	42	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	8.98		8.98		8.98			149	6	LAKE Columbia PC 34763	6.98		7.98		7.98				172	172	12	WILLIE NELSON To Lefty From Willie Columbia KC 34695	6.98		7.98		7.98		
111	113	8	LENNY WILLIAMS Choosing You ABC AB 1023	6.98		7.95		7.95			151	2	IGGY POP Lust For Life RCA AFL1-2488	7.98		7.98		7.98				173	174	4	DAVID MATHEWS Dune CTI 7-5005 (Greed Taylor)	7.98		8.98		8.98		
112	72	30	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	6.98		7.98		7.98			141	141	52	BEE GEES Children Of The World RSO RS 1-3003 (Polydor)	6.98		7.95		7.95				174	175	9	RITCHIE FAMILY African Queens Marlin 2206 (TK)	6.98		7.98		7.98	
115	117	6	TIM WEISBERG BAND TWB United Artists UA-LA773-G	6.98		7.98		7.98			152	3	TOM SCOTT Blow It Out Ode PE 34966 (Epic)	6.98		7.98		7.98				175	100	26	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	7.98		9.98		9.98		
119	123	16	FIREFALL Atlantic SD 18174	6.98		7.98		7.98			143	145	8	KEITH JARRETT Staircase ECM-2 1090 (Polydor)	11.98		11.98		11.98				176	179	4	CROSBY, STILLS & NASH Atlantic SB 8229	7.98		7.98		7.98	
120	124	4	ALAN O'DAY Appetizers Atlantic PC 4300	7.98		7.98		7.98			144	148	9	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98		7.97		7.97				177	177	22	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
121	121	8	PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ 34659 (Epic)	7.98		7.98		7.98			145	155	2	MOTHER'S FINEST Another Mother Further Epic PE 34699	6.98		7.98		7.98				178	199	7	AC/DC Let There Be Rock Atco SD 36 151	7.98		7.98		7.98	
122	125	24	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98			146	157	2	JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98		7.98		7.98				179	190	2	LED ZEPPELIN The Song Remains The Same/ Soundtrack Atlantic SS 2-201	11.98		13.97		13.97	
123	146	5	SPY WHO LOVED ME/ SOUNDTRACK United Artists UA LA774 H	7.98		7.98		7.98			147	154	10	MELISSA MANCHESTER Singin' Arista AL 4136	6.98		7.98		7.98				180	180	15	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
124	142	3	PURE PRAIRIE LEAGUE Live, Takin' The Stage RCA CPL2-2404	9.98		9.98		9.98			148	169	3	CRAWLER Epic PE 34900	6.98		7.98		7.98				181	184	20	10 cc Deceptive Bends Mercury SRM 1-3702 (Phonogram)	7.98		7.98		7.98	
125	137	3	RONNIE MILSAP It Was Almost Like A Song RCA APL1-2439	6.98		7.95		7.95			149	NEW ENTRY	6	CHEAP TRICK In Color Epic PE 34884	6.98		7.98		7.98				182	182	45	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98	
126	128	7	THE RUMOUR Max Mercury SRN 11174	6.98		7.98		7.98			150	153	6	CAMEO Cardiac Arrest Chocolate City CCLP 2803 (Casablanca)	7.98		7.98		7.98				183	183	76	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98	
127	127	21	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98		7.98		7.98			151	58	9	LIVE! LONNIE LISTON SMITH RCA APL1-2433	6.98		7.98		7.98				184	185	37	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98		7.98		7.98	
128	134	13	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98		7.98		7.98			152	163	72	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98				185	188	149	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
129	114	70	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98		7.98		7.98			153	71	33	GEORGE BENSON In Flight Warner Bros. BSK 2983	7.98		7.98		7.98	8.95			186	186	13	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
130	140	5	B.J. THOMAS MCA 2286	6.98		7.98		7.98			154	182	21	KENNY ROGERS United Artists UA-LA689-G	6.98		7.98		7.98				187	189	42	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98		7.95		7.95	
131	131	58	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98			155	160	8	PAUL WILLIAMS Classics A&M SP 4701	6.98		7.98		7.98				188	178	14	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	6.98		7.98		7.98	
132	139	9	STUFF More Stuff Warner Bros. BS 3061	6.98		7.97		7.97			156	74	19	CAT STEVENS Izitsa A&M SP 4702	7.98		7.98		7.98				189	194	19	PARLIAMENT LIVE - P. FUNK EARTH TOUR Casablanca NBLP 2053	8.98		8.98		8.98	
133	138	8	DOROTHY MOORE Malaco 6353 (TK)	6.98		7.98		7.98			157	159	7	JIMMY BUFFETT A1A ABC DS 50183	8.98		7.95		7.95				190	NEW ENTRY	45	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
134	144	4	STARLAND VOCAL BAND Rear View Mirror Windsong BHL1-2239 (RCA)	6.98		7.95		7.95			158	158	9	LOVE & KISSES Casablanca NBLP 7063	6.98		7.98		7.98				191	191	173	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
135	48	10	BAY CITY ROLLERS It's A Game Arista AB 7004	7.98		7.98		7.98			159	164	15	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98		7.95		7.95				192	193	2	CHRIS HILLMAN Clear Sailin' Asylum 7E1104	6.98		7.97		7.97	
											160	166	3	RY COODER Show Time Warner Bros. BS 3059	7.98		7.98		7.98				193	196	4	KENNY RANKIN ALBUM Atlantic LD 1013	6.98		7.97		7.97	
											161	77	11	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA LA750-J2	11.98		11.98		11.98				194	103	26	MAYNARD FERGUSON Conquistador Columbia PC 34457	6.98	7.98	7.98	7.98	7.98	
											162	165	18	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98				195	198	123	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98	
											163	167	31	MARSHALL TUCKER BAND Carolina Dreams Capricorn DPK 0180 (Warner Bros.)	7.98		7.98		7.98				196	86	25	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	13.98		13.98		13.98	
											164	176	2	DAVE & SUGAR That's The Way Love Should Be RCA APL1-2477	6.98		7.95		7.95				197	136	19	HELEN REDDY Ear Candy Capitol SO 11640	7.98		7.98		7.98	
											165	115	57	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	6.98		7.98		7.98				198	104	15	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029	6.98		7.95		7.95	
											166	168	4	NEW COMMANDER CODY BAND Rock 'n' Roll Again Arista AL 4125	6.98		7.98		7.98				199	200	40	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
											167	195	2	MANDRE Motown M 688651	6.98		7.98		7.98				200	200	40	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
											168	170	28	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98		7.98													

