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YEAR

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HEILICHER FUTURE IN JEOPARDY

Pickwick Ownership To Undergo Change?

By JOHN SIPPEL

LOS ANGELES—Executive responsibility and corporate direction of the largest U.S. rackjobbing, independent label distributing and retail store entity should be clarified following a four-day meeting of Pickwick International executives begun late last week.

How much longer Amos Heilicher, founder and driving force behind this dominant Pickwick wing, remains with the firm will probably be determined at the summit sessions at Minneapolis headquarters.

The summit, scheduled to end Saturday (22), was slated long prior to the surprise announcement of American Can Co.'s intention to acquire all stock outstanding of Pickwick. (Continued on page 18)

Counterfeiting Of Disks/Tape Doubles

NEW YORK—Counterfeiting of recorded product has doubled in the past year as tape pirates, badgered by vigorous federal policing and prosecution are reported shifting their priorities to the identical duplication of commercial albums and tape cartridges.

Jules Yarnell, counsel to the RIAA, estimates the current annual take by counterfeiters at about \$50 million.

The rise in counterfeiting is in reverse proportion to the decline in piracy, he indicates, noting that piracy currently is believed to return some \$100 to \$125 million annually to illegal duplicators. At its peak in 1972

Retail Sales Plummet With Sub-Zero 'Worst' Weather

NEW YORK—One of the worst winters ever recorded has been play-

ing havoc with record sales in the East and Midwestern portions of the nation.

Dealers, in between shivers, report sales down from 5% to as much as 30%, and even 50% in some cases.

Allen Wolta, co-owner of the Song Shop in downtown Cincinnati,

one of the worst hit cities, says it best when he laments: "With temperatures running at record-breaking lows and with snow in residential areas making travel almost impossible, who could think of shopping for records?"

The record-shattering cold there—a combination of a record January snowfall coupled with extended stretches of sub-zero temperatures that included history-making lows of 24 below zero on Monday (17) and 25 below on Tuesday (18), slowed all business in the area to a snail's pace—if any pace at all.

Cincinnati retail record outlets took their lumps along with the rest. The cash register keys seemed as frozen as the sales clerks or the customers who failed to show. A survey of leading local retail record outlets brought the same answer in virtually

the piracy take was estimated at more than \$250 million.

(Continued on page 18)

Winter CES: Tie Hardware, Software

By STEPHEN TRAIMAN

CHICAGO—The fifth Winter CES at the Conrad Hilton—and environs—Jan. 13-16, produced a surprising number of new products and tie-ins with the music industry. These ties reflect recent discussions between the RIAA and the EIA/CEG, sponsors of CES.

A number of these have important implications for the record/tape industry. Notably:

- 3M's first use of hi fi/audio reps in addition to its own direct sales and an expanding rackjobber network;

- The continuing crossover of consumer and professional components into the growing semi-pro mart;

- The increasing number of car stereo/CB combinations;

(Continued on page 51)

(Continued on page 71)

Direct-To-Disk Classic 1st

By IS HOROWITZ

NEW YORK—The Cleveland Orchestra conducted by Lorin Maazel last week figured in what is believed to be the first direct-to-disk commercial recording of a symphony orchestra since the introduction of tape in the late 1940s.

The project, a venture combining the resources of three com-

panies, is the initial entry in a planned series of direct-to-disk classical recordings to be marketed at premium prices.

The disk, recorded in two sessions Jan. 16-17, programs popular works by Berlioz, Bizet, Falla and Tchaikovsky. It will list at \$15.

(Continued on page 55)

Bilingual Salsa 45 Emerges

By AURORA FLORES

NEW YORK—A salsa single with bilingual lyrics has been chosen a "Pick Hit" by WBLS-FM, a leading black radio station here while enjoying popularity in regular discotheques and on other disco-oriented radio stations.

The song, "What Happened," fea-

tures flautist/bandleader Bobby Rodriguez and is on his latest Vaya Records LP "Salsa At Woodstock." In addition to its Spanish and English lyrics it opens with a distinct ragtime beat.

Knowledgeable observers of

(Continued on page 47)



SEE WHAT'S IN THE STARS FOR YOU.
(turn to page 19)

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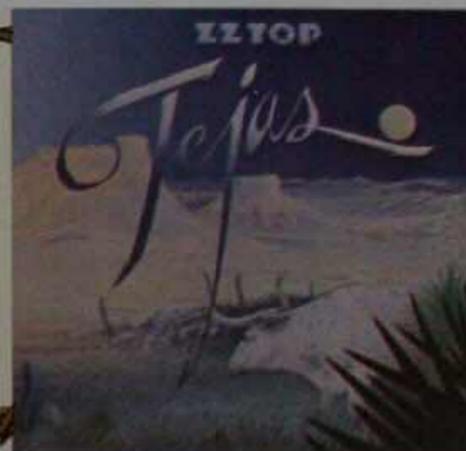


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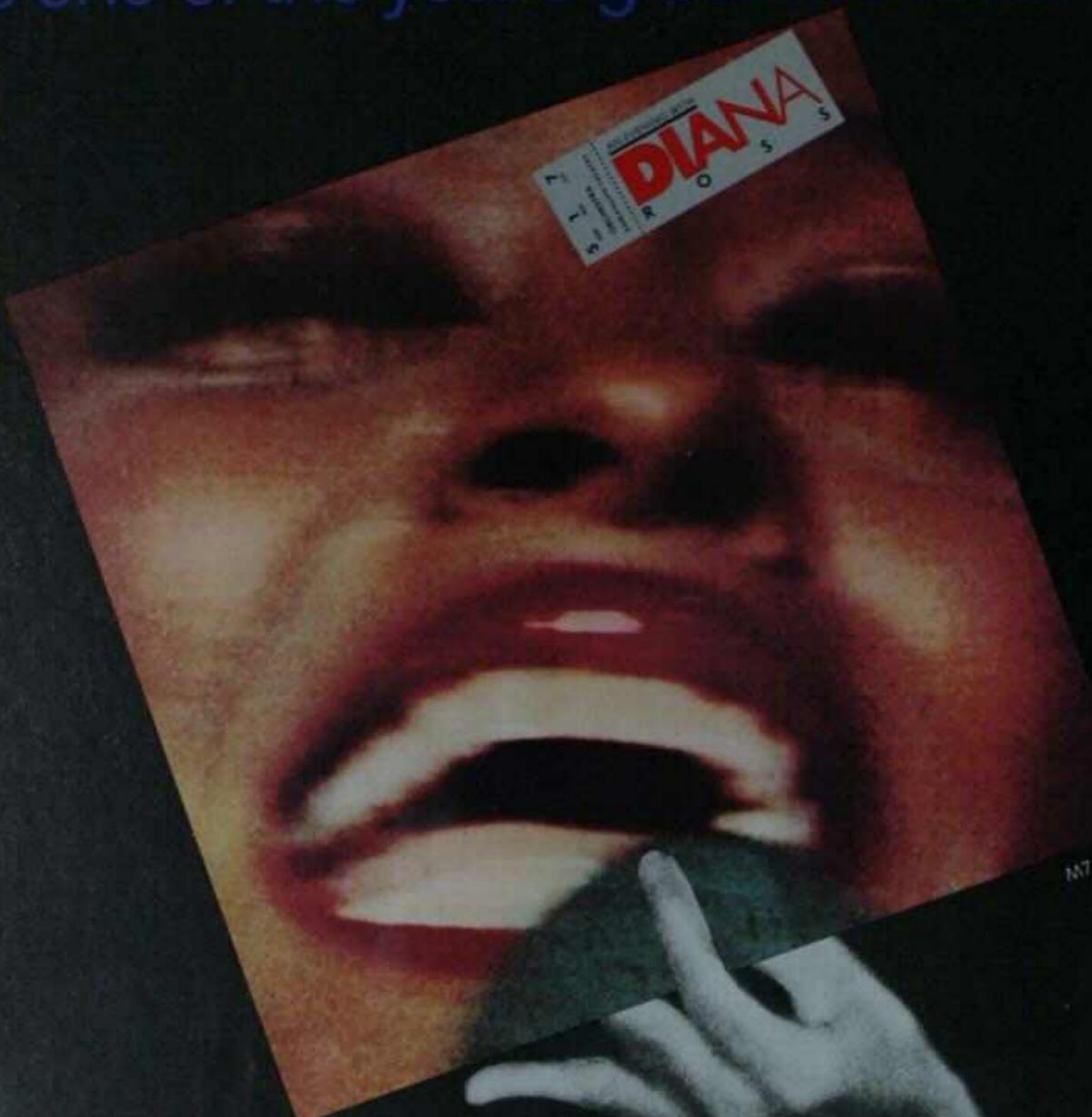
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"An Evening With Diana Ross"

The evening of musical theatre that shattered box office records around the world is now a stunning, specially packaged, specially priced two record album.

An evening to remember. Always. On Motown Records And Tapes.

- SPEND AN EVENING WITH DIANA ROSS**
- IN CHICAGO**
January 24 through 29
The Arie Crown Theatre
- IN DETROIT**
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- IN CLEVELAND**
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General News

CTI Hikes List Price To \$7.98

NEW YORK—CTI Records is raising the list price of its new album releases to \$7.98. It's believed to be the first major independent label to do so across the board. Motown-distributed CTI product will also rise.

The decision will not change the price of catalog product, which remains at the suggested list of \$6.98. First two releases affected are Urbie Green's "The Fox" LP and "The San Francisco Concert" LPs both ship Wednesday (26).

To make the price change easier on wholesalers and retailers, new releases with a \$7.98 list will be tagged with a "7" prefix on the CTI PS 5000 series and the KUDU line. CTI albums will also be released in a new



WASHINGTON'S NEW TUNE

It's Hello Boogie, 'Goodbye Dolly'

By MILDRED HALL

WASHINGTON — Pop - rock, boogie and country music have now officially arrived on the Washington political scene. They were ushered in with the Carter inaugural eve "new spirit" concert and even more overwhelmingly in the invitation-only inaugural night balls.

The new wave displaces long-entrenched White House favorites like Carol Channing, Pearl Bailey, Frank Sinatra and Sammy Davis Jr. It's "Goodbye Dolly," hello Lynn and Rondstadt and Southern boogie.

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The schedule for their appearances at the parties was shifted and shuffled up to the very last minute of inauguration day (20). The list included:

The Marshall Tucker Band plus Elvin Bishop; Sea Level, a spin-off of the Allman Brothers now defunct band; the Fifth Dimension; blues singer Tracy Nelson and country vocalist Charlie Daniels. Other country talent included Tom T. Hall, Hoyt Axton and James Talley; jazz was represented by Buddy Rich, the Iverine Jazz Band of Minnesota (andale country); the World's Greatest Jazz Band, and the Dukeington Orchestra.

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NASHVILLE—The election of President Jimmy Carter has resulted in novelty releases being dedicated to the president and his daughter.

Record Productions of America already released "Hillbilly In The White House" by Jeff Raymond which has just been leased to Polygram Records for world release, excluding the U.S. Initial releases are being made in the U.K., Australia and Germany. After the U.S. release on Aug. 2, a CBS news team filmed a rock recording session of Raymond cutting the specially dedicated record for airing on Walter Cronkite's evening news.

Other issues: Country International Records "Jimmy's In The White House," recorded by Van Vorst and the Keane Brothers, 11 1/2-year-old children's "Amy Knows The World You're There" dedicated to the youngest member of the Carter clan on 20th Century Records.

Into Big Singles

IRZA

its premiere disco artist Donna Summer.

The two firms differ on ideas for packaging and marketing the novel disks, but both are convinced there is a viable and profitable new market on the horizon.

In fact, Larry Harris, Casablanca's executive vice president, says the advent of the commercial 12-inch disk marks the demise of the 45.

Miller London, Motown's national sales manager, reports the firm has already fared extremely well with the 12-inch 33 1/3 r.p.m. disks released since October.

"Most people are astounded when we tell them our sales figures on the 12-inch releases," says London. "But, we're very serious about this market."

Harris says that quality of sound and convenience of use are the two major appeals of the new singles which his firm is producing at 33 1/3 r.p.m.

And he says his label is already considering issuing 12-inch singles of pop and rock product, predicting

(Continued on page 71)

rack the 50-plus record/tape departments of the important Fred Meyer Inc. chain in Washington, Oregon, Montana and Alaska. The discount chain is the largest record/tape retailer in the Northwest. Chuck Blacksmith, who recently resigned as vice president of buying for ABC Record and Tape Sales, will join Round Up as chief buyer.

Jaffe confirms that a retail store will be opened within the quarters of the Seattle warehouse. Future retail expansion plans are nebulous.

Lavinthal originally opened an independent label distributorship in Seattle in 1948 with Stan Sulman, now vice president of distribution for ABC Records and Tape Sales, Seattle.

Jaffe joined them as financial executive about 1956. The three sold their distribution business to ABC's Leisure Group about 1968.

Lavinthal and Jaffe resigned top executive posts as chairman of the board and executive vice presidents with ABC's wholesale wing about two years ago.

Nashville Album Productions and Southern American Record Pressing, two smaller operations, have not been effected by the shortage as of yet, but if forced to cut down on gas usage, say they are not prepared with another fuel source.

budget calls for a reduction in expenses of \$165,000.

In addition, 75% of the club's net profit will go into an escrow account to repay back debts, many of which are three to four years old, Alrich says.

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Motown reports an increased production pace in this field based on past successes, with Casablanca breaking into the market last week

TV SOUND: A PROBLEM

Set Manufacturers Guilty Of Poor Speakers, Say Producers

This is another in a continuing series on the deplorable state of sound on television. In this segment, producers of tv musical shows sound off on the tv industry's shortcomings.

By JEAN WILLIAMS

LOS ANGELES—Set manufacturers are responsible for the poor quality of sound on television variety shows, says Don Cornelius, executive producer of the "Soul Train"

syndicated dance show and Dick Clark, executive producer of "American Bandstand."

"All they have to do is put in bigger and better speakers," says Cornelius. But Clark says: "There will be no substantial improvement for at least 20 years."

The two producers also agree that only consumer demand for better sound quality will initiate action on the part of manufacturers.

But then comes another problem. What happens to the millions of tv sets already in homes?

"People are going to hold onto their sets," says Clark. "It takes 20 years for a tv set to become obsolete. And all those sets are not going to be replaced with new sound."

"It's all in the manufacturing end. It's just a matter of putting in a larger speaker."

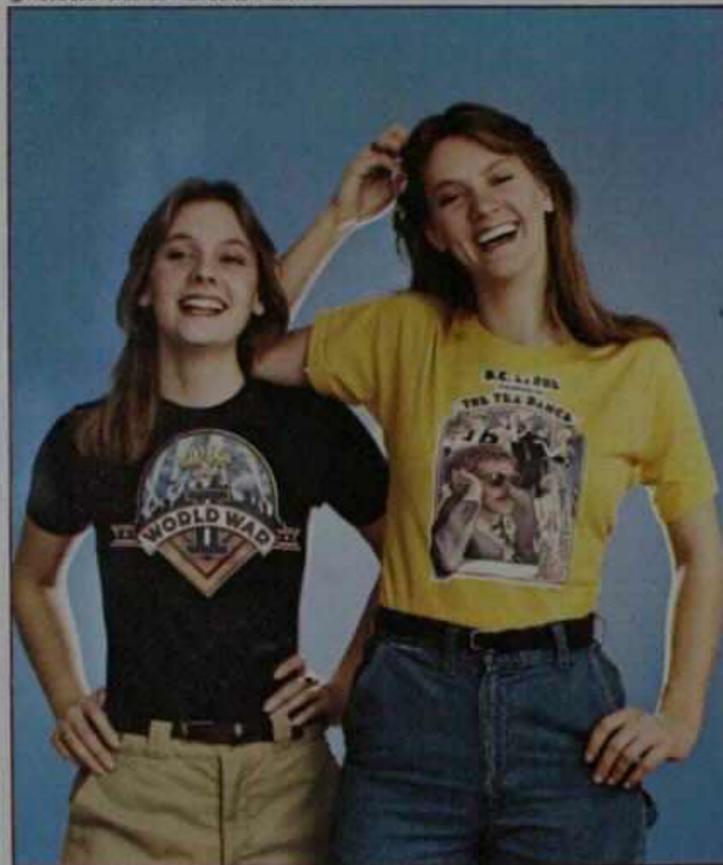
(Continued on page 84)

Now...one of the year's great evenings of musical theatre is one of the year's great live albums.



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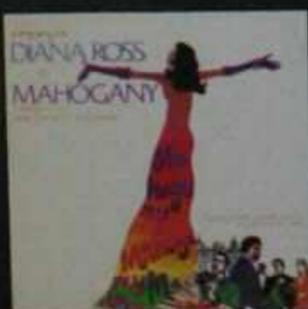
For a great example of what we're talking about follow this arrow and get your IRON-ON. →

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Tapes will also reflect the same numbering changes and will carry the \$7.98 list.

CTI says the price rise is due to increased costs of production and raw material.

Austin Club Is Bankrupt

By GLADYS CANDY

AUSTIN, Tex.—Armadillo World Headquarters, a national showcase for rock and progressive country music, has filed a Chapter 11 bankruptcy proceeding in local Federal Court.

President Hank Alrich says there have been mounting pressure from creditors and adds that the proceedings will allow Armadillo to remain open if a majority of the creditors agree.

Alrich says when he took over as president in November there were 81 persons on the staff which had earlier numbered as many as 143 employees.

He says he reduced the staff to 36 and has cut back on other expenses.

The club had 65 phones on 11 lines when he took over and that has been reduced to 24 phones on three lines.

He says that like the Austin music scene the club expanded too quickly and got ahead of itself.

He claims the club managed to come within \$10,000 of breaking even in 1976 and says the 1977 budget calls for a reduction in expenses of \$165,000.

In addition, 75% of the club's net profit will go into an escrow account to repay back debts, many of which are three to four years old, Alrich says.

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The change may well mean that traditional fund-raising by movie stars, in future politics, will give over to the money-making rock concert.

The youth-oriented record industry started moving to front and center in the Carter campaign, beginning in 1975 with the efforts of Capricorn Records' Phil Walden. Pop-rock and boogie bands and recording performers, from the Isley Brothers to the Eagles, worked the East Coast for Carter's election.

The music of the inaugural eve concert Wednesday (19), televised and seen by an estimated 70 million or more viewers, was a transitional variety. It included opera and symphony, a fairly brief Leonard Bernstein creation and songs by Loretta Lynn, Linda Ronstadt, Aretha Franklin and Paul Simon.

Stevie Wonder, Johnny Cash and a rumored Elton John appearance all failed to materialize.

But it was the talent lineup of tradition breakers for the seven invitational inaugural parties at Washington hotels, the D.C. Armory and the National Visitors Center Thurs-

day (20) that showed the big change in political music style.

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Billboard Regrets

LOS ANGELES—Billboard regrets any inconvenience if your issue arrived late the last two weeks. Severe weather conditions in the Midwest affected our flight schedules out of Dayton, Ohio, with copies arriving late for some subscribers.

Motown, Casablanca Into Big Singles

By AGUSTIN GURZA

LOS ANGELES—The commercial market for 12-inch disco singles seems to be picking up advocates.

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(Continued on page 84)

(Continued on page 71)



Billboard photo by Arthur "Bud" Smith

ATLANTA WONDER—The 25 employees of Together Distributing, Atlanta, fete Stevie Wonder at the end of the day he spent there working with employees in various warehouse functions.

Bad Weather Doesn't Kayo East, M'west Press Plants

LOS ANGELES—Despite sporadic deep snow and severe sub-zero temperatures, major pressing plants in the East and Midwest report production schedules have been maintained during the past 17 days of unseasonable weather. Things were a little more drastic in Nashville of all places.

MCA Records' plant in Gloversville, N.Y., closed down for 16 hours (two work shifts) Tuesday (11) when blizzard warnings made it advisable

to keep cleanup work crews off the road.

Otherwise, the cold wave failed to drastically dent normal business. Frank Urbaetis, plant manager says the plant will be shifting to oil on one of its two main boilers this week as a precaution against possible natural gas restrictions.

Ken Lemery, plant manager for CBS Records, Terre Haute, Ind., like other Midwestern plants was open every day. He and John Lamberth, RCA, Indianapolis, and Gerald Sharp, PRC, Richmond, Ind., report absenteeism has ranged from 10% to 30% depending on the weather's severity. The Richmond plant suffered through its worst winter in 30 years.

Due to a natural gas shortage in the Nashville area, some pressing plants were forced to either convert to some other type of fuel supply or close down.

Those that were able to convert anticipated the shortage and installed equipment necessary to make the conversion. Among those were Dixie Record Pressing, United Record Pressing and Sound of Nashville, Inc.

Nashville Album Productions and Southern American Record Pressing, two smaller operations, have not been effected by the shortage as of yet, but if forced to cut down on gas usage, say they are not prepared with another fuel source.

Lavinthal, Jaffe Will Operate New Seattle Company

LOS ANGELES—Lou Lavinthal and Stan Jaffe have confirmed reports they will return to the industry after a two-year absence.

About May 1, they will operate Round Up Music Distributors, based in Seattle, where Lavinthal has been operating since 1948.

The firm, as reported earlier, will rack the 50-plus record/tape departments of the important Fred Meyer Inc. chain in Washington, Oregon, Montana and Alaska. The discount chain is the largest record/tape retailer in the Northwest. Chuck Blacksmith, who recently resigned as vice president of buying for ABC Record and Tape Sales, will join Round Up as chief buyer.

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Executive Turntable



LEUKEMIA DINNER KICKOFF—Industry figures meet in New York at a luncheon to launch the 1977 campaign for the T.J. Martell Memorial Foundation leukemia research dinner, honoring CBS Records president Bruce Lundvall with the Humanitarian Award March 26. Seated from left are co-chairman Floyd Glinert, chairman Dave Rothfeld, Walter Yetnikoff, Tony Martell; standing from left are Morris Levy, Steve Tenenbaum, Paul Shore, Tommy Noonan, Joe Cayre, Arnold Levine, Marty Ostrow, Joe Smith, Jerry Greenberg, Jules Malamud, Al DeMarino, Sam Goody, Paul Smith and George Levy.



Craig

Jack Craig appointed senior vice president and general manager of CBS Records, New York. He was vice president and general manager, marketing. . . **Herbie Mann** appointed director of reactivated Embryo Records label, New York. He was the original director of Embryo in 1970-71. . . At Atlantic Records, **John David Kalodner**, former pop a&r/product manager, named West Coast director a&r, based in Los Angeles. **Raymond Silva** named Atlantic's East Coast director of a&r. He was jazz a&r/product manager. And **Mitch Schoenbaum** joins the Atlantic staff as pop a&r/product manager, New York. He was general professional manager of Chappell Music. . . **Michael Klenfner** promoted to the newly created position of vice president, promotion and artist management at Arista Records, New York. He was formerly vice president of promotion at Arista. . . **Tracy Steele** promoted to newly created position of coordinator of a&r components and special projects at Capitol Records, Los Angeles. She was formerly coordinator of independent labels at Capitol. . . **Harry Anger** new marketing director for Polydor Records in New York. (Not marketing coordinator as reported in Jan. 22 issue.) He was national sales director for the firm. . . **Allen Stanton**, veteran music publisher, is leaving Sunbury-Dunbar Music, to get deeper into record production. He will continue to be involved in copyright acquisition for the publishing firm, a subsidiary of RCA Records. He had been president and general manager headquartered in Los Angeles. . . **David Young** has joined Warner Bros. Records in Los Angeles in a national album promotion capacity. He was formerly at Capricorn Records where he served as national sales manager for three years. . . **Michael Plummer** appointed to national album promotion director for Janus Records. He has been with Janus for three years as West Coast regional promotion man. . . And also at Janus **Chuck Reichenbach** promoted to West Coast regional promotion man, L.A. He previously held the position of local promotion man for California. . . **Noel Love** and **Howard Rosen** join Midland International Records in New York with Love as general manager and Rosen as vice president of promotion. They recently left Private Stock Records. **Ed O'Loughlin**, former general manager, is promoted to executive vice president of all Midland companies. . . **Harry Spero** now director of creative services/artist relations. Also at Midland, **Denny Zeitler** is new West Coast promotion director, based in Los Angeles. He comes to Midland from Private Stock. And **Lois Kennedy** is new director of promotion for the New England area, working out of Boston. She is also from Private Stock. . . **Wynn Jackson** joins Lifesong Records as director of promotion, Southern region, to be based in Atlanta. He comes from Chelsea Records. . . **Cathy Gibney** named coordinator of national promotion for the new labels and talent division of Audiofidelity Enterprises in New York. She was administrative assistant to the director of national singles promotion at Polydor. . . At WEA Corp. 19 regional promotion appointments were made. **Bruce Boyd** to Atlantic, based in Dallas; **Todd Galli** to Atlantic, based in Houston; **Chris Uncangeo** to Atlantic, based in New Orleans; **Steve Tucker** to Elektra/Asylum in New Orleans; **Sam Kaiser** to Elektra/Asylum & Atlantic, in St. Louis; **Steve Goralsky** to Warner Bros., in Chicago; **Ray Schnepf** to Warner Bros., in Kansas City; **Denny Nowak** to Elektra/Asylum, in Chicago; **Greg Lewis** to Atlantic in Chicago; **John Nance** to Warner Bros. & Atlantic in St. Louis; **Herb Green** to Atlantic in Boston; **Mark Wallace** to Warner Bros. in Pittsburgh; **Thom Heil** to Atlantic in Cincinnati; **Ted Joseph** to Warner Bros. in Detroit; **Bill Cataldo** to Atlantic in New York; **Barry Terry** to Warner Bros. in Baltimore and Washington, D.C.; **Rick Alden** to Atlantic, Philadelphia; **Curtis Jones** to Warner Bros., Atlanta; **Marty Schwartz** to Elektra in Miami; **Rob Senn** to Atlantic in Charlotte; **Mike Preger** to Atlantic in Miami; **Everett Smith** to Atlantic in Charlotte; **L.C. Sneed** to Warner Bros., Miami; and **Steve Boyd** to Atlantic in Los Angeles.



Mann



Kalodner



Silva



Schoenbaum



Klenfner



Love



Jackson

Mail-Order Sales Of 'Q' Brisk

LOS ANGELES—Tony Phipps has turned a mail-order business dealing in quad records and tapes—Sound Concepts in Peoria, Ill.—into a thriving operation catering to some 13,000 hi fi buffs who can't find quad records in their local stores. His first catalog was issued about the end of 1973 and, like current issues, was advertised in hi fi magazines.

"There's a tremendous interest in quad records—at least from the people who get our lists. But there seems to be an apathy or lack of interest from others." He believes that record companies are essentially at fault because they've failed to educate customers to quad and even retail clerks seldom know the difference between matrix and discrete quad.

"People who've got quad equipment tell me they'll never go back to stereo."

Sound Concepts operates with an inventory of about \$10,000 in quad records and tapes. He concentrates his inventory on hard-to-get product because Galgano Distributors and Sound Unlimited in the Chicago area can get him overnight shipment on almost everything else. Occasionally, he has to go direct to the record label to obtain product, especially reel-to-reel quad tapes.

The catalog has a complete description of both matrix and discrete quad record systems on the inside front cover. It lists all kinds of product, from pop to country and soul to classical.

BUT CLEARANCES STILL NECESSARY

CBS Tapes Carter Inaugural Concert

NEW YORK—CBS Records went ahead and recorded the inaugural concert in Kennedy Center in Washington Wednesday (19) with hopes the necessary clearances can be negotiated among the participants to enable a commemorative album to be released.

"We're being optimistic," a CBS source comments.

The ins-and-outs of negotiating such a deal are complex and delicate, he points out, with CBS executives apparently hoping the histori-

NOT JUST SALES AGENCY Local Acts Key To CBS' Intl Future

By IS HOROWITZ

NEW YORK—The creation of strong local talent rosters capable of exerting an influence beyond territorial borders is the key to the successful operation of an international record company.

That is the considered judgment of Dick Asher, president of CBS International, who feels it an error of high magnitude for an American company to look on its foreign affiliates solely as a sales agency for U.S. product.

With 23 wholly owned subsidiaries abroad, three jointly owned enterprises and 19 licensees, CBS International now finds half its sales volume deriving from locally produced recordings. As recently as five years ago, the split favored U.S.-originated material by as much as 80%.

The shift did not just happen. It stems from the implementation of an operational concept that has long guided the firm.

Still expanding and riding a 10% annual sales growth curve, CBS will add further to its web of international affiliates, with two new companies due to bow shortly.

There too, indigenous artist acquisition and exploitation will receive special attention.

A CBS affiliate opens its doors soon to business in Iran, to become the first record company in that country to operate under international ownership. And coming shortly in Nigeria is a joint-ownership enterprise. Only within recent months the CBS/Sony partnership established a facility in the Philip-

cal importance of the event will override other considerations.

All profits from the LP are slated to go to the National Endowment For The Arts. One of the nettlesome points in the endeavor involves the criteria for determining the profit margin. A precedent for a successful agreement exists. CBS handled a similar multi-label deal when it released an album from Carnegie Hall's classical "Concert Of The Century," with profits to the Carnegie Hall Foundation.

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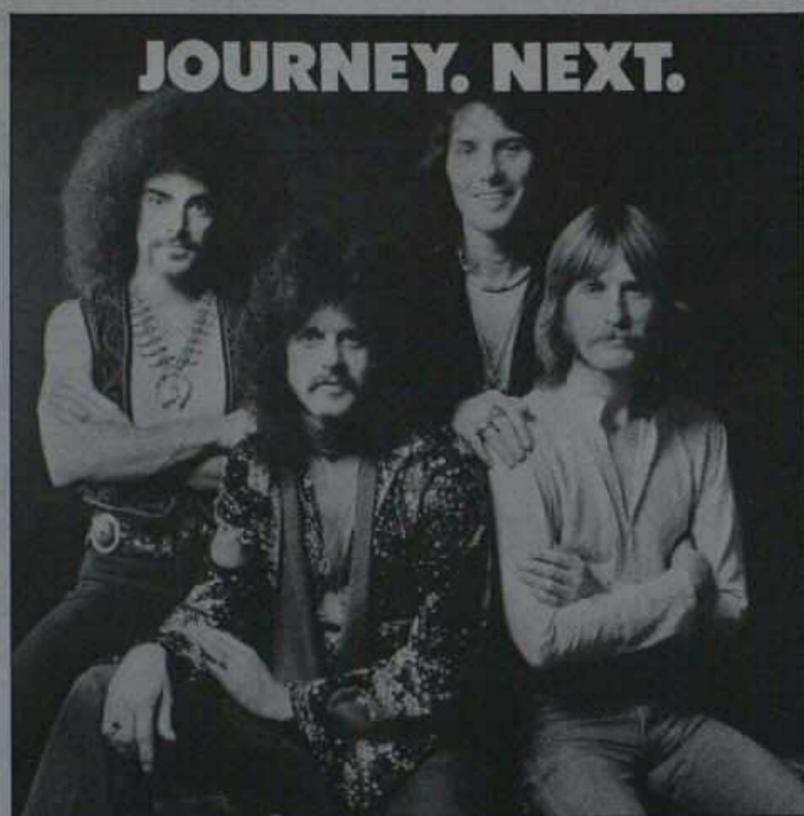


Young



Rosen

"Next": They sound less like where they came from, and more like Journey.



Three albums ago, ex-members of Santana, the Steve Miller Band and the Mothers of Invention combined talents to form Journey.

Reviewers couldn't help comparing their new

music to their former bands (quite favorably, we might add). And concert goers went to see what their old friends Gregg Rolie, Neal Schon, Ross Valory and Aynsley Dunbar were up to these days.

Now, with "Next," it's official. Journey is a musical force all its own.

Listen to "Next," and you'll never again think of Gregg, Neal, Ross and Aynsley as anything but members of Journey.

On Columbia Records and Tapes.

JOURNEY TOUR DATES 1977:

1/25	University of Calif. Santa Barbara, Calif. (with Santana)	1/27	Municipal Aud. Eureka, Calif. (with Kansas)	2/25	Aragon Ballroom Chicago, Ill.
1/26	Civic Center Redding, Calif. (with Kansas)	1/30	San Jose Civic Audit. San Jose, Calif. (with Kansas)	3/5	Civic Audit. Santa Monica, Calif.



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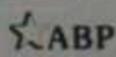
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Warner Bros. Folk At Acapulco



Russ Thyret (center), WB's promotion vice president, congratulates Murray Nagel of Dallas (left), regional promotion man of the year and Roy Chiovari of Chicago, promotion man of the year at the firm's convention awards dinner in photo at left. Right: Kirkland Burke, WEA r&b promotion man in Chicago, makes a point from the floor during a panel discussion.



Dripping wet after taking a dip in the pool at the Acapulco Princess are: WB's George Gerrity and Mike Symonds and George Harrison.



A panel on radio management includes: Kent Burkhardt (left), freelance consultant and Rochelle Staubb, Bartel Broadcasting vice president.

Crackin' performs its soul-rock with Arno Lucas at the mike during the opening dinner.



Mo Ostin (center), WB's chairman greets retailer Dave Lieberman (left) and Bearsville Records chief Albert Grossman.



Frank Fenter (left), Capricorn Records executive vice president, huddles with Joel Friedman, WEA's president.

Warner Bros. Doles Out Promo Prizes To Ace Staffers

ACAPULCO — Roy Chiovari, Warner Bros. Chicago promotion manager, was named promotion man of the year at the awards banquet concluding the WB convention at the Princess Hotel here.

Chuck Browning, Miami promotion manager, won WB's rookie of the year award. Other local promo-

tion representatives were cited for achievements on specific singles and albums. Murray Nagel of Dallas was named regional promotion man of the year.

WEA Distributing president Joel Friedman presented a silver trophy bowl to Mo Ostin, Warner chairman/president, commemorating the

label's record-breaking 1976 sales year.

The local promotion reps awarded the national promotion staffers with stained glass plaques. The ceremonies were emceed by Russ Thyret, WB vice president and national promotion director.

CBS Marketing Meet Opens in Atlanta

NEW YORK—CBS heads to its beginning-of-the-year marketing meeting this week in Atlanta with its commitment to its "central core marketing system" strengthened.

This strengthening is reflected by the promotion of Jack Craigo to the position of senior vice president and general manager, marketing, of CBS Records (see Executive Turntable). It was Craigo who established the centralized marketing system in May of last year.

Basically the central core marketing system allows autonomy in marketing and promotion for product on Columbia, Epic, Portrait and the labels distributed by CBS Records.

Additionally it allows a company-wide level of expertise to provide planning and coordination of the ac-

tivities of the various labels. Therefore, the combined marketing facilities of CBS Records can be put into use to reinforce the individual label, or to provide direction if necessary.

Craigo will be co-chairman of the marketing meeting that begins Thursday (27) and runs through Sunday. The meetings at the Omni International Hotel will bring together CBS executives from New York, Los Angeles, Nashville, members of all CBS Records branches plus CBS Records International executives.

Co-chairing the meeting with Craigo will be Paul Smith, vice president marketing, branch distribution, who will also give the keynote address.

Some of the other top CBS Rec-

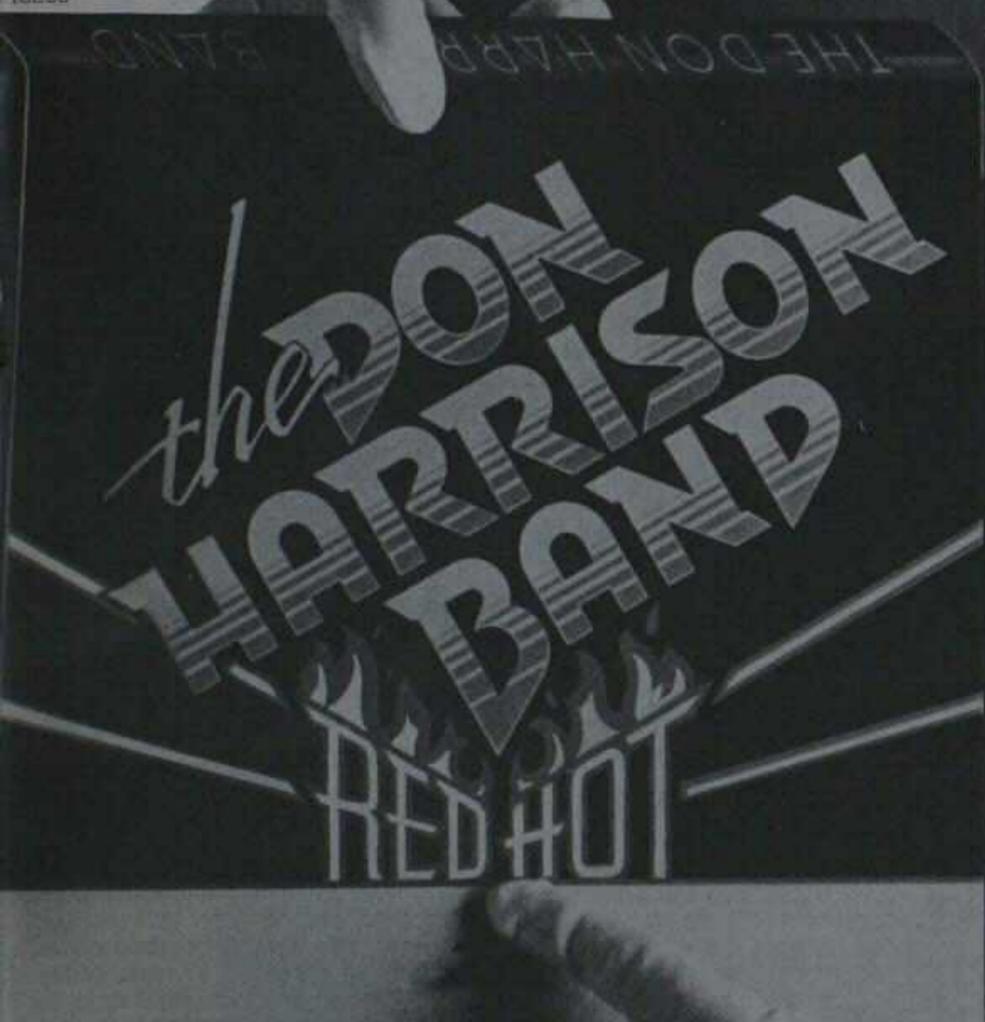
ords executives who will address the meeting include: Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, president, CBS Records division; Craigo; Ron Alexenburg, senior vice president, Epic Records and Associated Labels; Tony Martell, vice president and general manager, Associated Labels; and Jim Tyrrell, vice president and general manager, Epic and Associated Labels.

Highlighting the meeting will be product presentation that will include multi-media features. There will be a four-hour merchandising seminar chaired by Don Dempsey, vice president marketing, Columbia Records. And every night there will be live performances by CBS Records artists.

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new Don Harrison
Band album to
an expert.

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His verdict:
The Don Harrison
Band is hot.
Red Hot. And *he*
should know.
One listen and
you'll know what
he means.

**The Don
Harrison Band
is "Red Hot."
On Atlantic
Records and
Tapes.**



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SALES, EARNINGS SOAR

RCA Disks Gain, Aid Record Year

NEW YORK—RCA Records was cited among other record-setting divisions as parent RCA Corp. reported the highest profit level in eight years in the fourth quarter and solid sales and earnings increases for 1976.

Edgar Griffiths, president and chief executive officer, says the results reflected a major turnaround in RCA's electronics manufacturing operations and fresh gains by other businesses. Included were record profit performances from RCA Records, Hertz, NBC, Banquet Foods, Random House and RCA Service Co.

Although no separate figures were broken out for the label's operations from the consumer electronics segment of which it is a part, overall group earnings went up over 50% for the year.

The record fourth quarter saw corporate earnings increase 68% to \$56 million, or 73 cents a common share, on a 7% sales gain to \$1.5 billion, for three months ended Dec. 31.

For the full year, earnings were up

61% to \$177.4 million, or \$2.30 a share, on sales of \$5.4 billion, up 11% from \$4.8 billion the prior year.

The 1976 results were affected by a special \$20 million reserve to reflect the reduced value of RCA's British food subsidiaries.

"We have a good margin for continued improvement in our operations and we fully intend to capitalize on it in the year ahead," Griffiths says. "It should be a better year than 1976 but not so strong as to overheat the economy. We are on our way to making the most of it."

Embryo Label Being Reborn

NEW YORK—Embryo Records, an innovative jazz-rock affiliate of Atlantic seven years ago, is being reactivated with founder Herbie Mann back at the helm (See Executive Turntable).

Atlantic president Jerry Greenberg admits the move is designed to expand Atlantic's jazz, pop and r&b crossover base.

PUSH RADIO BAN

A 'No-Play' Listing For Sex Songs?

By ALAN PENCHANSKY

CHICAGO—Creation of a "No-Play List," that would discourage radio exposure of sexually-oriented pop tunes, is being promoted here by Operation PUSH, a civil rights organization.

The "X-rating" system, part of a campaign against media influence on youth, was proposed at a regional "Ethics In The Media" conference at PUSH national headquarters here, Jan. 14-15. It was the first in a series of such forums the group is planning in 1977.

The conference, attended by representatives of the broadcasting, recording and advertising industries, as well as by educators, psychologists and clergy, also heard suggestions for establishment of a citizens review board in the nation's top 20 markets, and for meetings with record company presidents to discuss song lyrics that, PUSH says, promote "sexual irresponsibility" among youth.

PUSH also proposed at the conference that major industries be discouraged from advertising during broadcast hours when songs with objectional lyrics are aired.

"In far too many instances, the commercial music market has declared open season on the minds and morals of our youth," the Rev. Jesse L. Jackson, president of Operation PUSH, stated in his opening address to the conference. "When the airwaves traffic in violence and raw sex without responsibility, defenseless children are the unwitting pawns," he charged.

Jackson said PUSH is not aiming at censorship, but hopes to encourage the media to accept a "moral obligation to act with responsibility."

Deutch Forms Buttermilk Sky

NEW YORK—Buttermilk Sky Associates has been formed as a professional service company for record/film music publishing companies. The firm is headed by Murray Deutch, former chief executive officer of The New York Times Publishing Co.

Initially Buttermilk Sky will be involved in obtaining recordings and administering material from the motion picture industry and the legitimate theater, according to Deutch. It will also seek to obtain catalogs and copyrights of estates and of artists not being exploited today.

According to Deutch, Buttermilk Sky hopes to be instrumental in obtaining and/or recommending composers to film producers for the creation of scores.

Deutch will also offer his capabilities in obtaining soundtrack and single recording releases to the film industry, as well as help exploit the music in coordination with the release of the film.

Grab 1,420 Tapes, Arrest Calif. Man

LOS ANGELES—Sylvester Joseph Thompson, 65, of 16633 Labrador, Sepulveda, Calif., was arrested here last week, charged with distribution of pirated tape.

Robert E. Gebhardt, assistant director in charge of the local FBI office here, says agents armed with a search warrant confiscated 1,420 pirated tapes at his place of business, 431 Wall St. here.

Market Quotations

As of closing, Thursday, January 20, 1977

Table with columns: 1975 High, 1975 Low, NAME, P-E, (Sales 1976), High, Low, Close, Change. Lists various companies like ABC, Ampex, Automatic Radio, CBS, Columbia Pictures, etc.

Table with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists companies like ABKCO, Inc., Gates Learjet, GRT, etc.

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 G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

TRAILL REMAINS EDITOR

U.K. Billboard Ltd. Leases Jazz Journal

LONDON—Billboard Limited, publisher of Music Week, World Radio TV Handbook and The Artist, has concluded negotiations with Novello and Co., Ltd., for publishing rights, under a leasing arrangement to the monthly magazine, Jazz Journal.

Jazz Journal was founded in 1948 by its present editor, Sinclair Traill. The new agreement means that as from April 1977, Jazz Journal will be

published under the lease arrangement by Cardfront Publishers Limited, a division of Billboard Limited.