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"Go Too" is no me too album.

Stomu Yamashita's new album "Go Too" is a brilliant masterwork of the first order.

Stomu has created a work of art. And to interpret his work he's brought together some of the best musicians in the world:

Al DiMeola,
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Klaus Schulze,
Paul Jackson,
Doni Harvey,
Peter Robinson,
Brother James,
and the superb
British vocalists
Jess Roden and
Linda Lewis.

The result is an amazing, totally original work. Without a me too in it.

On Arista Records.



Interworld Purchase

• Continued from page 1

established two new publishing firms, which Interworld will administrate. His wife Abby is helping Stewart in the transitional period.

Acquired in the deal are Schroeder's various American firms—Arch Music, January Music, Sea-Lark Enterprises—plus seven fully owned foreign firms: A. Schroeder-Basart B.V. of Holland, A. Schroeder Music, Australia; A. Schroeder Music (Far East) Ltd., Japan; A. Schroeder Music Publishing Co., Ltd., England; A. Schroeder Musikforlag Aktisbolag, Sweden; Schroeder Musikverlag GMBH, Germany; Editions Musicale A. Schroeder, SARL, France and Edizioni A. Schroeder Music, Italy.

Last month Stewart acquired administration rights to Nat Tarnapol's Hog, Julio Brian and BRC catalogs, with Stewart now indicating the path is clear for a full purchase.

Stewart, in partnership with Bertlesmann, the giant German multimedia conglomerate, indicates the Schroeder purchase is the first of several which will be forthcoming. Stewart, insiders report, has been given an eight figure startup fund for the publishing venture.

Stewart and Moni Lueftner, president of Bertlesmann's music, film and television group, have jointly been studying the acquisition field together.

With the addition of Schroeder's 12 employees, including two in London, Interworld now has a staff of 20 and offices here, in New York and in key overseas markets.