Mort Nasatir, Billboard vice president, international operations, and managing director of Billboard Limited, says that plans for the magazine include changing its name to Jazz Journal International and mounting a major campaign to extend its

(Continued on page 34)

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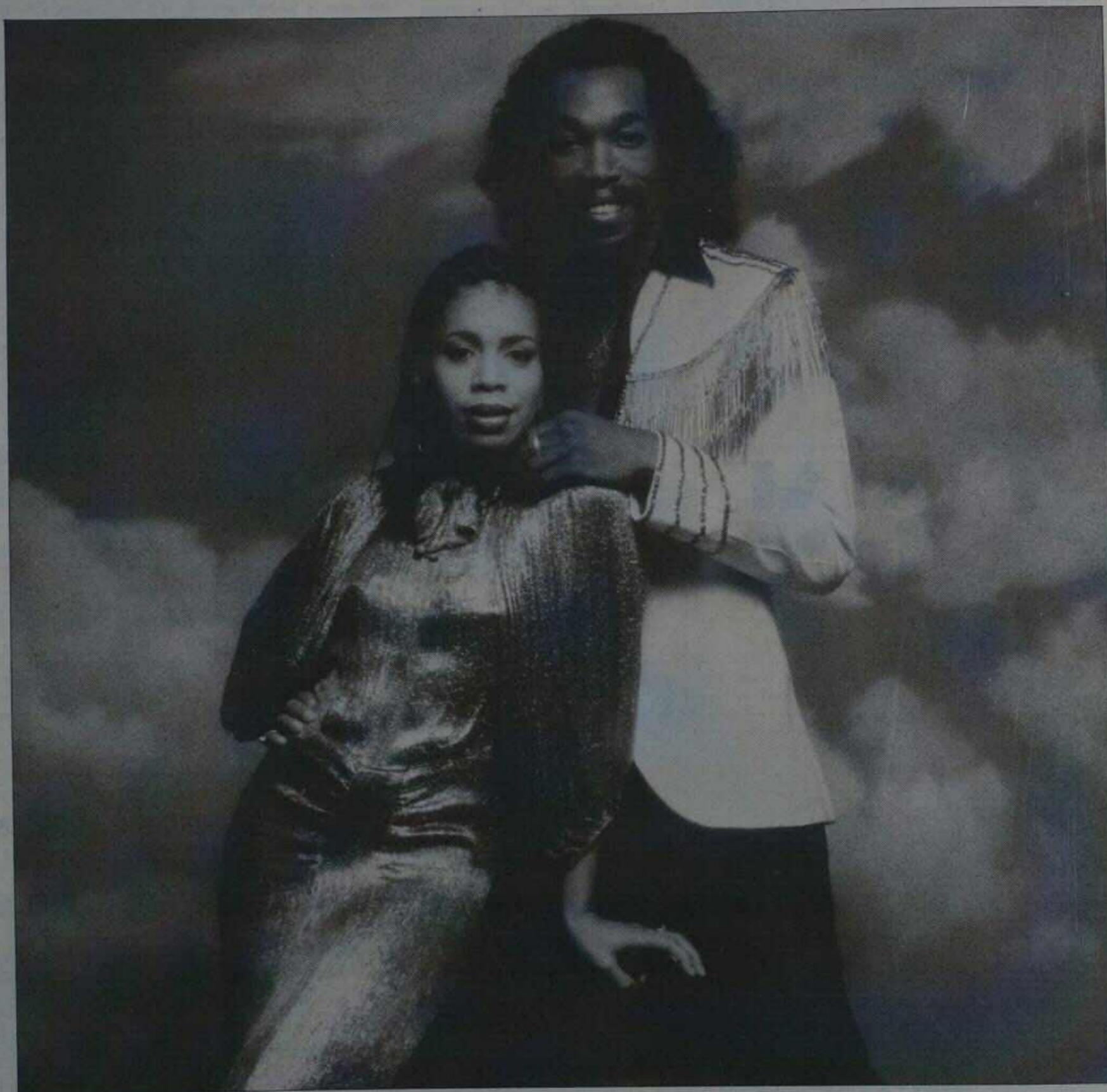
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BMI's Music Day in Coral Gables, Fla., brings out tradesters to learn about the new copyright law. Among them from left—Bob Archibald of the Music Factory, Frank Casciola, president of the Miami chapter of the AFM and BMI's Elizabeth Granville, event hostess.



Jim Progris, head of the Miami NARAS chapter and Granville discuss music.



BMI exec is flanked by Gene Heimlich, manager of George McCrae and McCrae himself.

N.Y. Disc-O-Mat Is Open Again

NEW YORK—Disc-O-Mat, Manhattan's controversial discount retailer, is reopening its 474 Seventh Ave. store despite heavy fire damage incurred Jan. 16.

Flames swept the upper three floors of the six-story Disc-O-Mat operation in a pre-dawn blaze that destroyed an estimated \$150,000-\$170,000 worth of records, mostly heavy movers of the Stevie Wonder, Wings variety.

Store is shooting for a Monday (24) opening. Its Lexington Ave. location remains open.

Partner Elliott Mavorah points out that his name means "blessed in Hebrew" and vows to have the store open on Monday.

BROADWAY REVIEW

'Ipi Tombi' Controversial And Unentertaining Show

NEW YORK—Getting into the Harkness Theatre to see "Ipi Tombi" is probably the most exciting thing about this controversial South African product. The play crept onto Broadway last week under a storm of protests from a number of black activists organizations that have branded it exploitive, fostering the political propaganda of apartheid South Africa, and not truly representative of the plight of black South Africans.

To enter the theater the audience must run a gauntlet of heckling pickets and nervous policemen, and once inside, face the possibility of having their show interrupted (as did this reviewer) by the discharge of noisy firecrackers that terrified some members of the audience into leaving immediately.

Interestingly, the arguments of the dissenters are not without foundation. "Ipi Tombi" is a misleading show. It tries to convey the impression, over and over again, that the oppression and suffering of blacks in South Africa can be overcome, or at least contained, by a burst of song and a festival of dances.

What makes this posture even more insidious is the way it is disguised and presented. At first look "Ipi Tombi" comes across as an innocuous piece of tourism-oriented trivia designed only to entertain through a series of pleasing dances and infectious music.

However, beneath it all there is the unmistakable political thread as evidenced in one scene where a lament goes up that the children are hungry, "Lord, Help us feed the children," but in the next breath the anguished cry is replaced by one of resigned tolerance in which the oppressed voice sings, "But I must put all that behind me and prepare for the wedding of my daughter," at which cue the performers go into a joyous song and dance sequence that lasts for several minutes.

Then again in the closing scenes, a villager who had moved to Johannesburg to seek "a better life" in the mines, is going home in disillusionment after an unhappy stint in the city. Here again, ever so subtly the message is conveyed that the blacks of the hinterland are misfits in the city, and it is in their best interest to remain where they are most wanted and most comfortable.

Beyond the political controversy it has created, "Ipi Tombi" is not really a very exciting or entertaining show. It follows in the footsteps of so many other African musical imports, many of which have been much better. The costumes are pleasing to the eye, the dances sensuous and the music infectious, but the show drags and the second act is

virtually held together by spittle and rubberbands.

Because of the controversy surrounding it, "Ipi Tompi" might feed on the interest of the curious and realize a moderately successful Broadway run, which under normal conditions it would hardly be able to sustain.

The original cast album is available on Ashtree Records distributed in this country by AudioFidelity Records. **RADCLIFFE JOE**

Disney Firms Carlin In U.K.

LONDON—Carlin Music here is now the British licensee for Walt Disney Music. The deal was negotiated by Carlin vice president Paul Rich and Keith Bales, Disney marketing director in the U.K. plus Merrill Dean, vice president and general manager of Walt Disney Worldwide.

The Disney film music catalog is enjoying a surge of popularity in the U.K. Ronco's "Walt Disney's Greatest Hits" has reached number 11 on the charts. Reader's Digest sold 12,000 boxed sets of Disney songs in the first two days of release and Pickwick has four other Disney albums active here.



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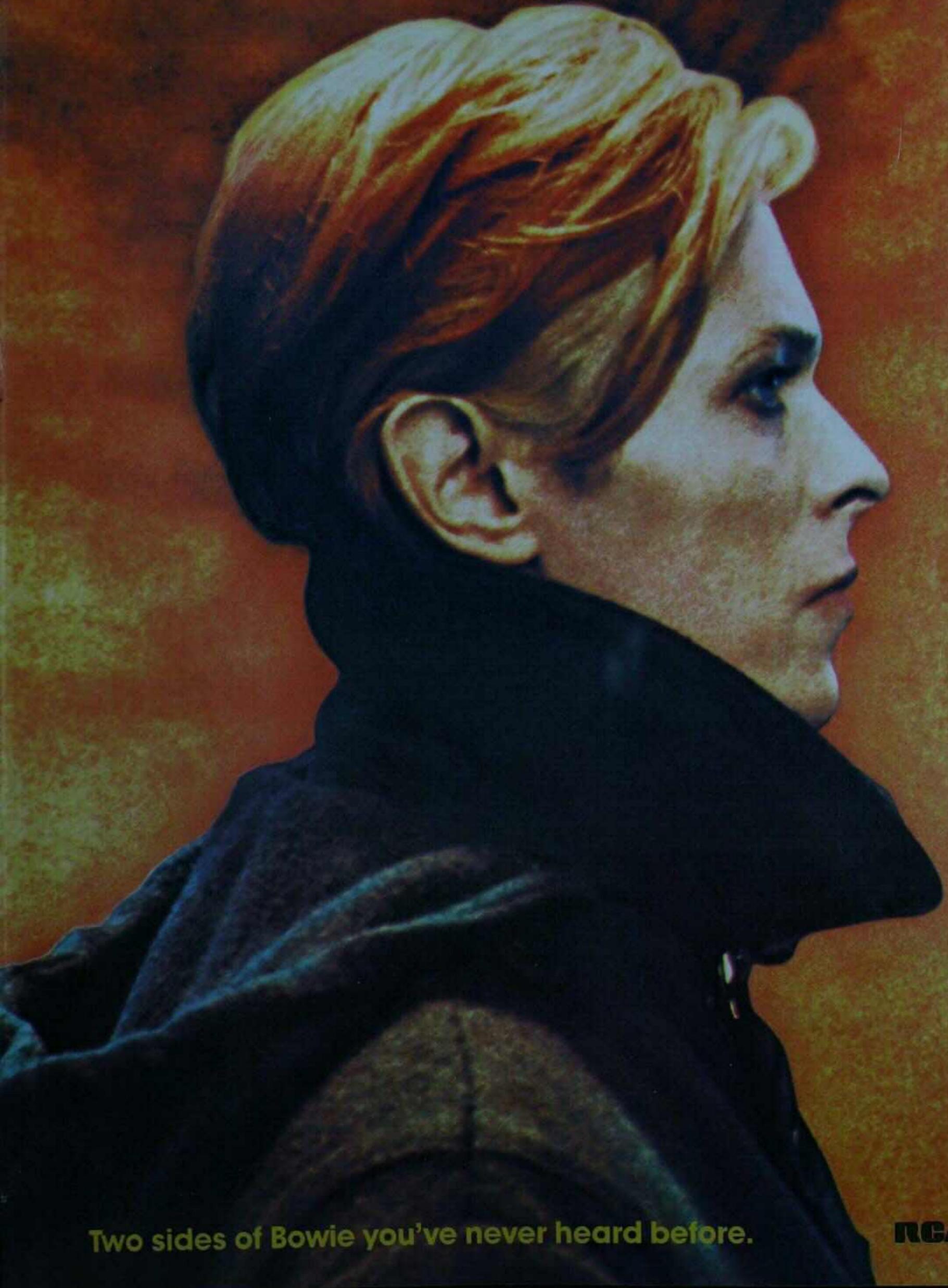
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CBS Records president Bruce Lundvall (second from right) is surrounded by some of the company's creative talent at a recent reception in Los Angeles at the Bistro which drew some 700 to celebrate the record-breaking 1976 sales year. From Left: Portrait artist Burton Cummings, Columbia artist Phoebe Snow, Snow's producer David Rubinson, Lundvall, Columbia artist "Wah Wah" Watson.



Walter Yetnikoff, president of the CBS Records Group, chats with Joe Jackson, manager and father of the Jacksons, Epic artists.



Don Ellis (right), Columbia national a&r vice president, with Bill Graham (left), San Francisco impresario and manager and Carlos Santana, Columbia artist.

Lieberman Continues Rare Wax Esoteric LP Experiment

CHICAGO—"Rare Wax," Lieberman Enterprises' experiment with esoteric product in racked outlets, will be continued and possibly expanded, the company says.

Instituted in October, "Rare Wax" opened 50 of Lieberman's prime racked outlets to small jazz, blues and nostalgia labels (Billboard, Nov. 6, 1976).

"The nostalgia things are the ones that stand out, that we do get consistent reorders on," says Doug Ackerman, Lieberman's national one-stop manager.

Ackerman admits that the program overall has been only "marginal," but says it will continue because "above and beyond the profit-per-square-foot bottom line, we are believers in putting a little bit of romance back in the rack."

Ackerman says "Rare Wax" probably will be "fine-tuned" to delete slow-moving jazz blues titles and to emphasize the material on Mark 56 and Radiola that has sold well.

A change in the program's name

also is being contemplated. "Rare Wax" doesn't really mean anything at a lot of these outlets," comments Van Vanyo, Lieberman's national album and tape buyer.

The merchandising effort, supplied solely through Lieberman's Minneapolis warehouse, may soon be expanded to the firm's Chicago and St. Louis branches, Vanyo says.

In these regions, he anticipates, blues and jazz titles will do better.

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New Companies

Patten and Guest Productions launched by William Guest and Edward Patten of Gladys Knight & the Pips to manage and produce in all entertainment areas, including sports. Company plans to have offices in New York and Detroit. Present address is 18055 James Couzens, Detroit, (313) 341-7881.

Teddy Bear Records formed in Nashville by Billy Joe Burnette and Dale Royal to handle new artists. First release, "Teddy Bear's Last Letter," by Frankie Rich. Offices located at 2838 Music Square West, (615) 256-4384.

Beam Junction Ltd. bows as new

label in New York with Si Berlin, president, and Herb Goldfarb Assoc. handling management. Label's signed Grace Jones and Black Soul of France. Offices at 360 East 72 St., (212) 289-5149.

Klowy Records formed in Georgetown, Conn., by artist Kenn Lowy, with his first release a single "You Deserve Better Than This," sung and penned by him. Firm's address is 644 Danbury Rd., (203) 789-1332.

Earnest Singleton Productions launched in New Orleans to handle management, concerts and production. Address is 14726 Maxent Dr., (504) 254-1824.

Janus Meeting Focuses On Marketing

LOS ANGELES—Janus Records held its first company meetings in Lake Tahoe, Calif., Jan. 6-9 where the firm debuted new material from newly signed artists and discussed marketing plans for new releases.

The label is enthusiastic about two new rock groups, Molkie Cole and Charlie, both of whom have new albums on the label.

Charlie is an English group whose first LP on Janus is its second U.S. release.

The third new artist debuted at the firm's meeting in condominiums was Steve Hill, formerly with the

group Bloodrock, whose Janus LP is his first solo attempt.

An outline of a full marketing advertising campaign for the new releases, which includes upcoming albums from rock groups Camel and Kayak, was unveiled by Howard Silvers, Janus national sales manager.

Ed DeJoy, vice president and general manager, also spoke praising the firm's effort in breaking Al Stewart's newly gold album, "Year Of The Cat."

Guest speakers at the meetings were George Meier from The Walrus Report and Bob Hamilton from Radio Quarterly Report.

N.Y. Opens Songwriters' Hall Of Fame

NEW YORK—Sammy Cahn cavorted, Hoagy Carmichael played Fats Waller's piano and Lotte Lenya smiled sweetly through it all. For a moment, it looked like a fire drill in the Brill Building, circa 1945.

It was the opening of the Songwriters' Hall of Fame at 1 Times Square, however, and it happened Tuesday (18).

Irving Caesar, Harold Rome, Johnny Marks, Mitchell Parish, Jule Styne, Mike Stollar and a host of other Tin Pan Alley veterans were on hand.

The Hall of Fame is a museum containing, among other artifacts of the tunesmith's trade, George Gershwin's and Victor Herbert's desks; Waller's piano; Ted Lewis' clarinet and cane; Rudy Vallee's megaphone; Jimmy Durante's hat and assorted other items from the days when rock was something boats did.

The public's invited to see all this and more, between 11 a.m. and 3 p.m. Monday to Friday.



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The Brothers Johnson: top soul singles new artists.



C.W. McCall: top country single, "Convoy."



Hagood Hardy: top pop singles instrumentalist.



Johnny Taylor: top soul singles artist and top soul single.



Freddie Perren: top pop singles producer.



Fred Mendelsohn, Savoy Records head: top gospel label.



The Rev. James Cleveland: top gospel album.



Brass Construction member: top pop LP new group.



CBS execs Don Ellis and Bruce Lundvall with eight of the awards their artists won.

JANUARY 29, 1977, BILLBOARD



Don Zimmerman, Capitol Records topper: for top pop singles label.



Al Coury, RSO president: for the Bee Gees, top pop singles group.



Suzanne De Passo, Motown exec: for Diana Ross as pop LP female, pop single female, top pop singles artist.



Jay Lowy, Robert Gordy Jr.: for top pop singles publisher Jobette.



Tommy LiPuma, WB producer: for George Benson, top jazz LP artist and top jazz LP. That's host Alice Cooper on the right.



Stu Gardner accepts for Bill Cosby: top comedy singles artist.



Dorothy Moore: pop singles new female artist.



John Harper, London Records: for top classical label and top classical LP.



Mel Bly, WB Music: top easy listening publisher.



ABC's Marvyn Deane: accepts two Rufus and two Rhythm Heritage awards.



Mike Lushka, Motown exec: for top disco label.



Bernie Taupin: helping give out awards.

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Pickwick Future Direction To Be Determined At Meeting

Continued from page 1

wick International Inc., parent company, Wednesday (19).

The Minneapolis meeting is intended to clarify the muddled corporate executive command in the Minneapolis control center.

The futures of Heilicher and his brother, Dan, second in command, have been in doubt since they sold their Pickwick stock to Hartz Mountain, the pet food manufacturer.

Heilicher, who started his first independent label distributorship, Heilicher Bros., Minneapolis, after World War II, nurtured what today is the largest single buying and selling corporate structure in the industry worldwide.

When the Heilichers merged their burgeoning Minneapolis empire with Pickwick International in the early '60s, a smouldering struggle between Cy Leslie, Pickwick founder and chairman of the board, and the brothers ignited.

Leslie oversees the Woodbury, N.Y., corporate home office, which is concerned most directly with the manufacture and distribution of the

nation's oldest reissue record/tape catalog and diverse businesses like record and tape manufacturing plants.

The growing power struggle between the Heilichers and Leslie was further complicated when Leonard Stern, president of Hartz Mountain Corp., bought his first block of 287,000 shares of common from Danny and Manny Gittleman of U.S. Records, Boston, in June 1976.

Stern appeared at first to be aligned with Leslie but in the past four months had reportedly developed a stronger working link with the Heilichers.

Stern purchased an additional 450,000 shares of common at \$14.75 from the Heilicher brothers Oct. 14 (Billboard, Oct. 23, 1976). Leslie at the same time was named chief executive officer. Shortly after, C. Charles Smith left Handleman Co. as executive vice president and was based in Minneapolis, where he became chief operating officer of Pickwick.

Smith was supposedly to use his Handleman experience to appraise

the Pickwick wholesaling operation. He did, it's reported, express concern, for example, over the wide-spread buying policy in Minneapolis and its satellites nationally as opposed to the lesser number of buyers concentrated in Detroit doing the purchasing for the second largest rackjobbing firm which he had left.

Meanwhile, Heilicher employees heading distribution and racking points in three-quarters of the U.S. were becoming more and more concerned over the longevity of the Heilichers, who had for so long aggressively helmed the wholesale and retail operations of Pickwick, considered to be the most active and profitable within the industry.

Minneapolis orchestrates indie label bases in Atlanta, Miami and Dallas, plus a St. Louis label entity which works closely with the original Heilicher distribution point.

In addition, J.L. Marsh has rack warehouses in 80% of the U.S. and is the nation's biggest. The Heilichers direct a retail store empire, including Aurasound, Musicland and Discount stores numbering more than 270 stores nationally, which cumulatively is larger than the next four largest retail chains in the U.S. combined.

Stern was to participate in the past weekend summit, which began Wednesday with top brass participating, while lesser executives were to come in Thursday to Minneapolis.

The Heilichers have never divulged their present corporate positions, but a strong rumor has it that they signed three-year employment contracts, which also provided that for a number of years, believed to be five, following their departure they would not re-enter the industry.

Ira Heilicher, son of Amos Heilicher, is rumored readying his exit. He would probably set up a Minneapolis one-stop and start his own retail chain. Ira Heilicher has become an increasingly dominant force in the Minneapolis base. Amos Heilicher could not be reached for comment.

Counterfeiting

Continued from page 1

Yarnell, who has been in the forefront of continuing the industry battle against unauthorized copying of recordings, admits that statistics are hard to come by.

But the nature of spurious product seized in raids, the frequency of prosecutions, and reports from manufacturers support his estimates as the best available.

In counterfeiting, an exact copy of the purloined product is reproduced, complete to jacket artwork, label and programming. Pirates, on the other hand merely duplicate the music, often masking the source in presentation.

If counterfeiting presents additional complexities in production, it is also easier for the illegal product to enter the marketing mainstream.

As look-alikes, counterfeit albums and tapes can be distributed sub rosa to retail outlets and take their place unobtrusively in stock bins for resale to consumers.

Penalties under federal and state law are no more severe for counterfeiters than for pirates, and more illegal operators are apparently willing to go to the extra effort for the quick profits involved.

While the RIAA has no intention of relaxing its campaign against piracy, it will devote more attention to containing and diminishing the burgeoning traffic in counterfeits, says Yarnell. **IS HOROWITZ**

The Heilichers, it's understood, were chagrined recently when Sid Melvin, veteran record distribution executive, was appointed as a liaison between the Heilicher distrib branches and headquarters. The appointment was the first ever made which did not stem from them, it's reported.

Gene Patch, who joined the Heilichers as a record salesman in the late '40s and was considered third in command after the brothers, appears to have strengthened his position internally recently during the internecine corporate battle. Patch, it's rumored, threatened to walk out and received additional company authority to remain.

American Can Co. would lay out \$101.6 million to acquire all Pickwick International common at \$23 per share. Hartz Mountain, which holds 17% of the common, has an agreement with American Can under which the pet food manufacturer will recommend the offer to Pick-

wick and will vote its Pickwick shares in favor of the offer.

Stern, chairman of Pickwick's executive committee, is one of three Hartz Mountain executives on the Pickwick 11-member board. David Lovitz and Armand Lindenbaum, Hartz board members, are the other two on the Pickwick board.

Stern, through his sale of 774,000 shares purchased at about \$14.50 over a seven-month period, will pocket between \$5 and \$6 million profit.

Leslie said that an early date had been set for a company board meeting, but did not specify a date.

Pickwick took a \$1.6 million (37 cent per share) charge related to the discontinuation of the P.I.P. Records and distribution division recently.

That division was directly involved in creation of recorded product and distribution thereof and also distribution of outside custom labels.

JANUARY 29, 1977, BILLBOARD

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'Old Heroes' Return to WAXY Rick Shaw Brings Vet DJs Back To Florida Station

FORT LAUDERDALE, Fla.— Besides resurrecting old records, WAXY here is bringing back to the market some of its legendary heroes of the airwaves, not the least of whom is current WAXY program director Rick Shaw.

The oldies format FM station owned by RKO Radio, is automated. It has been automated for some while, but now Shaw has added a special unique touch—disk jockeys who were extremely popular in the market several years ago, but have since moved on to bigger and better careers.

One of them who is now doing a regular 9-noon shift on the station, for instance, is Charlie Murdock. In his days as a rock disk jockey in Miami, Murdock controlled up to 50% or more of the radio listeners.

Today, he's president and general manager of WLW in Cincinnati, a 50,000-watt AM station that features an MOR format. Except for a recent visit to Miami for a WAXY "homecoming" promotion Murdock seldom gets back to the market in person.

"Doug Donoho, the general manager of WAXY, actually came up with the idea," says Shaw, who grew to prominence in Miami several years ago as a disk jockey on WQAM. "He felt there must be a way to use this damned automation machine better. Too many radio stations automate merely as a convenience."

Donoho and Shaw decided that automation equipment, instead, should allow them to expand the capabilities of radio programming.

So, Shaw contacted several disk jockeys who'd once been very big on the air in Miami: Murdock, Dan Chandler and Roby Yonge. The disk jockeys receive a letter once a week from Shaw explaining promos and other events that the station will be carrying the following week. They sit down and tape, either at home or at the station, intros to various records or humor or just idle raps.

At the top of the hour, the record isn't announced, just the name of the artist or group. Thus, these stock intros can be used over and over again from the individual disk jockeys. Later, the disk jockey does a rap that has nothing to do with the music.

The disk jockey may also introduce a record. All of the various intros and taped items that have lasting value are being stockpiled by Shaw. He believes that eventually he'll be able to broadcast around the clock.

Murdock is heard 9-noon, Dan Chandler noon-2 p.m., Yonge 2-4 p.m., Shaw 4-7 p.m., and then a duo show of Shaw and Yonge 7-9 p.m. The rest of the 24-hour day, the music is segued. WAXY has a "rock 'n' roll your own" feature whereby listeners can call up and request a tune and these requests and the requesting listener are aired.

But the total sound of the station "is like shutting your eyes and going back 15 years in radio," says Shaw. "Recently, a local advertising agency called up and wanted to hire

(Continued on page 30)



CROSS COUNTRY—Bill Steadman, left, program director of WINZ-FM (Zeta 4) in Miami, listens while Arista Records artist Melissa Manchester discusses music. Bob Perry, Arista promotion executive in Miami, right, escorted her to the station as part of her cross country tour to promote her new album "Help Is On The Way."

PASTERNAK 'EMPEROR' IN EUROPE

'Rosko' Is Back Home—And Looking

LOS ANGELES—He didn't think U.S. radio would interest him; not after having millions of listeners daily on such world-famous radio operations as the BBC in England, Radio Luxembourg and Europe 1 in Europe.

"But I'm hearing guys on KHJ and KTNQ and I'm as good or better," says Mike Pasternak.

However, getting a job is not an easy task. "It's frustrating to not even get a call back on a phone call to a program director.

"I decided to come back to the U.S. for the sunshine. And my father's not well. Too, I'd been away from home more or less since I was 13, either in private schools abroad or the navy or working in Europe. I wanted to come back and be closer to my parents.

"I just wished they'd lived in some town in the Midwest or elsewhere. Because then maybe I could have got a job right away. The trouble with trying to get a job in Los Angeles radio is that I've been thrown into the hotseat of radio.

"Still, my impression of Los Angeles radio after listening is that the job scene out here is more who you know than whether you have talent or not."

Pasternak, known in Europe as "The Emperor" Rosko, is the son of movie director Joe Pasternak and the brother of Peter Pasternak, director of international for 20th Century Records.

His fascination for radio started the day he met the late Tom Donahue. "I used to listen to radio all the time as a kid, of course. I remember hearing the 'Lucky Lager Dance Time' show or whatever it was." Then he went into the navy in the 1960s as a supposed "short cut" to getting his military service done. "It was a good experience. I traveled a lot and learned how to paint ship decks."

His first radio experience was on the Coral Sea aircraft carrier. He operated an on-board station called KCVA with another guy. The station had four music channels and they were mostly taped music. But at least when he did do some disk

jockey work, his audience was a captive one. The studio of KCVA was also his quarters. In a book called "Emperor Rosko's DJ Book" published by Everest Books Ltd., London, he recalls that "if the marines on board were a little too gungho, we would turn their loudspeakers off and pretend they were under repair. Such things will give you an insight into my character at that time."

After service, he entered the Chris Borden School of Broadcasting in San Francisco. There were about 15 students at the school. At night, Pasternak parked cars at a local nightclub called the Condor; this was where he met a member of the house band called Sylvester Stewart and got him interested in becoming a disk jockey.

Stewart went on to become a disk jockey and then Sly of Sly and the Family Stone. "But when Sly turned up in London to do some concerts one day, I called him up and said, 'Hey, old buddy, remember me, Rosko?' All he said was: 'Who?'"

But when he was attending the broadcasting school, he started hanging out at KYA. "Tom Donahue and Bobby Mitchell, who were there at the time, sort of adopted me; they really looked after me. All the disk jockey schools in the world couldn't provide what I learned just watching them work.

"Even today, when I'm on the air, Donahue goes in one ear and Wolfman Jack goes out the other. Once in London, Wolfman came on my show and, honest, listeners couldn't tell which one of us was which."

Rosko lured Wolfman to phone him—then invited him to come on the show—by doing "Wolfman" when he learned that Wolfman was in town visiting.

"Charlie Tuna, Robert W. Morgan, Larry Lujack, Don Imus—these are the disk jockeys who impress me at the moment. I like Machine Gun Kelly, but I can't include him in that list because he's a rival—I want his job.

"My best shot is what Don Steele used to be, a 100-decibel rave. Which I've tried to modify, incidentally, because that kind of style becomes too quickly a bag that's hard to get out of.

"Amazingly, I've come across very few bad disk jockeys since coming back to the states. They're all good. The difference is between being good and being excellent. In Albuquerque, I heard a King Kong that was great. He was raving.

"But I was a little bit disappointed in WABC in New York; they were so laid back I thought they were going to fall out of their chairs. WABC is not like the old WABC."

About the time he finished disk jockey school, he met Lucien Maurice—the Paul Drew of Europe, who said: "Why don't you come over to Paris and do a radio show in French?" When I got to Paris, it turns out he'd forgotten about offering me a job and there was no job. Eddie Barclay of Barclay Records in Paris said I could go to work for his record company. And once again I was learning how to paint just like in the navy. (Continued on page 30)

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NEIL SEDAKA WAS LEAD SINGER FOR WHAT GROUP? TENNESSEE TWO? •

Nevada KPTL To New Adult Format

CARSON CITY, Nev.—KPTL, an AM station located at 1300 on the dial, has switched from country music to an adult contemporary format, according to program director Don Costa.

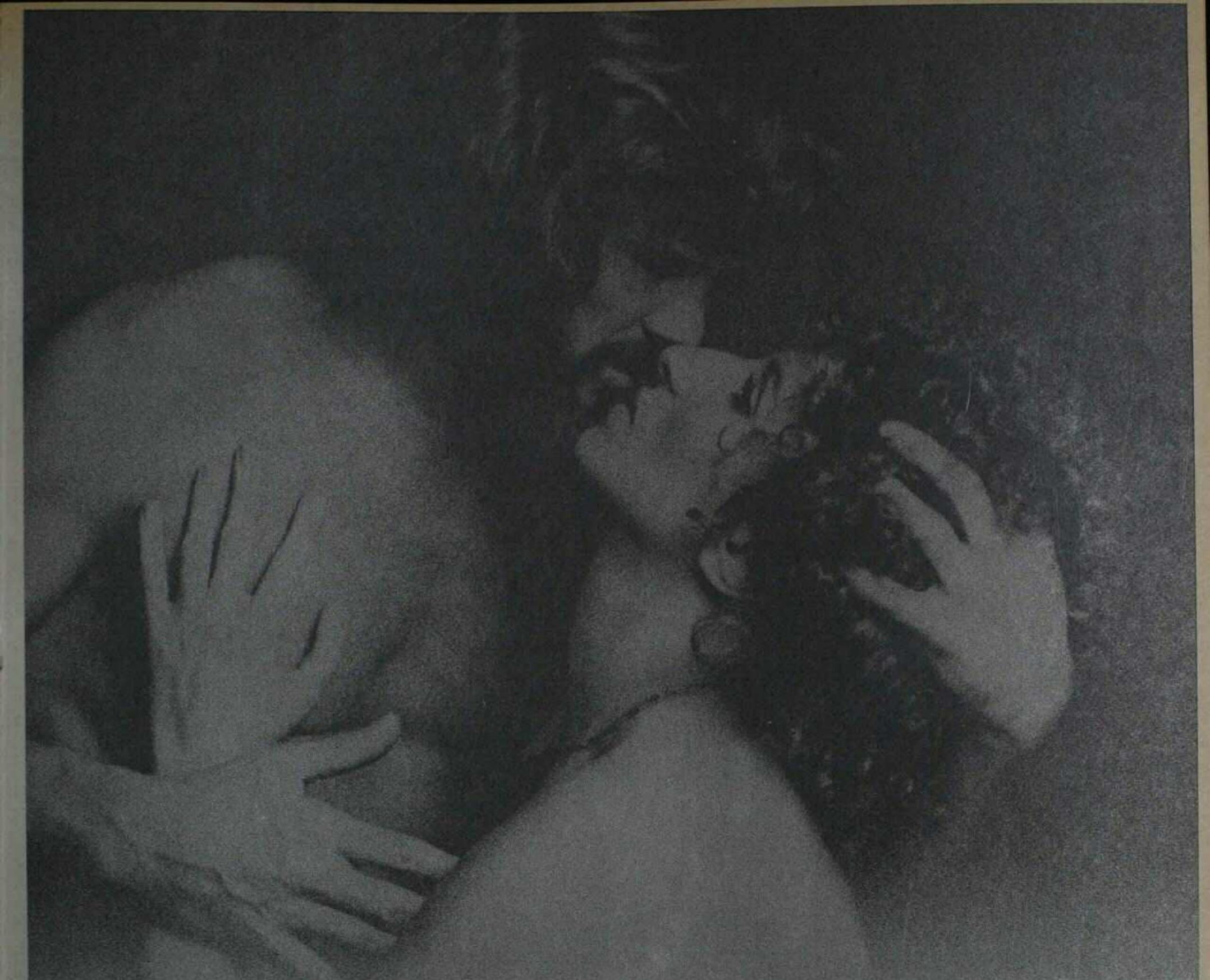
The air staff features Chuck Kerschner 5-10 a.m., Don Costa 10 a.m.-2 p.m., Tim Flood 2-7 p.m., and Doug Davies 7-midnight. Costa, also the operations manager, is now trying to augment the music library of the station.



Rosko Raves: Mike Pasternak, an American who created a storm in Europe as a disk jockey, goes through his show on BBC's Radio 2.

JANUARY 29, 1977, BILLBOARD

SINGER FOR WHAT GROUP? "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR?



1,200,000

ALBUMS SOLD IN 5 WEEKS.

— OUR THANKS TO —
THE SCOTTI BROTHERS, COLUMBIA RECORDS,
WARNER BROS. AND FIRST ARTISTS FOR
HELPING TO MAKE SUCH
A SUCCESSFUL CAMPAIGN.

BARBRA STREISAND
JON PETERS

**A STAB IS
BORN**

A First Artists Presentation

From Warner Bros.
A Warner Communications Company



Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/20/77)

TOP ADD ONS - NATIONAL

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus)

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 new products exclusive of Add Ons and Prime Movers.

KAFY—Bakersfield

- BOSTON—Long Time (Epic)
- ORLEANS—Reach (Aoylum)
- ★ STEVE WONDER—Isn't She Lovely (Tamla) 29-19 (LP)
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 21-15

KRIZ—Phoenix

- BREAD—Lost Without Your Love (Elektra)
- GENE COTTON—You've Got Me Runnin' (ABC)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-1
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-13

KTKY—Tucson

- ORLEANS—Reach (Aoylum)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-20
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 8-2

KQEO—Albuquerque

- BEE GEES—Boogie Child (RSO)
- BOSTON—Long Time (Epic)
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 22-13
- ★ BARRY MANILOW—Weekend In New England (Arista) 24-15

KENO—Las Vegas

- BEE GEES—Boogie Child (RSO)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ JACKSONS—Enjoy Yourself (Epic) 24-13
- ★ BARRY MANILOW—Weekend In New England (Arista) 33-25

Pacific Northwest Region

TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- JACKSONS—Enjoy Yourself (Epic)
- DAVID DUNDAS—Jeans On (Chrysalis)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- KISS—Hard Luck Woman (Casablanca)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

BREAKOUTS:

- HALL & OATES—Rich Girl (RCA)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

KFRC—San Francisco

- DAVID DUNDAS—Jeans On (Chrysalis)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 18-8
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 21-16

KYA—San Francisco

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- BREAD—Lost Without Your Love (Elektra)
- ★ AL STEWART—Year Of The Cat (Janus) 24-18
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 8-3

KDIA—Oakland

- NONE
- NONE
- NONE

KLIV—San Jose

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- EARTH, WIND & FIRE—Saturday Nite (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 16-10
- ★ BOB SCAGGS—What Can I Say (Columbia) 13-9

KNOE—Sacramento

- JACKSONS—Enjoy Yourself (Epic)
- BOSTON—Long Time (Epic)
- AEROSMITH—Walk This Way (Columbia) 20-12
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 21-13

PRIME MOVERS - NATIONAL

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)

KROY—Sacramento

- JACKSONS—Enjoy Yourself (Epic)
- BARRY MANILOW—Weekend In New England (Arista)
- ★ BOB SCAGGS—What Can I Say (Columbia) 29-16
- ★ KISS—Hard Luck Woman (Casablanca) 28-24

KYNO—Fresno

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ EAGLES—New Kid In Town (Aoylum) 21-15
- ★ BREAD—Lost Without Your Love (Elektra) 27-21

KJOY—Stockton, Calif.

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- BABYS—If You've Got The Time (Chrysalis)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 30-14
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 13-8

KGW—Portland

- JACKSONS—Enjoy Yourself (Epic)
- KISS—Hard Luck Woman (Casablanca)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) EX-19
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 9-4

KING—Seattle

- ABBA—Dancing Queen (Atlantic)
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- D★ BRICK—Dazz (Bang) 20-9
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 21-10

KIRB—Spokane

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- KISS—Hard Luck Woman (Casablanca) 16-11
- ★ DOOBIE BROS.—It Keeps You Runnin' (W.B.) 19-14

KTAC—Tacoma

- KISS—Hard Luck Woman (Casablanca)
- HALL & OATES—Rich Girl (RCA)
- ★ BREAD—Lost Without Your Love (Elektra) 18-12
- ★ EAGLES—New Kid In Town (Aoylum) 16-11

KCPX—Salt Lake City

- AL STEWART—Year Of The Cat (Janus)
- MR. BIG—Romeo
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 28-19
- ★ KISS—Hard Luck Woman (Casablanca) 27-10

KRSP—Salt Lake City

- 10 C C—The Things We Do For Love (Mercury)
- HALL & OATES—Rich Girl (RCA)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 25-13
- ★ KISS—Hard Luck Woman (Casablanca) 19-12

KTLA—Denver

- NONE
- HENHOUSE FIVE PLUS TOO—In The Mood (W.B.) 22-16
- ★ DAVID DUNDAS—Jeans On (Chrysalis) 26-21

North Central Region

TOP ADD ONS:

- BOSTON—Long Time (Epic)
- BARRY MANILOW—Weekend In New England (Arista)
- AL STEWART—Year Of The Cat (Janus)

PRIME MOVERS:

- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

BREAKOUTS:

- (D) BEE GEES—Boogie Child (RSO)
- (D) UNDISPUTED TRUTH—You + Me = Love (Whitfield)
- KANSAS—Carry On Wayward Son (Kirtshner)

CKLV—Detroit

- BARRY MANILOW—Weekend In New England (Arista)
- D★ UNDISPUTED TRUTH—You + Me = Love (Whitfield)
- KENNY NOLAN—I Like Dreamin' (20th Century) 28-19
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-12

WJLB—Detroit

- BRASS CONSTRUCTION—Ha Cha Cha (U.A.)
- RUFUS/CHAKA KHAN—At Midnight (ABC)
- ★ BLUE MAGIC—Summer Snow (WMOT/ATCO) 30-13
- ★ FOUR TOPS—Feel Free (ABC) 31-14

WTAC—Flint, Mich.

- BOSTON—Long Time (Epic)
- COOTER CROW & MAGIC—Poika Band Hits (Arista)
- ★ JACKSONS—Enjoy Yourself (Epic) 24-16
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 11-5

WGRD—Grand Rapids

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-6

Z-96 (WZZM-FM)—Grand Rapids

- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (AM)
- BOSTON—Long Time (Epic)
- ★ AL STEWART—Year Of The Cat (Janus) 24-17
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-7

WARY—Louisville

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 24-10
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 22-14

WBGH—Bowling Green

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- LITTLE RIVER BAND—I'll Always Call Your Name (Harvest)
- ★ STEPHEN BISHOP—Save It For A Rainy Day (ABC) HB-24
- ★ HEART—Dreamboat Annie (Mushroom) 20-17

WGCL—Cleveland

- BEE GEES—Boogie Child (RSO)
- RICK DEES—Dis Gorilla (RSO)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 10-4
- ★ ABBA—Dancing Queen (Atlantic) 25-19

WMGC—Cleveland

- NONE
- SMOKIE—Living Next Door To Alice (RSO) 34-27
- ★ STEPHEN BISHOP—Save It For A Rainy Day (ABC) 22-16

WSAI—Cincinnati

- KENNY NOLAN—I Like Dreamin' (20th Century)
- AL STEWART—Year Of The Cat (Janus)
- D★ STEVE WONDER—Isn't She Lovely (Tamla) (LP) 26-15
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 11-4

Q-102 (WKRQ-FM)—Cincinnati

- AL STEWART—Year Of The Cat (Janus)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 21-9
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 14-6

WCOL—Columbus

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BOSTON—Long Time (Epic)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 27-13
- ★ KANSAS—Carry On Wayward Son (Kirtshner) 31-22

WCUE—Columbus

- BOSTON—Long Time (Epic)
- ★ STEVE WONDER—Isn't She Lovely (Tamla) (LP)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tamla) 32-24
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 16-9

BREAKOUTS - NATIONAL

- BEE GEES—Boogie Child (RSO)
- KISS—Hard Luck Woman (Casablanca)
- 10 C C—The Things We Do For Love (Mercury)

13-Q (WKQT)—Pittsburgh

- ABBA—Dancing Queen (Atlantic)
- BREAD—Lost Without Your Love (Elektra)
- ★ KANSAS—Carry On Wayward Son (Kirtshner) 25-19

D★ WPEZ—Pittsburgh

- BONEY M—Daddy Cool (A&J) 21-15
- ★ KANSAS—Carry On Wayward Son (Kirtshner)
- D★ BONEY M—Daddy Cool (A&J)
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 18-2
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-7

WRIE—Erie, Pa.

- PAUL ANKA—Happier (U.A.)
- LINDA RONSTADT—Somewhere To Lay Down Beside Me (Aoylum)
- ★ STEPHEN BISHOP—Save It For A Rainy Day (ABC) 30-21
- ★ MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 28-20

WIET—Erie, Pa.

- BEE GEES—Boogie Child (RSO)
- 10 C C—The Things We Do For Love (Mercury)
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 28-14
- ★ YVONNE ELLIMAN—Love Me (RSO) 21-13

Southwest Region

TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus)

PRIME MOVERS:

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- KISS—Hard Luck Woman (Casablanca)

BREAKOUTS:

- SMOKIE—Living Next Door To Alice (RSO)
- 10 C C—The Things We Do For Love (Mercury)
- BARRY MANILOW—Weekend In New England (Arista)

KILT—Houston

- HALL & OATES—Rich Girl (RCA)
- BOSTON—Long Time (Epic)
- ★ KISS—Hard Luck Woman (Casablanca) 36-25
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 27-19

KRBE—Houston

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ★ 10 C C—The Things We Do For Love (Mercury) HB-19
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 23-14

KNOK—Dallas

- JOE TEX—Ain't Gonna Bump No More (Epic)
- MELLOW CHILL & SHOCK—Feel The Music (Shock)
- ARETHA FRANKLIN—Look Into Your Heart (Atlantic) 18-13
- NATALIE COLE—I've Got Love On My Mind (Capitol) 19-15

KLIF—Dallas

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista)
- ★ EAGLES—New Kid In Town (Aoylum) 12-6
- ★ BREAD—Lost Without Your Love (Elektra) 24-20

KNUS-FM—Dallas

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- EAGLES—New Kid In Town (Aoylum) 10-3
- D★ ROSE ROYCE—Car Wash (MCA) 7-2

KFJZ—Ft. Worth

- AEROSMITH—Walk This Way (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 7-3
- EAGLES—New Kid In Town (Aoylum) 6-4

KJMT—El Paso

- ABBA—Dancing Queen (Atlantic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus) 22-11
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 23-19

WKY—Oklahoma City

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- D★ STEVE WONDER—Isn't She Lovely (Tamla) 11-6
- ★ KISS—Hard Luck Woman (Casablanca) 17-12

KOMA—Oklahoma City

- SMOKIE—Living Next Door To Alice (RSO)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 13-4
- ★ BARRY MANILOW—Weekend In New England (Arista) 16-10

KAKC—Tulsa

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- D★ STEVE WONDER—Isn't She Lovely (Tamla) (LP)
- ★ AL STEWART—Year Of The Cat (Janus) 27-16
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 5-1

KELI—Tulsa

- PARKER MCGEE—I Just Can't Say No To You (Big Tree)
- BOSTON—Long Time (Epic)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 16-11
- D★ BEE GEES—Boogie Child (RSO) HB-28

WTIX—New Orleans

- DOOBIE BROS.—It Keeps You Runnin' (W.B.)
- SMOKIE—Living Next Door To Alice (RSO)
- D★ BRICK—Dazz (Bang) 9-3
- D★ ROSE ROYCE—Car Wash (MCA) 6-2

KEEL—Shreveport

- 10 C C—The Things We Do For Love (Mercury)
- AL STEWART—Year Of The Cat (Janus)
- BREAD—Lost Without Your Love (Elektra) 23-1
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 11-6

Midwest Region

TOP ADD ONS:

- AL STEWART—Year Of The Cat (Janus)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- ABBA—Dancing Queen (Atlantic)

PRIME MOVERS:

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

BREAKOUTS:

- EAGLES—New Kid In Town (Aoylum)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)

WLS—Chicago

- ENGELBERT HUMPERDINCK—After The Lovin' (Epic)
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- ★ KISS—Hard Luck Woman (Casablanca) 40-28
- FLEETWOOD MAC—Go Your Own Way (W.B.) 140-30

WMET—Chicago

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 23-17
- EAGLES—New Kid In Town (Aoylum) 14-9

WVON—Chicago

- FOUR TOPS—Feel Free (ABC)
- CAPRIS—What You Need Baby (Ariola America)
- ★ ENCHANTMENT—Gloria (U.A.) 29-23
- ★ FACTS OF LIFE—Sometimes (Raybetts) 22-18

(Continued on page 26)

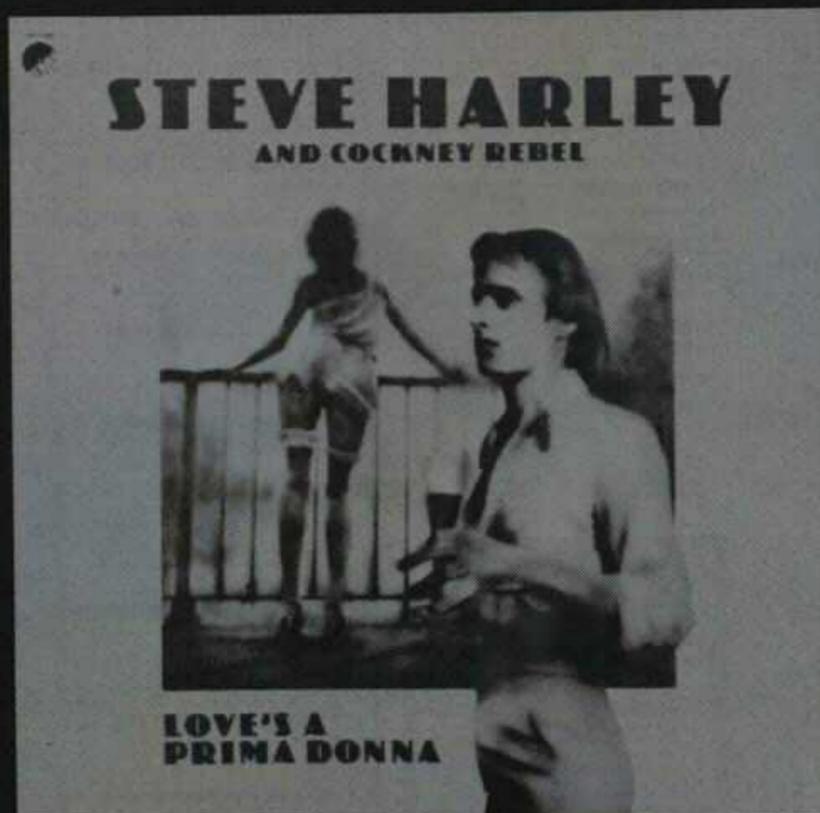
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JANUARY 29, 1977, BILLBOARD

**...is Love A Prima Donna?
 ...why is Love A Prima Donna?
 ...do you think
 Love's A Prima Donna?**

America is discovering the answers in

**STEVE HARLEY
 and
 COCKNEY REBEL'S
 LOVE'S A PRIMA DONNA**



KSAN	WLIR	WBCN	WMMS-FM	WBRU
WNEW-FM	WBUF	WGRQ	KSHE	WQFM
WABX	KZAP	KWST	WCOL-FM	KZEW
KFML	KFMY	KAYD	WCMF	WIQB
KSJO	KVAN	KSMB	KADI/KWKI	WKDD
KTIM	KQKQ	KATT	TRIAD	WQSR
KMAC/KISS	WOUR	KPAS	WBAB	WBLM
KPFT	WAAL	WZZQ	KZOZ	WYXE
KLBJ		WRNW	WFMF	WWCK
WIBA		WIOT		

Management: Ed Lettler



ST 11596

Available From Capitol Records

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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (1/20/77)

Continued from page 24

WIDE—Indianapolis

- NONE
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-5
- EAGLES—New Kid In Town (Aylum) 15-7

WZLX—Milwaukee

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 20-12
- EAGLES—New Kid In Town (Aylum) 13-7

WZLX—FM—Milwaukee

- ABBA—Dancing Queen (Atlantic)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- D• BRICK—Dazz (Bang) 19-8
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 7-1

WRL—Peoria, Ill.

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 25-18
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) EX-19

KSLO—FM—St. Louis

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA)
- AL STEWART—Year Of The Cat (Janus)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 18-12
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 31-25

KXOK—T. Louis

- D• THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- AL STEWART—Year Of The Cat (Janus)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 24-16
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 17-11

KIOA—Des Moines

- ABBA—Dancing Queen (Atlantic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BARRY MANILOW—Weekend In New England (Arista) 14-6
- KENNY NOLAN—I Like Dreamin' (20th Century) 23-15

KOWB—Minneapolis

- EAGLES—New Kid In Town (Aylum)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- ENGELBERT HUMPERDINCK—After The Lovin' (Epic) 20-9
- KENNY NOLAN—I Like Dreamin' (20th Century) 23-16

WDGY—Minneapolis

- ABBA—Dancing Queen (Atlantic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) HB-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 7-3

KSTP—Minneapolis

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- HALL & OATES—Rich Girl (RCA) 13-5
- AL STEWART—Year Of The Cat (Janus) 18-13

WHB—Kansas City

- JACKSONS—Enjoy Yourself (Epic)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-9
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-10

KKLS—Rapid, City, S.D.

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus) 13-8
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 15-10

KQWB—Fargo, N.D.

- D• BEE GEES—Boogie Child (RSD)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- D• ROSE ROYCE—Car Wash (MCA) 17-14
- ABBA—Dancing Queen (Atlantic) 18-15

Northeast Region

TOP ADD ONS:

- (D) BEE GEES—Boogie Child (RSD)
- BOSTON—Long Time (Epic)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)

PRIME MOVERS:

- BARRY MANILOW—Weekend In New England (Arista)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- FLEETWOOD MAC—Go Your Own Way (W.B.)

BREAKOUTS:

- BREAD—Lost Without Your Love (Elektra)
- HALL & OATES—Rich Girl (RCA)
- 10 CC—The Things We Do For Love (Mercury)

WABC—New York

- BREAD—Lost Without Your Love (Elektra)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- JACKSONS—Enjoy Yourself (Epic) 9-4

D• BRICK—Dazz (Bang) 8-6

WBLS—New York

- D• BEE GEES—Boogie Child (RSD)
- SMOKIE—Living Next Door To Alice (RSD)
- NONE
- NONE

WPIX—New York

- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America)
- D• BRICK—Dazz (Bang) 17-12
- ABBA—Dancing Queen (Atlantic) 12-8

WRWL—New York

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- EDDIE KENDRICKS—Goin' Up In Smoke (Tamla)
- D• LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century) 20-12
- ENCHANTMENTS—Gloria (I.A.) 15-10

WPTX—Albany

- 10 CC—The Things We Do For Love (Mercury)
- GENE COTTON—You've Got Me Runnin' (ABC)
- FLEETWOOD MAC—Go Your Own Way (W.B.) HB-26
- KISS—Hard Luck Woman (Casablanca) 32-25

WTRY—Albany

- D• BEE GEES—Boogie Child (RSD)
- HALL & OATES—Rich Girl (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 32-16
- EAGLES—New Kid In Town (Aylum) 15-9

WKBW—Buffalo

- AL STEWART—Year Of The Cat (Janus)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- BARRY MANILOW—Weekend In New England (Arista) 30-16
- AEROSMITH—Walk This Way (Columbia) 16-7

WYSL—Buffalo

- BREAD—Lost Without Your Love (Elektra)
- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA) 23-15
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-19
- AEROSMITH—Walk This Way (Columbia) 16-7

WBBF—Rochester, N.Y.

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- BARRY MANILOW—Weekend In New England (Arista) 12-5
- HEART—Dreamboat Anne (Mushroom) 14-9

WBKO—Boston

- JACKSONS—Enjoy Yourself (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- 10 CC—The Things We Do For Love (Mercury) 27-19
- FLEETWOOD MAC—Go Your Own Way (W.B.) 18-11

WBZ-FM—Boston

- HALL & OATES—Rich Girl (RCA)
- JACKSON BROWNE—Here Come Those Tears Again (Aylum)
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-1
- 10 CC—The Things We Do For Love (Mercury) 28-20

WBZ-FM—Boston

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 19-13
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-15

WORC—Worcester, Mass.

- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- 10 CC—The Things We Do For Love (Mercury)
- LEO SAYER—You Make Me Feel Like Dancing (W.B.) 10-6

D• WILTON PLACE STREET BAND—Disco Lacy (Island) 13-9

WDRS—Hartford

- D• BEE GEES—Boogie Child (RSD)
- BOSTON—Long Time (Epic)
- JACKSONS—Enjoy Yourself (Epic) 16-10
- BARRY MANILOW—Weekend In New England (Arista) 25-19

WPRO—Providence

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- EAGLES—New Kid In Town (Aylum) 14-5
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 21-15

Mid-Atlantic Region

TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ABBA—Dancing Queen (Atlantic)
- KISS—Hard Luck Woman (Casablanca)

PRIME MOVERS:

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BREAD—Lost Without Your Love (Elektra)

BREAKOUTS:

- (D) BEE GEES—Boogie Child (RSD)
- AL STEWART—Year Of The Cat (Janus)
- BOSTON—Long Time (Epic)

WFIL—Philadelphia

- KISS—Hard Luck Woman (Casablanca)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 11-6
- BARRY MANILOW—Weekend In New England (Arista) 20-15

WIBG—Philadelphia

- DONNY & MARIE OSMOND—Ain't Nothing Like The Real Thing (Kulob)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- NONE
- NONE

WFI-FM—Philadelphia

- BEE GEES—Boogie Child (RSD)
- HALL & OATES—Rich Girl (RCA)
- BARRY MANILOW—Weekend In New England (Arista) 19-14
- EAGLES—New Kid In Town (Aylum) 14-10

WPGC—Washington

- ABBA—Dancing Queen (Atlantic)
- AL STEWART—Year Of The Cat (Janus)
- D• THELMA HOUSTON—Don't Leave Me This Way (Tamla) 29-21
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 14-7

WOL—Washington

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- BAR KATZ—Too Hot To Stop (Mercury)
- D• THELMA HOUSTON—Don't Leave Me This Way (Tamla) 8-1
- WALTER JACKSON—Feelings (Chi-Sound) 9-2

WGH—Washington

- ABBA—Dancing Queen (Atlantic)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BREAD—Lost Without Your Love (Elektra) 29-15
- EAGLES—New Kid In Town (Aylum) 10-7

WCAO—Baltimore

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 18-9
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) 16-11

WYRE—Baltimore

- BEE GEES—Boogie Child (RSD)
- PARKER MCGEE—I Just Can't Say No To You (Big Tree)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 23-11
- BREAD—Lost Without Your Love (Elektra) 14-8

D• ROSE ROYCE—Car Wash (MCA) 15-10

WLEE—Richmond, Va.

- D• THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- SMOKIE—Living Next Door To Alice (RSD)
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND—Whispering/Cherchez Les Femmes (RCA) 20-14

Southeast Region

TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- JACKSONS—Enjoy Yourself (Epic)

BREAKOUTS:

- (D) BEE GEES—Boogie Child (RSD)
- ABBA—Dancing Queen (Atlantic)
- KISS—Hard Luck Woman (Casablanca)

WQXI—Atlanta

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- JACKSONS—Enjoy Yourself (Epic) 8-3
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 10-8

Z-93 (WZCZ-FM)—Atlanta

- AL STEWART—Year Of The Cat (Janus)
- DICKIE GOODMAN—Hong (Cash)
- JACKSONS—Enjoy Yourself (Epic) 10-5
- ELVIS PRESLEY—Moody Blue (RCA) 12-9

WBSQ—Atlanta

- BOSTON—Long Time (Epic)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 30-19
- D• STEVE WONDER—I Wish (Tamla) 14-9

WFOU—Atlanta

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- HALL & OATES—Rich Girl (RCA)
- JACKSONS—Enjoy Yourself (Epic) 21-11
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 7-1

WGA—Savannah, Ga.

- SMOKIE—Living Next Door To Alice (RSD)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus) 20-15
- KENNY NOLAN—I Like Dreamin' (20th Century) 15-11

WQAM—Miami

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 12-7
- EAGLES—New Kid In Town (Aylum) 7-3

Y-100 (WHY-FM)—Miami

- D• THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 21-10
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 17-9

BI 105 (WBLW-FM)—Orlando

- BEE GEES—Boogie Child (RSD)
- ABBA—Dancing Queen (Atlantic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-9
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-10

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- NONE
- NONE
- NONE

WQPD—Lakeland, Fla.

- PHOEBE SNOW—Shakey Ground (Columbia)
- PARKER MCGEE—I Just Can't Say No To You (Big Tree)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 13-4
- 10 CC—The Things We Do For Love (Mercury) 17-11

WFMJ—Daytona Beach

- D• BEE GEES—Boogie Child (RSD)
- AL STEWART—Year Of The Cat (Janus)
- JACKSONS—Enjoy Yourself (Epic) 16-9
- ABBA—Dancing Queen (Atlantic) 22-17

WAPE—Jacksonville

- D• BEE GEES—Boogie Child (RSD)
- 10 CC—The Things We Do For Love (Mercury)
- QUEEN—Somebody To Love (Elektra) 16-6
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 21-17

WAYS—Charlotte

- ABBA—Dancing Queen (Atlantic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- D• STEVE WONDER—I Wish (Tamla) 6-1
- BREAD—Lost Without Your Love (Elektra) 14-10

WGV—Charlotte

- JOE TEX—Ain't Gonna Bump No More (Epic)
- ANN SEXTON—I'm His Wife (Sound Stage)
- JIMMY CASTOR BUNCH—Space Age (Atlantic) 43-20
- LEROY HUTSON—I Do I Do (Wanna Make Love To You) (Carlam) 26-12

WKIS—Raleigh, N.C.

- D• BEE GEES—Boogie Child (RSD)
- BOSTON—Long Time (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-10
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) AG-21

WTOB—Winston/Salem

- KISS—Hard Luck Woman (Casablanca)
- AL STEWART—Year Of The Cat (Janus)
- AEROSMITH—Walk This Way (Columbia) 13-3
- 10 CC—The Things We Do For Love (Mercury) EX-23

WTMA—Charleston, S.C.

- COMMODORES—Fancy Dancer (Motown)
- AL STEWART—Year Of The Cat (Janus)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 14-6

WORD—Spartanburg, S.C.

- D• BEE GEES—Boogie Child (RSD)
- PHOEBE SNOW—Shakey Ground (Columbia)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 11-2
- WILLIAM BELL—Trying To Love Two (Mercury) 12-3

WLAC—Nashville

- SMOKIE—Living Next Door To Alice (RSD)
- ABBA—Dancing Queen (Atlantic)
- HALL & OATES—Rich Girl (RCA) HB-25
- AL STEWART—Year Of The Cat (Janus) 26-20

WMAZ—Nashville

- NONE
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 9-1
- EAGLES—New Kid In Town (Aylum) 15-7

WHBQ—Memphis

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- AL STEWART—Year Of The Cat (Janus)
- KISS—Hard Luck Woman (Casablanca) 20-22
- FLEETWOOD MAC—Go Your Own Way (W.B.) 23-17

WMPS—Memphis

- D• STEVE WONDER—Isn't She Lovely (Tamla) (LP)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- AL STEWART—Year Of The Cat (Janus) 24-14
- JACKSONS—Enjoy Yourself (Epic) 11-7

WGOW—Chattanooga

- HEART—Dreamboat Annie (Mushroom)
- KISS—Hard Luck Woman (Casablanca)
- SMOKIE—Living Next Door To Alice (RSD) 18-7
- BREAD—Lost Without Your Love (Elektra) 15-9

WERC—Birmingham

- BOSTON—Long Time (Epic)
- ATLANTA RHYTHM SECTION—So In

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Billboard Album Radio Action

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

Based on station playlists through Thursday (1/20/77)

Top Add Ons-National

DAVID BOWIE—Low (RCA)
JANIS IAN—Miracle Row (Columbia)
SAMMY HAGAR—(Capitol)
STARCASTLE—Fountains Of Light (Epic)

Top Requests/Airplay-National

EAGLES—Hotel California (Asylum)
GENESIS—Wind & Wuthering (Atco)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
STEVIE WONDER—Songs In The Key Of Life (Tamla)

National Breakouts

SAMMY HAGAR—(Capitol)
JANIS IAN—Miracle Row (Columbia)
BILL QUATEMAN—Night After Night (RCA)
STARCASTLE—Fountains Of Light (Epic)

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.

KNST-FM—Los Angeles (Mark Cooper)

- STARCASTLE—Fountains Of Light (Epic)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- SAMMY HAGAR—(Capitol)
- MYSTER BIG—Photographic Smile (Arista)
- LOCUST—Plague (Annul Coephtic)
- CITY BOY—Dinner At The Ritz (Mercury)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- CHILLWACK—Dreams, Dreams (Mushroom Records)

KSNM-FM—Seattle (Lee Michael)

- GENESIS—Wind & Wuthering (Atco)
- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- SAMMY HAGAR—(Capitol)
- EAGLES—Hotel California (Asylum)
- MANFRED MANN'S EARTH BAND—Roaring Silence (Warner Brothers)
- AL STEWART—The Year Of The Cat (Janus)
- GROVER WASHINGTON JR.—Secret Place (Kudu)

KOME-FM—San Jose (Dana Jang)

- DAVID BOWIE—Low (RCA)
- LEO KOTTKE—(Chrysalis)
- JANIS IAN—Miracle Row (Columbia)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- LARRY CORTELL—The Lion & The Ram (Arista)
- JOURNEY—Next (Columbia)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)

Western Region

TOP ADD ONS:

DAVID BOWIE—Low (RCA)
SAMMY HAGAR—(Capitol)
ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
GARY WRIGHT—The Light Of Smiles (Warner Brothers)

TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
GENESIS—Wind & Wuthering (Atco)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
STEVIE WONDER—Songs In The Key Of Life (Tamla)

BREAKOUTS:

SAMMY HAGAR—(Capitol)
JANIS IAN—Miracle Row (Columbia)
JEFFERSON AIRPLANE—Flight Log 1966-1976 (RCA)
STARCASTLE—Fountains Of Light (Epic)

KSNM-FM—San Francisco (Don Potoczak)

- DAVID BOWIE—Low (RCA)
- B.B. KING—King Size (ABC)
- JEFFERSON AIRPLANE—Flight Log 1966-1976 (RCA)
- RUFUS—Ask Rufus (ABC)
- THE BABYS—(Chrysalis)
- KEITH JARRETT—Shades (Impulse)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (Atco)
- SAMMY HAGAR—(Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KLOS-FM—Los Angeles (Dabar Hauerbeke)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GENESIS—Wind & Wuthering (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GENESIS—Wind & Wuthering (Atco)

KMET-FM—Los Angeles (Billy Juggs)

- LEO KOTTKE—(Chrysalis)
- DAVID BOWIE—Low (RCA)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)

KCB-FM—San Diego (Steve Capan)

- DAVID BOWIE—Low (RCA)
- SANTANA—Festiva! (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- WINGS—Wings Over America (Capitol)
- BOSTON—(Epic)

KFM-AM-FM—Denver (Craig Applequist)

- KALYAN—(MCA)
- SAMMY HAGAR—(Capitol)
- GARY WRIGHT—(A&M)
- STANLEY BROWN GROUP—If The Lights Don't Get You The Helms Will (Sire)
- BILL QUATEMAN—Night After Night (RCA)
- THE BIG WHA ADO—(ABC)
- MUDDY WATERS—Hard Again (Blue Sky)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- TAJ MAHAL—Music Fuh Ya (Warner Brothers)
- NOVA—(Arista)

Southwest Region

TOP ADD ONS:

JANIS IAN—Miracle Row (Columbia)
DENIM—(Epic)
SAMMY HAGAR—(Capitol)
STARCASTLE—Fountains Of Light (Epic)

TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
Z Z TOP—Tejas (London)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
GENESIS—Wind & Wuthering (Atco)

BREAKOUTS:

JANIS IAN—Miracle Row (Columbia)
DENIM—(Epic)
SAMMY HAGAR—(Capitol)
STARCASTLE—Fountains Of Light (Epic)

KZEN-FM—Dallas (Charlie Kendall)

- ACE—No Strings (Anchor)
- DENIM—(Epic)
- SAMMY HAGAR—(Capitol)
- MR. BIG—Photographic Smile (Arista)
- STARCASTLE—Fountains Of Light (Epic)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

KXLF-FM—San Antonio (Tony Dain)

- JANIS IAN—Miracle Row (Columbia)
- STARCASTLE—Fountains Of Light (Epic)
- DENIM—(Epic)
- SAMMY HAGAR—(Capitol)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- Z Z TOP—Tejas (London)

KLSJ-FM—Austin (Steve Smith)

- DENIM—(Epic)
- STARCASTLE—Fountains Of Light (Epic)
- TAJ MAHAL—Music Fuh Ya (Warner Brothers)
- JANIS IAN—Miracle Row (Columbia)
- RENAISSANCE—Novella (Sire)
- CITY BOY—Dinner At The Ritz (Mercury)
- GENESIS—Wind & Wuthering (Atco)
- JONI MITCHELL—Hejira (Asylum)
- JEAN LUC PONTY—Imaginary Voyage (Atlantic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

Midwest Region

TOP ADD ONS:

DAVID BOWIE—Low (RCA)
BILL QUATEMAN—Night After Night (RCA)
STARCASTLE—Fountains Of Light (Epic)
SAMMY HAGAR—(Capitol)

TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
GENESIS—Wind & Wuthering (Atco)
AL STEWART—The Year Of The Cat (Janus)
QUEEN—A Day At The Races (Elektra)

BREAKOUTS:

STEVE HARLEY—Love's A Prima Donna (Capitol)
CITY BOY—Dinner At The Ritz (Mercury)
JANIS IAN—Miracle Row (Columbia)
RACING CAR—Downtown Tonight (Chrysalis)

WABT-FM—Detroit (Ken Calvert)

- CITY BOY—Dinner At The Ritz (Mercury)
- LOCUST—Plague (Annul Coephtic)
- SAMMY HAGAR—(Capitol)
- MR. BIG—Photographic Smile (Arista)
- STARCASTLE—Fountains Of Light (Epic)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

WIKL-FM—Elyria/Chicago (Tom Markin, Trudy Fisher)

- RENAISSANCE—Novella (Sire)
- B.B. KING—King Size (ABC)
- SPLIT ENZ—Mental Notes (Chrysalis)
- JANIS IAN—Miracle Row (Columbia)
- MUDDY WATERS—Hard Again (Blue Sky)
- DAVID BOWIE—Low (RCA)
- Z Z TOP—Tejas (London)
- STARCASTLE—Fountains Of Light (Epic)
- GENESIS—Wind & Wuthering (Atco)
- BILL QUATEMAN—Night After Night (RCA)

WVWS-FM—Cleveland (Shelly Styles)

- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- ACE—No Strings (Anchor)
- RUFUS—Ask Rufus (ABC)
- THE WINTERS BROTHERS BAND—(A&M)
- KIM CARRIES—Saxie (A&M)
- ABBA—Arrival (Atlantic)
- AL STEWART—The Year Of The Cat (Janus)
- GENESIS—Wind & Wuthering (Atco)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- EAGLES—Hotel California (Asylum)

WCOL-FM—Columbus (Bob Gooding)

- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- RACING CARS—Downtown Tonight (Chrysalis)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- BRAND X—Unorthodox Behavior (Passport)
- JOACHIM KUHN—Spring Fever (Atlantic)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- QUEEN—A Day At The Races (Elektra)

WVDE-FM—Pittsburgh (Pat Sullivan)

- GEORGE BENSON—In Flight (Warner Brothers)
- BARCLAY JAMES HARRVEST—Octoberism (MCA)
- DAVID BOWIE—Low (RCA)
- RACING CARS—Downtown Tonight (Chrysalis)
- BILL QUATEMAN—Night After Night (RCA)
- CITY BOY—Dinner At The Ritz (Mercury)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)
- KANSAS—Leftoverture (Krisner)
- QUEEN—A Day At The Races (Elektra)

WZMF-FM—Milwaukee (Steve Stevens)

- STARCASTLE—Fountains Of Light (Epic)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- BILL QUATEMAN—Night After Night (RCA)
- KANSAS—Leftoverture (Krisner)
- QUEEN—A Day At The Races (Elektra)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GENESIS—Wind & Wuthering (Atco)

KADI-FM—St. Louis (Peter Paris)

- DENIM—(Epic)
- SAMMY HAGAR—(Capitol)
- DAVID BOWIE—Low (RCA)
- BILL QUATEMAN—Night After Night (RCA)
- STEVE HILLAGE—L (Atlantic)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STARCASTLE—Fountains Of Light (Epic)

Southeast Region

TOP ADD ONS:

DAVID BOWIE—Low (RCA)
JANIS IAN—Miracle Row (Columbia)
NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
STARCASTLE—Fountains Of Light (Epic)

TOP REQUEST/AIRPLAY:

KANSAS—Leftoverture (Krisner)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
EAGLES—Hotel California (Asylum)
AL STEWART—The Year Of The Cat (Janus)

BREAKOUTS:

GENESIS—Wind & Wuthering (Atco)
EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
CITY BOY—Dinner At The Ritz (Mercury)
RACING CARS—Downtown Tonight (Chrysalis)

WRAS-FM—Atlanta (Bak Bailey)

- DAVID BOWIE—Low (RCA)
- THE WINTERS BROTHERS BAND—(A&M)
- JOE ELY—(MCA)
- TAJ MAHAL—Music Fuh Ya (Warner Brothers)
- JANIS IAN—Miracle Row (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- KANSAS—Leftoverture (Krisner)
- JACKSON BROWNE—The Pretender (Asylum)
- TOM HAYES—Small Changes (Asylum)
- GENESIS—Wind & Wuthering (Atco)

WHF-FM—Washington D.C. (David Embskin)

- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- MUDDY WATERS—Hard Again (Blue Sky)
- MICHAEL HURLEY—Long Journey (Rounder)
- THE SELDIN SCENE—The New Seldin Scene Album (Rebel Records)
- BARCLAY JAMES HARRVEST—Octoberism (MCA)
- DAVID BOWIE—Low (RCA)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- THE ROSSLYN MOUNTAIN BOYS—(Arista)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- WILTON MASCARENTO—Muhaw (A&M)

WQSR-FM—Tampa (Steve Huntington)

- DAVID BOWIE—Low (RCA)
- BEAVER TEETH—(RCA)
- GEORGE BENSON—In Concert At Carnegie Hall (CTI)
- STARCASTLE—Fountains Of Light (Epic)
- SPIRIT—(Epic)
- DENIM—(Epic)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- JIMMY BUFFET—A LA (ABC)

WOFJ-FM—Orlando (Bill McCarty)

- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- CITY BOY—Dinner At The Ritz (Mercury)
- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- CHICK COREA—My Spanish Heart (Polydor)
- RACING CARS—Downtown Tonight (Chrysalis)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KANSAS—Leftoverture (Krisner)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

WKDF-FM—Nashville (Jack Crawford)

- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- KIM CARRIES—Saxie (A&M)
- CRACK THE SKY—Animal Notes (Lifesong)
- RACING CARS—Downtown Tonight (Chrysalis)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- AL STEWART—The Year Of The Cat (Janus)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KANSAS—Leftoverture (Krisner)
- Z Z TOP—Tejas (London)

WQBF-FM—Baltimore (Bill Hard)

- GENESIS—Wind & Wuthering (Atco)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- MANFRED MANN'S EARTH BAND—Roaring Silence (Warner Brothers)
- JACKSON BROWNE—The Pretender (Asylum)

Northeast Region

TOP ADD ONS:

JANIS IAN—Miracle Row (Columbia)
CITY BOY—Dinner At The Ritz (Mercury)
DAVID BOWIE—Low (RCA)
BILL QUATEMAN—Night After Night (RCA)

TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
STEVIE WONDER—Songs In The Key Of Life (Tamla)
GENESIS—Wind & Wuthering (Atco)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

BREAKOUTS:

BARCLAY JAMES HARRVEST—Octoberism (MCA)
SAMMY HAGAR—(Capitol)
CRACKIN'—Makings Of A Dream (Warner Brothers)
MUDDY WATERS—Hard Again (ABC)

WHEW-FM—New York (Dennis Tom Mertera)

- CITY BOY—Dinner At The Ritz (Mercury)
- SYMPHONIC SLAM—(A&M)
- BILL QUATEMAN—Night After Night (RCA)
- CENTRAL PARK SHEETS—Honeydew On Rose (Flying Fish)
- SAMMY HAGAR—(Capitol)
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- GENESIS—Wind & Wuthering (Atco)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KIM CARRIES—Saxie (A&M)

WVWF-FM—New York (Weg Griffin)

- MUDDY WATERS—Hard Again (Blue Sky)
- JANIS IAN—Miracle Row (Columbia)
- DARYL HALL & JOHN OATES—Passed Times Before (Chelvi)
- BILL QUATEMAN—Night After Night (RCA)
- LOCUST—Plague (Annul Coephtic)
- CITY BOY—Dinner At The Ritz (Mercury)
- BOI LIVE—(Island Impert)
- DAVID BOWIE—Low (RCA)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- JACKSON BROWNE—The Pretender (Asylum)

WLM-FM—New York (Dennis MacNamara)

- JANIS IAN—Miracle Row (Columbia)
- DENIM—(Epic)
- BARCLAY JAMES HARRVEST—Octoberism (MCA)
- CITY BOY—Dinner At The Ritz (Mercury)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- BILL QUATEMAN—Night After Night (RCA)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- GRAHAM PARKER—Head Treatment (Mercury)

WOUR-FM—Utica/Syracuse (Jeff Chard)

- MUDDY WATERS—Hard Again (Blue Sky)
- CITY BOY—Dinner At The Ritz (Mercury)
- SEAWIND—(CTI)
- JANIS IAN—Miracle Row (Columbia)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- BARCLAY JAMES HARRVEST—Octoberism (MCA)
- JAMES MONTGOMERY BARD—(Island)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JUICE NEWTON & SILVER SPIN—After The Dust Settles (RCA)
- ROBERT PALMER—Some People Can Do What They Like (Island)

WBUF-FM—Buffalo (Eric Trever)

- DAVID BOWIE—Low (RCA)
- RENAISSANCE—Novella (Sire)
- CITY BOY—Dinner At The Ritz (Mercury)
- JANIS IAN—Miracle Row (Columbia)
- STEVE HARLEY—Love's A Prima Donna (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)

WQZ-FM—Boston (Beverly Wink)

- GENESIS—Wind & Wuthering (Atco)
- STEVIE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)
- GENESIS—Wind & Wuthering (Atco)
- TAJ MAHAL—Music Fuh Ya (Warner Brothers)

WVWF-FM—Philadelphia (Marie Skinner)

- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- STARCASTLE—Fountains Of Light (Epic)
- JEFFERSON AIRPLANE—Flight Log 1966-1976 (RCA)
- RACING CARS—Downtown Tonight (Chrysalis)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- GENESIS—Wind & Wuthering (Atco)
- QUEEN—A Day At The Races (Elektra)
- SANTANA—Festiva! (Columbia)

WBBF-FM—Providence (Tony Beach)

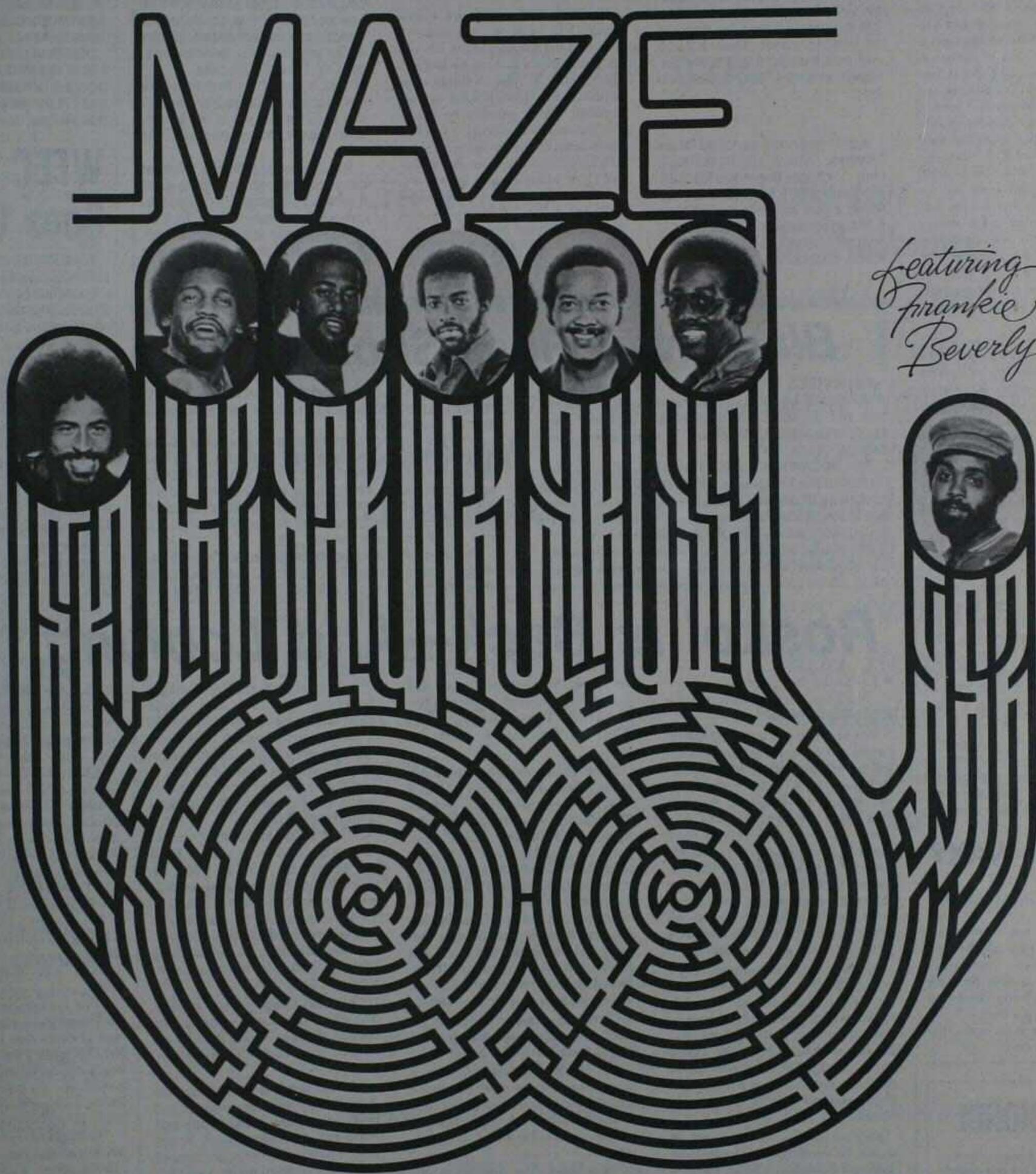
- CRACKIN'—Makings Of A Dream (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- BARCLAY JAMES HARRVEST—Octoberism (MCA)
- ROY ATERS—Vibrations (Polydor)
- SAMMY HAGAR—(Capitol)
- JANIS IAN—Miracle Row (Columbia)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- SANTANA—Festiva! (Columbia)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)

WVWF-FM—Northwest (Paul Pryke)

- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- RACING CARS—Downtown Tonight (Chrysalis)
- Z Z TOP—Tejas (London)
- DIRTY ANGELS—(Promo Stock)
- QUEEN—A Day At The Races (Elektra)
- GRAHAM PARKER—Head Treatment (Mercury)

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THE BEGINNING OF A MUSICAL JOURNEY.



*Featuring
Frankie
Beverly*

It Will A-Maze You.

Produced by Frankie Beverly for Pecle Productions



Vox Jox

By CLAUDE HALL

LOS ANGELES—KFI, Los Angeles, has been floundering around for some while, but now the station should begin showing some forward movement. **John Rook**, who has been consulting radio stations around the country the past two or three years, has moved into the station as program director and **Biggie Nevins** is now operations director for both KFI and KOST.

Rook programmed WLS in Chicago a few years ago; I would surmise that he will be attempting to achieve the same kind of pattern at KFI—slowly structuring the station and smoothing out the format and making it more consistent. I used to argue with Nevins that he should take the talk off the station. But he'd programmed an MOR station—WIOD—in Miami with talk at night and insisted it would work. So, for much too long Los Angeles has had a block-programmed radio station just like you can find in Conroe, Tex.

Thus, KFI has been neither fish nor fowl, but usually fouled up. Rook is a hard-working program director and KFI will need a lot of that.

Peter E. Berry, known on the air as the Flying Dutchman for several years around the country, has a book just published by Syracuse Univ. Press, \$4.95 cloth bound, called "... And The Hits Just Keep On Comin'." It's supposed to be a fusion of statistics and commentary spanning 1955 through 1976 assembled and written by Berry. It also features charts and lists of top records of the year, Grammy and Oscar winners. Berry is going to tour the East and Southeast February through mid-April and he'll also bounce over to Dallas. If you'd like to get a copy of the book, you can write him care of: Flying Dutchman Enterprises, 7042 East Mexico Ave., Denver, Colo. 80224, or call him at 1-303-758-2774 if you'd like to put him on the air and help promote his book.

Staff at Z-104, country music FM station in San Diego, now features **Bob Darnell** 6-10 a.m., new production director **Mike Burnette** from KMAK in Fresno, Calif., 10-noon;

Return To WAXY

Continued from page 22

Charlie Murdock for a commercial spot.

The automation has another advantage. "You can't have Roby on a regular show anyway... you can't get him to show up on time. But with automation, I have Roby exactly on time by just pushing a button."

All of the music is on reels; the disk jockeys are on carts.

James Holly noon-4 p.m., **Steve Randell** 4-7 p.m., **John Kenny** 7-midnight, and **Bill Potter** midnight-6 a.m. **Bob Branson** and **Mike McClure** do weekends. **Lou Roberts** has left WOKY in Milwaukee to join WCAO in Baltimore. **Bob Anthony** is the new program-music director at KREM in Spokane as **Citizen Bill** cuts back to being only a disk jockey and former music director. **Craig Lutz** shifts over to KREM-FM in order to have more time and go back to school. Thus, KREM-AM now has openings for two personality-oriented Top 40 disk jockeys.

KING in Seattle has hired **Bruce Murdock** from KGW in Portland, Ore. **Charlie Brown** has left KJR in Seattle to join KLIF, Dallas, and **Randy Evans** has been shifted from KJRB in Spokane to KJR in Seattle; both stations are part of the Smith-Kaye Enterprises complex.

About this time of year, as the snow continues to pile up in the Central Northwest and Northeastern parts of the nation, suddenly the phone calls start coming in asking for jobs on the West Coast. I think the only disk jockey from those areas who didn't call last week was **Larry Lujack**.

Benjamin Hill at CK-101, Cocoa Beach, Fla., sent me the station's new belt buckle. Beautiful. Should last forever; it was done by Indiana Metal Craft. Now it's finally happened—A Pig Bowl. KRAK in Sacramento, Calif., recently broadcast live the annual Pig Bowl, a football game between the Sacramento Sheriff's Dept. and the Sacramento Police Dept. to raise funds for charity. **Lon Simmons**, veteran sportscaster at KSFO in San Francisco, donated his time to do the squeal-by-squeal. Monument Records artist **Charlie** (Continued on page 31)

An Odd Switch; FM Automation To AM

SPRINGFIELD, Mass.—In a unique switch here, radio station owners Donald L. Wilks and Michael Schwartz will shift their automation equipment from their FM operation, WAQY, to their AM operation, WTYM.

WAQY, according to new program director Jim Rising, will keep a Top 40 format, but go live. WTYM, now an MOR format station, will be switching to the automated country music programming service packaged by TM Programming.

This is one of the first times this has happened in radio—whereby management has put its major emphasis on the FM and automated the AM.

Rising says that the FM has been successful, "though we hope to make it more so." A playlist of 30-40 records will be featured; about four-to-six new singles will be added each week. Heavy promotion, ranging from billboards to contests, will be a

concentration of the station's new image.

The air staff will feature Rising, the program director and music director who was previously the morning personality at WHYN in Springfield, doing the morning show, plus Neil Young from 91Q (WRCQ) in Hartford, Conn.; Chuck Morgan from WTMC in Ocala, Fla.; Johnny Michaels from 91Q; and Jared Willets.

The changeover at both AM and FM is expected to take place Monday (31) or Tuesday (1). Rob Westaby is the program director of the AM station.

WFEC In Pa. Goes Country

HARRISBURG, Pa.—WFEC, 1,000-watt station located at 1400 on the dial, will be switching to a country format under new call letters, as yet unchosen, about mid-February.

New program director is Dene (Keith McShane) Hallam, formerly a disk jockey at WAVZ in New Haven. The station presently features a rock format.

Hallam, who confesses that he has "zero expertise" in country music, says that he'll adopt the same kind of modern country music format featured at WHN in New York or WMAQ in Chicago—basically use Top 40 techniques, but play country music records.

Hallam, under his disk jockey name, will also do the afternoon drive shift on the station.

RELIGION ON 130 STATIONS

Black New Ross Show Host

FREEVILLE, N.Y.—Larry Black is taking over as host of the three-hour religious syndicated "Scott Ross Show" here and the show will be retitled "The Larry Black Show." Presently, it is on about 130 radio stations coast-to-coast.

"For the past five months, I've been hosting the show for Scott while he has been personally involved with administrative duties and general oversight for the ministry that is now in Freeville," says Black, who previously did the morning show at WAXC in Rochester, N.Y.

Black, however, has long been associated with the soft-sell religious rock show; he helped produce it in its early years. At one point, the show was on 200 radio stations.

Black says, "We have to aggressively go after some of the stations that are no longer in some of the key markets around the country."

"I've just returned from Nashville where Gary Paxton is in the process of producing new jingles for us. In case the name Gary Paxton doesn't ring a bell, he was Skip and Flip of Cherry Pie fame, he was the Hollywood Argyles of Alley-Oop fame, he was Monster Mash's creator, producer of the Association and Tommy Roe hits and is now a full-time Jesus person."

The show, which counts as public service, is available weekly. Radio stations wishing to find out more details about the free show can call Black at 607-347-4411.

'Rosko' Is Back—And Looking

Continued from page 22

"But I was persistent about some kind of radio work."

Barclay, being a large independent record company, sponsored radio shows on various radio stations including the RTB, the national radio station of Belgium; Andorra near Spain and Radio Monte Carlo. These half-hour radio shows were taped in "the most enormous studio you ever saw; it could hold 100 musicians. I asked him to let me do the shows. It was absolutely astounding. Here was this American person, inventing half the French he used, disk jockeying away a la Americane."

But soon the stations started to get ratings. Barclay then refused to pay for airtime, but willingly gave the shows, which promoted, of course, Barclay product, to the stations free. Because of the success of the shows, Pasternak says his salary was upped to \$200 a month. "I ate a lot of spaghetti and ate free in the Barclay canteen."

Because of the vast number of shows, he used three different air names—Le President, Mike Prescott and Rosko. Then, the person who'd originally induced him to come to Europe—Lucien Maurice—heard about Rosko and offered him a job on Sunday as a part-timer on Europe 1. Radio Monte Carlo invited him down to do a summer season on the air. "For a while, I commuted between the two stations—a full day's train ride.

"Then I met Henry Henriod, who said he knew the guy who ran the pirate ship Radio Caroline—Ronan O'Rahilly. This was about 1965 or 1966." The next thing Rosko knew, he had a job with Radio Caroline. In

his book, he mentions other disk jockeys on the boat such as Dave Lee Travis, Tony Blackburn, Mike A'hearne, Tom Lodge, Mark Roman.

"The equipment was antiquated at the time and I used to say, 'This is your all-day on-and-off station.' This was one of my favorite slogans, for frequently in the middle of a program the engineer would bellow up from the bowels of the ship, 'Transmitter is going off in 15 minutes, I have got to do a repair.' This was unheard of on a real professional station, but then we were doing something that was unheard of in the first place. I would announce, 'Keep turned to this wavelength and we will be back in 10 or 15 minutes.'"

Caroline became an important radio factor while Rosko was there. "I like to think I helped a lot."

He recalls that sometimes in a storm the needle wouldn't stay in the record grooves and he would have to switch to a tape deck of prerecorded records, which he would then announce.

"Sometimes, the anchor would break and we'd float into legal waters and get arrested and have to get bailed out." Rosko says that gangsters would try to take over the ship from time and time and you could hear bullets whistling in the rigging.

After a year, he got a job at Radio Luxembourg. "By that time, I was making \$800 a month; the Luxembourg job got me double." He also got carte blanche to build his own studios. So, about 1966 he began broadcasting in French from Paris 5-7 p.m. daily and six hours on Saturday, then 6 p.m.-3 a.m. Saturdays."

But a new personal manager found out that his salary should have been more and got him \$4,000 a month, plus expenses. The show received phone calls from everywhere, including England. It was so big that he couldn't possibly ask listeners to call; there would have been a million fans calling.