The Schroeder name will fade in time around the globe. It is being immediately phased out in the U.S. and Schroeder's local office has been closed. Interworld's two firms are Six Continents (BMI) and World Song Publishing (BMI).

Although he will not disclose the amount paid for Schroeder, Stewart notes: "I reached a little for this one. But it is a fair price based on its reputation and the copyrights it owns. In one fell swoop it makes us a worldwide operation."

Stewart especially likes the fact that the Schroeders have retained all their copyrights and they are contemporary in nature. Overseas, the firms have been administrated by other companies, involving only an administrative fee. These foreign administrative firms are Basart for Holland, Meisel for Germany, Intersong Verlagen for Sweden, Sugar for Italy, Bushell, Schimeall, Asahina for Japan, Jack Belfer for Australia and Editions Gerard Tournier for France.

England is a wholly owned firm, A. Schroeder Music Publishing Co. Ltd.

Stewart says he plans opening a Nashville office after Jan. 1.

The Schroeder catalog encompasses more than 3,000 titles and includes works by Gene Pitney, and Burt Bacharach and Hal David, Barry White, Al Kooper, Jimi Hendrix, Randy Newman and Tom Macauley, among others.

Among the more than 150 Barry White songs are: "Love Theme," "Honey Please Can't You See," "Can't Get Enough Of Your Love Baby," "I've Got So Much To Give," "You're The First, The Last, My Everything," and "I'm Gonna Love You Just A Little More, Baby."

Among the 200-odd Al Kooper tunes are: "This Diamond Ring," "Jolie," "House In The Country," "I Can't Quit Her," and "I Must Be Seem' Things."

Among the 100 odd Jimi Hendrix titles are: "Foxy Lady," "Purple Haze," "Fire" and "Angel."

Among the 12 Bacharach and David titles are: "24 Hours To Tulsa," "Only Love Can Break A Heart" and "True Love Never Runs Smooth."

Among the 100 Gene Pitney tunes are: "He's A Rebel," "Hello Mary Lou" and "Rubber Ball."

Among the 100 Randy Newman titles are: "I Think It's Gonna Rain Today," "Momma Told Me Not To Come," "Love Story," "I'll Be Home," "Simon Smith And His Amazing Dancing Bear," "I've Been Wrong Before" and "Just One Smile."

Among the more than 75 Tom Macaulay titles are: "Baby Now That I Found You," "Build Me Up Buttercup," "Smile A Little Smile For Me," "Let The Heartaches Begin," "Love Grows Where My Rosemary Goes" and "Sorry Susan."

Stewart and Schroeder have been in negotiations since last April. Interworld began in March.

Commenting on the acquisition, Stewart says it is not his intention to "become a banker but to become an active force in developing writers, new copyrights and writer/performers."

Having worked on 300 films during his long tenure with United Artists, he plans moving heavily into this area with Interworld. One of his first projects is to develop music for the film, "The Last Escape" starring George Peppard.

The score has been written by Bill Conti (who did "Rocky," last year's Oscar winner) with lyrics by Norman Gimbel.

Peppard is setting up a publishing firm which Interworld will administrate. Is Conti joining the Interworld writing stable? Stewart smiles. The film is slated for a before Christmas release with a soundtrack LP planned but no label as yet designated.

Stewart says he will do his own record production for the writers/performers he finds. He says he's had several bids from labels. "I don't care to start a label," he says, adding: "We have enough on our plate right now. But we will have production deals with several labels by next year."

New to Interworld is writer Mollie Ann Leikim who has written the new title tune for the ABC-TV series "Eight Is Enough."

Assisting Stewart on an executive level are Eddie Lambert, professional manager; Marilyn Mark, his executive assistant (who has been with him 13 years); Judy Hicks, head of copyrights and Jim Engle, controller-treasurer.

Among those joining Interworld from Schroeder are Glenn Friedman, the former Coast professional manager, and Shirley Clark, manager of the London office.

BMI's Cramer To Teach C'right Law

NEW YORK—There'll be four consecutive Monday night sessions on the new copyright law offered at the New School here starting Oct. 17. Edward Cramer, president of BMI, will preside.

Cramer says he'll examine the relationships of composers to publishers as well as labels and performing rights organizations in the course, and will also delve into international copyright law.