"The reaction to the show was unbelievable. Kids were always lined up outside the studios. We'd do crazy things, like throwing records out the windows of the radio station. I'd also hang out of the window with a mike, broadcasting upside down."

About this time, he got to doing discos. A buddy built him a mobile unit with light show.

"But then things got bad in 1968. The whole nation was on strike. The country came to a halt. Banks were closed. You couldn't buy bread, gasoline.

"At the same time, my relationship with the general manager had never been good. I was young and brash and too independent, I suppose. During the crisis, he wanted me to play classical music. I said no, it was rock or nothing."

He had already been doing taped shows for Radio 1 of the BBC for about six months. And he knows that someone was taping his show off the air and sending it to Martique at this point. He was personally sending taped shows to other stations in Geneva and elsewhere.

So, he and a buddy loaded up his car, bought some blackmarket gasoline and drove to Italy for a month.

Then he went to England and joined Radio 1. He started with a Saturday noon-1 p.m. show and eventually was doing three shows a

week, one with an audience. His "The Round Table Show" featuring interviews and new records became very popular; he featured interviews with Elton John, Cousin Bruce of WABC, and this is the show that Wolfman Jack guested on.

Discos continued in England. His book appeared on himself. There were four albums revolving around Rosko on Atlantic Records featuring him introducing the songs of acts like Daryl Hall & John Oates, Wilson Pickett, Sam & Dave and others.

But now he's in the states. And, while he's negotiating to do a syndicated radio show for English radio, it's U.S. radio that's his main concern.

"I've always been impressed by professionalism in radio. The biggest changes that have occurred in the U.S. while I was gone, it seems to me, were on FM. The FM stations have come up into power. They've made tremendous progress, especially in quality of programming."

"In England, radio engineering is abominable. You get the snap, crackle, pop. Radio Luxembourg had a diabolical signal in England... you could be listening and it would just fade away, even with all of that power."

"And Radio 1, well it can be heard only in about 65% of the country. I have done live gigs where the people couldn't hear my radio program... they'd read of me in the trades or heard me while on trips elsewhere."

"It's so great to hear radio again where the stations have good engineering."

As for the disk jockeys on those stations, Rosko is a little reluctant, it appears, to count very many of them better than himself.

DICK BIONDI

Over the past few weeks Dick has talked to some of his old friends like Bobby Vee, Chubby Checker, Bo Diddley, Glen Campbell, Pat Boone and Ringo Starr just to name a few.

Add Dick Biondi to your station lineup—a 3 hour weekly show that's a hit from coast-to-coast.

For details on DICK BIONDI'S

SUPERGOLD ROCK 'n ROLL

contact:

VANA-DANTONIO ENTERPRISES

(915) 779-7707

A Joe Weidensall Production

Vox Jox

Continued from page 30

McCoy played the National Anthem in harmonica for the game.

WNCI in Columbus, Ohio, has hired Terry Tyler to do the 7-midnight show; he'd been at WIRK in West Palm Beach, Fla., where he recently won an award as a personality in the International Radio Programming Forum annual competition. . . . Dave Zingale, 203-749-6631, is looking for a contemporary air personality position. . . . KCIL, Box 2068, Houma, La. 70361, is interested in hiring a female country music all-night personality. Beginner is welcome. Would help if she could do some production.

Al Jefferson, veteran broadcaster with about 25 years in radio, has left WWIN in Baltimore to open his own independent record promotion firm in the vicinity; 202-529-5700. He'd been program director at WWIN for the last 10 years. . . . The William B. Tanner Co. in Memphis has formed an independent radio network of 7,700 stations nationwide to market radio advertising.

Rommy Ryan is seeking a Top 40 job; has a third ticket; 307-324-6306. The lineup at WLAY in the Muscle Shoals area (Sheffield) of Alabama now features Jim Smith with sometimes sidekick news director Bill Erwin 6-9 a.m., music director Jay Christian 9 a.m.-1 p.m., Jim Oliver 1-4 p.m., program director Tom D. Pepper 4-7 p.m., Doc Holiday 7-midnight, and Jim Chenot midnight-6 a.m. On weekends Jerry Knight and Kevin Mitchell help out.

Bubbling Under The HOT 100

- 101-BE MY GIRL, Michael Henderson, Buddah 552
- 102-SO SAD THE SONG, Gladys Knight & The Pips, Buddah 544
- 103-SOMETHIN' 'BOUT CHA, Latimore, Glades 1739 (TK)
- 104-MEDLEY: Should I Stay/I Won't Let You Go, Vicki Sue Robinson, Midland International 10863 (RCA)
- 105-DON'T MAKE ME WAIT TOO LONG, Barry White, 20th Century 2309
- 106-DANCING IN THE AISLES (Take Me Higher), Silver Convention, Midland International 10849 (RCA)
- 107-BETCHA BY GOLLY WOW, Norman Connors, Buddah 554
- 108-FREE AND SINGLE, Brothers Johnson, A&M 1881
- 109-PSYCHOTICBUMPSCHOOL, Bootsy's Rubber Band, Warner Bros. 8291
- 110-THE SHUFFLE, Van McCoy, H&L 4677

Bubbling Under The Top LPs

- 201-FOUR TOPS, Catfish, ABC ABCD 968
- 202-LABELLE, Chameleon, Epic PE 34189
- 203-SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 204-CAT STEVENS' GREATEST HITS, A&M SP 4519
- 205-THE BEST OF ROD STEWART, Vol. II, Mercury SRM-2-7509 (Phonogram)
- 206-BACHMAN-TURNER OVERDRIVE, The Best Of B.T.O. (So Fair), Mercury SRM-1-1011 (Phonogram)
- 207-SIMON & GARFUNKEL'S GREATEST HITS, Columbia PC 31350
- 208-MARY KAY PLACE (As Loretta Hagers), Tonight! At The Capri Lounge, Columbia PC 34353
- 209-STYLISTICS, Once Upon A Jukebox, H&L HL 69015
- 210-SHIRLEY BASSEY'S GREATEST HITS, United Artists UA-LA715-G

Pepper adds: "While we are a contemporary Top 40 format, we are slipping more and more into progressive and/or album cuts at night. We have been getting some service,

but could use more and would deeply appreciate it."

Dale Turner at WKDA, Nashville, writes: "I just wanted to write to say

this Yankee sure did enjoy the Charlie Daniels Volunteer Jam. Shivers actually went up and down my spine when the spotlight came on the Confederate flag and they

played the 'Tennessee Waltz.' Later Willie Nelson and Charlie Daniels did 'Amazing Grace' together and I'm glad I was in town to see the South go crazy at the CDB Jam."

Thank you . . .

- | | |
|-------------------------|---------------------------|
| <i>Bay City Rollers</i> | <i>Janis Ian</i> |
| <i>Bonnie Bramlett</i> | <i>The Jacksons</i> |
| <i>Judy Collins</i> | <i>Loretta Lynn</i> |
| <i>Alice Cooper</i> | <i>Maria Muldaur</i> |
| <i>Charlie Daniels</i> | <i>Olivia Newton-John</i> |
| <i>Neil Diamond</i> | <i>Freda Payne</i> |
| <i>"Sweets" Edison</i> | <i>Bonnie Raitt</i> |
| <i>Fanny</i> | <i>Buddy Rich</i> |
| <i>Flo & Eddie</i> | <i>Jerry Riopelle</i> |
| <i>Kinky Friedman</i> | <i>Linda Ronstadt</i> |
| <i>Jerry Garcia</i> | <i>Boz Scaggs</i> |
| <i>Al Green</i> | <i>Grace Slick</i> |
| <i>Henry Gross</i> | <i>The Tubes</i> |
| <i>Hall & Oates</i> | <i>WAR</i> |

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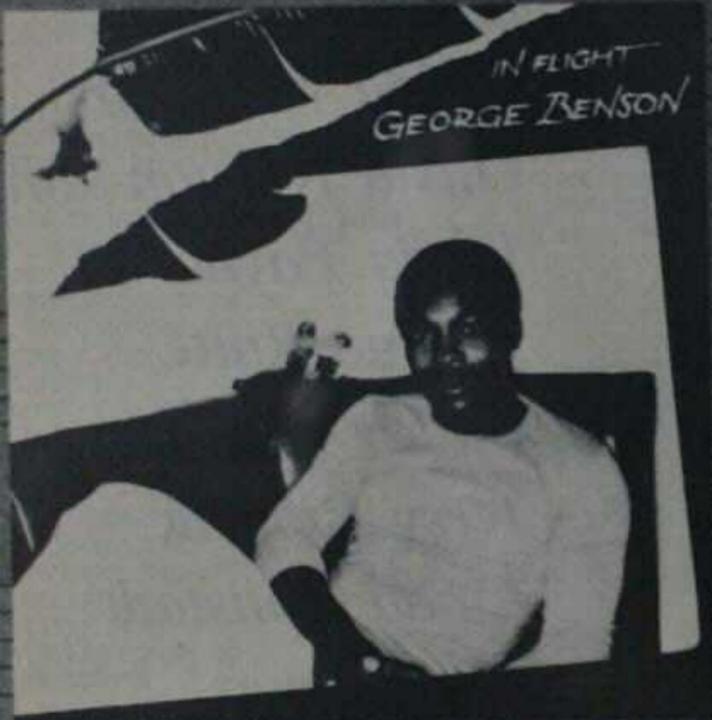
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GEORGE BENSON: *In Flight*. His Warners debut *Breezin'* went Platinum, topped Pop, Jazz, R&B charts. Second album produced by Tommy LiPuma; more great vocals, and guitar. BSK 2983



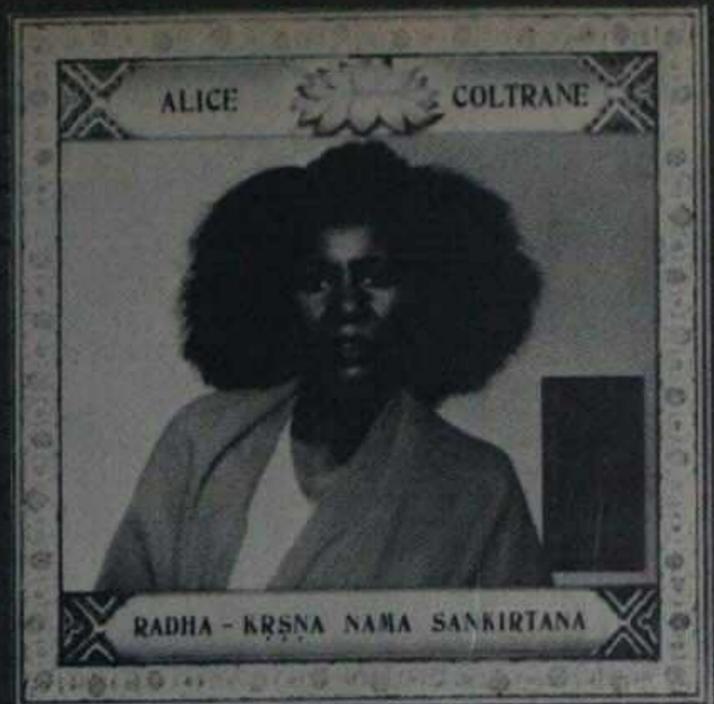
TOM RANIER: *Ranier*. California keyboarder rocks with jazz overtones. His first album ever, produced by John Court. BS 2946



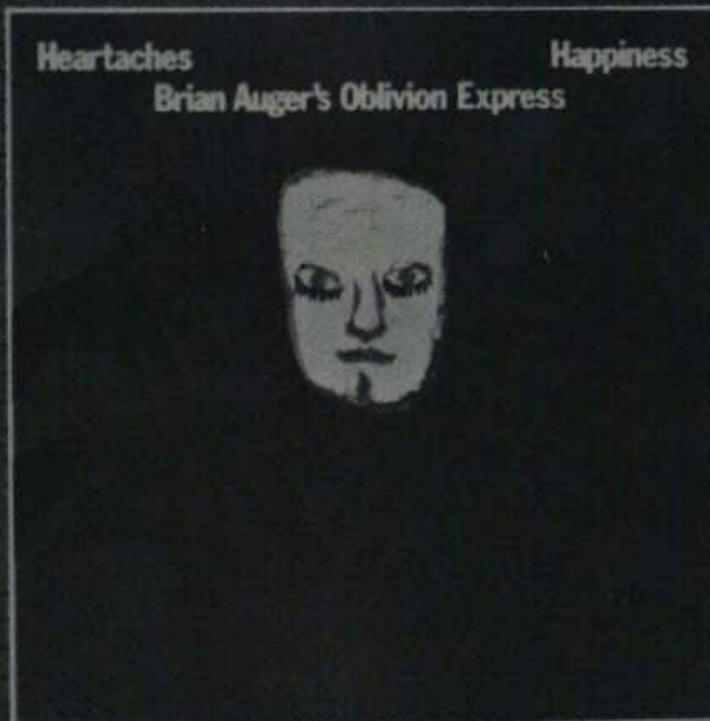
PAT MARTINO: *Joyous Lake*. Super-guitarist heads new band on follow-up to *Starbright* debut. Produced by Paul Rothchild. RS 2977



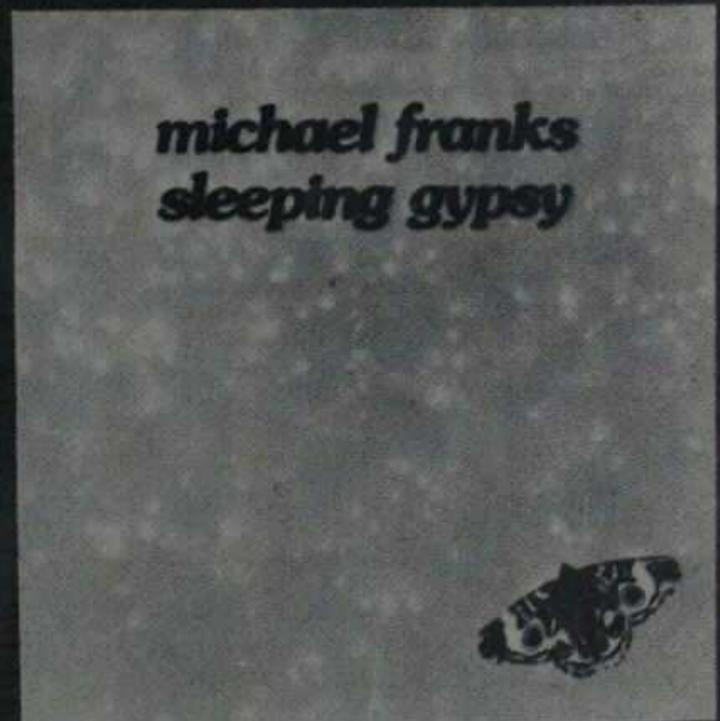
HERMETO PASCOAL: *Slaves Mass*. Brazil's vanguard pianist debuts for Warners with an album produced by Flora Purim, Airto Moreira. BS 2980



ALICE COLTRANE: *Radha-Krsna Nama Sankirtana*. "The moment is reflective of the music and the music is reflective of the moment." Alice's piano artistry highlights her second W.B. LP. Ed Michel co-produces. BS 2986



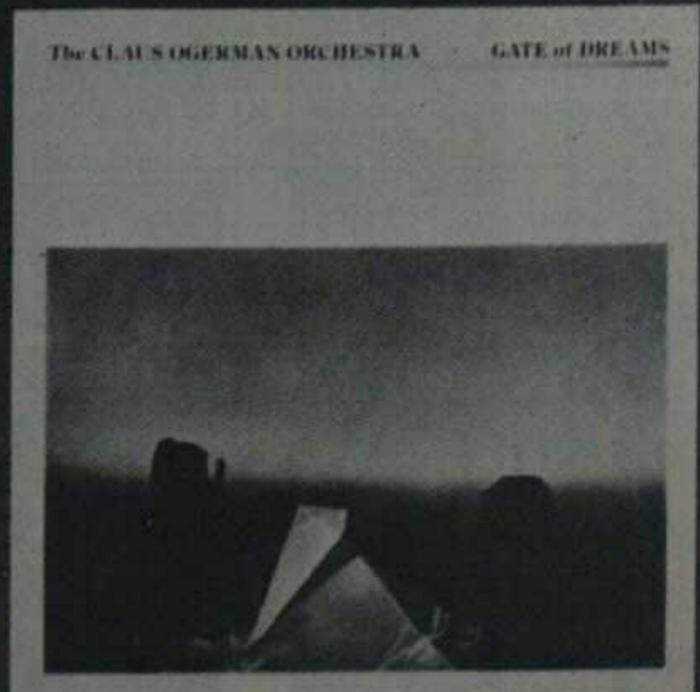
BRIAN AUGER'S OBLIVION EXPRESS: *Happiness Heartaches*. Ten years of trailblazing in jazz-rock have made him the premier organist in his field. BS 2981



MICHAEL FRANKS: *Sleeping Gypsy*. Franks' *The Art of Tea* ("Popsicle Toes") was last year's sleeper. Recording with Tommy LiPuma in Brazil and California. Franks goes further still in establishing himself as a threat on jazz and pop charts. BS 3004



RAISSAAN ROLAND KIRK: *Kirkatron*. Legendary reedman gets off another epic LP. Produced by Joel Dorn. BS 2982



THE CLAUS OGERMAN ORCHESTRA: *Gate of Dreams*. Ground-breaking project for the distinguished composer-conductor. George Benson and David Sanborn participate in this Tommy LiPuma production. BS 3006



SILVER'S SILVER *Blue Note Seeks Pop Audience For Veteran*

By JEAN WILLIAMS

LOS ANGELES—Not only does Horace Silver celebrate his silver anniversary with Blue Note Records this year, but he starts a move to win over pop music buffs.

He feels that with Blue Note declaring February "Horace Silver Month," issuing merchandising aids releasing a new contemporary jazz LP, plus, his own promotional tour, he will for the first time reach new markets.

In the month of January, two LPs were released by the famed jazz pianist, the reissue, "Horace Silver: The Trio Sides" and a new LP "Silver And Voices," which is the third LP in a series titled "Silver And."

The new album is the one which he hopes will turn on pop audiences. It's a part of a series which features "Silver And Brass" and "Silver And Wood." Silver explains that the series will be carried through a few more LPs before it ends.

"This new album represents something different for me," says Silver. "On practically all of my records I have included something funky and some blues. This album has no blues or funky stuff."

"Silver And Voices" features six vocalists which Silver calls a mini chorus. Alan Copeland, the musical director of the "Peter Marshall Variety Show" pulled the singers from the same show together.

Copeland rehearsed and conducted the group for Silver's album. "I feel that this album will appeal to other than jazz audiences because my singers are singing melodies, harmonies and counter melodies and harmonies, giving a choral effect. But it's still jazz."



Silver Anniversary: Horace Silvers anticipates mass audience acceptance in his 25th year with Blue Note.

Why would Blue Note release two LPs by the same artist in one month?

"Because this is my silver anniversary, the company decided to reissue one LP to boost the campaign surrounding 'Silver And Voices'."

He says Blue Note will carry the promotion throughout the year with various campaigns.

The label is distributing large posters to retail outlets while "flooding" the market with Horace Silver caps and other aids.

"I am excited about this silver anniversary because I have never been paid this much attention or given the kind of financial push that I am getting from my record company," says Silver.

While so many acts are skipping from label to label Silver says, "I have stayed with Blue Note because it has always given me the freedom to do my own thing. I record my own original compositions without interference. They respect me as a composer because they know that I never go into the studio unprepared."

"I believe in planning and writing ahead. Right now I have a backlog of original material, about 35 tunes."

Silver, with the label longer than any other artist, has recorded approximately 25 LPs for Blue Note.

Jazz Beat

LOS ANGELES—Music Minus One's expansion into the jazz field, which began six months ago, now includes distributing its own Inner City and Classic Jazz line plus distributing the SteepleChase line from Denmark.

According to Irv Kratka, company president, there are upwards of 70 artists now being handled by Music Minus One, a firm which began by offering instruction albums for students.

Some of the artists on Inner City are Jackie McLean, Johnny Griffin, Ben Webster, Duke Jordan, Dexter Gordon, Lee Konitz, Horace Farlan and Ornette Coleman. On Classic Jazz: Bob Wilber, Dick Wellstood, Zoot Sims, Bucky Pizzarelli, Sidney Bechet, Mezz Mezzrow. On SteepleChase: Jimmy Knepper, Frank Strozier, Niels-Henning, Ørsted Pederson, Clifford Jordan, and Ken McIntyre.

Monk Montgomery has formed his own label Bean Records in Las Vegas. First dates are by his brother Buddy and Vegas act Danny Skea and Full Circle. Monk plans recording the Univ. of Nevada, Las Vegas award winning jazz ensemble plus some sessions of his own, including a dream date with him and Ray Brown. No distribution has been set yet.

Sarah Vaughan, Jimmy Jones, Johnny Guarneri, Nat Pierce, Jackie Wilson, Gildo Mahones, Pete Jolly and Art Hillery were slated to perform Sunday (23) at a free memorial concert honoring the late Erroll Garner at Local 47's auditorium.

Skyvatt Productions of Philadelphia has booked one of its acts, jazz-rock group Solar Fire into the Brotherly Love Club in Kenton, Del., in early February. . . . Sonny Stitt is headlining at Chicago's Jazz Showcase for two weeks ending Sunday (30). Upcoming in February: Buddy Tate and Paul Quinichette. . . . Maynard Ferguson played a clinic Monday (17) before some 1,000 students from 100 secondary schools and colleges in Allentown, Pa. . . . Herbie Hancock worked on tracks for his next Columbia LP at the Automatt Studios in San Francisco. The cuts were taped at the Newport Jazz Festival in Manhattan last summer.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

JANUARY 29, 1977, BILLBOARD

Jazz Journal Under Lease

Continued from page 10

worldwide readership and influence.

Appointed editorial director of Jazz Journal is Mike Hennessey, internationally respected jazz writer and critic and European editorial director of Billboard.

Hennessey's responsibility will be to implement an editorial policy which will build on Jazz Journal's already eminent name in jazz circles, enlarge its international coverage, extend the range of its contributors and provide more news, views, reviews, discographical background and informed analyses of every segment of the increasingly wide jazz spectrum.

Says Hennessey: "No dramatic changes in style or format are planned—we simply want to build on the existing excellent foundations and to win a bigger world audience for the magazine."

Traill will continue as editor of Jazz Journal International and most of the existing regular features will be retained. There will, however, be many additional elements in the editorial content of the magazine, including U.K. and U.S. jazz album charts.

Joining Jazz Journal as advertisement manager will be Nevil Skrimshire who has been U.K. advertisement manager with Music Week for seven years and has long associations with jazz.

Billboard Best Selling Jazz LPs

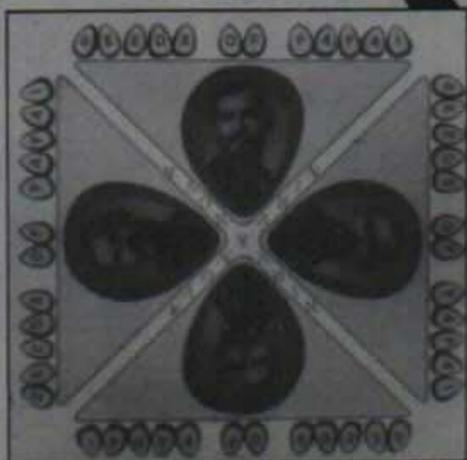
This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	10	3	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
2	14	10	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
3	3	10	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
4	12	3	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
5	2	22	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
6	6	18	CALIENTI Gato Barbieri, A&M SP 4597
7	1	44	BREEZIN George Benson, Warner Bros. BS 2919
8	7	18	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
9	5	8	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
10	4	12	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
11	20	3	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
12	9	22	BAREFOOT BALLET John Klemmer, ABC ABCD 950
13	13	8	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
14	18	3	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
15	15	10	IT LOOKS LIKE SNOW Phoebe Snow, Columbia PC 34387
16	16	16	BENSON & FARRELL CTI 6069
17	17	34	BOB JAMES THREE CTI 6063
18	11	12	ROMEO & JULIET Hubert Laws, Columbia PC 34330
19	19	12	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
20	27	20	SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
21	21	8	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
22	22	12	STUFF Warner Bros. BS 2968
23	25	6	CAPRICORN PRINCESS Esther Phillips, Kudu KU 31 (CTI)
24	8	22	SECRETS Herbie Hancock, Columbia PC 34280
25	NEW ENTRY		HANK CRAWFORD'S BACK Kudu 3351 (Motown)
26	26	65	TOUCH John Klemmer, ABC ABCD 922
27	24	38	YOU ARE MY STARSHIP Norman Connors, Buddah BDS 5655
28	38	16	VERY TOGETHER Deodato, MCA 2219
29	28	3	SOLID Michael Henderson, Buddah BDS 5662
30	30	3	HUMMIN' Nat Adderley, Little David LD 1012 (Atlantic)
31	31	6	FEELING GOOD Walter Jackson, Chi-Sound CH-LA656-G (United Artists)
32	33	6	OPEN SESAME Kool & The Gang, De-Lite DEP 2023 (PFP)
33	37	3	SOPHISTICATED FUNK Jack McDuff, Chess 19004 (All Platinum)
34	32	6	YESTERDAY'S DREAMS Alphonso Johnson, Epic PE 34364
35	35	12	PORGY & BESS Ray Charles & Cleo Laine, RCA CPL2-1839
36	NEW ENTRY		BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
37	NEW ENTRY		KIND OF BLUE Miles Davis, Columbia PC 8163
38	NEW ENTRY		JEAN CARN Philadelphia International PZ 34394 (Epic)
39	NEW ENTRY		CHASE THE CLOUDS AWAY Chuck Mangione, A&M SP 4518
40	NEW ENTRY		JOURNEY TO CAPRICORN Stan Kenton, Creative World ST 1077

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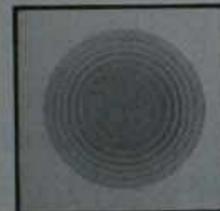
JEAN LUC PONTY
IC 1003 "Sonata Erotica"
IC 1005 with Stephanie Grappelli



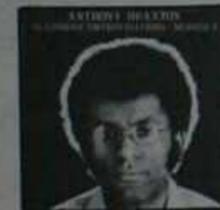
ART ENSEMBLE OF CHICAGO
IC 1004 "Certain Blacks"



VICTOR BRADY
IC 1006 "Classical Soul"



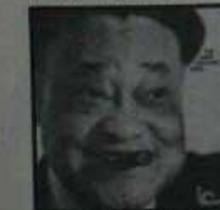
PAUL BLEY/ORNETTE COLEMAN/DON CHERRY
IC 1007 "Live at the Hillcrest"



ANTHONY BRAXTON
IC 1008 "Series F Saxophone Improvisations"



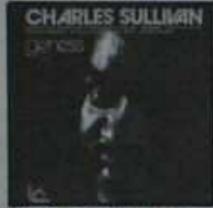
GATO BARBIERI/DON CHERRY
IC 1009 "Togetherness"



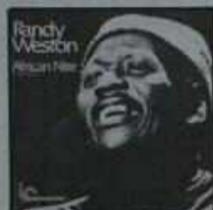
ROOSEVELT SYKES
IC 1010 "The Meek Mr. Sykes"



MEMPHIS SLIM
IC 1011 "and friends"



CHARLES SULLIVAN
IC 1012 "Genesis"



RANDY WESTON
IC 1013 "African Nite"



JEAN P. MAS
IC 1014 "Rue de Lourmel" (with C. Alvim)



CLARK TERRY
IC 1015 "Professor Jive"



EDDIE JEFFERSON
IC 1016 "The Jazz Singer"



TED CURSON & COMPANY
IC 1017 "Jubilant Power"



ELMO HOPE
IC 1018 "Last Sessions"



DAVID FRIESEN AND FRIENDS
IC 1019 "Star Dance"



JACKIE McLEAN
IC 2001 "Live at Montmartre"
IC 2006 "Meeting" (with Dexter Gordon)
IC 2009 "Ode to Super" (Gary Bariz)
IC 2013 "A Ghetto Lullaby"
IC 2020 "The Source" (Dexter Gordon)
IC 2023 "NY Calling" (Cosmic Brotherhood)
IC 2028 "Antiquity" (Michael Carvin)



KENNY DREW
IC 2002 "Duo" (with N.H. Pedersen)
IC 2007 "Everything I Love"
IC 2010 "Duo 2" (with N.H. Pedersen)
IC 2016 "Dark Beauty"
IC 2031 "Duo Live" (with N.H. Pedersen)
IC 2034 "If You Could See Me Now"
IC 2048 "Morning"



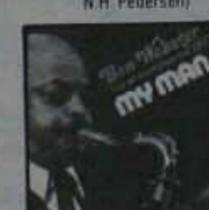
JOE ALBANY
IC 2003 "Birdtown Blues"
IC 2019 "Two's Company" (with N.H. Pedersen)



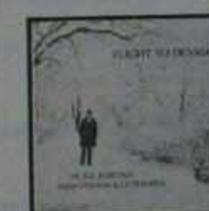
JOHNNY GRIFFIN QUARTET
IC 2004 "Blues for Harvey"



PAUL BLEY
IC 2005 "Paul Bley" (with N.H. Pedersen)



BEN WEBSTER
IC 2008 "My Man"



DUKE JORDAN
IC 2011 "Flight to Denmark"
IC 2024 "Two Loves"
IC 2046 "Duke's Delight"
IC 2053 "Misty Thursday"



HORACE PARLAN TRIO/QUINTET
IC 2012 "Arrival"
IC 2056 "No Blues"



KEN McINTYRE QUARTET
IC 2014 "Hindsight"
IC 2039 "Home"
IC 2049 "Open Horizon"



ANTHONY BRAXTON
IC 2015 "Vol. 1" (with Tete Montoliu)
IC 2045 "Vol. 2" (with Tete Montoliu)



TETE MONTOLIU
IC 2017 "Catalonian Fire"
IC 2021 "Music for Perla"
IC 2029 "Tete"
IC 2054 "Tete a Tete"



LEE KONITZ
IC 2018 "I Concentrate on You" (with Red Mitchell)
IC 2035 "Lone-Lee"
IC 2057 "Windows" (with Hal Galper)



CONNIE CROTHERS
IC 2022 "Perception"



ANDREW HILL
IC 2026 "Invitation"
IC 2044 "Divine Revelations"



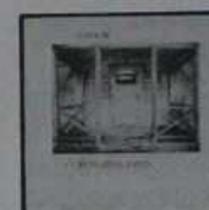
CLIFFORD JORDAN
IC 2033 "Firm Roots" (Magic Triangle)
IC 2047 "Mountain" (Magic Triangle)



DEXTER GORDON
IC 2006 "Meeting" (with Jackie McLean)
IC 2020 "The Source" (with Jackie McLean)
IC 2025 "The Apartment"
IC 2030 "More Than You Know"
IC 2040 "Stable Mable"
IC 2050 "Swiss Nights Vol. 1"
IC 2060 "Bouncin' with Dex"



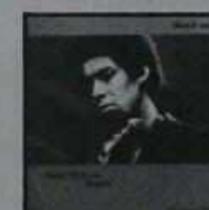
BILLY GAULL
IC 2027 "When Destiny Calls"



CORONARIAS DANS
IC 2032 "Visitor"



HILTON RUIZ
IC 2036 "Piano Man"



RENE McLEAN
IC 2037 "Watch Out!"



MICHAEL CARVIN
IC 2028 "Antiquity"
IC 2038 "The Camel"



NIELS-HENNING PEDERSEN
IC 2041 "Jaywalkin'"
IC 2055 "Double Bass" (with Sam Jones)



BOB WILBER
CJ 5 "Spreadin' Joy" (Betchet's Music)
CJ 8 "New Clarinet in Town"
CJ 9 "Blowin' the Blues Away" (Clark Terry)



WALT DICKERSON
IC 2042 "Peace"



MARY LOU WILLIAMS
IC 2043 "Free Spirits"



CLAUDE WILLIAMS
IC 2051 "Claude Williams Quintet"



IDREES SULIEMAN
IC 2052 "Idrees Sulieman Quartet"



EDDIE LOCKJAW DAVIS
IC 2058 "Swinging Till The Girls Come Home"



NAT ADDERLEY
IC 2059 "Don't Look Back"



DICK WELLSTOOD
CJ 10 "From Dixie to Swing"



ZINN'S QUARTET
CJ 13 "Scott Joplin Rags"



BOB DOROUGH
CJ 18 "Oliver" (Clark Terry/Tyree Glenn)
CJ 19 "The Medieval Jazz Quartet"



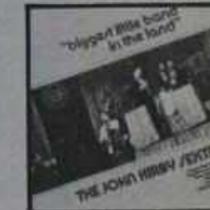
JANE HARVEY/ZOOT SIMS
CJ 15 "You Fats, Me Jane"



BALABAN & CATS
CJ 17 "A Night at Eddie Condons"



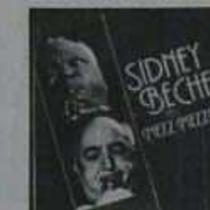
ZOOT SIMS
CJ 21 "and friends" (with Bucky Pizzarelli)



JOHN KIRBY SEXTET
CJ 22 "Biggest Little Band in the Land (2-12" lps—\$9.96)"



STEPHANE GRAPPELLI
CJ 23 "Homage to Django" (2-12" lps—\$9.96)
CJ 24 with Bill Coleman



SIDNEY BECHET
CJ 28 with Mezzrow (2-12" lps—\$9.96)



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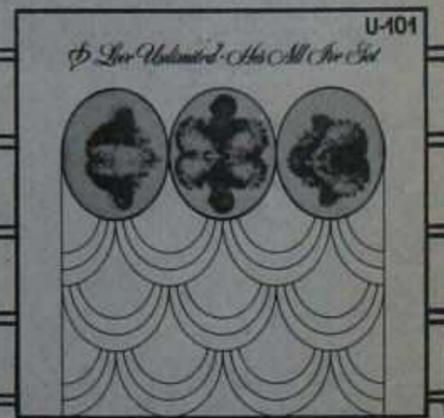
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AT MARCH CONVENTION Black Music Into NARM Spotlight

NEW YORK—The shifting boundaries of black music and the tastes of the black consumer will be the focus of NARM's "Black Is Beautiful... Bottom Line" program to be held Sunday March 6 at NARM's convention at Los Angeles' Century Plaza Hotel.

Ewart Abner, former president of both the Motown and Vee Jay labels, will deliver the keynote address, to be followed by a panel discussion among record and marketing executives with expertise in the black music mart.

The panel includes Clarence Avant, Tabu Records; Kenny Gamble, Philadelphia International; LeBaron Taylor, CBS special markets; producer Jerry Wexler; John Marmaduke, Western Merchandisers, and Eugene Boykin, Carnation Co.

The latter two men have developed highly successful techniques for reaching black consumers in

their respective fields, NARM aides note.

NARM's last general business session on black music was at the 1972 convention when Al Bell, then with Stax Records, offered a personalized account of his experience in the field.

This year's session will be concerned with the changing tastes and buying habits of the black consumer and a look at so-called black music in a period where aesthetic integration and crossovers are prevalent.

Ed Wright of G.E.I. Communications, a former NATRA president, will chair the session.

The need for focusing on the forementioned issues was discussed at meetings last September of the manufacturers advisory committee and the NARM convention committee. Subsequent talks with industry members convinced convention planners of the importance of the session.

Country In Black L.A. Club With R&B

By JEAN WILLIAMS

LOS ANGELES—The Longhorn, possibly the first black-owned concert theatre facility here, will showcase r&b and country acts at the same time, according to owner Lonnie Simmons.

Simmons, owner of the Total Experience Industries, parent company of the Total Experience nightclub, recording studio, management firm and now the Longhorn says, "There are a lot of people in Los Angeles who come from the South, who grew up on country music.

"There is only one club here catering to country artists, the Palamino Club and it's small and located in a suburban area. Blacks for the most part will not go out there.

"Most people don't think blacks like country music but I feel that if they had somewhere to go to see this talent they would."

Simmons says he is going after acts like Willie Nelson, Tanya Tucker, the Outlaws, Waylon Jennings and others.

He notes that the reason for the name Longhorn is to attract the country crowd. "In talking to people across country, I found that country acts for the most part do not want to play the same houses as some r&b groups.

"I felt that if I put a name like Longhorn in front of them, this might encourage them to at least come and take a look at the place." The 1,500-seat facility, located in the heart of Hollywood, officially opens Feb. 10.

"I am going to try to convince some of the major labels with country rosters that the Longhorn is a good facility for their acts. Many country acts bring large groups with them and I have the room for them," says Simmons.

The owner has incorporated a plush atmosphere with vast lighting effects; a dance floor plus the theatre can be set up for awards affairs.

Simmons, who usually advertises in black-oriented stations in the area, will not include the country stations. Although admission fees are not firmly set they will probably range from \$5 to \$7.50, he says.

How will he get blacks to come to a country show?

"I am going to put well-known r&b acts with the country acts. The shows will often be mixed by combining country, pop and r&b. There will also be other combinations of talent."

There is another advantage for country acts to perform at Longhorn, says Simmons. "There is a stage large enough to hold two full orchestras that revolves so that while one act is performing, another can be setting up behind stage. There will be no waiting for acts to set up and groups can move faster."

The facility will also be used for television tapings. Don Kirshner's "Rock Concert" is taping there and the "People's Choice" awards will be taped in February.

Helen Merrill Co.

CHICAGO—Vocalist Helen Merrill has formed her own record production company, Spicewood Enterprises. Van Walker is its general manager. Firm's address: PO Box 11946, phone 312 944-6467

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13 340C (Motown)	31	26	27	LOVE TO THE WORLD LTD, A&M SP 4589
2	2	16	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rasa Royce, MCA 2 6000	32	22	27	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181
★	6	13	GOOD HIGH Brick, Bang BLP 408 (Web W)	33	37	9	BIGGER THAN BOTH OF US David Hall & John Sals, RCA APL1 1467
4	4	16	SPIRIT Earth, Wind & Fire, Columbia PC 34241	34	34	12	OHIO PLAYERS GOLD Mercury SRM 1-1122 (Phonogram)
5	5	17	THIS IS NIECY Deniece Williams, Columbia PC 34242	35	38	20	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1 1504
★	9	9	THE JACKSONS Epic PE 34229	36	30	30	AIN'T THAT A BITCH Johnny "Guitar" Watson, EMI OIL76 3 (Mercury)
7	3	11	BRASS CONSTRUCTION II United Artists UA-LA677-G	37	29	17	BICENTENNIAL NIGGER Richard Pryor, Warner Bros. BS 2960
8	8	9	UNFINISHED BUSINESS Blackbyrds, Fantasy F 951E	38	39	30	HOT ON THE TRACKS Commodores, Motown MS-867 S1
9	7	20	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952	39	43	4	WELCOME TO OUR WORLD Mass Production, Colleen SD 9910 (Atlantic)
10	11	18	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)	★	NEW ENTRY		METHOD TO OUR MADNESS Undisputed Truth, Whitfield WS 2967 (Warner Bros.)
★	15	4	A SECRET PLACE Gower Washington Jr., Kudu 3251 (Motown)	41	44	20	CHAMELEON Labelle, Epic PE 34189
12	12	11	TOO HOT TO STOP Rasa Royce, Mercury SRM 1-1099 (Phonogram)	42	31	6	TEN YEARS OF GOLD Artha Franklin, Atlantic SD 18204
13	14	11	OPEN SESAME Kool & The Gang, De Lite DEP 2023 (P/P)	★	55	2	WITH YOU Moments, Stang ST 5064 (All Platinum)
14	10	25	FLOWERS Emotions, Columbia PC 34163	44	48	2	LOVINGLY YOURS Mills Jackson, Spring SP 1-4712 (Polydor)
15	13	15	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	★	NEW ENTRY		DISCO INFERNO Temptations, Atlantic SD 18711
16	18	13	SOLID Michael Henderson, Buddah BGS 5662	46	51	2	LET 'EM IN Billy Paul, Philadelphia International PZ 34239 (Epic)
17	19	18	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)	47	49	2	WHERE WILL YOU GO WHEN THE PARTY'S OVER Active All & The Devils, Philadelphia International PZ 34225 (Epic)
18	16	11	SOMETHING SPECIAL Sylvers, Capitol ST 11580	48	36	9	HUTSON II Leroy Hutson, Carlton CH 5011 (Warner Bros.)
★	24	3	VIBRATIONS Roy Ayers Ubiquity Polydor PD 14093	★	NEW ENTRY		SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
20	20	14	PART 3 K.C. & The Sunshine Band, TK 605	★	NEW ENTRY		HANK CRAWFORD'S BACK Kudu KU 331 (Motown)
21	21	10	PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BGS 4576 S1	51	41	9	DO IT YOUR WAY Crown Heights Mass., De Lite DEP 2022 (P/P)
22	17	10	HAVE A GOOD TIME Al Green, W RSL 32183 (London)	52	52	4	THE BEST OF THE POINTER SISTERS ABC/Blue Thumb BTOR 4026-7
23	23	12	FOUR SEASONS OF LOVE Diana Summer, Davis Casablanca, NBLP 7036	53	54	3	WONDERFUL Lester Hawkins Singers Berrigold 4025
24	25	18	CHILDREN OF THE WORLD Bee Gees, RSO R31 3003 (Polydor)	54	53	18	LOVE AND TOUCH Tyrese Davis, Columbia PC 34254
★	50	2	PERSON TO PERSON Average White Band, Atlantic SD 2-1002	55	45	4	ONCE UPON A JUKEBOX Slystone, H&L HL 80015
26	28	15	JOY RIDE Dramatics, ABC ABCD 915	56	56	6	RENAISSANCE Lester Little Smith, RCA APL1 1422
★	33	4	ANYWAY YOU WANT IT Telma Houston, Tamla TE 34321 (Motown)	57	47	3	IT AIN'T WHERE YOU BEEN Latinmen, Qubic 2909 (TK)
28	27	10	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	58	42	15	CATFISH Four Tops, ABC ABCD 948
★	35	3	BODYHEAT James Brown, Polydor PD 14093	59	58	4	WHAT YOU NEED Sals Effect, Fantasy F 9513
30	32	6	MELBA Walter Davis, Buddah BGS 5677	60	40	4	CAPRICORN PRINCESS Lester Phillips, Kudu KU 31 0370

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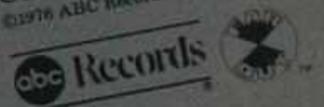
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WAR
Featuring Eric Burdon
Love Is All Around
(ABCD 988)

Produced by Jerry Goldstein
for Far Out Productions
On ABC Records
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LAS VEGAS SWITCH

Thunderbird Now The Silver Bird

LAS VEGAS—The legendary Thunderbird Hotel, once the epitome of top-notch entertainment here changed hands Jan. 4, became the Silver Bird and will adopt a new show policy.

Sold by Caesars World Inc. to Major Riddle Enterprises, the new casino will retain the 620-capacity main showroom which was last worked by Redd Foxx Jan. 7-9.

At a press conference where Riddle outlined improvements and a \$1.5-million highrise project, offi-

cial assured that minor-name acts will continue in the smaller casino lounge.

Under Caesars World, the Thunderbird show policy was geared to four-walling lease agreements with artists, which included successful shows by Dick Clark, Steve Allen, Sandler & Young and Foxx.

Versatile entrepreneur Dick Clark recorded some of the largest, most recent full houses with his popular "Good Old Rock'n Roll" reviews featuring '50s name artists and "Alan, A Tribute to Elvis."

Entertainment boss Bert Cohen worked closely with the late Dick Roman, Rich Reugerio and Jimmy Payne in leasing the one-time star-studded stage to outside package groups.

The early Thunderbird featured such superstars as Judy Garland, Margaret Whiting and Peggy Lee after the facility first opened in 1947. The hotel kept the mainroom star policy until the late '60s.

Numerous successful reviews were then housed in the aging resort complex until the four-wall policy went into effect about a year ago, reports a spokesman.

Bookings for the Continental Theatre will be a joint team effort as soon as policy and direction is decided upon within a few weeks says Riddle. **HANFORD SEARL**

Talent

New On The Charts



PARKER MCGEE

"I Just Can't Say No To You"—★

In the latter half of 1976 McGee wrote two top 10 hits for England Dan & John Ford Coley: the gold, Grammy-nominated "I'd Really Love To See You Tonight" and the followup title track from the duo's gold LP, "Nights Are Forever."

McGee's first break came in 1967 when a group he was in won a Mississippi Battle Of The Bands. A couple of years later he started working in a Jackson, Miss., studio with Kyle Lehning, who now produces and engineers records for both McGee and England Dan & John Ford Coley.

When the studio went bankrupt they headed for Nashville, where McGee became involved in session work. In 1974 Tanya Tucker put McGee's "Depend On You" on her "Lovin' And Learnin'" album; last year Seals & Crofts recorded his "Goodbye Old Buddies" on their "Get Closer" LP.

McGee then signed with Dawnbreaker Music, a family publishing outfit which also handles Jim Seals & Wash Crofts and Dan Seals & John Coley.

Last December, after the gold awards to his songs for England Dan & John Ford Coley, McGee signed with Big Tree, which also puts out the duo's records. A debut album, "Parker McGee," was just released, which includes this poignant, easy-tempo single; the song he wrote last year for Seals & Crofts; and "You Got Me Runnin'," a McGee song currently on the Hot 100 for Gene Colton.

McGee is managed by Susan Joseph of Twin Trumpets Management in Los Angeles, (213) 462-6803. Personals are coordinated by Dick Klotzman of Talent Consultants in L.A., 361-7316. A tour is scheduled to begin in late February.

SAN FRANCISCO CLUB

'Filler' Acts Click At Boarding House

By NAT FREEDLAND

LOS ANGELES—David Allen, whose 285-capacity Boarding House nightclub in San Francisco had some surprise sellouts in 1976 with the likes of J.J. Cale and comedian Steve Martin, is going even farther afield in his bookings this year.

Henny Youngman is opening at the club this week and the original Sons Of The Pioneers will be in before spring. Allen feels that camp comedy and nostalgia will prove to be a moneymaking filler when contemporary recording acts are not available.

"The old days of running a showcase nightclub are gone because the performers who can draw now get a percentage of the admissions," says Allen. "You can no longer count on making up for three loser bills in a row with a fourth headliner that sells out."

Allen rates 1976 a fair to good year for the Boarding House, better than 1975. He had SRO engagements with Lily Tomlin, Emmylou

Harris, Donovan, Daryl Hall & John Oates, Camel, Leo Sayer and Melissa Manchester.

"The Boarding House is getting back a number of these top draws in 1977," says Allen. "Tomlin and Manchester like to break in their new tour material before responsive local San Francisco audiences at our club."

Allen also expects profitable response to upcoming bookings of Peter Allen, who has built a strong San Francisco following, and Martin Mull, the satiric rocker fresh from a flashy role on television's "Mary Hartman, Mary Hartman."

The Boarding House does not feel threatened by other nightclubs in town, Allen insists. "The New Old Waldorf has expanded to a much larger room than ours, but it books loud acts like Graham Central Station and Tower Of Power that wouldn't play the Boarding House anyway."

'I Play For Money,' George Benson Says

By ROMAN KOZAK

NEW YORK—"I've always played for people to sell some records and make some money," says George Benson, who has sold 1.8 million copies of his LP "Breezin'" and has garnered five Grammy nominations.

"Breezin'" is Benson's 13th album and it is now the biggest selling jazz LP in history. It was Benson's debut album for Warner Bros.

It will be followed this week with the release of "In Flight" which contains the same arranger, musicians, producer and engineer as "Breezin'." According to Ken Fritz, Benson's manager, Warner Bros. is shipping 400,000 copies.

"The new 'In Flight' LP is just a bit harder," says Benson, "it's just a little bit funkier."

"I had a lot of say in 'Breezin'," says Benson. "I got Tommy LiPuma, the producer, to mix things down in it, to get the band in there. For the first time I was invited down for the mixing sessions. Not like in the past when the producers would always wait until I got out of town before they started mixing."

"I wanted tighter cohesion between myself and the rhythm section. Before they would always mix down whoever I was playing against. I had Stanley Banks on bass, who didn't know anything else except how to play funky. I play a lot of notes, and that doesn't go with somebody like Stanley Clarke."

"But the biggest advantage I've had was that I was completely comfortable at the sessions. The LP was done in three days and most of the tunes were done in one take," says Benson.

According to Ken Fritz, Benson's manager, Warner Bros. saw that the album was going to be a monster right from the beginning.

"There were tremendous leaps in projections when the first sales returns started coming in. When they knew they sold 150,000 copies, they said it can sell half a million, and when it did that much, they said it could do a million, and when it



George Benson: No. 1 on Billboard's pop, soul and jazz charts with his "Breezin'" album.

reached that point, they said "it can do two million."

Benson says that "Breezin'" broke first in New York, Philadelphia, Washington D.C. and Detroit, "where they have the hippest radio in the country."

Also when the record was just beginning to break Benson acquired Fritz as his manager, on advice from Warners.

Getting the right kind of television appearances for his client to broaden his base was important to Fritz, former executive producer of the Smothers Bros. tv show.

Fritz got Benson on a "Midnight Special" hosted by Glen Campbell. "It was natural for George to be on that show. It was sort of a battle of the bands for the guitarists."

Other tv appearances included stints on the "Diahann Carroll Show," "Don Kirshner's Rock Concert," and the "Dinah Shore Show."

Benson's other major television appearance was "Tribute to John Hammond" on educational tv, a show that prompts Benson to comment that "I'd rather play that Benny Goodman stuff than what I play now," Benson also confesses to a liking for Mario Lanza.

Fritz also calls personal appearances "one of the keys" to Benson's success. The William Morris Agency handles bookings. Fritz says that because Benson draws from all seg-

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Signings

Joe Walsh to Elektra/Asylum as an individual artist, he's already a member of the label's high-flying Eagles. ... Corky Laing also to E/A. ... Mark Radice transfers with his "Ain't Nothin' But A Party" album from United Artists to UA-distributed Roadshow Records helmed by Radice's manager Sid Maurer.

Bobby Gosh, writer-singer on several labels previously, to Capitol with Ron Haffkine producing. ... David & Gail, country-pop duo to J.C. Phillips Productions, L.A. ... The Singing Cherokee to Chuckie Records.

Exile to Atlantic. ... Cosmology to Vanguard with Colin Walcott producing.

Shirley Caesar, Grammy-winning gospel singer, to UA-distributed Roadshow Records.

J.D. Cash to GRT Records. ... LaWanda Lindsey to Phonogram/Mercury.

\$100,700 In Cincy

CINCINNATI—A concert gross of \$100,700 was racked up by Lynyrd Skynyrd and the James Gang at Riverfront Coliseum here, playing to 16,237 in a \$5.50-6.50 scale promotion of Philadelphia-based Electric Factory. The Dec. 26 show was not listed in the Top Box-office chart due to Billboard's holiday hiatus week.

JANUARY 29, 1977, BILLBOARD



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Talent In Action

JETHRO TULL

Chandler Pavilion, Los Angeles

In a benefit concert for the Los Angeles Music Center, Tull Jan. 16 gave a textbook performance of rock music. Ian Anderson and his group performed with the usual surprises and playful antics that inspired several blushing moments for Dorothy Chandler and the regular Music Center patrons while nevertheless earning their sincere praise and appreciation.

The elegant and comfortable atmosphere of the Pavilion also provided a rare opportunity for anxious fans to see the attendance record-breaking group in a relatively intimate setting.

Jethro Tull's appeal has always centered around the eccentric personality and musical di-

rection of Ian Anderson, whose stage character combines a guitar-strumming, warmly eloquent minstrel with the frantic, half-crazed flutist who takes his sneering vocals from one end of the stage to the other.

Strongly influenced by modal melodies, Anderson blends a soft ballad quality with vibrant rock arrangements and the versatility of the entire group enables the music to go from a pastoral setting in the English countryside to a driving, highly infectious British hard-rock style.

Following a brief introduction by Terry Ellis, president of Chrysalis Records, Anderson took the stage offering teasing comments on the evening's events and opened by himself on acoustic guitar with "Wandering Aloud," a soft ballad dedicated to "Dotty" Chandler. Slowly the entire group emerged accompanying on various instruments including accordion, marimba and glockenspiel. Keeping a low volume with the dynamics and instrumentation slowly building, Tull waited till the fourth song, "Thick As A Brick," before unleashing the full intensity of its

sound which acted as a hook reeling in the eager audience.

Divided by an intermission, the 2 1/4-hour, 14-song concert combined a generous selection of new material with a representative sampling of the group's most popular past work that included "New Day Yesterday," "Minstrel in the Gallery," "Crosseyed Mary," and "AquaLung."

The group previewed, from the upcoming album "Songs From The Wood," the title cut, "Jack The Green," "Hunting Girl" and "Velvet Green," all of which dealt with themes pertaining to life in medieval England.

Several instrumental breaks acting as bridges from one song to another provided a thematic and lively nature to the presentation. Anderson included a flute solo of high speed passages and abrasive riffs punctuated with moans, grunts and wild body movements. Martin Barre, in a razor-sharp guitar solo without accompaniment, combined a Bach-like prelude with a solid rock jam and at one point the entire group executed a short rock arrangement of Beethoven's "Ninth Symphony."

Unlike many progressive rock groups, Jethro Tull, whose music at times draws heavily upon the classics, does not afford any airs of pretension or intellectual alienation. Its music, sophisticated rather than contrived, still retains the basic appeal of rock that, along with its playfulness has made it one of the biggest concert attraction ever.

The group encored with "Locomotive Breath" and "Wind Up," two powerful and well-constructed pieces that presented Anderson's philosophy on God and the pitfalls of religion and closed the show with a feeling of warm resolution.

KEVIN MERRILL

George Benson

• Continued from page 40

ments of the listening audience, the combined cost of ads to reach the jazz, rock, MOR and r&b crowds comes out about 50% more than most concerts.

And, though Benson has done arena and outdoor shows, Fritz says the artist prefers halls in the 2,500 to 4,000-seat range, even when as has happened, extra shows have to be put on.

Benson is booked through May with plans to tour Europe, Japan, Australia and New Zealand. Also in the offing are plans for a summer tour with Natalie Cole. He was recently on "Saturday Night Live" and he is hoping to return to tv on Feb. 19—to pick up some Grammys.

one-time seemingly stiff, unpolished Orlando opened up into an animated, loose cabaret artist, delivering a thoroughly entertaining 18-song, 95-minute program.

Audience participation was rife, almost overwhelming, during the Arista recording artist's past hit selections, such as "Yellow Ribbon," and "Gypsy Rose." But, it was newer solo ballad material which illustrated his ability to project a broader range of emotions than the clap-along numbers. (His best vocals were found in cover hits like "I Am, I Said," "I Write The Songs" and "You Are So Beautiful.")

Telma Hopkins and Joyce Wilson had a duet with Neil Sedaka tunes, "Sad Eyes" and "Breaking Up Is Hard To Do." Congiost Buck Clark was outstanding in Orlando's four-man rhythm section.

Orlando's new formula allows his own character to emerge without relying on a narrow appeal to middle America. HANFORD SEARL

Fowley Is Back With Runaways; Shape Up Tour

LOS ANGELES—The Runaways, teenage all-girl hard rock group whose first Mercury LP sold some 80,000 copies, have ended a period of estrangement with Kim Fowley, the music veteran who organized it, and are setting a first nationwide U.S. tour.

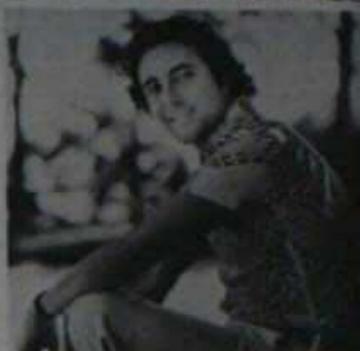
The Runaways are now managed as well as co-produced by Fowley, who also writes much of the group's material. The quintet signed with the Dave Libert Agency here as its new album, "Queens Of Noise," went into release. The group only played a few showcase dates to support its debut album.

TONY ORLANDO & DAWN

Riviera Hotel, Las Vegas

Despite cancellation of his television series, Orlando Jan. 7 scored his most enthusiastic up-beat opening with talented Dawn at the soldout Versailles Room. Apparently rested and at ease after a month away from 18-hour work days, the

New On The Charts

SILVETTI
"Spring Rain" %

This disco instrumental is now a single, but it uniquely came on the Hot 100 when it was only available on a disco 12-inch.

Like "Theme from 'SWAT'" this features a hard-driving rhythmic base, but it also has a catchy melody and the soft vocal shading to extend its appeal to MOR.

It was written by Bebu Silveti, an Argentinian now living in Spain who lists as his main influences Nat "King" Cole, Wes Montgomery, Oscar Peterson, Frank Sinatra and Cole Porter.

This is Silveti's first release on Salsoul and it will be included in an album, "World Without Words," shipping shortly. Silveti's management/booking contact is Ken Cayre, executive vice president of Salsoul, (212) 889-7340.

Kiss Sells Out

NEW YORK—Kiss has soldout the first 22 dates of its ongoing U.S. tour in advance, grossing some \$1.6 million from an attendance of 233,763. Coming this year is a Marvel Comics publication depicting the group as superheroes.

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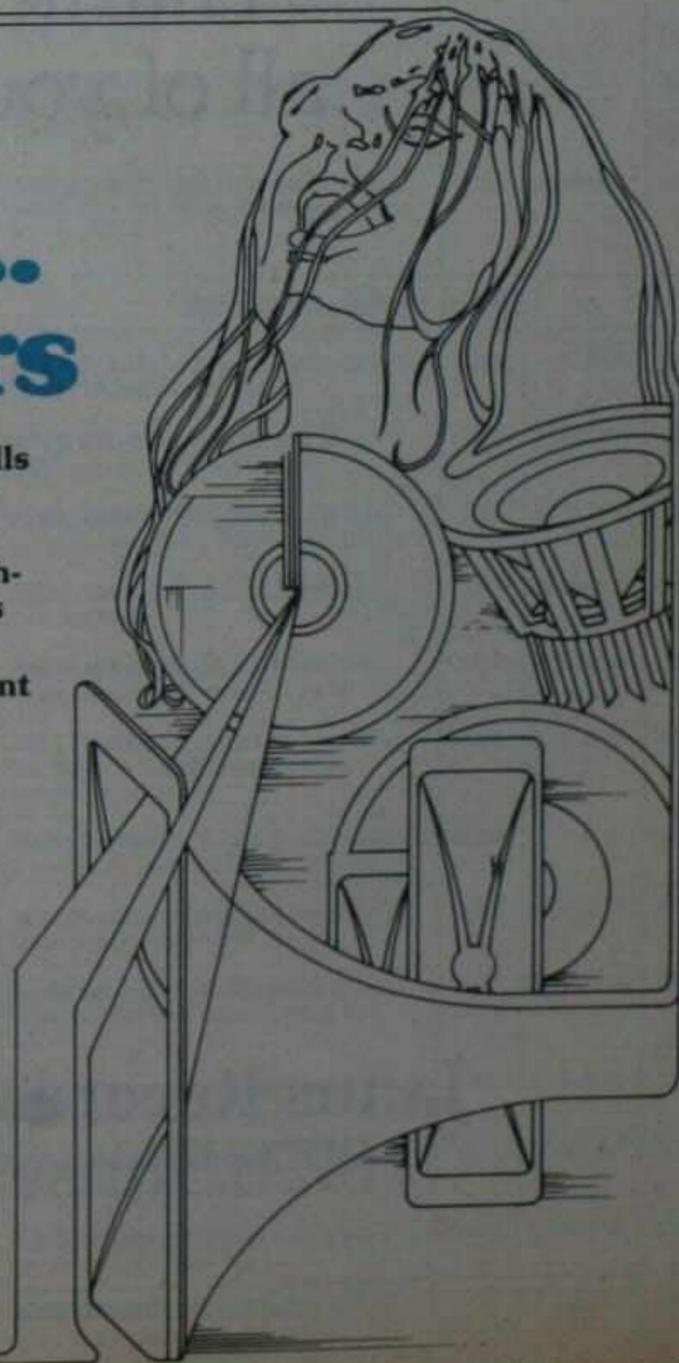
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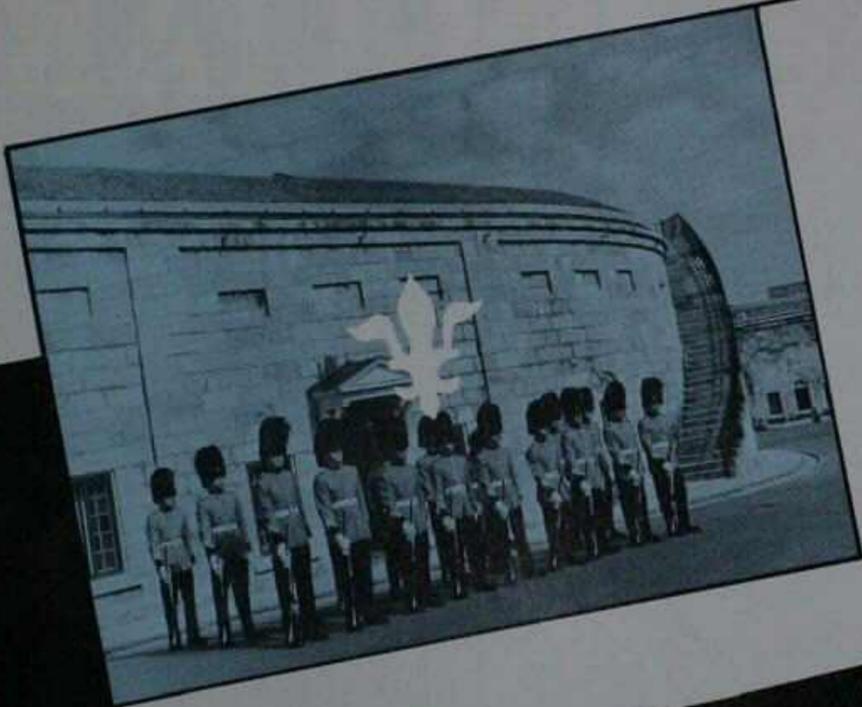
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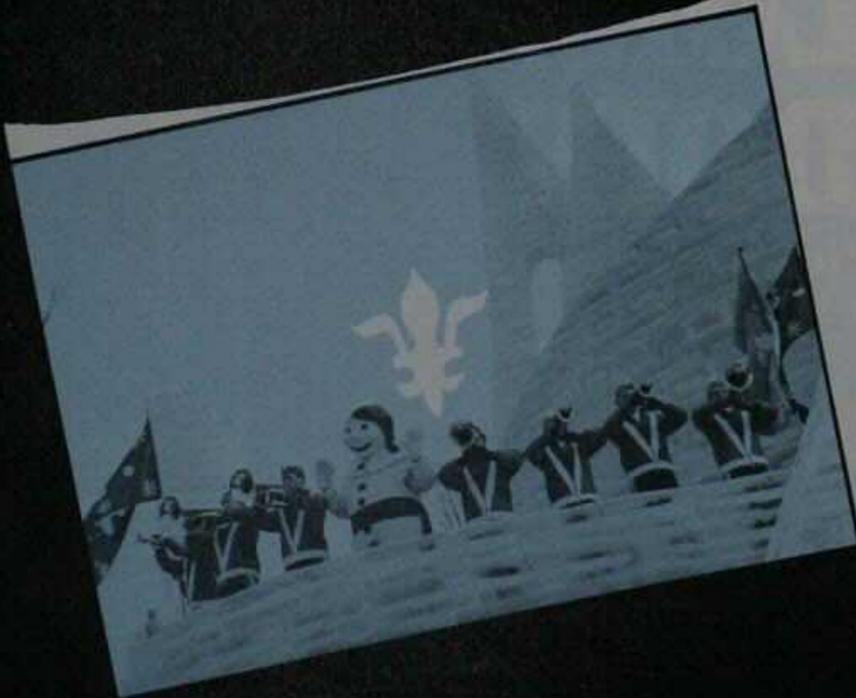
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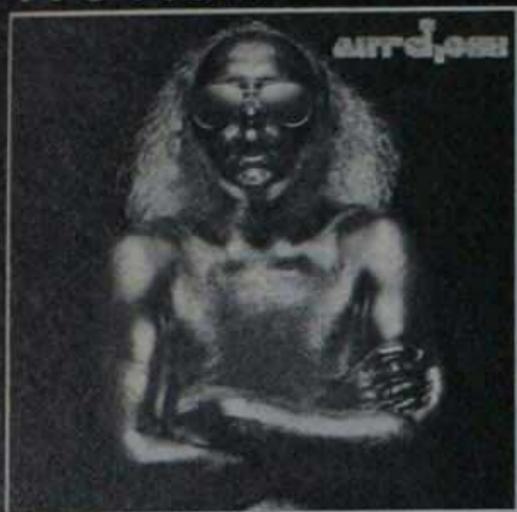


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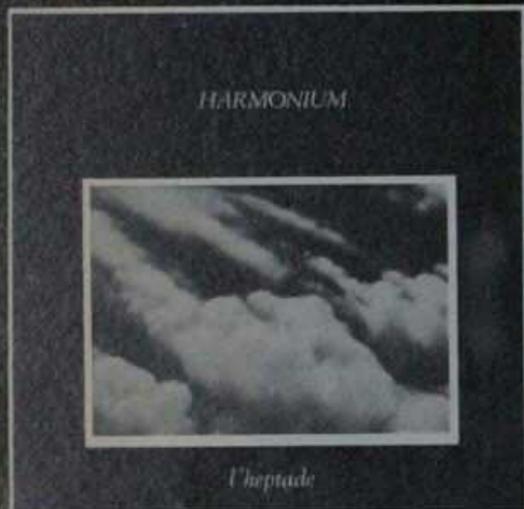
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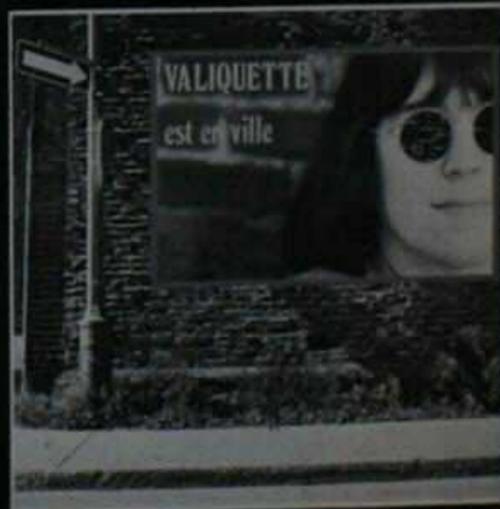
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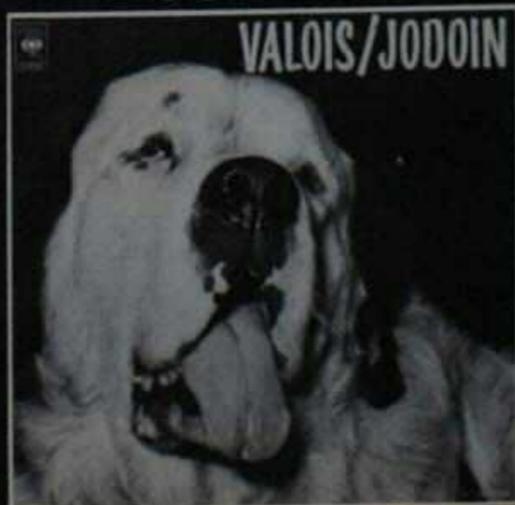
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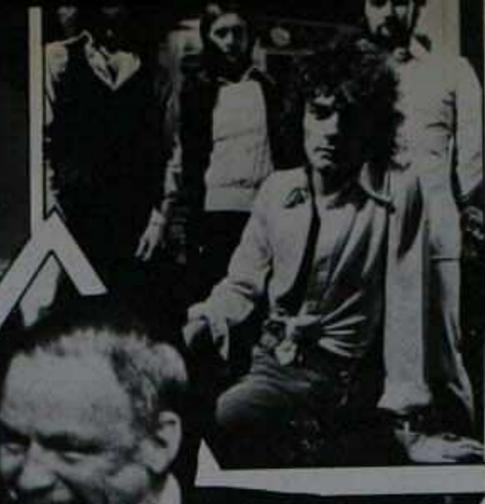
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(1) Rene Simard with Frank Sinatra, who presented Rene with an award (the Sinatra Cup) in Tokyo. Sinatra later presented Simard with a \$12,000 watch. (2) Beau Dommage receives the platinum award for second album "Ou Est Passee La Noce?" Seated (from left) Pierre Bertrand and Yves Savard. Standing (from left front) Pierre Dubord, Capitol a&r manager who signed the band; Marie-Michele Desrosiers; Real

Desrosiers; Yvon Dufour; Bill Rotari, Capitol Eastern regional manager who presented the award. In rear (standing from left) Michel Tremblay, Capitol promotion representative; Michel Rivard and Robert Leger. (3) April Wine, one of the top English-speaking bands to emerge from Montreal. (4) Lt. Michel Pagliaro, Quebec's King Of Rock and Roll is moving in on international territory these days. (5) Jean-Pierre

Ferland—one of the great chansonniers from Quebec. (6) Harmonium, now signed to CBS Disque, is currently enjoying phenomenal sales success. (7) Ross, Joe and Gino Vannelli (from left). (8) Nanette Workman has had a string of six number one hits in the Quebec market. (9) Mahogany Rush, a Montreal-based act that has developed an avid North American following.

MUSIC BRIDGES CULTURES

By MARTIN MELHUIH & DOUG PRINGLE

Quebec is unique in that one comes closer to a marriage of European and North American culture there than anywhere. Yet somehow it is neither European nor North American but rather distinctly Quebecois. As a part of the North American continent, Quebec can hardly remain oblivious to the predominantly English culture of Canada and the U.S. Yet, somehow Quebec has retained much closer emotional and cultural ties with Europe than has the rest of North America. Thus Quebec finds itself in the unique position of being a gateway through which ideas and influences from both continents flow back and forth. There are over 800,000 English speaking people in Montreal; but put that beside a French-Canadian population of close to two million and it is easy to see why it is hard for Montreal's English-speaking musicians to get a hearing. However, in the pop rock fields, there is a real camaraderie between French speaking and English speaking artists which means

that the mixture of the two cultural influences has led to the creation of a distinctive musical sound. In fact, limiting the statement of this musical interplay between French and English speaking musicians to just the pop and rock field is perhaps a little erroneous at this point in time, for even some of the top Quebecois chansonniers use English speaking musicians in their back up bands. English speaking artists do tend to band together, though, and on any given night at Thursday's Bar on Crescent Street, the local hangout for "les cools," you might find many of the top English-speaking acts such as Mahogany Rush (with Franke Marino), Fussy Cussy, Walter Rossi, Bob Segarini, Moonquake (made up of Jack August, Johnny Hagopian and Derek Kendrick), David Henman, Shakedown, April Wine and Angelo Finaldi rubbing elbows with the superstars, past and present, of the French side of the industry—artists such as Michel Pagliaro, Nanette Workman, Tony Roman, Boule Noire, Toulouse and others. At the same time in various corners you can find executives from both the English and French side of

the business talking to each other, conversing in both French and English as they make big deals. "Tout la gang" is into hanging out. And in those discussions on the music business in Quebec, the subject of the recent Parti Quebecois victory engineered by the new prime minister Rene Levesque who is dedicated to separating Quebec from the rest of Canada, is likely to come up. The general consensus of opinion seems to be that it will not make much difference one way or another to the record industry here since music is primarily apolitical. However, Daniel Lazare, the president of Gamma Records, one of the oldest and most active of the independent Quebecois labels, makes an interesting observation. "The present government will probably be music prone much more than the Liberal government was," says Lazare. "In fact, I wouldn't be surprised to find records by such artists as Robert Charlebois in the record libraries of cabinet ministers, so in that respect I

(Continued on page Q-8)

Getting into the music is no problem but even an "A" in school French won't get you past most of the words in Quebec rock. Very frustrating when you want to collect information off the back of an album jacket, sleeve or label, when you're trying to read a concert program or poster, a record ad, etc. Here is a mini-glossary of terms and expressions that should come in handy. Note: For obvious reasons, all the hard-core "joual" root expressions which merely consists of English American words pronounced in French and preceded by a "le" or a "des," such as le beat, des speakers and so on have been omitted.

la pochette: the album cover jacket
 une face, un cote: a side (of a record)
 une plage, une piece, un morceau, une "track": one cut, piece or track on an LP
 le pressage, l'enregistrement: the recording
 la prise de son: sound engineering, sound "take"
 un groupe, un ensemble, une formation: a group, a band
 le chanteur (female—la chanteuse), le soliste: the lead or solo singer
 une guitare seche: an acoustic guitar
 les claviers, le clavieriste: keyboards, keyboard player
 la batterie, le batteur: the drums, the drummer
 les cuivres: the horn section (instruments)
 les cordes: the strings (instruments)
 une passe: a riff
 les hauts-parleurs: the speakers
 le micro(phone): the microphone
 la sono(risation): the sound system (public address system)
 un systeme de son: a sound system (in a private home, etc.)
 une tab(le) tournante: a turntable
 l'amplificateur: the amplifier
 une vedette, une etoile: a star
 su'l'stage (sur le stage): on the stage
 su'a scene (sur la scene): on the stage and/or scene

en tournée: on tour
 en direct, "live": live
 une fille d'orchestre: groupie
 le guichet: box office
 un billet, tickette: ticket
 le style retro: oldies, nostalgia
 un rappel: an encore
 a: boutte: to the end, the livin' end, the greatest, etc.
 Fen raide: full tilt
 roumoche: literal translation of "too much"
 embarquee: into it
 capote, fiye: crazy, out of it
 pesant, heave: heavy
 blowe: mind-blowing or mind blown (example: y m'a fait blowe/he blew my mind or blew me away)
 le palmares: the hit chart
 une toune: tune
 croche: wasted
 une position, une place: a position, a spot, a place on the hit chart
 un succes, un tube, un gros vendeur: a hit record, a best seller
 les paroles: the lyrics

spotlight, and many don't need translation or explanation like: Octobre, Harmonium, Pol-len, Morse Code, Offenbach, Toubabou, Con-traction, Conventum, Eclipse, Opus 5 and so on. But some of the better-known names are worth interpreting to bring out their full flavor.
 Aut'Chose (Autre Chose): Sumthin' else
 Av'nir: Coming attraction
 Beau Dommage: a French Canadian colloquialism. Could translate to be something like "Bloomin' pity."
 Boule Noire: Black Ball, refers to the shape of an Afro head of hair like band leader George Thurston's.
 Circociel: Circus Sky—the second incarnation of Tou'Chaud (All Hot)
 Le Pouls: Pulse
 Le Temps: Time
 Maneige: ma neige: my snow, also a homonym for manege, French for merry-go-round
 Le Match: Match, as in game sports
 Plume (Latraverse): Feather or writing quill
 Sloche: transliteration of Slush
 Toulouse: as in . . . Lautrec

MUSICAL TERMINOLOGY
 une chanson: a song
 un show, un spectacle: a show, homonymous with chaud hot
 un microsillon, 33-tours, long-jeu, album, disque, "record": a 33-rpm album
 un simple, un 45-tours: a single, 45 rpm record

According to a local expert, there are now over 150 groups playing original music in Quebec. Not all their names have seen the



Donald Tarlton, head of Donald K. Donald Productions, one of Canada's top producers, with Elton John.



Jacques Michel.



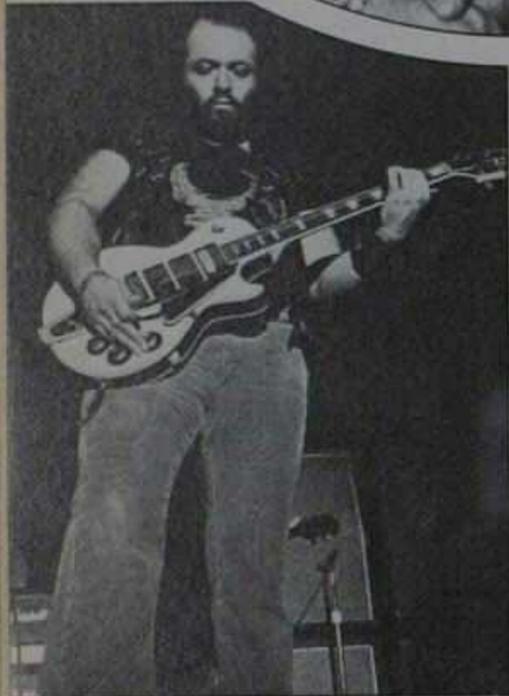
Skippy Snair, Montreal booking agent with local recording artist Tony Roman.



Gilles Valiquette.



TALENT SPROUTS UP ALL OVER QUEBEC



Above: Walter Rossi.
Below: Julie Arel.
Right: Lucien Francoeur of Aut'Chose.



The Dudes were signed to CBS in the U.S. but have now all formed separate recording units. (Standing from left) Kootch Trochim, David Henman, Wayne Cullen and Ritchie Henman. (Seated) Bob Segarini and Brian Greenway.



Eclipse.

Robert Charlebois (below) and Diane Dufresne.



Basically when looking at the recording artists that live and work in Quebec, they must be considered in four separate categories: French-Canadian chansonniers with Quebec and European breakout potential; English-speaking rock acts with international potential; French-Canadian acts with international and local potential; and progressive Quebecois rock acts with appeal in Quebec and a chance of international acceptance.

Now, music in Quebec does not begin and end with the rock acts and the chansonniers. There is a thriving country and folk music market represented by such artists as Jean Carignan, Willie Lamothe and Ti Blanc Richard to name just three. Take Fiddler Richard, for example, whose daughter is Michele Richard, a well-known pop performer in Quebec. He's been in the business for some 40 years and is a strong record seller. He has not only played across Canada but he has performed in seven eastern American states. Recently, in an interview, he was asked how much he was influenced by American country music. His answer: "Maybe we've been influenced by the U.S. but that's not the only influence; we've had the influences of our Quebec ancestors, our Canadian ancestors . . . What I've taken out of it is the influence of the Quebec people who've gone before me. Maybe they weren't as well-trained as we

are—I say that without looking down on them in the least—but they didn't have the facilities we have today. We've copied them because their stuff is good. I think we've been able to improve on them a bit, but we owe the originals to our Quebec ancestors." Madame Bolduc is one of those almost legendary ancestors he refers to and there are many others.

The late fifties saw the emergence of the chansonniers. People such as Gilles Vigneault, Jean Pierre Ferland, Claude Leveille, Jacques Blanchet, Claude Gauthier, Raymond Levesque, Clemence Desrochers, Felix Leclerc and Serge Deglun, moved from some of the small, less-than-luxurious clubs that they had been used to singing in to the major concert halls of Quebec where many of these artists can now do one-week stands that are total sellouts and move thousands of records in the process.

The popularity of the chansonniers even outside the Quebec market was underlined by their success in music festivals outside of the province. In international competition at Spa, Belgium, Jean Pierre Ferland won it in 1963 with the song "Feuille De Gui." Pauline Julien won in 1964 with Gilles Vigneault's "Jack Monoloy" and again in 1965 a Vigneault song entitled "Mon Pays," that was to become an unofficial an-

(Continued on page Q-12)



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Spring Rain	Bebu Silvetti
My Love Is Free	Double Exposure
Desire	Strange Passion
Fighting on the Side of Love	T.H.P. Orchestra

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• Continued from page Q-3

think the new PQ government will be more sympathetic and knowledgeable about the Quebecois music industry."

One of the major mistakes to be avoided is thinking that because the language of Quebec is French that Quebec is just an extension of France. The Quebecois, who have their own distinctive "joul" or slang, dislike being associated with France as much as English Canada culturally. Quebec is the last major French-speaking society in North America.

The emergence of Quebecois music came in two major stages. The first started around 1959 or 1960. At that time, there was really only one major star in Quebec and that was Felix Leclerc, who was also big in France. Apart from that the industry in Quebec consisted primarily of English hits translated into French.

A number of local producers, such as Tony Roman and Denis Pantis had the market well cornered on the translation and release of proven hit material. In those days, making a record was a quick and economical proposition. Musicians, who were mostly glad of the work, were paid under scale—much to the chagrin of the local musicians union, which constantly tried to put these operations out of business. One problem these operations did have was the fact they would often be scooped on a French translated song by a company based in France. Many of the French publishers had affiliates in New York close to the Harry Fox Agency that handled the mechanical rights to these songs. That put the Quebecois producers at a disadvantage because in many cases, the French producer would get the rights first and release the song not only in France but in Quebec as well. One producer, who indicates that he tried to stop that inequity by releasing the songs and then contacting the Harry Fox Agency, found himself in a legal bind over copyright violation. The case dragged on but a major precedent came from the case. It was the ruling that record pressing plants can also be held responsible in any cases of copyright infringement.

The vanguard of the new wave of music was in sight in the form of Claude Guthier and Pauline Julien who helped lay the foundation for what was to come, in pre-dating both Bob Dylan and the Greenwich Village scene. One of the first major hits that brought this new music to the masses was George D'Or's "La Manic."

It was, however, Robert Charlebois' "Lindbergh," in the mid-sixties, that started the second phase and was the bridge to the new Quebecois progressive music.

In the summer of 1969, almost a year after Charlebois' release of "Lindbergh," which he performed with Louise Forestier, Richard Goldstein reviewed Charlebois' performance at the Toronto Pop Festival for the Toronto Star. He described

Charlebois as a "stunning performer with a kind of coarse, anarchic grace you find in all the giants of rock, but with an added ability to project his culture without compromising it." Rolling Stone has since called Charlebois "The Dylan of Quebec."

When talking about the Quebecois music scene, one should be aware of the fact Quebecers are one of the highest per capita purchasers of records in the world. It is not uncommon to find a big hit in Quebec selling more records than in the rest of Canada combined. Much of the credit for this enthusiasm has to go to the "star system" that exists in Quebec because of the heavy exposure generated by newspapers, fan magazines, tv and radio.

Probably the main difference between Quebec and the rest of North America, especially in the pop field, is the enthusiasm of the general public. For instance, when promotion people go to a radio station in Quebec, they are met with open arms as much as they would have been in the rest of North America during the rock and roll era. Stations in Quebec don't usually wait to see what another station is going to do with the record before playing it. They give it a try on its own merit.

John Williams, the former French a&r director of CBS Disque in Montreal and now head of his own Direction label, once remarked that the big difference between Quebec and the rest of Canada is the media. "A press conference in Quebec attracts at least 100 newsmedia people," declared Williams. "In Toronto, you are lucky to get a dozen. I don't think that the consumer in English Canada has any choice in the matter of deciding on Canadian stars because I think the media is preventing the Canadian content ruling here from working. I know the number of records produced in Canada and I know how many are not being exposed to the public. I would rather have the public tell me that the record is a piece of crap than have some guy in a radio station say so."

This type of media support leads to such phenomena as Quebec's current super group Beau Dommage selling close to 200,000 copies of its debut album and following that up with advance orders of close to 100,000 copies. Rene Simard, now 15-years old and emerging as an international star, had his debut album sell over 160,000 copies. Of course, most of these sales came from within the boundaries of the province.

At one time, the Quebec music scene was made up almost solely of independent labels, but as time went on major labels with parent companies in the U.S. and Europe have opened branches in Montreal. London Records of Canada Ltd., Polydor Ltd. and, of late, Island Records and Chrysalis Records have made Montreal their base of operations.

Obviously one of the limitations that Quebecois music has is language. With Canada and the U.S. hard to reach because of the language barrier, much attention has turned towards France and the other French speaking nations in Europe.

Over the past few years many artists have enjoyed a grow-

ing acceptance in France and, in fact, many record companies based here have put on intensive promotion pushes in the French market. For example, in November 1975, Gilles Vigneault left for France to perform a number of concerts in Paris and the provinces during the winter months. His arrival in Paris coincided nicely with the opening of a publicity campaign by CBS in France entitled "Le Quebec En Chanson," with publicity focusing on the records by Quebec stars on the Columbia label. Included in the promotion were artists such as Vigneault, Pauline Julien, Claude Gauthier, Claude Leveille, Monique Leyrac, Edith Butler, Claude Peloquin, Patsy Gallant, Jean Sauvageau and Contraction. Copies of a half dozen of the 15-record series were distributed to close to 2,000 retailers in France.

In late December 1975, the Quebec government gave a \$40,000 grant for a number of Quebecois artists including Louise Forestier, Andre Gagnon, Jean Carignan and Diane Dufresne to travel to Paris to appear in a music hall presentation. They played in the Palais de Chaillot and received excellent reaction from the media. Over 30 artists, technicians and musicians took part in the show.

For her French tour the province of Quebec's Ministry of Cultural Affairs gave Julien a grant of close to \$3,000 to help finance the European excursion. (In 1973 her request for provincial help was turned down.) While in Europe she was awarded the Calixa-Lavallee Grand Prix de la Musique for 1974 by the Montreal Saint-Jean-Baptiste Society. The award was founded in 1959 to honor a Quebecois artist whose talent and fame in the musical world best served the greater interests of the "nation" of Quebec. The 1976 Calixa-Lavallee award was presented to Felix Leclerc, who is generally considered the father of contemporary Quebec "chanson."

In Toronto, there is an organization known as the Classe Galerie which serves as a cultural center for the French-speaking community in Ontario. They often offer concerts in various parts of Ontario by Quebecois acts.

The music industry has become big business in the province of Quebec and more and more companies, such as the Power Corporation, Telemedia and Quebecor, have become more involved in the music business here. Of late Yvan Dufresne left London Records of Canada where he was the director of French product to open his own label, Tiffany; Mark Studios has now increased its size to five studios and moved into Michel Le Rouzes' Cablevision complex, formerly the headquarters for RCA in Montreal; Trans Canada Musique is reportedly set for expansion, possibly even outside of Quebec; John Williams left CBS Disques to open up his own Direction Records; and George Lagios and Pat Deserio, formerly with IGM, have teamed up to form Empire Records, a label aimed at the disco market. This appears to be only the tip of the iceberg as more and more people in the business seem to be centralizing their energies.

A Billboard Spotlight

JANUARY 29, 1977, BILLBOARD

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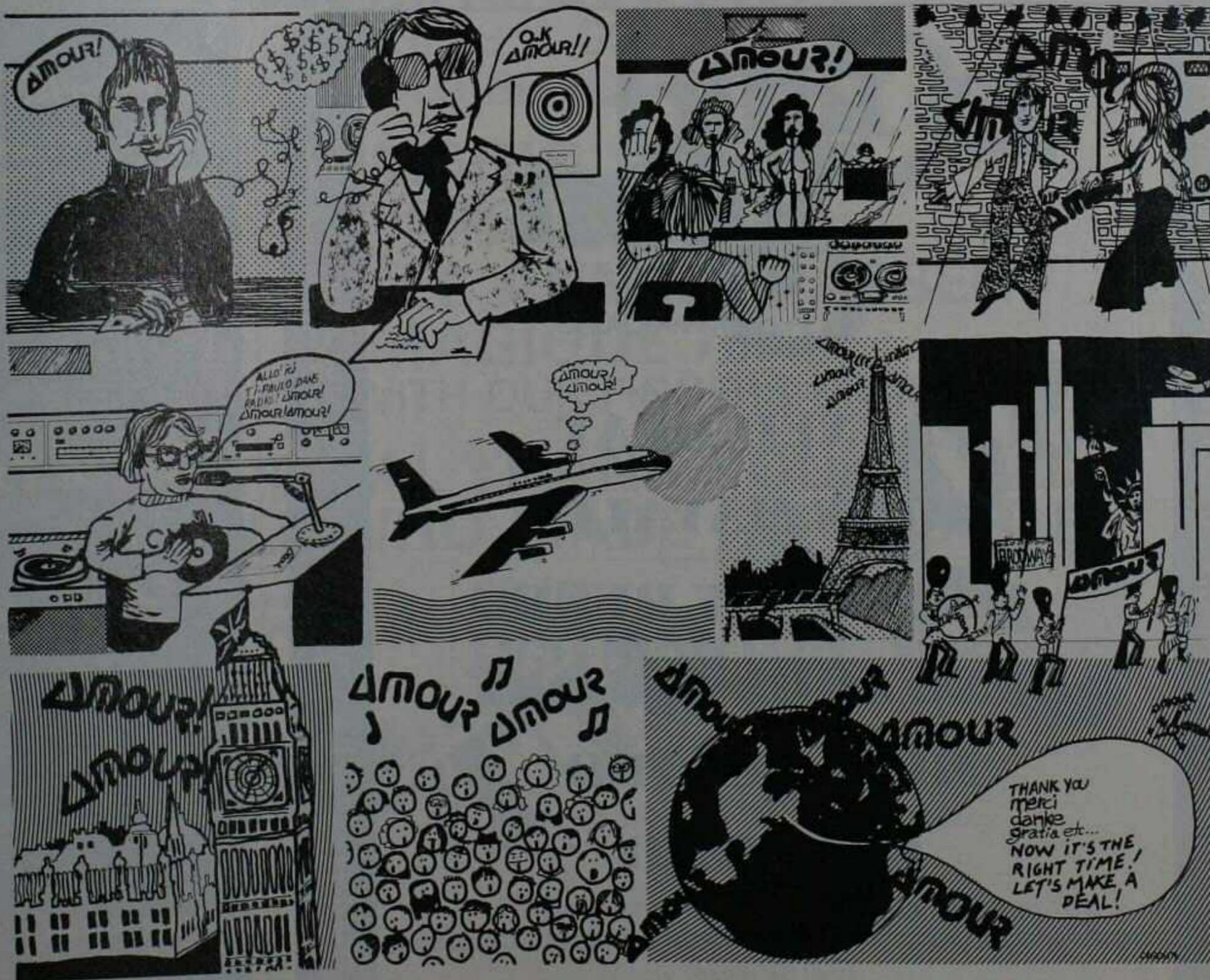


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★ Gold Mine Market For Labels



Label executives: (above standing from left) Mel Shaw, Force One Records; Tom Berry, Taurus Records; Christian LeFort, Able Records; Pat Mack, Philo Records; Vic Wilson, Taurus Records; Bob Hahn, Rising Records; Tom Williams, Attic Records; Terry Flood; Brian Chater, Amber Records; Alain Guillemette, Alta Records; (in front from left) Joe Kim, Ice Records; Alic Koury, Fraser Jamieson and Ken Verdoni; (on floor) Gary Chalmers. Alice Koury, Terry Flood of Aquarius Records and Fraser Jamieson (from left below).