Durgom Elected

LOS ANGELES—George Durgom has been elected president of the National Conference of Personal Managers for a two-year term beginning Oct. 1.

Inside Track

Look for United Artists Records to hike some suggested list prices within a week. ... Is WEA assigning some of its best sales persons to key accounts as key account executives? This would mark another step in closing the gap between supplier and customer. ... It was not "official" at press time, but a deal was close to signing for the distribution of Casablanca Records by Phonodisc. Final details of the long-rumored but equally as often denied arrangement were being worked out late last weekend. Neil Bogart was not available for comment and his sidekick, Richard Trugman, failed to respond to calls.

One of the most interesting sessions slated for the Lieberman Enterprises' convention in Wisconsin last weekend was a discussion on the relationship between the major Midwest racker and its burgeoning account. Sears Roebuck, Warren Schulstad, Sears' record/tape nabob, was spotlighted. ... Paul Anka's wife, Ann, presented him with their fifth daughter, Amelia, born Sept. 10 in Carmel, Calif.

"Student Lawyer," a monthly published by the American Bar Assn. in Chicago, carries a lengthy feature on music industry legalists in its September issue, centering on the Hollywood and Beverly Hills area. ... Linda and Paul McCartney welcomed a son, James Louis, born Sept. 14 in London. ... Rolling Stone has formed its own tv productions company. ... Wolfman Jack slated as a principal in a Mike McFarland film, "The Goodtime Band."

WEA prexy Joel Friedman backs the industry's spectacular business boom (Billboard, Sept. 17, 1977). In last year's fourth calendar quarter, Friedman did \$100 million net at WEA. He expects well over that this year. And the hit of WEA's finale banquet Saturday (10) at the Diplomat in Florida was 10 branch managers in white tie and tails in a production number with 15 showgirls to the tune of "That's Entertainment."

Chicago plays a benefit for the Chicago Lincoln Park Zoo Saturday (24) at 2 p.m. in mammoth Soldier Field there. Ducats are \$3.35. ... Flying Fish label has turned over its prerecorded tape manufacture and distribution to GRT. ... Former Washington air personality Bob "Nighthawk" Terry, who worked at radio stations WHUR, WOL and most recently WEAM in Washington, is missing and believed to have met foul play. R. Seavy "Soul Papa" Campbell, a former WOL deejay, was victim of an unsolved murder in May 1976. ... Mary

Ford, former wife and partner of Les Paul, remains unconscious and in critical condition at Methodist Hospital, Arcadia, Calif. A diabetic, she suffered adverse reaction to insulin injection a month ago and has shown no improvement. ... The Commodores were made honorary citizens of New Orleans recently. ... Pat Boone launching his own book and record club in Los Angeles. ... The Seattle Post Intelligencer has introduced a quarter-fold magazine Sundays called TV Date Book and Sounds, emphasizing records and playback equipment. ... Blood, Sweat & Tears, Melissa Manchester, Melanie, Richie Havens and Frankie Valli appear on NBC-TV's Nov. 26 special, "The Music of the Beatles."

The Active West Bowling Center and 50 industry celebrities participating in Rock 'N' Bowl" at the Los Angeles bowling alley raised more than \$15,000 for the California Special Olympics for the retarded. Flo and Eddie recruited the celebrities.

Johnny Kaplan, the Handleman biggie, reminds us that all his hundreds of racked accounts echo the current boom that threatens to crack all annual existing sales records by a big percentage. ... Rumors still bubbling about the imminent change in ABC Records' distribution network. ... Boz Scaggs and Emmylou Harris the latest to receive White House invites. Chip Carter hosted Scaggs, but the President himself asked Harris to lunch. ... The Philadelphia International All Stars (Billy Paul, Dexter Wansell and Lou Rawls among others) played the WWRL DJs in a "Let's Clean Up The Ghetto" softball benefit match at Brooklyn College Saturday (17). ... Anna McGarrigle of Kate and Anna, in private life Mrs. Dane Lanke, bore a son, as yet unnamed, Sept. 3. And GRT's Northwest regional manager, Bruce Crohn, and wife, Shelly, are parents of Daniel Isaac, born recently in Concord, Calif. ... Daryl Hall is completing a solo LP with ex-King Crimsonite Robert Fripp. He denies he's anking the act with John Oates. Says he'll do both.