Above: (seated from left) Kenneth Perkins, violin (Oxford Quartet); F. C. Jamieson, president, London Records of Canada; Marcel St. Cyr, cello; (standing from left) Denis Langelier, quartet manager; Terrence Helmer, viola; Kenneth Verdoni, product exploitation manager, London; Andrew Dawes, violin; Frank Dans, manager of classical division, London of Canada.



Gerry Lacoursiere, president, A&M Records of Canada, Ltd.; Jean Pierre Guilbert, eastern regional promotion director, A&M Canada receiving promotion man of the year award; Doug Chappell, national promotion director for A&M Canada (from left above). Football star Johnny Rodgers of the Montreal Alouettes who had a record on Aquarius ("Ordinary Superstar") puts the lean on Patsy Gallant (left); Liam Mullan, director of operations for Island Records now based in Montreal.



cause of the active club scene in Montreal. The Quebecois are very much into British music here and that sells well and so does classical music. Per capita it's one of the best provinces in Canada for classical record sales. It's a music that transcends the cultural barrier."

Jacques Chénier of WEA Music of Canada's Montreal office states that he feels that the record industry in Quebec has an identity whereas in the rest of Canada it doesn't.

"I believe that the major record companies, especially those based in Toronto, should have developed a lot sooner in the province of Quebec," says John Williams, boss of French a&r for CBS Disques. "I felt for a long time that most of the majors never really had a fix on the incredible self-supporting record industry that exists here. Trans Canada Musique and companies such as that have been thriving from the sale of record product since the early sixties. "Because we were able to move faster than the majors, we could make a quicker decision on product," says Daniel Lazare, president of Gamma Records which also encompasses Alta Music Distribution. "The majors are now giving much stiffer competition to the independents. With more capital to invest and the ability to cover losses easier, they're making it tougher on the independents."

Over the years, Quebec industry has begun to look to Europe for added sales. "Gamma has always thought international," continues Lazare. "A number of other companies though have found it financially viable in the past to deal to

four and a half million people but because of increased cost to produce records, it's becoming more and more difficult. Also because the record market has remained pretty constant. We've already set up a company in France with a more international outlook."

A great change has taken place in the Quebec industry over the last few years. Initially the industry was geared to singles and more specifically, singles that were translated cover versions of British and American hits. Producers such as Denis Pantis and Tony Roman dominated the market in the early sixties with cover hits but later, as the chansonniers became increasingly popular, LPs, which were almost unheard of for Quebec performers, were more in evidence. John Damant

(Continued on page Q-11)

Gary Chalmers, the national promotion director of London Records of Canada Ltd., based in Montreal, perhaps sums up the record label situation in the province of Quebec when he states simply "It's a gold mine market."

As far as a record-buying population, Quebec has one of the highest in the world. It's not uncommon to sell more than 100,000 singles in Quebec and a number of albums have gone over that figure. Those numbers are almost unthinkable in the rest of Canada. "The French-Canadians are bigger record buyers because they are perhaps more culturally oriented," suggests Chalmers. "There is also total radio and media support here that also helps record sales. In the area of disco, we can sell 20,000 copies without a radio station be-

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A Billboard Spotlight



JANUARY 29, 1977, BILLBOARD

Talent Sprouts Up

Continued from page Q
them for the province, won the festival for Monique Leyrac. In 1970 Jacques Michel won with the song "Amène-toi Chez Nous."

The status quo in Quebec music remained the same until the late sixties when a comedy revue by the name of "l'Osstidcho" which was phenomenally successful in Quebec launched the careers of its three stars, Robert Charlebois, Yvon Deschamps and Louise Forestier. At about the same time a singer by the name of Claude Dubois, who would later make an impact on the market, was emerging.

Suddenly, songwriters who had once been influenced by music from France were being strongly influenced by American pop music. The first person to cash in on this new sound was Robert Charlebois who had a string of hits in Quebec starting with his classic "Lindbergh."

So the chansonniers really represent the Quebecois cultural expression from the romantics like Jean Pierre Ferland to the socially aware lyrics of Gilles Vigneault and Jacques Michel. Their market is Quebec and French-speaking European countries.

Of course, no review of Quebecois artists would be quite complete without mention of "Superkid" René Simard, who at 15 has had 15 albums out in the province of Quebec and has sold more records in the province than the Beatles and Elvis Presley combined. He has appeared on most of the major American variety shows and became an instant superstar in Japan with his Tokyo Music Festival Award winning song "Midoro Iro No Yano."

The new boom of progressive Quebecois rock acts such as Beau Dommage, Harmonium, Aut'Chose, Maneige, Gilles Valiquette, Les Seguns, Eclipse, Octobre and many others are fast emerging as the new status quo on the Quebec music scene. That fact was underlined when Beau Dommage came out of nowhere to sell more than 350,000 copies of its first two albums in the course of a year, outselling every other major act on the Capitol's roster in Canada over the same period. Its second album "Ou Est Pensee La Noce?" became the first LP ever to be shipped platinum in Canada. Its success is even more phenomenal when you realize that the bulk of its sales came from the province of Quebec.

Harmonium, which was originally signed to Quality Records and had two gold albums on that label, is now signed to CPM Disques with a new double album set entitled "L'Heptade" recently released, and its popularity is spreading across Quebec.

There are a number of artists, who having become stars in the Quebec market are now breaking out internationally or at least have aspirations in that direction. Michel Pagliaro, who

(Continued on page Q-1)

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Montreal Disco Salute



Boule Noire and its business people (from left above) producer Peter Alves; Ron Rifkins, producer; Yves Ladouceur, president, Parapluie; Danny Ippersiel; Heather Gauthier of the band Toulouse; and George Thurston of Boule Noire. Andre Gagnon (above).

Domenique Zgarka and George Cucuzzella of the Canadian Record Pool, with members of the Ritchie Family (top) Robert Arcand of radio station CFGL and George McRae (all from left) at recent CRP disco awards. Michel Corriveau of Alta Music presents gold award to Pierre La Pointe (left, bottom) of radio station CKMF in Montreal.

Tina Charles, whose record "I Love To Love," sold 200,000 or an all time high for CBS in Canada, with Greg Stewart of CKGM (above). Jimmy Bo Horen, TK Productions; Dominic Sciante, RCA; McRae; Tom Noonan, Billboard; and Andy Nagy, RCA (from left immediately above).

The importance of disco music to the Montreal market was underlined emphatically on Dec. 14 of last year when the Canadian Record Pool, in conjunction with the Canadian music trade paper Record Week, combined to present the first annual Canadian disco awards. The creme de la creme of the disco world was there in force including a number of international acts such as the Ritchie Family, George McRae, Jimmy Bo Horne, Alain Chamfort, Stratavarious and representatives of the Beam Junction Company and the Salsoul Orchestra as well as local disco artists such as Boule Noire, Toulouse, Martin Stevens, Patrick Zabe, Fussy Cussy, Patsy Gallant, Tony Green and others.

Aside from presenting awards in ten categories, the ceremonies were also an opportunity for the G&D Canadian Record Pool, headed by Domenique Zgarka and George Cucuzzella, to present personal awards to people they felt contributed the most to the Canadian disco industry.

Recipients included Michel Daigle, manager of Lover's Disco Club and researcher for the television show, Disco Tourne; Daniel Locas, promotion director for Quality Record's eastern region; Jim Evans, CRP's Ontario representative; Gilles Vincent, producer of Disco Tourne; Donna Summers, the artist that the CRP felt helped the advancement of disco music most in 1976; Pierre La Pointe, program director of CKMF; and Denis Bergeron, program director of CKLM.

A number of record companies took advantage of the gathering to present the CRP with gold records for its help in promoting their artists. (The CRP received over ten gold records from record companies for its help in breaking disco artists in Quebec.) John Dufour presented the Ritchie Family with a gold LP for "Arabian Nights." Michel Corriveau, French promotion director for Alta Music, presented a gold album for the Chocolate Boys LP to Pierre La Pointe representing CKMF. Denis Pantis of Pirate Records presented a gold single to Martin Stevens for his song "Comme Un Fou." To close the evening, Maria Spamo, secretary for the CRP, presented an award to Zgarka and Cucuzzella on behalf of RCA, CBS, Para-

pluie, Polydor, London, Amour, MCA, Quality, United Artists, Pirate, Alta, GRT, A&M, Red Bus and Capitol.

The ceremonies were an indication of how powerful a force the CRP has become for the sale of disco product in Quebec and other parts of Canada. The Pool distributes disco-oriented albums and singles to a growing number of clubs across the country from one main clearing house in Montreal. The Pool is run by Zgarka and Cucuzzella but there is an executive committee of deejays headed by Michel Daigle.

Zgarka was a former deejay at Maxwell's in Montreal and was also involved in an export record business which sent Canadian disco product into the U.S.

Cucuzzella is a former deejay at the Lighthouse in Montreal who moved over to the tube where CKVL-FM does a live show every Saturday night.

In addition to setting up a Top 25 Disco chart in Canada, the CRP also has an "a&r library" for product not released in Canada so that labels in Canada can listen and decide

whether they are interested in leasing any of the product. They are also involved in disco mixes for various record companies.

There is another "pool" that has emerged in the Montreal market and is run by deejay Martin Ragusa under the name The Association of Disco Deejays, which Ragusa refers to as "an information center for record companies, deejays, publishing companies and so on."

"We are the middle men between promotion and feedback," continues Ragusa. "We provide the record companies with accurate mailing lists. The record companies actually do the mailings to deejays and in return deejays supply reaction sheets to the record companies."

The ADD, which works in conjunction with the Ontario Record Pool run by Jackie Valasek, a member of the executive club of the ADD, has a national service except in Ontario. Ragusa indicates that it is a non-profit organization and that all information garnered by the association will be published in the Steede Report, a Montreal-based radio tip sheet. The executive club thus far consists of Ragusa, Jackie Valasek of the Ontario Record Pool; Jacques Arbachian of the LaMontagne Club; Jacques Vassel of Harlows; Grant MacGregor of the Stork Club and now into mobile, and Robert Ferrara of La Chaumiere.

The disco boom has resulted in a number of companies getting involved such as Lumibec & Lumispec Lighting.

With the disco boom a large number of disco oriented labels popped up including Gilles Gravel's Amour Records; Gary Solter and Pat Deserio's IGM Records and others. In a recent development, Pat Deserio, formerly with IGM and CBS Records in Canada, has formed a new label known as Empire Records, specializing in disco with George Lagios, a well-known local producer. Says Deserio, "We want to supply the industry with product not available here so we are open to picking up other people's material."

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Studios Finally Take Off



Quebec's major recording studios. The healthy state of radio of course keeps the studios busy with jingles but it goes well beyond that.

The prime reason is the blossoming of the local progressive scene. The pop scene has always been active but Quebec had lagged behind when North America in general exploded musically in the late sixties.

CKOI's Jeffrey Olivier Brown hits the target when he describes Quebec's progressive music scene as being "very young." Robert Charlebois in 1967 started the move away from the traditionally chansonier-influenced music but it did not really start happening to any great degree until the early '70s with such English and North American-influenced groups as Beau Dommage, Harmonium, etc. With Quebec being one of the highest per capita record buying areas in the world, record companies were not slow in seeing the profits to be made and consequently the studios are working overtime.

Another source of business is from outside the province. Anyone who has visited Montreal knows that it is one of the most culturally and artistically stimulating cities in the world. As the word gets out that there are also excellently equipped studios with outstanding engineers such as Michel Ethier (he won the Juno Award this year as Canada's outstanding engineer for his work on Francois Dompiere's instrumental album for Barclay), more and more major acts such as Cat Stevens, Nazareth and the Bee Gees among others, choose to record in Quebec's unique cultural environment.

With the cross-pollination of ideas and skills of such world production names as Roy Baker and Phil Ramone, the quality of engineers and studio musicians has also risen steadily to international caliber.

One of the major attractions for recording in Canada, and Quebec in particular, is the fact that there is no tax on recording here. The provincial government had intended to put an 8% tax on recording but the studios banded together and convinced the government that recording was in fact a manufacturing process and therefore should be exempt from any provincial tax like any other manufacturer. The government recently ruled that recording would be exempt from tax but it is not yet known whether that ruling will be retroactive.

By far the biggest magnet for international acts is Le Studio in Morin Heights, a small town about 40 minutes north of Montreal. Run by Yael Brandeis and Andre Perry, one of the founding fathers of the Quebec music industry, the studio is geared more to long-term booking rather than short-term recording projects. Explains Brandeis, "Everything has been done in a highly professional and personalized manner. Because of the block-booking situation, the studio becomes personalized to each act. We are out of the city but I like to say that we are in a 'civilized wilderness.' It can be as private or as open as the act wishes and we have everything in the area including living quarters for the artists with a personalized chef. It is not far from the major centers such as Montreal or New York for that matter and there are fine restaurants in the area."

Already Le Studio has proven to be a draw for such artists as the Bee Gees, Cat Stevens, Nazareth, Pilot, Ian Hunter, Starcastle, Robert Charlebois, Billy Preston, the Lavender Hill Mob

and award-winning producer Roy Thomas Baker. The Olympia music, composed by French-Canadian composer Andre Mathieu, was mixed at Le Studio.

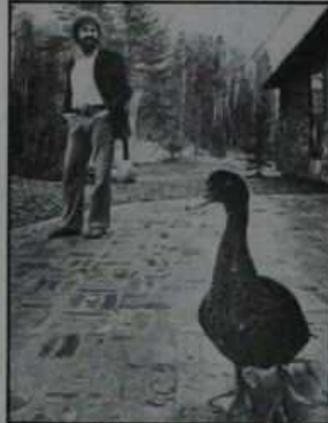
Andre Perry is no stranger to the studio business as he has had a number of studios, including one named Le Studio Andre Perry which was an old church that he had renovated in Montreal. He is now building a new studio about 800 yards from the main studio in Morin Heights that he will use for his own personal projects.

The major studio in the city of Montreal proper is Studio Tempo managed by Gail Mezo. Equipped with a Neve console and 24-track MCI recorders, eighty percent of its business

(Continued on page Q)



Cat Stevens at the Le Studio, Trident Triad board.



Andre Perry and his Disco Duck.



George Lagios, producer for Michel Pagliaro with Aquarius artist Joe Marandola of Fussy Cussy.

Nick Blagona and Andre Perry (directly below) and inside view of Filtronson's mobile studio.



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Broadcast And Print Media Focus On Mother Tongue French Audience



Top left: J. P. Guilbert, Eastern regional promotion A&M with Tom McLean and Gregg Stewart of CKGM Montreal (all from left). Next; Dominique Zgarka and George Cucuzzella of the Canadian Record Pool with CJMS personality Paul Vincent (all from left with emcee hidden by Vincent's arm). Next; "Coco" Letendre of CKOL FM and Patsy Gallant, Attic recording artist. Next; Producer M. N. Robertson, Patsy Gallant and Patrick Zabe (the host of tv show Disco Tourne). All are from left. Top right: Bob Weir of Sea Apple Sound with Peggy Colston, program director of CHOM-FM. Bottom left: Pierre Lalonde, host of tv show Show Bizz. Bottom right: Peggy Colston and Terry Michaels, announcer at CHOM-FM, flanked by members of Ritchie Blackmore's Rainbow. Bob Ansell, Eastern regional promotion director for Polydor Ltd. is in front.

Broadcasting, like every branch of the music industry in Quebec, has to be content with the dual culture. On the English television side, the CTV and the CBC aim almost exclusively at the English market. The separate French CBC also aims almost exclusively at the French market whereas the private French tv network in Quebec, in addition to heavily promoting Quebecois talent, will from time to time feature major English acts such as the Electric Light Orchestra, Tina Charles and the Ritchie Family on shows such as Show Bizz and Disco Tourne.

On the radio front, Montreal is the only city where English radio exists to any degree and one could almost create three divisions—those stations such as CFCF and CJAD, which direct themselves to the English market; those such as CKAC and CKVL and the Radio Mutuel chain which only concern themselves with Quebec's four and a half million French-speaking people, and others like CHOM, CKGM, CJFM and CKOI-FM, which ambitiously aim at both cultures.

Although the large majority of Quebec's population is mother tongue French, the stations licensed in French do not have the overwhelming advantage in terms of potential audience that would seem likely because a French-Canadian is far more likely to be bilingual than an English-Canadian.

It is therefore easier for an English station to attract a large number of Francophone listeners to augment its English numbers than for a French station to attract English listeners. In fact the large number of French-Canadian listeners to English radio is causing considerable concern in certain quarters regarding the dilution and pollution of the Quebecois culture.

The licensing policy of the Canadian Radio, Television and Telecommunications Commission to give stations licenses to broadcast in either French or English but not bilingually has on the whole enormously helped the retention and development of the Quebecois culture and the music industry in particular.

French radio in Quebec plays a huge part in the province's star system which is unique in North America but might be compared to the English pop scene where many similar conditions exist.

French radio cannot rely on product from the English world to fill its playlists and so a demand is created for French language material which explains why the music scene is so healthy in Quebec compared to English-Canada. Whereas English-Canada needs the CRTC's 30% Canadian content ruling, the regulation is not needed by French radio which voluntarily programs around 50% Canadian music.

The two highest rated stations in Quebec are the two French language adult information stations in Montreal—CKAC and CKVL. Although neither one is particularly influential when it comes to developing and selling music in Quebec, they are the stations most French-Canadians tune to when important information is being communicated.

in the English community, similar roles are played by CJAD and CFCF. Neither station aims at the French audience.

John Mackey, vice president and general manager of CFCF and CFQR-FM, says of CFCF, "Our mother tongue French audience is only 1%. We have to cater to the English community because our programming is so foreground in nature with open line shows, hockey, baseball, etc."

In the recent election, CFCF adopted an anti-Parti Quebecois platform that certainly wasn't designed to appeal to a large French audience.

CJAD on the other hand, stayed away from taking sides on the election.

By far the most influential chain of stations in Quebec is the Radio Mutuel group with major stations in Montreal, CJMS, Ottawa/Hull, CJRC; Quebec City, CJRP; Trois Rivières, CJTR; and Sherbrooke, CJRS. They cover, according to Jim Welcher, director of regional sales for CJMS, 85% of the province's French market. The chain is totally unconcerned with the English portion of Quebec's six million people although they do play some English hit songs but are content to go after the four and a half million Francophones.

The Mutuel group is so strong that it would not be an exaggeration to say that if a single is not picked up by Radio Mutuel when it comes out, it is as good as dead.

Up to three years ago, the Mutuel chain was considered to be rock stations and although they are still hit parade stations and publish a weekly chart which is the bible of the retail stores and rackjobbers, Jim Welcher describes their programming as, "middle of the road aiming at the 18 to 49, mainly female market."

Welcher, quite justifiably feels the Mutuel chain plays a large part in the propagation of the star system. "Our vedette system can't be compared to anywhere else in the world. It's fantastic. The people in Quebec identify themselves strongly with the stars and that's why pop music is so much bigger here than elsewhere in North America."

The five stations share a common playlist but Welcher is quick to point out that "not every station is exactly the same, although we do resemble each other."

Mutuel's counterpart on the English side of things is CKGM. Although sounding like most Top 40 stations in most North American cities, it has a flavor all its own.

Jim Sward, managing director of Maisonneuve Broadcasting that operates both CKGM and CHOM-FM has some interesting observations to make on doing English radio in Montreal.

"One of the benefits is that you get to make your home in Montreal which is one of the best cities to live in," says Sward. "The problem is there has to be constant consideration of the bilingual nature of the audience. If we were in Vancouver or Toronto, we might be running more news and dialogue type programming." On the Parti Quebecois victory in the elect-

(Continued on page Q-21)

JANUARY 29, 1977 BILLBOARD



Conversation overheard between Rene from Quebec and Bob from New York.

Rene: If you want to know Quebec contact Denis Pantis.

Bob: Denis who?

Rene: Denis Pantis! Denis Pantis! That's who.

Bob: Well what's he do?

Rene: Well he produced 73 top ten hits in the Quebec market. At one time had 14 of the top 20 singles on the chart. He ended that year by winning 2 out of 3 possible Midem awards for best sales in Quebec. Also had the biggest selling Quebecois single ever in France.

Bob: Yeah? So what's he doing now?

Rene: Well it's hard to keep up with this guy. For starters he has the largest Quebecois catalog containing 95% of all Quebec's hits on his Archives du disque Quebecois label. Then he negotiated Quebec's No. 1 artist, Michel Pagliaro, to a world wide CBS contract. Talk is that it's the best deal ever worked out for a Canadian artist. He is K-Tel's key consultant in Quebec. His company just signed Sesame Street to a four album TV advertised deal for Canada. He also owns a recording studio. Produced a full length motion picture. Now he's in to producing his own TV Specials.

Bob: How come I've never heard of this guy before?

Rene: No reason to. All his product has been in French.

Bob: So why did he take this ad?

Rene: Oh yeah! Right! He just started an English label called Hippopotamus Records. He produces Canadian product on it. Also would like to make deals with U.S. and European indies for distribution of their product in Canada and vice versa. Want someone who'll believe in your records as much as you do? Try Denis Pantis he believes in music not just in records that make the U.S. charts, but also in working with you on your new babies.

Bob: What's he do for kicks?

Rene: He coaches a hockey team, calls it his giant pinball machine.

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Talent Sprouts Up

• Continued from page Q-12

the king of rock and roll in Quebec, not only enjoys enormous French recording success but is also finding more and more acceptance with his English material. Patsy Gallant, who could truly be considered a Quebecois star, recently had a big hit across Canada with the song "From New York To L.A." which was a translation of Gilles Vigneault's classic "Mon Pays," also a hit in French for Gallant. She is becoming increasingly popular in the rest of North America as is Capitol artist Suzanne Stevens.

Tony Roman, who has been involved in nearly every aspect of the Quebec music industry from record labels to being one of the top-selling artists in the province, is now gearing himself for international acceptance.

Interestingly enough, there have been a number of artists such as Nanette Workman, Angelo Finaldi and Judi Richards among others who have come to Quebec from other parts of North America, learned to speak French fluently and become successful here.

Judi Richards, one of the lead singers along with Mary Lou and Heather Gauthier in the band Toulouse, who just had a big hit in Quebec with a disco remake of the Robert Charlebois/Claude Peloquin song "Lindbergh," originally came from Toronto and moved to Montreal when she married monologist Yvon Deschamps. As well as singing backup for a number of top acts here, she is also a prolific songwriter.

There is an active English-speaking music scene in Montreal as well and this city has had more than its share of star exports to the international music scene. Andy Kim, Gino Vannelli, Corky Laing (formerly of Mountain), Mahogany Rush, April Wine as well as jazz trumpeter Maynard Ferguson all come from Montreal and have made an impact in other parts of the world. And under the surface, particularly in the rock and pop sector, the pot is ready to boil over with many new English speaking acts that are preparing to take on the international marketplace. Names such as Walter Rossi, Bob Segarini, Jack August, Johnny Hagopian, Derek Kendrick, David Henman, Kootch Trochim, Brian Greenway, Wayne Cullen, Ritchie Henman, Fussy Cussy, Shakedown, Silk 'N' Steel, the Debutantes, the Frames and others are likely to become well-known outside of the city of Montreal, where many of the above names represent the rock and roll hierarchy, in the year to come.

As far as major shows are concerned, Quebec is extremely unpredictable if the general North American yardstick is used. Some shows that sell out across North America come to Montreal and bomb and other shows that are doing so-so elsewhere sell out in no time at all in Quebec.

On the French side of things there are various tour circuits

throughout the province but with a maximum of six million people an artist really can't tour more than once a year effectively. For Canada's largest city, Montreal proves to be disappointing as far as live clubs go. Montreal is the disco city in North America with more than 1,000 clubs and discotheques in the Montreal area alone.

There are some major venues though that have varied seating capacities. The new O'National run by Francine Herschorn, formerly the manager of L'Eveche, holds 800; La Plateau, 1,250; the Place des Arts, 3,000 or 1,200; the Velodrome, 9,000; the Montreal Forum Concert Bowl, 10,000; the Montreal Forum, 18,000; and the Place des Nations, 12,000. The Olympic Stadium is also being discussed as a potential concert site.

Many of these venues are dominated by shows brought in by promoter Donald Tarilton of Donald K. Donald Productions based in Montreal. "I don't recall having any disastrous shows this year," boasts Tarilton.

The only clubs in the city geared to live rock and pop acts are Norm Silver's Moustach Club; L'Eveche and the Edgewater Hotel.

On the French side, brothers Mark and Guy Latraverse, working in separate companies, have their fingers on most of the live talent venues in the province.

"There are about 20 to 30 good dates to play throughout the province," explains Mark LaTraverse. "If you play those you've covered the province."

Sound companies are flourishing in the live talent area as well, including firms such as Audio Analysts.

There are a number of experienced and effective managers in the province including Ben Kaye, Terry Flood, Guy Latraverse, Mark Latraverse, Guy Cloutier and Arnie Naditch among others. Maditch, who manages Jesse Winchester who came to Montreal from the U.S. and is now a Canadian citizen, indicates that over the last five years the Quebec music industry has really blossomed and is now a major part of the Canadian music industry. Concludes Naditch, "More and more, in the near future, you are going to see Quebec artists tour outside the province and many of them become major stars."

CREDITS

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Market For Labels

• Continued from page Q-10

Select label was in the forefront of the early LP recordings of the chansonniers but later labels such as Columbia, Michel Constantineau's Trans Canada label, Yvan Dufresne's Jupiter label and later Art Young's Trans World label and others including Gamma and the record business boomed as the Quebecois went out to concerts in droves and then headed for their local record stores. Now things are definitely geared to albums in Quebec. "The singles market here has really been hurting for the past 1 1/2 years," says Lazare. "Perhaps the reason for that is that FM has grown over the years to the point that it is enjoying a large listening audience in Quebec."

Steve Grossman, vice president of Unison Productions, the production company for Parapluie Records headed by Yves Ladouceur and recording such acts as Boule Noire and Toulouse, agrees that in the Quebec market these days, nobody makes a whole lot of money on singles. "Quebec is a healthy LP market," says Grossman, "but single sales are on the drop."

Grossman also had opinions as to the success of independent labels in the province of Quebec. "The majors have encouraged independents by being blind to Quebecois talent. Yves Ladouceur went to all the majors with Harmonium when he handled them and was told by all of them to take a walk. Eventually Quality picked up the band. They're with CBS now but they sold a lot of albums right from the start."

Yves Ladouceur, who had been on radio, bumped into Grossman who was then returning from New York where he worked for CBS. Grossman spoke to Ladouceur about the fact that he didn't feel that there were that many topnotch studio musicians in Montreal at the time and he suggested that Ladouceur establish a relationship with a studio in the U.S. Then Ladouceur formed Parapluie which also encompasses two other labels, Magique and Apostrophe.

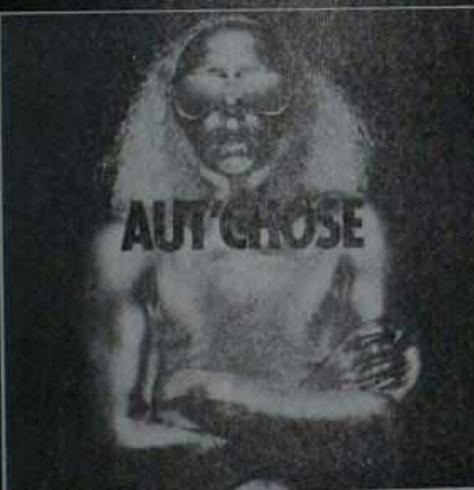
Currently the independent labels in Quebec are booming. Daniel Lazare's Gamma Records; Guy Latraverse's Kebec Disc; Art Young's Trans World; Carole Rische's Disque Fleur; Guy Cloutier's Nobel Records; Gilles Gravel and Paul Vincent's Amour Records among other active French labels and Terry Flood's Aquarius Records; Brian Chater's Amber Records; Gary Cape's WAM Records; Champlain Production's Rising Records headed up by Bob Hahn and others on the English side all combine to make Quebec one of the most exciting disk markets in North America. Add to that one of the major cut out distributors in Canada, Caravan Records, headed by Ivor Liss and the Almada Corporation bossed by Marv Drimer and Aaron Lipsin, one of the most successful Canadian distribu-

(Continued on page Q-20)

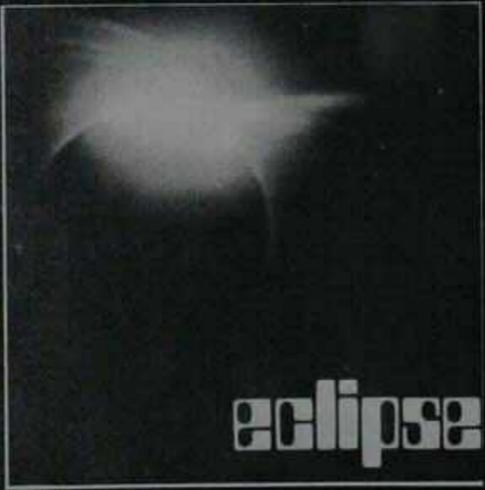
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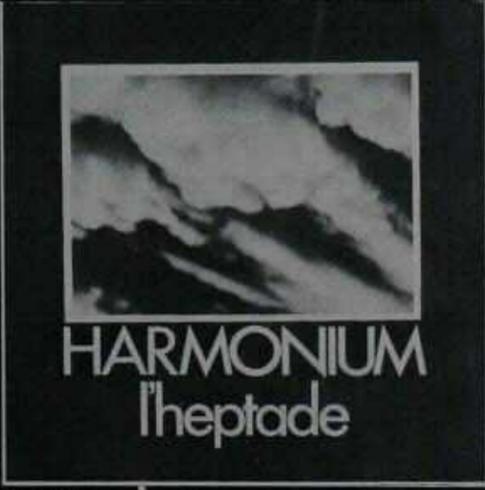
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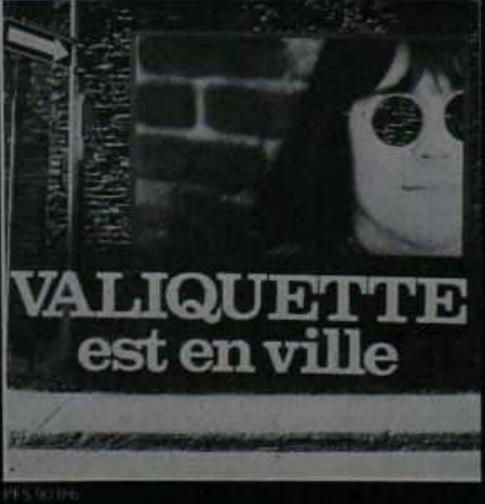
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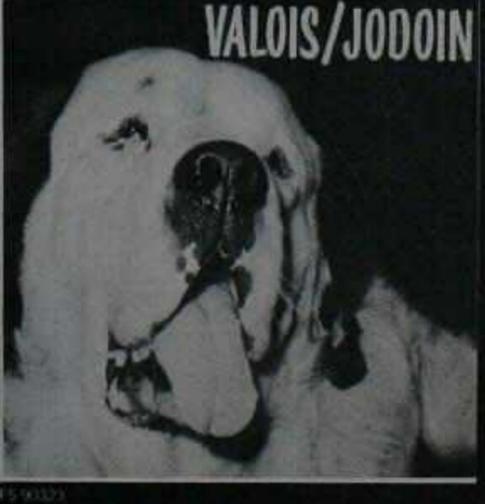
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Market For Labels

• Continued from page Q-1

tors of imported record and tapes, and you have a picture of a thriving market.

A number of majors are based in Montreal including Polydor Ltd., encompassing Barclay Records, managed in Canada by Yvan Gadoua, London Records of Canada Ltd. and Musimart Limited.

An outgrowth of the label boom has spawned companies such as SNB Master, a major mastering facility used by many record companies.

George Erlick's Musimart Limited was established in Montreal in 1947 and since then has distributed a large volume of European and U.S. product across Canada.

Tim Harrold, president of Polydor Ltd., which distributes, among others, the Barclay label in this country, indicates that Montreal is an exciting market in which to operate a record company.

"One of the major benefits is the fact that this is a totally bicultural market and we are continually kept aware that there are both Francophones and Anglophones in this country," says Harrold. "I would say that close to 80% of the people in this city are bilingual and I think that's a unique situation. The whole world has its eye on Montreal and Quebec as a whole right now. The city's disco development parallels that of New York and many foreign acts have got a foothold into the North American market here.

Frasier Jamieson, president of London Records of Canada Ltd. couldn't agree more that Montreal is the place to be if you are in the record business in Canada. "We're in the center of a very exciting market," says Jamieson.

Yvan Dufresne who had been the manager of French product for London for quite a few years left the company recently to start his own Tiffany records label. John Dufour replaced Dufresne and has already made a number of a&r moves including the acquisition of Lougarou to the label.

A number of people are leaving the major labels to form their own independent companies and among them is John Williams, who formerly handled French a&r for CBS Disque. He recently opened a company called Les Disques Direction Records Inc. in partnership with Gary Solter who is winding down the operation of his IGM label.

K-Tel with ex-vice president Jack Kornstein and advertising and marketing vice president Gary Korry in charge also have an active operation in Quebec and have been in business here about 10 years repackaging a lot of French-Canadian hit material.

Publishing is one of the most important parts of the record business in Canada and a number of the top publishers including Brian Chater's BJC Music Management Ltd. and Ben Kaye's group of companies are still high profile in this province. BJC, which represents a number of top international catalogs, reports that its earnings at the end of 1976 ran about 75% ahead of last year.

The active publishing scene here is all the more evident in that BMI Canada is now an independent Canadian entity with large offices in Montreal. Also maintaining offices here are the Composers, Authors and Publisher Assn. of Canada (CAPAC) and Societe Canadienne-Francaise de Protection du Droit d'Auteur (SCFPDA).

Quebec Chart Story

• Continued from page Q-6

Aut'Chose, Maneige, Robert Leger of Beau Dommage, Francois Dompierre, Andre Gagnon and engineer Michel Ethier had been nominated yet all but one struck out though, based on record sales, in some cases these Quebecois artists had sold close to two or three times more albums in the province of Quebec alone than the English Canadian artists had sold in all of Canada. It was obvious some changes had to be made.

Led by Yvan Dufresne, the former head of French product at London Records of Canada Ltd. in Montreal and now the head of his own Tiffany label, the AQPD decided to move on setting up its own awards program under the name Le Grand Prix du Disque Quebecois.

Though the Canadian Academy of Recording Arts and Sciences, the body charged with running the Juno Awards each year was less than happy about the split, CARAS did indicate that it would be willing to lend expertise and human resources to the Quebec organization to help institute an equitable voting procedure for an awards system in Quebec.

In announcing the split from the established workings of the Junos, Dufresne indicated that the vagueries of French-Canada's involvement in the last Juno Awards combined with the dominance of English speaking judges on the nomination board, made it an easy decision to go ahead with a separate system for Quebec.

Though the activity of the AQPD in the last few months has not been as intense as in the days when the organization was first established, the association's existence in Quebec has made for a significantly more professional and more forward-thinking industry in which to work.

(MARTIN MELHUISE, co-writer)

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Continued from page Q-18

on: "Economically there may be some short term effects prior to referendum. There may be some uncertainty among national advertisers but I don't expect any street changes. There are still over two and a half million people living here." CKGM's sister station progressive rocker CHOM-FM was recently the center of a cultural controversy. Montreal's French stations formed an alliance to get the CRTC to revoke CHOM's experimental bilingual license. This the CRTC did in October 1976. Although CHOM can still play French music, it can only use common usage French on the air. CHOM's station manager Leslie Sole, needless to say is not enamored with the decision. "The CRTC decision still feels long," says Sole.

CHOM's Program Director Peggy Colston reveals, "French is now only used for things like weather, IDs or when an artist being interviewed can't speak English. We've come to realize that we'll never get our bilingual status back which is hard to accept. However, I feel that we're communicating with the French through our music."

Commenting on existing in a bicultural environment, Sole says, "The advantages are that everything is a prototype and that forces you to be more creative."

Moving towards a more provincial, or one might even say nationalistic image, is CKOI-FM. Formerly CKVL-FM, the station as of December 1976 became French-language progressive and will give a tremendous boost to the Quebecois music scene. Program director Jeffrey Olivier-Brown says, "We are aiming at the 18 to 34 year old adult French but at the English market as well. We play about 35% English music and do the occasional interview with an English act. I see our role as extremely important as far as making Quebecois music happen. We have a show called La Releve 'est Quoi?' which features as yet unrecorded acts." Brown sees the development of the Quebecois music scene as, "vital to the development of CKOI."

Two other contemporary FM stations of note are on the French side—CFGL, which concentrates wholly on the French audience with a leaning towards the chansonnier-influenced music.

On the English side is CJFM, whose adult-contemporary format is becoming increasingly popular. Program director Dave Davies says he's "directing his music more and more to the French listener with more French music." The obvious reason is pointed out by Peter Shurman, CJFM's vice president and general manager, "If you only looked at the English market, it would be like operating in Winnipeg but with 23 competing

(Continued on page Q-22)

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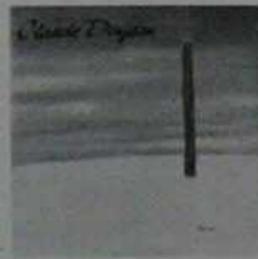
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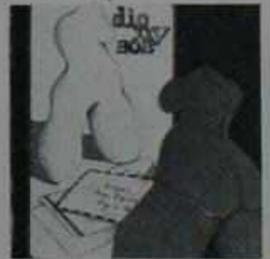
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Broadcast And Print

• Continued from page Q-21

stations. The problem is finding people who can read both markets."

No roundup of Montreal stations could be complete without a mention of CFQR-FM, an MOR format station that has over the past several years, generally had the largest FM audience in Canada.

Turning to other media, newspapers in Quebec play an active role in the Quebec music scene particularly on the French side. As far as the dailies go, Juan Rodriguez of the Montreal Gazette is one of the most respected music critics in Canada and much a part of, and aware of, the Quebecois scene. He gives his readers a healthy, well-informed perspective, with much in-depth insight on both the French and English music happenings in Quebec. David Freeston, Rodriguez' counterpart at the Montreal Star, has not been on the scene as long as Rodriguez but is fast getting a reputation for informed coverage. The French dailies devote most of their space to French acts with George-Hébert Germaine of La Presse and Bruno Dostie well to the fore of Quebecois music writers.

When it comes to the excitement of the vedette scene, the dailies have to take a back seat to Pelliadeau's vedette tabloid empire. These numerous publications have as much to do with creating a star's image and building and maintaining excitement as any other single factor. Pop Rock, a magazine written completely in French but covering the English, American and local progressive rock acts, is also popular among Quebecois rock lovers.

A new music trade tip sheet under the name The Steede Report run by ex-advertising man Derek Steede, has also brought an extra media focus on this city.

In the area of tv, there are three major shows—Vedette Direct, Disco Tourne and Show Bizz that cater to the Quebecois music fan and help to create and maintain the star mystique. Disco Tourne, hosted by Patrick Zabe, is, as the title suggests, devoted mainly to disco music. Show Bizz, an hour long show which was formerly known as Jeunesse, is hosted by Pierre Lalonde who replaced Claude Dubois.

Studios In Quebec

• Continued from page Q-16

comes from within the province. Tempo, which recently moved its facilities from downtown Montreal to the west end of the city, is a modern studio complex which took over and renovated an existing theater.

Studio Tempo, which has two world class engineers in the persons of Ian Terry and Michel LaChance, and an upcoming talent in the person of Billy Szawlowski, bears out Mezo's belief that "engineers in Quebec are as capable as in New York or Los Angeles but any engineer is only as good as the talent and the equipment he is working with." She also feels that studio musicians are as good in Montreal as anywhere but are not pushed to the limits of their capabilities.

Chuck Gray's Studio Six in downtown Montreal is becoming increasingly popular. The studio is equipped with a Neve console and an MCI 16-track recorder and two Ampex two-track machines. Ninety percent of its bookings are local and most of that is from French acts although Jesse Winchester's latest album "Let The Rough Side Drag" on Bearsville was recorded there.

One hundred percent of Son Quebec's business comes from within the province. Sixty percent is from the recording business and 40% comes from ad agencies.

Bernard Dubost, the manager of Son Quebec, feels that the quality of Quebec studios is high but that the market is restricted particularly if it is only French.

A major new recording complex in Montreal will be the Marko Studios headed by Robert Boivin who has moved into Michel LeRouzes' new Cablevision studio complex in the building that formerly housed the RCA Studios in Montreal. It will have four separate studios with one of the facilities to be used specifically for film dubbing.

Listen Audio Productions Ltd., headed by George Morin and Stanley Brown, is located in old Montreal and holds the reputation of one of the top jingles studios in Quebec. A new production company under the name Earwhacks has been set up mainly for the production of records. Recently the company purchased the IPS Studios in Toronto and put Bob Lehman on as staff producer. Gary Cape's WAM Records has a deal with Listen Audio for studio time and a few months ago the Lisa Hartt band did some recording there with producer Phil Ramone.

There are other studios in Montreal mainly used for jingles and record pre-production including Bob Weir's Sea Apple Sound, Mediacoilage Ltd., Bobina Son, Montreal Sound, and Denis Pantis' DSP Studios.

Based in Ste. Therese, just north of Montreal, it is the only complete mobile studio in Canada. Under the name Filtrosound, Guy Charbonneau outfitted a large Chevy truck with Studio 24, 16 and 2-track machines as well as a Neve console soon to be expanded to 24 track this year. Not only has Charbonneau done work for artists such as Mahogany Rush, Oscar Peterson, the Chieftains, Jean-Pierre Ferland, Diane Dufresne and others from Montreal, he also recorded Moe Koffman's "Love At George's" LP in Toronto for GRT.

A new studio is soon to open just outside of Montreal, to be operated by a number of former engineers from Son Quebec. This growth is an excellent gauge of the creative activity taking place in the province of Quebec.

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NOW TOTALS 23

A&M Beefing Up College Rep Staff

By ED HARRISON

LOS ANGELES—A&M's campus department, one of the most extensive of any label, is implementing its local and regional promotion staff with campus representatives to help insure exposure of A&M product in all markets.

Started as part of the publicity department, the campus department now boasts 23 campus reps covering the U.S. with some reps responsible for as many as 10 states.

Bob Frymire, national college director, and former Colorado rep for two years, says the department was expanded to provide another avenue of support for field promotion men. "College reps are covering gaps our promotion men couldn't get to," says Frymire.

"Our college department is involved with everything. They serve as another communication device who are in contact with record stores, campus radio stations and act as a go-between agent and buyer.

"If someone has a problem getting stocked the rep passes it onto the regional man who deals with the distributor. If an act is coming to town the rep makes sure product is available in stores," says Frymire.

Frymire who reports directly to Barry Grieff, vice president of advertising and merchandising, and Harold Childs, vice president of promotion—makes sure all reps are supplied with posters, mobiles and dis-

play material which are used for oncampus promotions when an act is in town.

While the reps deal directly with campus radio stations and record outlets, Frymire utilizes school newspapers and local consumer papers for advertising.

Although reps in major metropolitan areas provide a variety of functions, many times they are of more value in suburban areas not covered by regional staff. A&M maintains reps in such secondary markets as Lawrence, Kan.; Lansing, Mich.; Orlando, Fla. and Raleigh, S.C.

Frymire says the premise behind the campus department is to reach the 18-25 audience. He adds that the college radio market is a good alternative for progressive airplay as well as providing an outlet for touring acts.

"Campus reps are the eyes and ears of the street. They are in tune with new music and what students are into. It's also a training ground for those hoping to break into the music business," says Frymire.

Although reps are students working on a part-time basis, they are provided with expense accounts for mailings, telephone and travel. "We'll fly a rep into a city to help with tour support. They go on road trips and stop by stores and stations

(Continued on page 71)

San Luis Obispo Station Collects \$\$ Via Contests

LOS ANGELES—Campus radio station KCPR-FM at California Polytechnic Univ. at San Luis Obispo is staging several campus promotions to supplement its insufficient operating budget.

Because California regulations permit campus stations an annual operating budget of \$4,000, the station must raise additional funds by way of unique contests and events.

Bill Carney, music director, says that of the \$4,000, 50% is allotted to power supply and another 25% for phones, not leaving much to operate the station with.

Carney says that a KCPR Booster Club has been organized to allow the station to sponsor raffles and other fund raising contests. "Because of university and FCC regulations, a radio station is not permitted to stage any sort of fund raising events," says Carney. "Having club status allows us the flexibility to do so."