Bottom Line co-owner Stanley Snadowsky intends to ask George Jones' manager, John Lentze, and his agent, Shorty Lavender, to make good on the no-show of Jones on a recent Gotham gig there. Club allegedly lost \$15,000 in ad money, salaries and profits when Jones got cold feet. ... No big lament over the imminent stepdown of Johnathan Goldstein as U.S. Attorney in Newark. He spearheaded the probes into the industry which billowed mucho smoke, but little fire.

Carter Praises Music At White House

• Continued from page 1

House assistants and others on their mutual concerns.

Industry concerns are primarily the cooperation of the Justice Dept. in curbing record piracy; the role of contemporary recording artists in U.S. cultural exchange tours sponsored by the State Dept. and ways in which a closer music industry and administration liaison might promote the arts and serve the country's needs.

Among the meeting's highlights were President Carter's tribute to the impact of music and recordings on American life, and his request for feedback from executives on the country's mood.

The President urged the invitees (numbering nearly 20) to help the administration in its problems with everything from illegal drugs, civil rights, and urban city blight to environmental improvement and world peace.

Joe Smith, chairman of Elektra-Asylum Records, and Phil Walden, president of Capricorn Records—both friends and fundraisers for the Carter campaign—assured him of the industry's desire to help.

The industry had favors to ask in

return. RIAA president Stanley Gortikov and others hoped that the Justice Dept., which has doubled its piracy prosecution from about 23 to 43 since last year, would continue to give piracy a strong priority with perhaps some reminders to new prosecuting attorneys being appointed by the Administration.

State Dept. Deputy Assistant Secretary For Education and Cultural Exchange, Christian A. Chapman, described the way a panel of experts selects tapes of artists' performances and sends them to U.S. embassies abroad, who make their own choice for artists in area tours.

The industry strongly urged that more contemporary artists be sent on these tours. The State Dept. spokesman offered hope. He said they would be glad to know that the Nitty Gritty Dirt Band was a smash hit in the USSR recently. That country is reportedly showing "more interest in our rock groups," he said.

Label spokesman explained their worries about new restrictions being set up by the U.S. against incoming foreign artists. The music and record people feel that this is a grave mistake.

"It certainly does have a big impact on the artist employment situ-

ation here," said Walden, and could bring retaliatory moves against our record stars and performers going abroad on tours.

A plea for greater access to the White House from Smith brought assurance from the President that this will happen. Also, it was arranged that Midge Costanza, White House assistant to the President for public liaison, and a committee of record industry executives will hold meetings every two months on the shared concerns and goals of the industry and the administration.

Representing the record industry were: Clarence Avant, president of Tabu Records; Louis Coultelenc, RCA Records president; Clive Davis, Arista president; Steve Deiner, ABC Records president; Kenny Gamble, Philadelphia International president; Stan Gortikov, RIAA president; Alan Livingston, head of 20th Century-Fox entertainment group; Bruce Lundvall, president of the CBS Records Division; Mike Maitland, MCA Records president; Artie Mogull, United Artists Records president; Jerry Moss, A&M chairman; Joe Smith, Elektra/Asylum chairman; Irwin Steinberg, senior vice president of Polygram, and Phil Walden, Capricorn president.

ASCAP's Adams Speaks On C'right

LOS ANGELES—The first meeting of the season of the California Copyright Conference will feature a discussion by Stanley Adams, president of ASCAP, on problems and prospects facing the Society.

The meeting will take place Tuesday (27) at Sportsmen's Lodge, Studio City. Cocktails begin at 6:30; dinner, 7:30.

WEA Discounting 236 Key Albums

• Continued from page 16

nation and superstar summer WEA promotion campaigns and an evaluation thereof, plus a cumulative 1977 LP/tape gross, returns, net purchases and return percentage.

There is also a year-to-date comparison of the same four marketing steps for each of the three labels and a WEA total.

Then a resultant projection of what the account might expect to do dollarwise on each of the three labels during the fall marketing period and a cumulative WEA total is provided.

The final portion is an order for merchandising aids, in which accounts can specify in what quantity they wish the seven categories of in-store persuaders.