According to Carney, the Booster Club is comprised of KCPR personnel and functions basically in the same capacity as the radio station.

The Booster Club, formed in September, helps sponsor campus concerts, rallies, picnics and other promotions with funds going to the station.

Carney says the station has sponsored disco dances which raise nearly \$50 per night. In addition to

oncampus events the station is involved with the entire community.

"We've staged dances at high school and junior high schools. We're trying to serve the young and old in the entire San Luis Obispo community," says Carney.

Last year KCPR held a broadcasting marathon with one disk jockey remaining on the air for a record 72 hours. The event netted \$250. This year the station will be shooting for 918 non-stop hours.

The station also sponsors campus concerts by tying in radio spot promotions. Tim Weisberg did a 45-minute interview before his performance in addition to week-long radio spots advertising the concert. Second billed comedy act Edmunds & Curley also did several comedy spots to promote the show.

In the last two years, KCPR has increased its power to 2,000 watts from its previous 10 watts, ample power to cover the entire San Luis Obispo area and surrounding communities. Carney says the station will become Dolbyized within the next six months. The station is also seeking a new transmitter site which will increase KCPR's geographic coverage. The station just instituted a new format with a special list of requested album cuts.

KCPR programs 15 hours of classical per week, 10-15 hours of jazz, 40-50 hours of contemporary/Top 40 and 50-60 hours of MOR. Carney is also programming the "1:00 club" which is an album featured show aired at one in the morning. Carney adds that every two weeks his playlist will include a new jazz release.

Jim Zimmerlin, co-music director, will concentrate on programming

(Continued on page 71)

Campus On Coast

LOS ANGELES—News and queries about campus coverage should be addressed to Ed Harrison, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Sound Business

Sound Industry Sound In Nashville; Studios Expand

By GERRY WOOD

NASHVILLE—Several Nashville studios are unveiling plans for major renovations and expansions as the studio scene continues on the positive side with healthy bookings and results.

Bookings at the Sound Shop ran 100% in November and December, reports Craig Deitschmann, president of the studio. The activity follows record months in August and September at the Sound Shop where in-house work fills up the studio time that regular clients don't use.

Business is so good that the Sound Shop is going the expansion route. "We're beginning construction on a new \$300,000 24-track studio behind our present building," Deitschmann reveals.

Though RCA closed its studios in Nashville and Los Angeles (Bill-

board, Jan. 15), the news did not prove devastating to the majority of the Nashville studios.

Another major label, CBS, has an extensive studio operation in Nashville, but Norm Anderson, manager of the Columbia Recording Studios, paints a positive picture of the Columbia studio situation.

"Our union contract is a local one with IBEW as compared to RCA's national one with NABET," explains Anderson. "As a result, we're not burdened with problems they have on one coast or the other. We can settle our own problems locally. The demands of Nashville are a lot different than they are on either coast."

Anderson reports 90% bookings in December—the studio's busiest (Continued on page 64)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Filmways/Wally Helder is expanding with a new subsidiary, Filmways Radio, Inc.

It will specialize in automated radio programming and development and marketing of syndicated radio features. A Charlie Tuna-hosted show for the American Forces Radio and Television Service is currently under production.

In Heider recording activity, Stevie Wonder was in producing Ramsey Lewis' new LP for Columbia. Paul Serrano engineered with David Gertz seconding. B.B. King was in the San Francisco studio being produced by Sonny Burke with David Coffin and Steve Malcolm engineering.

Cher's new single "Pirate" was done at Kendun, mixed by Lenny Roberts and produced by Snuff Garrett. . . . Cher also wrapped up her forthcoming LP at Larrabee with Garrett and Roberts. . . . Cat Stevens was working on his A&M LP at Cherokee, David Kershbaum producing with Dee Robb engineering assisted by Steve Brandon. Kershbaum and Robb were also working with Richie Havens on his new LP with assistant engineer George Tutko. Bob Erzin also produced Alice Cooper with Brian Christian at the board and Toni D'Amico assisting.

Fleetwood Mac was mixing its new LP at Producer's Workshop, producing themselves and Ken Cayliff at the console. . . . Brooks Arthur produced Carol Bayer Sager at Record Plant with Bob Merritt and David Latman engineering.

Morris Albert was producing himself at RCA Studios, Mickey Crofford engineering. . . . Aretha Franklin was in doing vocals at ABC Studios with Lamont Dozier producing and Reggie Dozier at the console. . . . Final mixing on 20th Century's Nite City with Ray Manzarek was done at Davlen.

Stanley Clarke was in at Paramount cutting bass tracks for George Duke's new Epic LP, Duke producing himself and Kerry McNabb handling technical duty. . . . At the Music Grinder John Kovarek and Gary Skardina have been engineering a new L.A. group called Texas. . . . The Crusaders have been busy at Hollywood Sound Studios putting finishing touches on their upcoming ABC/Blue Thumb LP.

JANUARY 29, 1977, BILLBOARD

Sound Waves

A Tale Of Two Tonearms

By JOHN WORAM

NEW YORK—New tonearms from Thorens and Technics may find application in broadcast studios and discos, looking for a better way to track warped records.

In a recent interview, John King, technical services director for Thorens' importer Elpa Marketing, described some of the variables that affect optimum groove tracking. King explains that typically, the velocity of a record warp may vary between 0.5 Hz and 7 Hz.

Therefore, if the resonant frequency of the tonearm falls within this range, the system may become susceptible to warp-induced mistracking. On the other hand, tonearm resonances should be kept well below 20 Hz, which is near the lower limit of the audio frequency range.

King notes that the "effective mass" of the tonearm plays an important role in determining tonearm resonance, and that this mass is affected by several key variables, including the pickup cartridge, tonearm dimensions, and the counterweight.

Since cartridge design is out of the hands of the turntable manufacturer, and tonearm dimensions are more or less restricted by the size of the record player and the disk itself, Thorens engineers developed a new "Isotrack" plug-in arm which significantly reduces the effective mass of the complete tonearm assembly.

The mass reduction is accomplished by making the cartridge headshell assembly an integral part of the tonearm. Therefore, to change cartridges or styli, the entire front section of the arm is replaced, at a point about an inch or two removed from the tonearm pivot.

With the bulk of the tonearm mass shifted to this location, the headshell itself becomes considerably lighter. This feature plays a major part in reducing the critical effective mass, and in turn offers improved tracking capability for warped, as well as normal, disks.

As a further refinement, the Isotrack system employs a newly designed "dented ring" turntable mat to increase air circulation beneath the record. By allowing trapped air to escape, the dented ring design further minimizes lower frequency resonances.

A Thorens technical paper notes that 50 years ago the company be-

gan studying the direct-drive turntable system. Nevertheless, Thorens feels that the belt drive/flywheel system remains the most reliable method in use today.

By contrast, Technics SP-10 MKII turntable utilizes a phase lock-controlled direct-drive system which reaches full rated speed within the first 25 degrees of record rotation. The turntable comes to a complete stop within about 30 degrees of rotation. This almost instantaneous start and stop feature has made the system a high priority item for broadcast and disco applications where cueing is a necessity.

The turntable is to be incorporated in the firm's new SL-1000 MKII "super system" to be marketed later this year (Billboard, Jan. 15, 1977). The system comprises the turntable plus a new tonearm and base.

The Technics tonearm system minimizes the effects of record warp through a variable dynamic damping system. Within the counterweight assembly, an adjustable main weight is held between a support spring on one side and a control magnet system on the other. A selector knob is used to "tune" the main weight to match the resonance frequency of the total arm/cartridge system, thereby damping potential resonances.

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National Disco Action Top 40

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- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 3 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- 4 SPRING RAIN—Silvetti—Salsoul (12-inch)
- 5 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 6 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- 7 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
- 8 ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 9 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 10 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
- 11 SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 12 DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)
- 13 CAR WASH—Rose Royce—MCA (LP)
- 14 DAZZ—Brick—Bang (12-inch)
- 15 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 16 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 17 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)
- 18 FUNK DE MAMBO—Karma—Horizon (12-inch)
- 19 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
- 20 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
- 21 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (12-inch/LP)
- 22 DADDY COOL/FEVER/TAKE THE HEAT OFF ME—Boney M—Atco (LP)
- 23 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
- 24 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carr—Philadelphia International (LP)
- 25 LOVE IN C MINOR—Cerrone—Malligator (LP import)
- 26 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
- 27 BLACK BROTHER/MONGOUSSE YE—Black Soul—Beam Junction (12-inch)
- 27 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 29 IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
- 30 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
- 31 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 32 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
- 33 ELEVATOR—Joanne Spain—Casino (12-inch)
- 34 TURN ON TO LOVE—Jumbo—Pye (LP)
- 35 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 36 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (LP)
- 37 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
- 38 LET'S GO DOWN TO THE DISCO/ YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 39 I DON'T KNOW WHAT'S ON YOUR MIND/I LEARN FROM MY BURNS—Spider's Web—Fantasy (LP)
- 40 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)

ATLANTA

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 4 OVERTURE/DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 6 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 7 CAR WASH—Rose Royce—MCA
 - 8 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 9 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 10 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 11 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 12 NO NO NO MY FRIEND—Overton—S.M.I. (12-inch)
 - 13 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 14 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 15 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)

DALLAS/HOUSTON

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—TK (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 4 CAR WASH—Rose Royce—MCA
 - 5 I WISH/ISN'T SHE LOVELY/ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 8 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
 - 9 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 10 LOVE IN MOTION—George McCrae—TK (LP)
 - 11 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 12 DAZZ—Brick—Bang (12-inch)
 - 13 DANCING QUEEN—Carol Douglas—Midland International (12-inch)
 - 14 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 15 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)

NEW ORLEANS

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 3 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 5 DAZZ—Brick—Bang (12-inch)
 - 6 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 7 FUNK DE MAMBO—Instant Funk—Horizon (12-inch)
 - 8 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - 9 I LEARN FROM MY BURNS/I DON'T KNOW WHAT'S ON YOUR MIND—Spider's Web—Fantasy (LP)
 - 10 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 11 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 12 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 13 I WISH/ANOTHER STAR/ISN'T SHE LOVELY/SIR DUKE—Stevie Wonder—Tamla (LP)
 - 14 TURN ON TO LOVE—Jumbo—Pye (LP)
 - 15 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)

PITTSBURGH

- This Week**
- 1 I WISH/ANOTHER STAR/SIR DUKE—Stevie Wonder—Tamla (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 5 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 6 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 7 CAR WASH—Rose Royce—MCA (LP)
 - 8 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 10 DAZZ—Brick—Bang (12-inch)
 - 11 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 12 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 13 I CAN'T STOP/I GET A KICK—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 14 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 15 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)

BALT./WASH., D.C.

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 4 LOVE IN MOTION/GIVIN' BACK THE FEELING/CUT THE RUG—George McCrae—TK (LP)
 - 5 TIME WANTS FOR NO ONE/FREE LOVE—Jean Carr—Philadelphia International (LP)
 - 6 LOVE IN C MINOR—Cerrone—Malligator (12-inch import)
 - 7 WHEN LOVE IS NEW/I WANTCHA BABY/ALL I NEED IS YOU TONIGHT—Arthur Prysock—Old Town (LP)
 - 8 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 9 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 10 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 11 IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
 - 12 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 13 MANGOUSSE YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 14 YOU GOTTA LET ME SHOW YOU—Esther Williams—Friends & Co. (12-inch rems)
 - 15 TURN ON TO LOVE—Jumbo—Pye (LP)

DETROIT

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 CAR WASH—Rose Royce—MCA
 - 3 DAZZ—Brick—Bang (12-inch)
 - 4 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 5 SPRING AFFAIR—Donna Summer—Gasa (LP)
 - 6 I WISH/ANOTHER STAR/SIR DUKE—Stevie Wonder—Tamla (LP)
 - 7 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (LP)
 - 8 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 9 O BA BA/INDISCREET/OVERTURE—D.C. Larue—Pyramid (LP)
 - 10 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 11 YOU + ME = LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
 - 12 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - 13 DARLIN' DARLIN' BABY—D Jays—Philadelphia International
 - 14 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12-inch)
 - 15 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)

NEW YORK

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 5 LOVE IN C MINOR—Cerrone—Malligator (12-inch import)
 - 6 GOOD LOVE MAKES EVERYTHING ALRIGHT/THE GREATEST FEELING—Melba Moore—Buddah (LP)
 - 7 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA—D.C. Larue—Pyramid (LP)
 - 8 SPRING AFFAIR/AUTUMN CHANGES—Donna Summer—Gasa (LP)
 - 9 IF YOU WANT TO GO BACK/FREE LOVE—Jean Carr—Philadelphia International
 - 10 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 11 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 12 BLACK BROTHER/MANGOUSSE YE—Black Soul—Beam Junction (12-inch)
 - 13 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 14 FEVER/TAKE THE HEAT OFF ME/HELP HELP—Boney M—Atco (LP)
 - 15 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)

SAN FRANCISCO

- This Week**
- 1 LOVE IN MOTION/GIVIN' BACK THE FEELING/I'M GONNA STAY WITH MY BABY TONIGHT—George McCrae—TK (LP)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 TATTOO MAN—Denise McCann—Polydor (12-inch import)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 5 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 8 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 9 UNFINISHED BUSINESS/PARTY LAND/TIME IS MOVING—Blackbyrds—Fantasy (LP)
 - 10 MANGOUSSE YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 11 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carr—Philadelphia International (LP)
 - 12 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET—D.C. Larue—Pyramid (LP)
 - 13 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 14 SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
 - 15 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)

BOSTON

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 4 I WISH/ANOTHER STAR/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 5 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 6 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12-inch)
 - 7 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 8 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 9 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 10 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 11 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 12 CAR WASH—Rose Royce—MCA (LP)
 - 13 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 14 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 15 BODY HEAT—James Brown—Polydor

LOS ANGELES/SAN DIEGO

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 3 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 4 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 5 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 6 DAZZ—Brick—Bang (12-inch)
 - 7 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 8 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 10 HA CHA CHA—Bravo Construction—United Artists (LP)
 - 11 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 12 I WISH/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 13 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET—D.C. Larue—Pyramid (LP)
 - 14 DADDY COOL/FEVER/SUNNY—Boney M—Atco (12-inch/LP)
 - 15 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)

PHILADELPHIA

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 TURN ON TO LOVE—Jumbo—Pye (LP)
 - 5 ON THE TOWN/SATURDAY NITE STEPPIN' OUT—Webster Lewis—Epic (LP)
 - 6 STUBBORN KIND OF FELLOW—Buffalo Snake—RCA (12-inch)
 - 7 DREAMIN'/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 8 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 9 ALL MY LIFE/I WANT YOU/WHEN LOVE IS NEW—Arthur Prysock—Old Town (LP)
 - 10 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 11 LET ME BE YOUR LADY TONIGHT—Stratovarius—Roulette (12-inch)
 - 12 DISCO FRISCO—Andre Cam—Harmony (12-inch import)
 - 13 DADDY COOL/FEVER—Boney M—Atco (LP)
 - 14 YOU KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Rasi Hill—Roulette
 - 15 LOVE IS YOU/MY TIME OF NEED/COME BACK/BATTLESLAKE—Carol Williams—Salsoul (LP)

SEATTLE

- This Week**
- 1 BOOGIE CHILD—Bee Gees—RSO (12-inch)
 - 2 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 3 DADDY COOL/SUNNY—Boney M—Atco (12-inch/LP)
 - 4 DISCO LUCY/YOU DON'T EVEN KNOW WHO WE ARE—Wilton Place Street Band—Island (12-inch)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 RUBBERBAND MAN—Spinners—Atlantic (12-inch)
 - 7 DAZZ—Brick—Bang (12-inch)
 - 8 GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 9 I WISH/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 10 SURE FEELS GOOD TO ME—Construction—Mercury (12-inch)
 - 11 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 12 WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production—Cotillion (LP)
 - 13 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 14 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 15 CAR WASH—Rose Royce—MCA

CHICAGO

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 5 LET YOURSELF GO—Supremes—Motown (LP)
 - 6 CAR WASH—Rose Royce—MCA
 - 7 BOY I REALLY TIED ONE ON/THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
 - 8 I WISH—Stevie Wonder—Tamla (LP)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 10 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - 11 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 12 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 13 FOUR SEASONS OF LOVE—Donna Summer—Gasa (LP all cuts)
 - 14 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 15 DANCE & SHAKE YOUR TAMPON—Universal Robot—Red Dog (12-inch)

MIAMI

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 SPRING AFFAIR/AUTUMN CHANGES—Donna Summer—Gasa (LP)
 - 3 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 4 ISN'T SHE LOVELY/SIR DUKE/ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 5 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 6 MAKES YOU BLIND—Glitter Band—Arista (12-inch)
 - 7 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - 8 LET YOURSELF GO/I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
 - 9 DADDY COOL—Boney M—Atco (LP)
 - 10 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 11 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 12 DISCO INFERNO/YOU GOT ME ON YOUR HOT LINE/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON/STARVIN'—Trammps—Atlantic (LP)
 - 13 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 14 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 15 YOU KEEP ME HANGIN' ON—David Matthews with Whirlwind—Kudu (12-inch)

PHOENIX

- This Week**
- 1 DISCO INFERNO/STARVIN'/DON'T BURN NO BRIDGES—Trammps—Atlantic (LP)
 - 2 INDISCREET/O BA BA/OVERTURE—D.C. Larue—Pyramid (LP)
 - 3 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 4 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 8 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 10 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 11 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 12 SPY FOR BROTHERHOOD—Miracles—Columbia (12-inch)
 - 13 GOTHAM CITY BOOGIE/INDIE COUNTRY—Sly & The Family Stone—TK (12-inch)
 - 14 FEVER/SUNNY/DADDY COOL/HELP HELP—Boney M—Atco (LP)
 - 15 DREAM EXPRESS—Honeybees—Roxbury (12-inch)

MONTREAL

- This Week**
- 1 LOVE IN C MINOR—Cerrone—Malligator (LP)
 - 2 DADDY COOL—Boney M—W.E.A.
 - 3 SPRING RAIN—Silvetti—RCA (12-inch)
 - 4 FIGHTING ON THE SIDE OF LOVE—T.N.P. Orchestra—RCA (12-inch)
 - 5 LOW FIDELITY—Boule Nere—Team Canada
 - 6 GET UP & DANCE—Lata—London (12-inch)
 - 7 WHY MUST A GIRL LIKE ME—Claudia Barry—London
 - 8 WHEN LOVE IS NEW—Arthur Prysock—Palade (12-inch)
 - 9 HUSTLE AT THE BUS STOP—Destiny—Quality
 - 10 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 11 SPRING AFFAIR—Donna Summer—Quality
 - 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
 - 13 THAT'S THE TROUBLE/SORRY—Grace Jones—Tara Canada (12-inch)
 - 14 OPEN SESAME—Kool & The Gang—E.R.T. (12-inch)
 - 15 JE DANCE—Adamo—CBS

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disk Problem In Anchorage

NEW YORK—A unique problem in trying to program a format of live and recorded music has surfaced at an Anchorage, Alaska, discotheque. Michael Moon, music director/entertainment coordinator at The Alaska Mining Co. explains that his club, which programs both live music and disco records, is spending so much on the live segment of its program (\$2,600 a week for the band) that it can ill-afford to buy records for the recorded segment.

To compound the problem, there is no record pool in Alaska, and Moon feels that this dilemma is not only hurting his club, but is also restricting the growth of the disco music market (because no one hears the new music that is available).

Elaborates Moon: "In addition to the live band, the club boasts a \$30,000 sound system, but of the Top 40 disco records in Billboard, I have no more than 10 to play for my audience, and even if I had the money to buy them here, there is no store that carries them."

Moon stresses that his club is not asking for handouts, but merely for some advice on how to come to grips with its problem. "Disco," he adds, "is really hot up here, and there can eventually be a big market for this growing industry, but people are getting tired of hearing the same old music over and over again, and if something is not done soon we may lose the opportunity of tapping the vast potential of this exciting market."

Disco Mix

By TOM MOULTON

NEW YORK—Buddah Records will this week release its first commercial 12-inch 33 $\frac{1}{3}$ -r.p.m. disco disk by the Andrea True Connection. The song titled "New York, N.Y." is a combination of True's big success "More, More, More," and "You Should Be Dancing."

The Memphis-style horns keep the excitement of the song going as well as add an r&b touch to it. Several New York discos are mentioned in the song including 12 West and Barefoot Boy. There are two breaks, one consisting of horns with rhythm; the other is percussion and vocal, not unlike the Bee Gee's.

Silver Blue Records, distributed by TK Records, is releasing a new single by Eli's Second Coming. This tune titled "Hop Scotch" has more of a pop direction than the group's last, and even features a bagpipe. Here is a commercial and unforgettable record.

United Artists (England) has released Bar-

bara Pennington's "Twenty-Four Hours A Day" on a 12-inch 33 $\frac{1}{3}$ disco disk. This version of the song runs 9:22 minutes and has a much longer introduction and instrumental than the single. United Artists is planning its release here for discos only.

From Buddah Records comes the release of a single from the motion picture "The Next Man." The song, titled "Stay With Me," is by Tasha Thomas, has been remixed for the single, and runs 6:20 minutes. This is a beautiful tune with a melody reminiscent of "Midnight Love Affair." It has easy rhythms, an outstanding sax solo and is the sort of song that grows on the listener.

Jimmy Ruffin, the "Tell Me What You Want" man is back in Philadelphia with Richie Rome. Ruffin and Rome, who collaborated on "Tell Me What You Want," have also written and co-produced the soon to be released single "Fallin' In Love With You."



GLAD YOU LIKE MY ALBUM: This is what Arista Records disco artist Harvey Mason (left) seems to be saying to "Hollywood Breeze" Washington street deejay, when the two meet recently at the Soul Shack record store in the nation's capital. Mason is on a cross-country promotional tour of his new album, "Earthmover," which is geared to the disco industry.

Black Station Boosts a Bilingual Salsa Single

Continued from page 1
trends in disco music here are predicting that the tune, and the musical format it embodies could, with national attention, expand the role of Latin music in the industry. Rodriguez, who heads the band La Compania, describes the format used on the single and in the album as "a different type of crossover, a sort of funky salsa." He says it lends itself to a different type of dance step in the genre of the charleston. Says Rodriguez: "We also believe that our timing for our crossover type of salsa music is right on target. The mood of the industry is sympathetic to this type of innovation," he says.

Rodriguez acknowledges that many Latin bands have attempted to create crossover formats in the past but never achieved anything more than limited success. Rodriguez explains that his reason for offering bilingual lyrics on the record was to attract and give Spanish/American audiences an opportunity to sing along in the language with which they felt most comfortable. He promises that the format will be used in more of his records.

Computerized Light Gives Plus Effects

NEW YORK—Lighting Systems International has developed a computerized light synthesizer for discos which officials of the company claim can produce totally new backgrounds and room effects in addition to standard effects attained by light sequencers, light boards and color organs. The unit, model LS8 is also capable of producing fades, slow fades and computer-generated random sequencers. It is also said to have the ability to achieve perfect synchronization with a complete range of music, from softest mood to hard rock. The LS8's fixed lighting sequences include chase, zig-zag, shimmy, split zig-zag, quad chase, bloom and flutter. The system which weighs 10 pounds and is completely portable, can control up to 3,600 watts. A simple control panel permits push-button selection of lighting effects and timing to match the mood of the music. Developers of the unit see additional applications for the system in schools, clubs and for home entertainment. It features solid state circuitry exclusively, and can be activated and synchronized from the control panel, or remotely from foot switches.

Bobby Rodriguez & Compania were discovered by Fania Records executive Alex Masucci about two years ago and were signed to the firm's Vaya label. With its present popularity in the crossover market locally, Fania executives are beginning to look around for a distribution pact that will guarantee adequate country-wide coverage. The label's present in-house distribution facilities are restricted to servicing New York, California, some parts of Miami and Puerto Rico.

Cleveland-Based Disco Co. Sues New York Firms

NEW YORK—The Last Moving Picture Co., a Cleveland-based discotheque chain, has filed suit in Cuyahoga County Court, Ohio, against Videovision, Inc., Disco-Sound Associates, Peter Frank and Joe Zamore, all from New York, charging breach of contract and misrepresentation.

In the suit, filed by Thompson, Hine and Flory, attorneys for the plaintiff, seek to recover more than \$67,000 in estimated loss of profits, cost of films and videotapes allegedly loaned to defendants by plaintiff but not returned, cost of advertising incurred by reliance on defendants' representation, cost and expenses incurred in attempting to remedy the problem, cost of repair and modifications of equipment, and the cost of rental deposits and rental fees allegedly withheld by defendants.

The complaint arises out of discussions held late 1975 and early 1976 between the plaintiff and defendants for the lease or purchase of audio/visual systems consisting of large video projectors and screens, videotape players, speakers, videocassettes and prerecorded videocassette entertainment.

The plaintiff is charging that defendants claimed and represented that "they would provide video and audio equipment by competent, qualified technicians who would insure that the equipment was fully workable and suitable for the purpose intended."

Plaintiff also charges that the defendants promised to correct any and all problems necessary to make all equipment and A/V systems fully operative and suitable for the purposes intended, and would install and deliver all equipment at a time convenient to the plaintiff.

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- Audio Equipment
- Games
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- Dance Floors/Walls/Ceilings
- Visual Materials
- Discotheque Planning/Construction (including Consultants, Designers, Installers, Builders)
- Projection Systems
- Record Labels with Disco Product
- Special Effects

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Secret Behind N.Y. Club On Poor Site

By RADCLIFFE JOE

NEW YORK—What is the secret involved in creating a palatial \$350,000 discotheque in a largely industrial area on Manhattan's seamer West Side and turning it into an instant success in spite of its law-dry surroundings?

The answer seems to lie in the clever strategy of building the most elegant club possible, installing a comfortable restaurant with a small but selective menu, making a breakfast cafeteria available for late-night revellers, and charging a moderate membership fee for access to all these comforts.

This is what the owners of Les Mouches, New York's newest and most avant-garde discotheque, have done.

Les Mouches nestles among tumbledown warehouses on 11th Ave. in a decrepit part of the city, but its owners, Gary Finkelstein, John Chambers, Frank McGourty, David Walden and Lydia Yoslow knew what they were doing.

Les Mouches' sound system was designed by Peter Spar for Graebur Productions of N.Y. It utilizes two Teac model 1200 turntables, a Bozak CMA-102DL mixer, two Pioneer crossovers, one Phase Linear 700 and five Phase Linear 400 amplifiers, two Dynaco model 160s, an SAE model 2700B equalizer and a Teac model 3300 tape deck.

According to Smith, the sound system has a capacity of 6,000 watts which power 192 speakers which

blanket the club's 2,500 square-foot dance floor. Smith explains that the speakers themselves were designed to be heard, not seen. They are arranged in multiple tripped design so as to eliminate hot spots, and to produce complete dispersion of high frequencies throughout the area. Emphasis is on clean, accurate reproduction of the entire musical range.

Les Mouches' sound system has been designed so that the pulsating rhythms of the hottest disco sounds are confined within the dance area, with very little filtering out to the lounges and nearby dining room. The dining room is in fact so quiet, that the club hires a violinist, a pianist and a flutist to entertain dinner guests.

The entire club is designed so that the decor remains interchangeable, thereby allowing for a constant freshness of appeal.

Les Mouches is geared to a predominantly gay, middle and upper-middle class clientele. Its membership fee is \$55 a year and this allows each member to bring three guests. The club is open Wednesday through Sunday. The admission fee on Wednesdays is \$3 for members and \$4 for guests. On Thursday movie nights, admission is \$2 for members and \$3 for guests. Fridays and Saturdays the admission is \$5 for members and \$7 for guests, and on Sundays members are admitted free, but guests pay \$3.

The concept of Les Mouches was based on the successful Blue Cloud discotheque in the Hamptons, run by the same owners. There are two spinners at the club, Bobby Gordon and Roy Thode. Allan Murmer is at the lighting controls.

To the average observer Les Mouches looks like a high-priced risk, but the hordes of people who jam its 20,000 square feet of space on any given night give the lie to this theory. It is obvious its owners had planned their strategy carefully.

The building was selected, first for the space and security it offers, the number of ready exits it affords (a must in an environment where there are anywhere from 900 to 1,000 patrons on any given night) and the fact that it has an existing kitchen. (To install a brand new one, they say, could easily have cost in excess of \$100,000.)

Then there are the firsts. Les Mouches is believed to be the first discotheque in New York City that offers a full breakfast menu to its patrons, beginning at 3 a.m. and running through 9 a.m. Its interior design by Yoslow and Chambers places the emphasis on quiet, spacious elegance, with live plants, mirrors and a profusion of soft lights all artfully arrayed to complement each other.

There are two bars in the club, one exclusively for hard liquor, and the other for teetotalers. Each features its own unique decor which lends itself to change and freshness of appeal. There is also an audio visual room that doubles up as a movie theater on Thursday nights with full length features at \$2.

Using space to advantage, Graham Smith and Christopher Harms of GSA, Inc., prepares Les Mouches patrons for the experience of the disco dance floor by taking them first through an artfully decorated lobby, then through one of the room's many lounges before easing them on to the dance floor.

Earplugs Urged By Univ. Doctor

PHILADELPHIA—An expert on the effect of loud music on the human ear is urging discotheque owners and operators to install earplug vending machines in their clubs for the protection of their patrons.

The call comes from Dr. Gordon Bienvenue a professor at Pennsylvania State University who states that although only about 10 or 15% of all loud music is extremely hazardous to human hearing, the situation is aggravated by a lot of people who are pushed beyond the safety level through working during the day in noisy environments, then going to an equally noisy discotheque at night.

Bienvenue assures that although earplugs would help cut down on the dangerous noise level of the music, disco lovers would still be able to hear the sounds and feel the vibrations of their favorite tunes.

The professor states that for the safety of their patrons, club owners should not only carry earplug vending machines, but should also install warning signs similar to those found on cigarette cartons, in areas of their clubs where the noise level is highest.

Bienvenue also states that prolonged use of headphones at maximum capacity can cause ear damage as they can produce up to 135dBs of noise. On the other hand, however, not many home stereo sets can achieve the same hazardous level.

Federal regulations set the absolute maximum noise safety level at 115dBs. Some rock groups have been known to achieve up to 125dBs at some of their live concerts.

Forsythe Audio Bass Speakers For Disco Mart

BOSTON—Forsythe Audio Systems is moving out of its regional New England base in Watertown, Mass., to expand its line of high-power capacity bass reproducers for the disco industry and touring pop/rock acts.

Recently moving into expanded facilities to service what has become a healthy increase in volume, president Kenton Forsythe introduced the new SR-215 base reproducers at the recent New York AES convention and reports excellent response.

He notes that the designs have been continuously refined in close working relationships with such performing groups as the John Payne Band, Image, the Rizzz, Boston Bango and other regional bands.

According to Forsythe, the new SR-215 unit is designed for applications requiring response to 40 Hz at extremely high sound levels. The horn is built with sufficient rigidity to handle the power of any commercially available bass drivers, and its 11-ply hardwood construction makes it less prone to panel-resonances than other horns of this type.

Maximum sound output is 136 dB SPL on axis at four feet, when equipped with Gauss 5840 drivers, with 200-watt input capacity. Rated frequency response in this configuration is 55 to 1,200 Hz \pm 3 dB. The unit measures 42 inches high by 36 wide by 28 deep and weighs 149 pounds, less drivers.

It is equipped with "roadie-type" corners for both heavy road use and high disco traffic, and a black Durane polyurethane finish that provides excellent moisture resistance and scuff protection.

Rock Singles Best Sellers

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As Of 1/18/77

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

- | | | | |
|----|--|----|---|
| 1 | YOU MAKE ME FEEL LIKE DANCING —Leo Sayer—Warner Bros. 8283 | 21 | SOMEBODY TO LOVE —Queen—Elektra 45362 |
| 2 | HOT LINE —Sylvers—Capitol 4336 | 22 | LIVIN' THING —Electric Light Orchestra—United Artists 888 |
| 3 | TORN BETWEEN TWO LOVERS —Mary MacGregor—Ariola America 7638 | 23 | LOST WITHOUT YOUR LOVE —Bread—Elektra 45365 |
| 4 | BLINDED BY THE LIGHT —Manfred Mann's Earth Band—Warner Bros. 8252 | 24 | IN THE MOOD —Hemhouse Five Plus Too—Warner Bros. 8301 |
| 5 | JEANS ON —David Dundas—Chrysalis 2094 | 25 | SAVE IT FOR A RAINY DAY —Stephen Bishop—ABC 12232 |
| 6 | TONIGHT'S THE NIGHT (Gonna Be Alright) —Rod Stewart—Warner Bros. 8262 | 26 | NIGHT MOVES —Bob Seger—Capitol 4369 |
| 7 | YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW —Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 27 | HARD LUCK WOMAN —Kiss—Casablanca 873 |
| 8 | THE RUBBERBAND MAN —Spinners—Atlantic 3355 | 28 | SORRY SEEMS TO BE THE HARDEST WORD —Eton John—MCA/Rocket 40645 |
| 9 | CAR WASH —Rose Royce—MCA 40615 | 29 | ENJOY YOURSELF —Jacksons—Epic 8-50289 |
| 10 | NEW KID IN TOWN —Eagles—Asylum 45373 | 30 | BETH —Kiss—Casablanca 863 |
| 11 | STAND TALL —Burton Cummings—Portrait/CBS 7011 | 31 | 9,999,999 TEARS —Dickey Lee—RCA 10764 |
| 12 | AFTER THE LOVIN' —Engelbert Humperdinck—Epic 8-50270 | 32 | MUSKRAT LOVE —Captain & Tennille—A&M 1870 |
| 13 | WALK THIS WAY —Aerosmith—Columbia 3-10449 | 33 | I ONLY WANT TO BE WITH YOU —Bay City Rollers—Arista 0205 |
| 14 | I NEVER CRY —Alice Cooper—Warner Bros. 8228 | 34 | MORE THAN A FEELING —Boston—Epic 8-50266 |
| 15 | ROCK'N' ME —Steve Miller—Capitol 4323 | 35 | DANCING QUEEN —Abba—Atlantic 3372 |
| 16 | DAZZ —Brick—Bang 727 | 36 | YEAR OF THE CAT —Al Stewart—Janus 266 |
| 17 | I WISH —Stevie Wonder—Tamla 54272 | 37 | NIGHTS ARE FOREVER —England Dan & John Ford Coley—Big Tree 16079 |
| 18 | I LIKE DREAMIN' —Kenny Nolan—20th Century 2287 | 38 | LIVING NEXT DOOR TO ALICE —Smoke—RSO 860 |
| 19 | THIS ONE'S FOR YOU —Barry Manilow—Arista 0206 | 39 | IT KEEPS YOU RUNNIN' —Doobie Brothers—Warner Bros. 8282 |
| 20 | NADIA'S THEME (The Young & Restless) —Barry DeVorzon & Perry Botkins Jr.—A&M 1856 | 40 | DREAMBOAT ANNIE —Heart—Mushroom 7023 |

Rock LP Best Sellers

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As Of 1/18/77

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|----|--|----|--|
| 1 | HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 21 | CHICAGO X —Columbia PC 34200 |
| 2 | FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 22 | CHILDREN OF THE WORLD —Bee Gees—RSO RS-1-3003 |
| 3 | SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2 | 23 | BLUE MOVES —Elton John—MCA/Rocket 2-11004 |
| 4 | THE BEST OF THE DOOBIES —Doobie Brothers—Warner Bros. BS 2978 | 24 | ALIVE! —Kiss—Casablanca NBLP 7020 |
| 5 | FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 25 | SILK DEGREES —Boyz n the Sluggs—Columbia PC 33920 |
| 6 | BOSTON —Epic PE 34188 | 26 | LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3406 |
| 7 | GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 | 27 | JAMES TAYLOR'S GREATEST HITS —Warner Bros. BS 2979 |
| 8 | THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 28 | ONE MORE FOR THE ROAD —Lynyrd Skynyrd—CA 2-6001 |
| 9 | A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 29 | A DAY AT THE RACES —Queen—Elektra 6E-101 |
| 10 | SONG OF JOY —Captain & Tennille—A&M SP 4570 | 30 | ROCKS —Aerosmith—Columbia PC 34165 |
| 11 | ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037 | 31 | SOUNDTRACK FROM THE FILM THE SONG REMAINS THE SAME —Led Zeppelin—Swan Song SS 2-201 |
| 12 | WINGS OVER AMERICA —Capitol SWCO 11593 | 32 | NADIA'S THEME —Barry DeVorzon & Perry Botkin Jr.—A&M SP 3412 |
| 13 | A NIGHT ON THE TOWN —Rod Stewart—Warner Bros. BS 2938 | 33 | AFTER THE LOVIN' —Engelbert Humperdinck—Epic PE 34381 |
| 14 | DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 | 34 | HEJIRA —Joni Mitchell—Asylum 7E-1087 |
| 15 | THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 35 | A FIFTH OF BEETHOVEN —Walter Murphy Band—Private Stock PS 2015 |
| 16 | SPIRIT —Earth, Wind & Fire—Columbia PC 34241 | 36 | YEAR OF THE CAT —Al Stewart—Janus JXS 7022 |
| 17 | A NEW WORLD RECORD —Electric Light Orchestra—United Artists UA-LA679-G | 37 | TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 18 | FLEETWOOD MAC —Reprise MS2225 | 38 | GOOD HIGH —Brick—Bang BLP 408 |
| 19 | ENDLESS SUMMER —Beach Boys—Capitol SVBO 11307 | 39 | THE PRETENDER —Jackson Browne—Asylum 7E-1079 |
| 20 | DESTROYER —Kiss—Casablanca NBLP 7025 | 40 | DON'T STOP BELIEVIN' —Olivia Newton-John—MCA 2223 |

Eurogram Label Gets U.S. Distrib

NASHVILLE—Jan Olofsson's Eurogram Records will be handled in the U.S. by International Record Distributing Associates.

Olofsson has been involved with such European hits as "Joy" by Apollo 100 and "Chirpy Chirpy Cheep Cheep" by Mac and Katie Kissoon, as well as various hits from Don Fardon.

The first release distributed by In-

ternational Record Distributing Associates will be "In A Broken Dream" by Python Lee Jackson featuring Rod Stewart. The master was picked up from Young Blood Records in the U.K., and has previously been on the U.K. charts.

The label will concentrate on European material including some British nostalgic rock.

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CES Showcase



Henry Nobe, left, and John Bermingham demonstrate Sharp Optonica line, highlighted by prototype of programmable cassette deck, right.



Ampex's Gene Phelps, left, and Ivan Pato discuss improved Plus series; new Panasonic auto products sales manager Jack Dreyer, above left, and Steve Flam show first in-dash 40-channel combos.



Mordy Foodym, Meyer & Ross rep, left, and Sanyo's K. Takahashi, get low-down on portable GRT Discotron from Ken Carfagno, right.



Discwasher's Jim Hall, left, and Indy rep Paul Stone look over new floor display; Paul Mandelstein, left above, and Bruce Moore check display of "The Big Dummy Guide To CB Radio" (Book Pub. Co.).



Ray Spence, FCC chief engineer, addresses CES CB conference with panel including Fanon/Courier's Morris Adato, center, and Hy-Gain's Ted Andros. First Fanon CB/radio combo bowed, and Hy-Gain has new autosound/CB remote package.

INNOVATIVE AUDIO

High Technology Hits Hi Fi, Semi-Pro Scene

By JIM McCULLAUGH

CHICAGO—Several startling product innovations were evident in audio developments shown at the Winter CES.

Among them: What was claimed to be the world's first computerized FM tuner, a totally programmable cassette deck, the highest wattage receiver yet (185 watts) for the consumer market, further refinements in speaker technology and new digital time delay audio products as well as noise reduction devices. There was also an influx of high priced European integrated "compacts," and the first product to link the excitement of video games to audio for potential widespread disco applications.

The Jan. 13-16 exposition, not normally a new product introduction show, had more than its share

this time of new product excitement—some of it in prototype form all across the audio spectrum.

A slew of manufacturers introduced FM tuners, amplifiers and preamplifiers in an effort to capture a share of what is predicted to be a boom year for separate components not only for the consumer but in the professional arena as well.

Much of the new product incorporated continued state-of-the-art advancements and cosmetics as the line between consumer, semi-professional and professional blurred even more.

The high technology already apparent at the pro level has begun to filter down even stronger at the consumer level.

One newer characteristic is the expanding use of micro processors or

(Continued on page 52)

3M ADDS REPS

Blank Tape Zeros In On Marketing Basics

CHICAGO—Revamped and simplified marketing strategies were introduced by a number of blank tape manufacturers at the Winter CES. The goal: to better deal with fierce competition and shifting consumer demand patterns in this industry segment.

Perhaps the most significant development announced at the show is 3M's decision for the first time to supplement its direct sales force and expanded rackjobber distribution with manufacturer's sales representatives.

"We're zeroing in on the hi fi market with the addition of ERA reps in selected areas," explained John Taylor, 3M's retail tape market manager. The Brothers Jurewicz of Bloomington, Minn., became the first rep firm to handle the "Scotch" line, it was announced. Their territory includes Minnesota, the Dakotas and Western Wisconsin.

The 3M company also unveiled plans to expand its cassette "Master" product line with two additional for-

mulations, and introduced its "C-box" storage system in a new 10-pack, to list for \$9.99, including wall bracket and carrying handle. Each tape in the expanded "Master" line will be labeled as to corresponding machine settings, 3M promises. A transparent shell is being introduced with the new Master II (chrome-equivalent) and III (ferri-chrome) cassettes.

The see-through shell allows monitoring of the tape player's operation and a visual index of head penetration, says Taylor. "It's the first time someone has taken the cassette shell and made it functional for the consumer," he states.

3M also reveals that it will debut a mini-cassette in February at \$7.95 for two 30-minute tapes on a card, as well as its first Betamax videocassette.

Columbia Magnetics' new back-to-basics marketing plan, aimed at developing and capturing what it

(Continued on page 54)

Report



From CES

Hi Fi Firms In Disk Care Accessories

By ALAN PENCHANSKY

CHICAGO—Rotel of America, a hi fi equipment marketer, introduced three new record care accessories, its first, at the Winter CES here. The move is understood to signal the entry of major hi fi companies into disk care, a field dominated by smaller specialty firms to date.

Two other hi fi companies, Kenwood and Sonab, revealed at the show that they also would market record care items, though none were shown by these firms.

The significance of the move is thought to attach to the powerful mass market identification of major audio labels over the relative obscurity of disk care specialists.

A turntable-mount arm-type cleaner, a wet-system and a sponge-tip dry cleaner make up Rotel's debut offering. Suggested retails are \$15, \$7 and \$3.50, respectively.

Other new disk care introductions came from Schweizer Design and Fidelitone, firms based in the accessories market.

• Schweizer's new \$7.95 retail wet system combines brush and fluid applicator pump in one unit, and allows single hand operation. The brush also can be used separately as a dry cleaner. The unit is striking in appearance, featuring grip-contoured polycarbonate construction. It is refillable and the brush is replaceable, notes Fred Martinitz, Schweizer president.

CB COMBINATIONS GROW

Better Autosound Top Priority

By STEPHEN TRAIMAN

CHICAGO—The trend to better sound in the car, coming as close to home audio as possible, was evident at the Winter CES. There were new autosound and CB/radio/tape combinations from several dozen firms and upgraded speaker systems from a half-dozen.

The relative success of the \$700 Nakamichi cassette/ADS speaker systems, and the high-end Audomobile system, both bowed at the Summer CES, has more firms promising similar, but lower-priced, packages later this year.

Meanwhile, three traditional CB firms joined the combination game, with CB/AM/FM units from Cobra, Fanon/Courier and Surveyor, and the latter also is committed to its first tape combo later this year.

While manufacturers generally agree the CB combo market is grow-

ing, with its attractive higher prices and higher margins, most retailers are undecided.

One group doesn't expect combos to be more than 5% of the 40-channel CB mart, while a larger number, with good experience in some of the better 23-channel combo models, see this end of the business accounting for 15%-20% of sales by the end of this year.

Paul Umeda, manager of the Tokyo office of Alps/Motorola, a major CB component supplier worldwide, noted that the cost increments for AM/FM/MPX radio, and then an 8-track or cassette transport, are relatively small when volume is taken into account. The cost spreads and profit margins to distributor and dealer are significantly better.

The trend toward "hi fi sound" in the car, which Panasonic initially

kicked off with its under-dash 8-track unit last year, is tied to new speaker technology. Advances by Jensen, the new Kraco Tri-max, Craig Trans-Rib and Tenra Coaxial Mind Blower, to mention a few, are evidence of the emphasis on better, more efficient and more powerful (in capacity) speakers.

The Clarion CB 40-channel CB line is built around te modular "Mike System," using the speakers of any autosound system.

The mike has full CB operating controls, and the system includes a remote transceiver and unobtrusive mike connector. It is being packaged with 22 in-dash radio and combo radio/tape units and also is available as a separate system for existing car stereo.