**STEVE
MARTIN
IN
CONCERT**

- SEPT. 15 Washington, D.C.
Kennedy Center (2 shows)
- SEPT. 16 New York City, New York
Avery Fisher Hall (2 shows)
- SEPT. 17 Boston, Mass.
Symphony Hall (2 shows)
- SEPT. 18 Pittsburgh, Pennsylvania
Heinz Hall
- SEPT. 20 Rochester, New York
Eastman
- SEPT. 21 Syracuse, New York
War Memorial
- SEPT. 23 Buffalo, New York
Melody Fair
- SEPT. 28 Winston-Salem, N.C.
Wake Forest University
- SEPT. 29 Saginaw, Michigan
Civic Center
- SEPT. 30 Kalamazoo, Michigan
Western Michigan University
- OCT. 1 Flint, Michigan
Whiting Auditorium
- OCT. 2 Detroit, Michigan
Ford Auditorium
- OCT. 3 East Lansing, Michigan
Michigan State
- OCT. 4 Philadelphia, Pennsylvania
Academy of Music
- OCT. 5 Athens, Ohio
Memorial Auditorium
- OCT. 6 Columbus, Ohio
Mershon Auditorium
- OCT. 7 Bloomington, Indiana
University of Indiana
- OCT. 9 Bowling Green, Ohio
Bowling Green University
- OCT. 20-26 Lake Tahoe, Nevada
Harris's
- OCT. 28 Tempe, Arizona
Arizona State University
- OCT. 29 Tucson, Arizona
Community Center
- OCT. 30 Chicago, Illinois
McCormick Place
- NOV. 1 Milwaukee, Wisconsin
Performing Arts Center
- NOV. 2 Davenport, Iowa
Masonic Auditorium
- NOV. 3 Hattiesburg, Mississippi
University of So. Mississippi
- NOV. 4 Champaign, Illinois
University of Illinois
- NOV. 5 Omaha, Nebraska
Orpheum Theatre
- NOV. 6 St. Louis, Missouri
Kiel Opera House
- NOV. 7 Ames, Iowa
Iowa State University
- NOV. 9 Indianapolis, Indiana
Clowes Hall
- NOV. 10 Madison, Wisconsin
Dane County Coliseum
- NOV. 11 Minneapolis, Minnesota
Northrup Auditorium
- NOV. 12 Boulder, Colorado
University of Colorado
- NOV. 15 Nashville, Tennessee
Opry House
- NOV. 16 Peoria, Illinois
Bradley University
- NOV. 18 Norman, Oklahoma
University of Oklahoma
- NOV. 19 Tulsa, Oklahoma
Performing Arts Center
- NOV. 21 Austin, Texas
Municipal Auditorium
- DEC. 1 Claremont, California
Bridges Auditorium
- DEC. 2 Pasadena, California
Civic Auditorium
- DEC. 3 Berkeley, California
Berkeley Community Theatre
- DEC. 4 San Jose, California
Center for the Performing Arts
- DEC. 5 Sacramento, California
Community Theatre
- DEC. 6 Portland, Oregon
Civic Auditorium
- DEC. 7 Seattle, Washington
Opera House
- DEC. 8 Missoula, Montana
Harry Adams Fieldhouse
- DEC. 9 Boise, Idaho
Idaho State University
- DEC. 10 San Diego, California
Golden Hall
- DEC. 11 Bakersfield, California
Civic Auditorium



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Every Bit as Funny as
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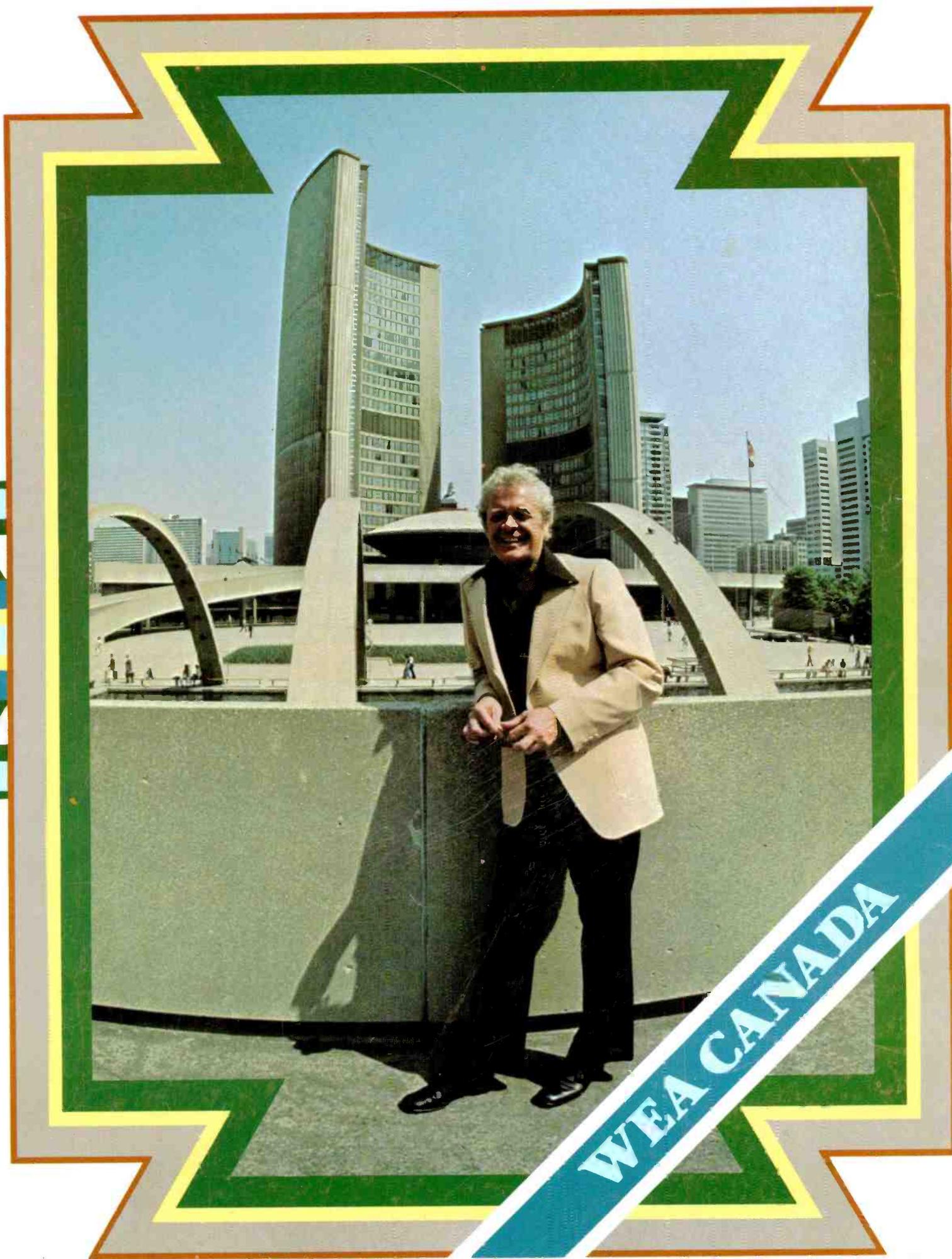
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Visit Engaging KEN MIDDLETON



WEA Music of Canada, Ltd. is every inch Canadian, burgeoning under the leadership of Montreal-born-and-educated President Kenneth Middleton. Ken put in eleven years with RCA Ltd. in managerial and marketing positions before helping set up Warner Bros. Records of Canada Ltd. in 1967. In time Ken became President of WB Canada (which became the flagship of the WEA International fleet). Served as President of the Canadian Recording Industry Association and founding member of the Canadian Academy of Recording Arts and Sciences.

Today WEA Music of Canada Ltd. is doing gangbusters business with local talents (perennial Gordon Lightfoot; newcomers Streetheart, Christopher Ward, Wireless) and WEA International

heavies including Bad Company, Genesis, Fleetwood Mac, Carly Simon, the Eagles, Veronique Sanson, George Benson and Abba.

In the first eight months of 1977 WEA artists picked up 12 Canadian Gold LP awards and 12 Platinum. "The industry," Ken reports, "is probably considering changing the criteria for earning awards because of us!" WEA Canada has increased its share of market by 2 1/2 points in the past year and its sales increase over the previous 12 months is a galloping 31 percent.

Which means that WEA International's charter member is setting the pace for global network of affiliates and licensees that writes new success stories every day... in every language. WEA, Your International Ear Line.