Typical of the interest in

(Continued on page 53)

Winter CES Is Full Of Surprises

Hardware, Software Links Expanding In All Markets

Continued from page 1

• And the first direct-to-disk classical orchestra recording (see separate story on this page).

The emerging home video market, with its opportunities for both blank software and creative programming, got a solid shot from several sources.

Quasar showed "The Great Time Machine," a viable competitor for the Sony Betamax with its two-hour tape, programmable tuner/timer, and suggested list price of about \$1,000 (versus \$1,300 for Sony's one-hour machine).

And Atari, the Gulf + Western subsidiary, bowed an under \$200 "Video Music" component that "reads" the music frequencies via a microcomputer IC chip to produce a wide range of video effects projectable on large-screen systems—ideal for discos even before the consumer mart.

The record/tape rackjobber distribution pipeline may well be a prime vehicle for the just-beginning electronic cartridge video game market.

First unit is on the market from Birchchild-Video Entertainment System F with more than a half-dozen 8-track-size cartridges available and one a month to come. RCA soon will bow "Studio II," a home television programmer incorporating five games in its control console, with add-on cartridges to come in

three series—TV School House, TV Arcade and TV Casino.

Microprocessors, or programmable electronics, are moving heavily into the audio field as well, with an unusual amount of high-end state-of-the-art advancements shown by a number of firms. The trend that began with the computerized ADC Accutrac turntable system continues with such items as Sherwood's synthesized digital FM tuner, Sharp's Optonica prototype programmable cassette deck, Technics' high-end Elcaset with automatic program selector, the MXR Comander noise reduction system and Sony's prototype 150-watt power amp, believed the first to utilize Class D circuitry and vertical field effects transistors in one system.

While no other blank tape manufacturer is rushing into the new Elcaset configuration—existing products are being serviced OEM by Sony—the majors are taking a "wait-and-see" attitude on software.

Meanwhile, 3M will have its Beta-max videocassettes "out soon," with Ampex near a licensing agreement. Ampex and GE showed new micro-cassettes, with 3M's due perhaps by year end, while 3M bowed a mini-cassette to go with its new trio of Master products—Master I ferric, Master II chrome-equivalent and Master III ferrichrome. Ampex bowed an improved Plus series to vie

with Memorex, and Fuji tied its first accessory—the "Erect-a-Sette—to a FL low-noise cassette promo.

The accessory mart, an overlooked high-profit area, got its first entry from the hi fi industry. There were three disk care units from Rotel, and promised products from Kenwood and Sonab as well. Until now, the market had belonged to mostly smaller firms that concentrate on several product lines, with the competition sure to focus more attention on the growing record/tape care area.

Portable tape hardware continues to be an important part of the typical record/tape dealer's inventory, with the emphasis at CES on new three-way stereo cassette and 8-track recorders.

Entries, mostly step-up, were noted from such firms as GE, Sanyo, Emerson (Major), Bigston, Keith Ian importers and JVC. The latter also showed the ultimate high-end portable, combining AM/FM radio, cassette recorder with mike mixing, and a 3-inch-diagonal all-channel tv, at suggested \$270.

Disco equipment was spotted across the city. Showcased were a new Disco Tower speaker from AAL, portable Discotron system from CTR Products, lighting effects from Decora and Maytronics, the first high-end power amp/preamp combo from Philips Hi Fi Labs and JVC's preamp/equalizer combination.

Even quad got into the act, with good listening responses from a number of music a&r executives invited by CBS to hear the Peter Scheiber-designed model one Deltex SQ parametric decoder.

Sansui noted interest in both quad and stereo synthesis modes for its pair of high-end QS receivers, and JVC effectively demonstrated its new CD-4 disk demodulator and binaural recording.

For the autosound industry, the emphasis on better sound is obvious in the upgrading of basic power supplies to the advanced technology in speaker design from Jensen, Craig, Kraco, Tenna and Magnadyne, among others.

Nearly two dozen companies, showed, or announced, CB/radio and/or CB/car stereo combinations, including the first from Fanon, Surveyor and Cobra, all pioneer CB suppliers, evidence of continued high-end mart growth.

That "music is the message" came through loud and clear at the Winter CES, with the EIA/CEG beginning to recognize the long-overlooked potential tie-ins between hardware and software.

With the dialog opened between RIAA and the CES management, a major promotional program could emerge to benefit both sides of the industry.

Meanwhile, the CES management is grappling with the site of the 1978 event, due to widespread dissatisfaction with the facilities of the Hilton and the Windy City's frigid weather that hit a record 19 below Jan. 16.

Jack Wayman, EIA/CEG senior vice president and his staff were investigating the availability of Las Vegas convention and hotel space for next January, as well as alternative sites here, which are relatively few. A decision is expected soon, with either Jan. 5-8 or 9-12 likely for Las Vegas.

CES Showcase



Billboard photos by Stephen Traiman
BSR (USA) chairman John Holland, above left, presents a gold turntable plaque to Martin Dubilier of Morse for firm's 4 millionth purchase; Gem's Enterprises' Greg and Nancy Grosslight show Magnesonics' Erase-Sure and Rapid-Winder cassette accessories, above right.



Checking out Le-Bo's repackaged Sound Accessories' line, from left, are the firm's Roberta Witschger, rep Norman Berkoff and Chi Goldblatt's record/tape/accessory buyer Art Shulman.



Superscope's Jules Sack, above left, and Heltzer Sales rep Larry Pondell show new Story Teller display with Trio packs (3 books, 3 cassettes); new AAL sales manager Ben Fryman, above right, listens to just-bowed Disco Tower speaker with marketing chief Loyd Ivey.



Billboard photo by 3M
The Brothers Jurewicz, Bloomington, Minn., are first ERA reps signed for 3M blank tape (Scotch). From left are brothers Jim, Fran (standing) and president Jack Jurewicz, 3M's Bob Burnett and John Taylor (standing), Ron Jurewicz. Not pictured are brothers Mike and Fred.

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High Technology Hits CES Audio Scene

• Continued from page 50

programmable electronics in equipment as well as the "marriage" of different technologies.

On view also for the burgeoning semi-pro market was a number of new and recently introduced recorders, microphones and mixers, while other high-end component introductions bore direct applications for the disco market.

Disco, itself, was well represented by such firms as AAL with its Disco Tower speaker systems, GTR Products with its Discotron portable stereo disco system, Cerwin-Vega's line of disco components, and Maytronics and Decora with lighting effects, as well as Atari's Video Music, a new accessory demonstrated at the Faces club here.

One manufacturer, Tom Pickett, director of marketing, Sherwood Electronics, even speculated that he felt the enormous interest in discos was contributing significantly to the surge in super powered receivers, separates and high-end speakers, an opinion shared by other component suppliers.

"I think consumers want to recapture the sound of the disco in their living rooms now and they need the type of equipment that can deliver it," he said.

An analysis of highlights:

• **Sherwood Electronics Labs** bowed the Micro/CPU 100 FM synthesized digital tuner which sports a "white look" cosmetically. Employing a newly developed micro proc-

essor, the entire unit is controlled by a mini computer which minimizes tuning errors (accurate to .0024%) and eliminates stringing dial cords as well as all mechanical functions. The entire unit is electronically controlled.

"The tuner is a real first for the audio industry," stated Tom Pickett of Sherwood, "since it mates computer circuits with electronic tuners. The tuner is a true frequency synthesized digital tuner, not just a digital readout."

Other features include a readout of the tuned station's call letters on a separate display as well as displays for the frequency tuned and relative position on the standard dial.

The built-in computer commands the readouts and the user may program into the computer memory any call letters or number. Available now, the tuner has a suggested price of \$2,000.

• **Sharp Electronics Corp.**'s newly introduced Optonica series exhibited a prototype of a totally programmable cassette deck which gives the user total control over what he plays and when he plays it.

It utilizes a unique forward and reverse searching feature which allows user to cue up any program segment and is expected to be available in a year or so at around \$2,000.

In addition, Optonica also showed prototypes of a digital FM tuner which is programmed to turn itself on, off, and record programs by turning on and off the rest of the

high fidelity components it is matched with. It also showed a high powered amplifier that weighs only 36 lbs. yet delivers 250 watts per channel and an LED cartridge which uses a light-sensing concept as opposed to a moving magnet or moving coil. Availability is set for 1978.

• **Superscope/Marantz** debuted a line of AM/FM receivers including model 2385 which delivers 185 watts per channel making it the most powerful receiver to date on the consumer market although several manufacturers such as Rotel with 180 watts exhibited high powered receivers.

At the same time, Superscope revealed it was forming a new division to market low-end compacts and consoles which will be headed up by ex-Lafayette vice president Mort Gleberman.

• **Technics** introduced its Linear Phase speaker systems which the firm claims is a refinement of wave form fidelity through the accomplishment of phase linearity.

Jim Parks, national sales manager, commented, "The technique of precise waveform duplication which accurately reproduces the musical fingerprint on an instrument in high fidelity speaker systems is a giant step forward in reproducing sound accuracy."

Included are three models which range from \$159.95 to \$399.95. On hand also was the firm's recently introduced stroboscopic open reel unit, an isolated loop direct drive tape deck for the audiophile or studio operator.

• **MXR Consumer Products Group** introduced its Comander, a noise reduction system it claims is capable of doubling the dynamic range of most open reel and cassette tape decks which produces professional results in home recording.

In operation the Comander compresses the dynamic range of signals being recorded and expands them upon playback. The firm also showed its recently introduced graphic equalizer.

• **Bozak** introduced the "Celeste 900" consumer version of its pro TD-1 stereo time delay unit to sell at around \$500. The device creates an echo effect in a component system or what is termed "ambience enhancement." The digital delay field is seen a potential "hot" category for the consumer audio industry. Bozak also premiered several new separates as well as a new speaker system.

• **Atari**, the video game manufacturer, premiered Video Music, a product resembling a stereo amplifier in looks and size, which attaches to a television as well as a stereo system to create a variety of brightly colored shapes and free forms which pulsate on the tv screen.

The tempo is dictated by the music and programmed by the viewer with a series of control buttons. Expected to retail for under \$200 the unit is available now and is compatible with large screen projection tv for disco application. Atari also hints it is working on more products for the stereo components market.

• **Sony** bowed a new line of pro-



'SOUND' UPGRADING—DJ John St. John works with the Ampex ATR-100 pro recorder at KFRC in San Francisco, one of two such units the Top 40 station acquired recently to aid programming and production workloads—typical of the better sound moving into broadcast control rooms (Billboard, Jan. 22).

fessional microphones as well as several new microphone mixers including models MX-20, MX-650, and MX-510. At the same time Sony unveiled a prototype of the first power amplifier to utilize Class D circuitry and vertical field effect transistors with 150 watts per channel capability. Available in a year the unit will cost around \$1,000.

• **ADC** revealed the price of Accutrac, its recently introduced computerized turntable has been upped to \$600 and a spokesman for the firm indicated it was going to aggressively go after large record chains for distribution of the product. A new free standing display unit has been developed.

• **TEAC and TDK** announced a joint promotion venture featuring

TEAC's A-2340 4-channel semi-pro open reel deck and TDK's Audius L-1800 tape. The consumer will get 10 free reels of tape through March 15 when he purchases the deck.

• **Schneider**, West Germany's largest audio maker, brought in a line of European styled compacts including top-of-the-line model 5003, a receiver with AM/FM and Short Wave, touch button selectors, combined with a Dual 461 belt-driven turntable and a Dolby cassette player for \$679.95.

(This look at audio developments at the recently concluded CES continues next week with a further examination of professional, semi-professional and disco product, as well as more traditional consumer hi fi companies).

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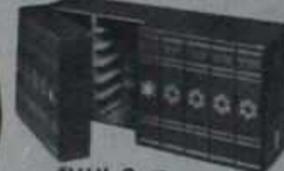
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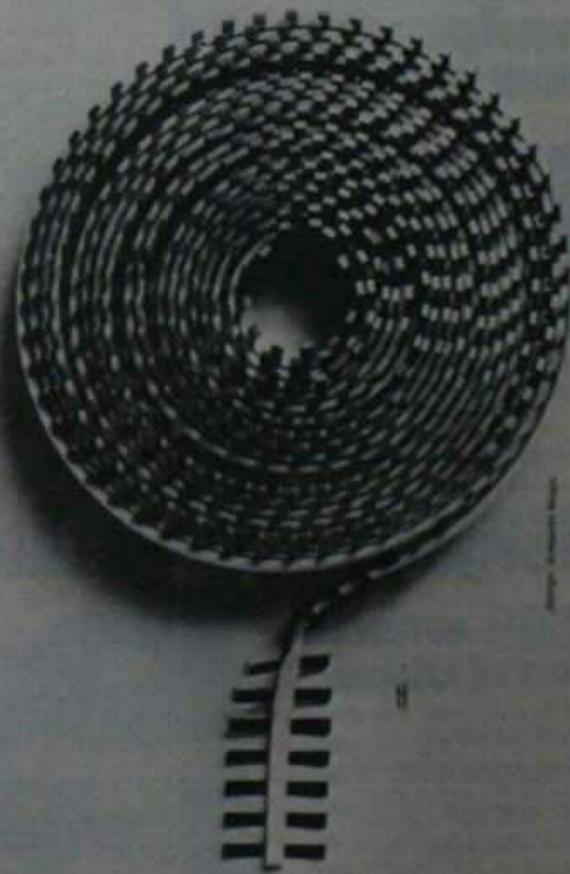
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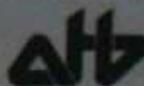
Gene Gold Dies

ELLENVILLE, N.Y.—Gene Gold, 54, vice president, sales and marketing, Channel Master consumer products group, died Jan. 5. Prior to that post, he had a similar position with Sharp Electronics for nine years. His widow and two daughters survive.

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Better Autosound a Top Priority As CB Combos Grow

Continued from page 50

autosound and the growing hardware/software links is the expansion of Best Tapes & Records in Columbus, Mo., into a new Car Tunes operation. Jack Kennedy and his electronics buyer, Fil di Maggio, were at CES to check the new Pioneer, Craig, Sanyo and Medallion lines which they carry along with a selection of top prerecorded 8-tracks and cassettes from their other operation.

Among the comments and new autosound/CB features gleaned from the CES floor, and other non-exhibitor suites:

- **Panasonic** auto products will have its first 40-channel CB combos with 8-track and cassette in the spring, notes Jack Dreyer, new national sales manager. It is now delivering two 40-channel MPX combos, one pushbutton and one manual, and he sees prime market strength in current CB owners converting to in-dash with quality FM stereo and tape combinations. "We'll have new hi fi speakers to complement the sound of our in-dash car audio," Dreyer said, "as the market goes from a car radio to car audio buyer who demands the same sound in his auto as his home." He also sees the potential for high-end car audio separates like the Nakamichi/ADS system.

- **Kraco's** Larry Kraines sees as many of his firm's displays in record/tape departments as in auto products areas of mass merchants, and is a firm believer in the growth of CB/tape combinations. The first trio of 40-channel combos from Kraco is topped by KCB4090, an

AM/FM/MPX/8-track at suggested \$289.95, with a cassette version this spring. The firm also showed a new Tri-Max speaker handling up to 50 watts/RMS, and will bow a new in-dash car stereo program at PC-77 next month.

- **Craig** sees a component approach in autosound as evidenced by the debut of its S-68 in-dash Powerplay amplifier, noted Lauren Davies, who observes that Heilicher Bros. is one of the line's biggest distributors.

The new R-780 Trans-Rib speaker bowed, a 5/4-inch surface mount unit taking up to 50 watts/RMS, the forerunner of two more models, both in May. Craig delayed its combination-unit debut for 40-channel, and showed the first in-dash AM/FM/MPX unit, with an 8-track model due later this year. Unique "day-night" digital readout uses aircraft navigation technology.

- **Pioneer Electronics of America** reports excellent response to its new Supertuners and first 40-channel in-dash CB/AM/FM/MPX combos. Two Supertuners offer new cassette mechanisms with locking fast forward and rewind, plus automatic play after rewind, noted Jack Doyle. He also is looking toward tape/CB combos later in the year, and showed a new high performance car stereo speaker.

- **Medallion's** Bob Thetford is convinced that in-dash CB/tape combos are viable, and will share a "profitable percentage" of the market, with his first 8-track model due in June. The firm showed two 40-channel AM/FM/MPX pushbutton

radio combos, one remote, and is implementing a national warranty service network that will have over 100 locations by August.

- **Boman Industries** believes in-dash is the way to go, and Joe Moreau, catalog director who began with Muntz 4-track players in the mid-60's, expects late-spring delivery for the new 40-channel AM/FM/MPX/8-track at \$329-\$349, with cassette delayed by the increased demand for transports. The firm bowed its second CB/AM/FM/MPX pushbutton radio combo at \$299.95, a step-up from the initial model at APAA last fall.

- **Surveyor**, a pioneer CB supplier, introduced its first combo, model 2360 CB/AM/FM/MPX at \$249.95, and Les Silverman expects either an 8-track or cassette combo later this year.

- **Cobra** division of Dynascan, another leading CB firm, offered two 40-channel AM/FM/MPX combos, one manual and one pushbutton at \$249 and \$299 respectively, both with CB override features.

- **Fanon/Courier**, also one of the big CB names, debuted one of the first CB-oriented in-dash 40-channel AM/FM/MPX combo with an RF gain feature, Fanon ID-40 at \$249, but Morris Adato said no tape combos are anticipated at this time.

- **J.I.L.**, which brought out the industry's first in-dash 23-channel 8-track and cassette units, had its first pair of 40-channel combos on view. Model 860CB includes 8-track at \$299 and model 615B has cassette at \$329. The car stereo line incorporates all-new cosmetics and 6 watts or better output on all units, notes rep Hal Roach of Roach-Spencer & Assoc., Prairie Village, Kan.

- **Metro Sound**, which already has seven in-dash cassette autosound units, showed its MS-713-CBR, a 40-channel AM/FM/MPX with cassette and FET front end for CB and radio. Suggested list is \$399.95 with late-February delivery, according to Don Arnsan, who also notes a new distributor program to service smaller accounts.

- **Hy-Gain's** new car stereo line, which brought the CB pioneer into autosound, is married to the firm's remote CB separates, noted John Cashwell. An in-dash AM/FM/MPX/8-track, offered initially as the high-end of what will be a complete CB/autosound line, complete with 40-channel remote transceiver and antenna lists at about \$500.

- **Clarion's** Jim LeVitus is keen on the reception to the unique remote mike units that convert any car stereo to CB, deliverable around March 1 at \$229.95. The first 40-channel combos, including a cassette and 8-track model, are due for mid-February delivery.

- **Tenna** bowed its first in-dash 40-channel AM/FM/MPX combo with "standby" CB override at \$229.95, and has tape combinations coming. The firm showed a coaxial version of its solid-selling Mind Blower speaker, and a trio of Tri-Band AM/FM/CB antennas. The under-dash deluxe 8-track/cassette unit that takes either tape through the same slot is doing fairly well.

- **IDI** showed its APC1200 in-dash AM/FM/MPX/cassette unit with push buttons at \$199.95 to complement a similar 8-track unit debuted at APAA, and a new three-way 6 by 9-inch Axial III speaker with 25 watts/RMS input at \$74.95. The first 40-channel remote CB is due in April with combos definitely



10-4 FOR GE—ABC-TV personality Howard Cosell will be the spokesman throughout 1977 for the GE line of 40-channel CB radios on radio, tv, magazines and billboards. Initial seven models will expand to combo units later this year.

coming—radio first, maybe tape, noted David Tonia.

- **Sanyo** introduced six new autosound units, topped by an AM/FM/MPX/cassette unit with automatic repeat and 2/4-channel speaker matrix circuitry. Four 8-tracks and another cassette combo are added as well.

- **DYN's Roberts'** line will bow its first 40-channel combo in March, the RCB-4150 in-dash AM/FM/MPX/8-track at \$249.95, noted Jaime Rosiman. It is just the first for the firm that was an initial supplier of remote car stereo units, the forerunner of CB "separates."

- **Car Tapes** will have its initial 40-channel combos in April, including an AM/FM/MPX/cassette unit at \$199.95, said Glyn Hasal, and he feels the good margins make the combo mart extremely viable. The firm at CES bowed model JS9600, an in-dash AM/FM/MPX/auto-reverse cassette unit with push button tuning at \$159.95, and an upgraded Power Booster, to 25 watts/RMS, at \$29.95.

- **RCA** offered its first 40-channel combination, an in-dash CB/AM/FM/MPX with standby CB monitor and digital readout at \$269.95, with tape combos possibly later in '77.

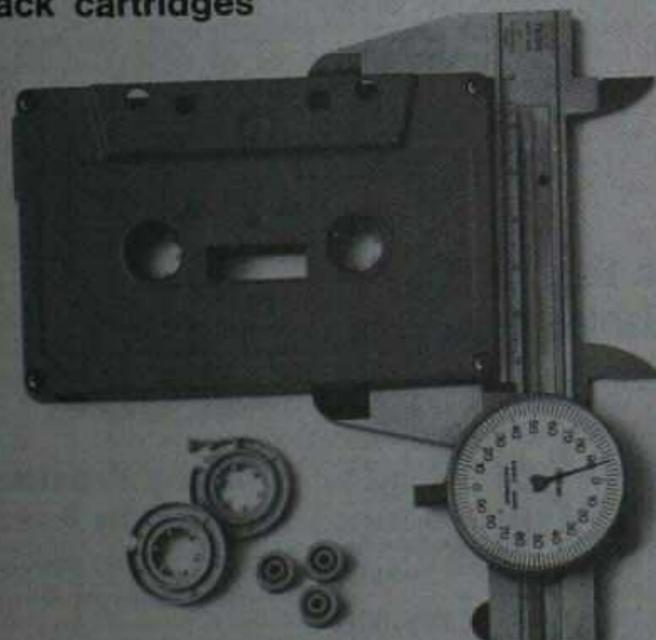
- **Sankyo Seiki** continues to expand its car stereo line with model SCS-333, an in-dash AM/FM/MPX auto-reverse cassette unit at \$169.95.

- "The Big Dummy's Guide To CB Radio" is an effective softcover from The Book Publishing Co., packed in its own counter display at \$2.95 retail, with volume discounts from 40%-55%—a natural for record/tape outlets.

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Rep Rap

Alko Sales has been launched by **Al Kovac**, former vice president, sales, for J.I.L. Corp., car stereo/CB manufacturer. Handling consumer electronics products in Southern California, Alko is located at 2100 E. Howell Ave., Suite 110, Anaheim, Calif. 90806, phone (213) 860-7310, or 714-2722.

Leo Seguin, 68, founder of **Central Electronic Sales Co.**, Detroit, in 1955, died Dec. 4 of a heart attack in St. Petersburg, Fla. He was a life member of ERA and active until his retirement in 1970, when the firm was purchased by **Sam McMechan**. Survivors include his widow, two sons and a daughter.

JVC America has named two new rep firms and expanded the territory of two others. New are **Dick Bellew Sales**, El Dorado, Ark., for both hi fi and home entertainment products to hi fi dealers in Louisiana, Arkansas, Mississippi and part of Western Tennessee, and **Estrad & Co.**, Spring, Tex., for home entertainment products to home entertainment dealers in Texas, Oklahoma, Louisiana, Arkansas, Mississippi and part of Western Tennessee.

Eskenzi Merchandising Co., Los Angeles, current home entertainment rep in Southern California, has been assigned **El Paso, Tex.**, and nine surrounding counties, for home entertainment lines **Profit Lines**, Longmont, Colo., currently hi fi rep in New Mexico, Colorado and Wyoming, has been given **El Paso, Tex.**, and the nine surrounding counties, for hi fi products.

Sonic To Stogel

NEW YORK—Sonic Research, Inc., Danbury, Conn.-based manufacturer of Sonus phono cartridges and a line of disk care products, has appointed the **Philip Stogel Co.** as its advertising/p.r. agency. **Roland Von Sacken**, Sonic marketing manager, is liaison between his firm and the agency on all sales programs.

Newest rep for **Audio-Technica U.S., Inc.**, is **Paston-Hunter**, Syracuse, N.Y., to handle the firm's phono cartridge, headphone, record care and direct-to-disk record lines in Upstate New York. **Harry Paston** and **Neal Hunter** are the P-H principals.

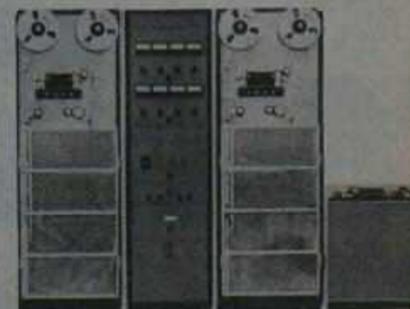
Dixie Electronic Representatives, Inc., sponsor of the Dixie 1977 Distributors-Manufacturers Reps (DMR) Conference, elected officers at a recent meeting that discussed site selection for this year's late October or early November event—either the **Boca Raton (Fla.) Hotel & Club**, or a five-day cruise out of Miami.

Officers are **Paul Hayden**, president; **Everett Bean**, secretary-treasurer; **W.C. (Bill) Jaudon**, (Continued on page 54)

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Blank Tape Focus On Marketing Basics

• Continued from page 50

calls the "Third Market," was revealed at CES.

Under the program, Columbia has eliminated all offerings but cassette and 8-track in its premium "Columbia" brand line. Prices have been cut significantly, according to Gary Schwartz, new director of national consumer sales.

The "Third Market," according to Columbia, is a vast unexploited territory between low and high-end. Columbia has targeted this market by placing a quality tape roughly between the \$1 and \$2 price points. The firm expects purchasers of bargain basement tapes to step-up to the "Third Market," and some high-end consumers to step down possibly.

Columbia says it has reduced administrative overhead and virtually

eliminated national advertising and point of purchase promotional materials, in order to offer a premium tape to the middle market, and sizable margins to retailers.

Columbia's new marketing plan eschews add on and bonus promotions, while offering retailers do-it-yourself promotional capability through the use of belly-bands the company will supply at no charge.

The transformation of Capitol Magnetics moderately priced Mod Line to "Capitol I," a new name and a new integrated design concept, was witnessed at CES.

It is hoped the move will strengthen consumer identification with the parent Capitol Records label, says Jack Ricci, marketing director.

Unlike the Mod Line, "Capitol I" employs the same package design throughout the line, with color-coding to indicate length. The packaging itself is new; a universal shelf-pack and peg hanger replaces the Mod Line's separates.

Two promotions are offered in

Capitol's high-end Music Tape line, featuring C-60s and 45-minute 8-tracks in convenient self-ship displays. A ship-in-its-own-display promotion also was offered at CES by Certron Corp., on its inexpensive C-60s and C-90s.

Fuji Film introduced its first accessory promotion at the Winter enclave. The program offers consumers three "Erect-a-sette" storage modules with purchase of four C-60 or two C-120 cassettes in the company's low noise "FL" line. The purchaser can score two additional "Erect-a-sette" modules by filling out a research form included with the promotional package, notes George Saddler, audio tape marketing manager.

A joint promotional effort was announced at the show by TDK and TEAC. Purchasers of the TEAC A-2340 4-channel open reel deck are offered free 10 reels of TDK's L-1800 Audua high performance tape, a \$75 retail value. The offer is good through March 15, says Ken Kohda, TDK marketing manager.

ALAN PENCHANSKY

Hi Fi Firms Into Accessory Mart

• Continued from page 50

Martinitz informs that Schweizers' Record Cleaning Tonic has been improved to offer superior anti-static properties. Martinitz says the product is compatible with dry lubricant preservatives.

• **Fidelitone Inc.** bowed its Record Conditioner with Purifier Fluid at CES. The cleaning system, with an \$11 suggested retail, features real wood construction and stores its fluid container within the brush, ala Discwasher. Fidelitone's first magnetic phono cartridges, including a 4-channel pick-up listing at \$65, also were shown. The Chicago-based company says it will be doing more trade and consumer advertising in 1977.

Among other CES accessory introductions:

• **Audio Buff** cleaner and polish from Elpa Marketing, the firm's first branded accessories, are used to remove fine scratches from equipment dustcovers, and to maintain maximum clarity of the plastic (\$3.95 suggested list each for 4 fl. oz.).

• **Data Packaging Corp.**'s new Dynasound cassette storage library holds 15 tapes, is stackable and features hinged dust cover (\$14.95 suggested retail).

• **Magnesonics Sales**, represented by Gem's Enterprises, had its "Erase-sure" and "Rapid Winder" cassette accessories in bubble-pack for counter display or peg board rack (\$19.95 suggested list each with four AA batteries). An AC adaptor is available at \$7.50.

• **Soma Manufacturing**, a division of Pickwick, includes album, 45, cassette and 8-track cases in a new budget line of storage and transport equipment.

Jukebox Programming

Big TVs Sideline For Ops

CHICAGO—Bars and lounges are turning to jukebox operators as a source for projection television, reports a distributor of coin-operated equipment who also handles the Advent VideoBeam system.

Robert Jones International Inc. of Dedham, Mass. has sold 150 of the Advent big screen tvs to and through operators, the company's Bob LeBlanc says.

In some cases, LeBlanc says, the operators merely serve as referral to locations seeking to install projection systems and thus gain influence with the location.

But operators also are renting the machines, and lending them to secure locations and gain leverage in negotiating and contracts and splits, he notes.

The distributor believes projection tv is extremely important to operators, since "within a year every major lounge will have to have one to draw customers." He has been using trade ads to acquaint operators with the Advent big screen system.

According to LeBlanc, there has been some operator opposition to projection systems on the basis that they divert attention from the jukebox and games machines.

LeBlanc suggests the big screen be used in locations only for major sporting events and the like, and he points out that most bars already have 25-inch tv's which have not cut into box revenues.

"If they keep the thing on all day and the bar maids look at soap operas, they're not going to do any business anyway," LeBlanc concludes.

20 Exhibit Booths At S.C. Conclave

COLUMBIA, S.C.—More than 20 exhibit booths have been allocated for the annual convention of the South Carolina Coin Operators Assn., here at the Carolina Inn, Saturday and Sunday (29 & 30). More than 200 operators are expected attend the conclave that will be addressed by Garland Garrett, Sr., president of the AMOA.

Australia's Jim and Julie Murphy, who appeared at the 1976 MOA International Expo, are scheduled to entertain at the Carolina convention banquet.

Cheney President Of Oregon Assn.

COTTAGE GROVE, Ore.—New officers of the Oregon Amusement & Music Operators Assn. were installed at the group's annual meet, Jan. 14-16, at the Village Green here. The new executives are: Neb Cheney (Coos Bay), president; Fred Lang (Klamath Falls), vice president; Jim Livingston (St. Helens), secretary; and Bob Fallow (La Grande), chairman of the legislative committee.

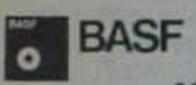
The annual event was attended by AMOA executives Garland Garrett, Sr. and Fred Granger, and by 75 Oregon operators, which a spokesman for the group calls, "one of the largest turnouts that our association has."

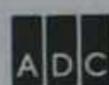


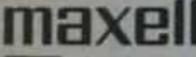
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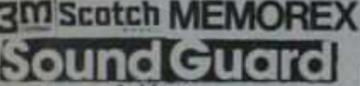

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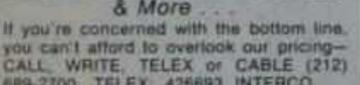

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Rep Rap

• Continued from page 53

Jim Clymer Jr. and Bill Fanning, vice presidents, Hayden, Bean and Fanning are members of the Dixie chapter of ERA. Jaudon represents the Sunshine and Clymer the Piedmont branch.

Opening dinner meeting of the new year for the Mid-Lantic Chapter of ERA in Philadelphia featured Peter Kozel, vice president and economist, Girard Trust Co., discussing business prospects for 1977, and G. Bryan Starr, Canadian vice consul and trade commissioner, talking on the need for reps by electronic and audio firms in the Dominion.

IN HOME VIDEO

Disk To Win Mass Mart?

CHICAGO—Magnavox will hold to its schedule for market testing the Philips/MCA optical videodisk in the fourth quarter of this year, the company's Charles Dolk reported to the CES Video Conference Jan. 13.

The morning session here also tapped panelists Norman Schnell (GE), Ed Garland (Toshiba), Jerry McCarthy (Zenith) and Joe Keenan (Atari), who were in general agreement that disk would prevail over tape as the mass market video playback medium.

"Priced above \$1,000, we are skeptical about the mass market potential for videotape recorders," Dolk stated.

However, Jerry McCarthy of Zenith noted that his company has "been impressed" with the position in the market of Sony's Betamax, the first home 1/2-inch videocassette system introduced in the U.S.

"A number of these have gone into blue collar homes according to our research," McCarthy stated.

Both McCarthy and Ed Garland of Toshiba, whose Japanese affiliate manufactures a videocassette system, expressed doubt that the disk would be a reality before the early 1980s.

"Down the road the disk will be the way to go," Garland told the conference. "In the interim, tape."

The panelists were questioned about hope for standardization of home videotape and disk formats.

"If nobody challenges Betamax very strongly within the next year, that system will prevail," Garland maintained. "It may not be the best, but if you can get established, it will be the standard."

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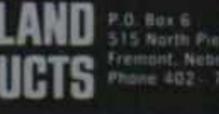

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Easy Listening

Billboard SPECIAL SURVEY For Week Ending 1/29/77

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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	8	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
2	2	6	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
3	6	9	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
4	5	9	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
5	3	13	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
6	7	8	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
7	4	10	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
8	16	4	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
9	18	4	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
10	11	8	HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI)
11	13	7	YOU GOT ME RUNNIN' Gene Colton, ABC 12227 (Dawnbreaker, BMI)
12	9	21	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
13	17	6	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
14	20	6	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
15	15	18	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Stigwood/Unichappell, BMI)
16	26	4	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
17	10	12	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP)
18	12	21	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
19	25	6	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
20	29	6	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
21	19	10	TOGETHER O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
22	22	8	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
23	23	4	ISN'T SHE LOVELY (LP) Stevie Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)
24	21	7	IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hairs, BMI)
25	8	8	BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
26	31	3	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP)
27	14	10	BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
28	36	2	THE THINGS WE DO FOR LOVE Joc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
29	27	13	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
30	33	4	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chinnichap, BMI)
31	28	11	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Bramtree/Lanna Manner, BMI/Chrysalis, ASCAP)
32	37	3	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
33	NEW ENTRY		SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
34	24	19	MUSKRAT LOVE Captain & Tennille, A&M 1870 (Wishbone, ASCAP)
35	32	9	WOMAN'S GOTTA HAVE IT James Taylor, Warner Bros. 8278 (Unart/Tracebob, BMI)
36	40	2	LIVIN' THING Electric Light Orchestra, United Artists 888 (Unart/Jet, BMI)
37	39	4	BYE BYE FRAULIN Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI)
38	43	3	IN THE MOOD Henhouse Five Plus Two, Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP)
39	30	11	FLIGHT '76 Walter Murphy Band, Private Stock 45123 (RFT/Don Kirshner, BMI)
40	NEW ENTRY		THEME FROM KING KONG Roger Williams, MCA 40669 (Ensign, BMI)
41	35	7	WHAT CAN I SAY Boyz n the City, Columbia 10440 (Boyz Scaggs/Hudmar, ASCAP)
42	45	2	MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
43	44	4	I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
44	NEW ENTRY		THEME FROM KING KONG (Pt. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
45	48	2	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
46	42	16	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
47	41	16	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shillelagh, BMI)
48	34	8	NOBODY BUT ME Bobby Vinton, ABC 12229 (Feather, BMI)
49	38	6	SOMEONE TO LAY DOWN BESIDE ME Linda Ronstadt, Asylum 45361 (Sky Harbor, BMI)
50	46	12	GLADIOLA Helen Reddy, Capitol 4350 (Kappelman-Bandier, BMI)



SAGA COMPLETED—Conductor Colin Davis, center, exchanges pleasantries with the Philips recording team following completion of the Sibelius symphony cycle with the Boston Symphony. Project was more than two years in the making. The 5th and 7th Symphonies, a best-selling coupling, and the First, have been released to date. With Davis, from left, are Philips producer Vittorio Negri, and engineers Coe Witteveen and Gernat Westhauser.

CLASSICAL FIRST

Cleveland Orch. Recorded In 'Direct-To-Disk' Format

• Continued from page 1

Advent Recording Inc. of Cleveland, a participant in the enterprise, is creating a new label, Telarc, for the Cleveland record and others to follow. It will also handle mail-order sales.

Distribution to retail outlets will be via Discwasher Inc., the participant funding the project. The firm, headquartered in Columbia, Mo., is a leading record/tape accessory manufacturer.

Processing and pressing will be undertaken by United Sound of Burbank, Calif., and its affiliate plant Phonopress Inc.

Advertising and promotion will be Discwasher's responsibility and will stress a quality standard claimed unattainable via conventional methods of recording.

"A formidable advertising thrust is planned," says a spokesman.

As in pop direct-to-disk recordings entering the market arena in recent years, it is said that elimination of the intermediary tape sequence in the recording chain produces a disk of superior quality.

If there is an arguable increment in quality, the direct process also increases significantly the hazards of recording. Editing is impossible and an uninterrupted take of a complete LP side is essential.

Only a limited number of pressings may be made from any master if the original quality is to be maintained, and once stampers deteriorate no further duplicates can be fabricated.

Two master cutting lathes were used at the Cleveland sessions, held at the Masonic Auditorium, and four acceptable performances of the entire program recorded. Thus, Advent has eight masters in hand to extend production runs.

Phonopress, it is said, is equipped to turn out pressings equal to the highest European standards. The plant, opened five months ago, services three other direct-to-disk labels,

LEVINE YES, JULIUS NO

NEW YORK—Arturo Bernstein never conducted the New York Philharmonic. And neither did Julius Levine direct the Philadelphia Orchestra in a recent recording for RCA Records (Billboard, Jan. 22).

It was James Levine at Philadelphia, of course, as all who know the young Metropolitan Opera music director will attest.

Classical

Toscanini Exhibit Toured By BMI In Italy And U.S.

NEW YORK—The touring exhibition honoring the 110th anniversary of the birth of Arturo Toscanini, mounted by BMI and now being shown in Italy, returns to the States in May for additional showings through the month of December.

Materials in the exhibit have been assembled from a number of sources, primarily with the cooperation of Walfredo Toscanini, grandson of the eminent conductor who died in 1957.

Many photographs and letters are included in the 50 items of Toscanini memorabilia. Among these are letters to the maestro from such composers as Verdi, Debussy, Richard Strauss, Respighi, Boito and Ravel.

One of the items is a baton, one of the few that escaped being broken during the sometimes passionate importunings of musicians by the conductor.

During the past year the licensing organization has toured four special exhibitions taken from the BMI/Carl Haverlin archives in connection with the American bicentennial.

The Toscanini exhibition will be shown in Tempe, Ariz., Dallas, Chicago and Cleveland.

Argo Talk Disks Settle For \$6.98

NEW YORK—A quick rethink of policy at London Records has cut \$1 from the price rise announced Jan. 7 for imported Argo spoken word LPs.

The line, formerly listed at \$5.98, goes to \$6.98. Argo music disks, Telefunken and L'Oiseau Lyre carry the new suggested list of \$7.98 (Billboard, Jan. 22).

Classical Notes

Leonard Marcus, editor of High Fidelity, and singer Phyllis Curtin are co-hosts of a new syndicated radio program of conversation with guest musicians and recordings, launched last week in several cities. First guest was Andre Watts. Sponsor is The Discwasher Group, manufacturers of record-care equipment. . . . New York classical music station WNCN begins publication of a monthly program guide in March.

Vanguard brought Peter Schickele and his musicians before an audience in their studio to record live the most recent P.D.Q. Bach program. The "Missa Hilarious" and "Eine Kleine Nichtmusik" will be included in Schickele's sixth album for the label. . . . In 1976 Phonogram released 82 records on its Philips and Mercury Golden Imports labels.

A fuel conservation campaign at the Univ. of Chicago has caused the shift of Rockefeller Memorial Chapel organ recitals to Fridays from the usual Tuesday schedule. Temperature in the chapel will be lowered to 60 degrees from Sunday through Thursday. . . . Special bus service is being provided senior citizens wishing to attend Queens (N.Y.) Symphony concerts this season.

Dover Publications out with a new series of full scores, including all the Beethoven symphonies in four volumes reprinting the Max Unger edition for Eulenberg, and a volume of the six Bach Brandenburg Concertos and the four orchestral Suites taken from the Bach-Gesellschaft edition. . . . And from Musicdata Inc. comes "Classical Vocal Music in Print," a catalog containing more than 36,000 listings of works from over 400 music publishers.

Bernard Haitink, a Philips stalwart, makes his first recording for English Decca this month, launching a series of the complete Shostakovich symphonies for the label with the London Philharmonic.

Innovation at the Albany (N.Y.) Symphony concerts beginning this month will see scores and recordings of the works performed sold in

the lobby. . . . The first live broadcast via satellite from the stage of La Scala in Milan was heard Tuesday (18) in New York over WQXR. Work was Bellini's "Norma," with Montserrat Caballe featured in the title role.

Composers Recordings Inc., in cooperation with the American Academy in Rome, has issued a disk of works by four recent Rome fellows—Martin Bresnick, George Edwards, William Hellermann and Jeffrey Jones. . . . The Rochester Philharmonic launches a three-week campaign for contributors Monday (24) with Isaiah Jackson conducting a free concert in the city's Midtown Plaza. . . . Carol Fox, general manager of Chicago's Lyric Opera, reports a record gross this past season of more than \$2.5 million in ticket sales.

5 Operas Set In Sills-Angel Pact

NEW YORK—Beverly Sills has signed a new exclusive contract with Capitol Records, with product to be released here under the Angel logo and elsewhere in the world through EMI.

At least five new complete opera recordings featuring Sills will be produced under the long-term agreement. Already scheduled are sessions this coming summer for a new recording of Charpentier's "Louise" with Nicolai Gedda participating and Julius Rudel the conductor.

Most of Sills' recent recordings have been issued by Angel. In earlier stages of her career she was an exclusive Westminster artist.

JANUARY 29, 1977, BILLBOARD

COUNTRY MUSIC BOOST

Chicago Broadcast Key Promo Avenue

By ALAN PENCHANSKY



MIDNIGHT MERLE—Merle Haggard begins the new year as any recording artist should: in the studio. Haggard, recently signed to MCA/Tally Records, listens with Jim Williamson, engineer, to the sounds he laid down at the stroke of midnight Dec. 31. Haggard's New Year's session took place at Jack Clement's Studios in Nashville, backed by the Strangers, and produced by Fuzzy Owens and Ken Nelson. It's Haggard's first product under his new label affiliation.

They wanted to let the audience know that country concerts are entertaining.

WMAQ aired the second of the Ivanhoe's Craddock/Williams performances that began at 11 p.m. The 570-seat room, in its first purely country venture, was near capacity for both shows, something Ivanhoe owner Bob Briggs calls "a triumph."

"It proves that country music is alive and well in the inner city of Chicago," Briggs states.

CHICAGO—An important new promotion avenue for country music was inaugurated here Jan. 7 with the first live broadcast from the Ivanhoe Theatre over 50,000-watt WMAQ.

The two-hour plus pickup which featured performances by ABC/Dot artists Billy "Crash" Craddock and Don Williams is the first in a series of live country broadcasts that WMAQ is planning. Dolly Parton will originate from the Ivanhoe in March or April, it has been announced.

While WMAQ's 38-state clear channel radius gives national scope to the undertaking, it is viewed also as a key penetration of live country music into the Chicago market.

"Right now, there are not a lot of places that feature country music in Chicago," explains Bob Pittman, WMAQ program director and one of the prime movers of the broadcast. "We're trying to raise Chicago's profile in the live country music scene," says Pittman.

"What WMAQ was trying to do was expose a country concert to the Chicago audience," notes Larry Baunach, ABC/Dot promotion vice president, who also was instrumental in planning the inaugural broadcast.

"Pittman says they're lucky to get 500 at a country concert in Chicago.

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Maryland Disco Plugs Country Talent

NASHVILLE—Country disco, marketed properly, will be a strong force in the introduction and success of new talent, leading to bigger sounding records with heavier instrumentation.

That's the opinion of Frank Gosman, owner of the Big Dipper Country Disco in Beltsville, Md. Starting Jan. 7, the club contracted the country deejays of WPOC, Baltimore, and, with radio and newspaper promotion, launched the nation's newest country disco.

The club features large stainless steel dance floors, two complete light shows, plastic disco booth with tubed light show, and a custom sound system engineered by American Star Recording Studio. Radio, television and recording facilities are also available for the club that mixes disco music with live country acts.

Tuners Into L.A. Club

LOS ANGELES—The Palomino will devote the third Monday of every month to showcasing songwriters beginning Monday (17). Owners Tom and Bill Thomas will be providing a chuckwagon buffet to songwriters, music publishers, record producers and recording artists. The evening is open to everyone in rock and MOR music as well as country music.

Gosman, a country music promoter, says future plans include introduction and promotional play of new record releases and personal appearances of new recording talent.

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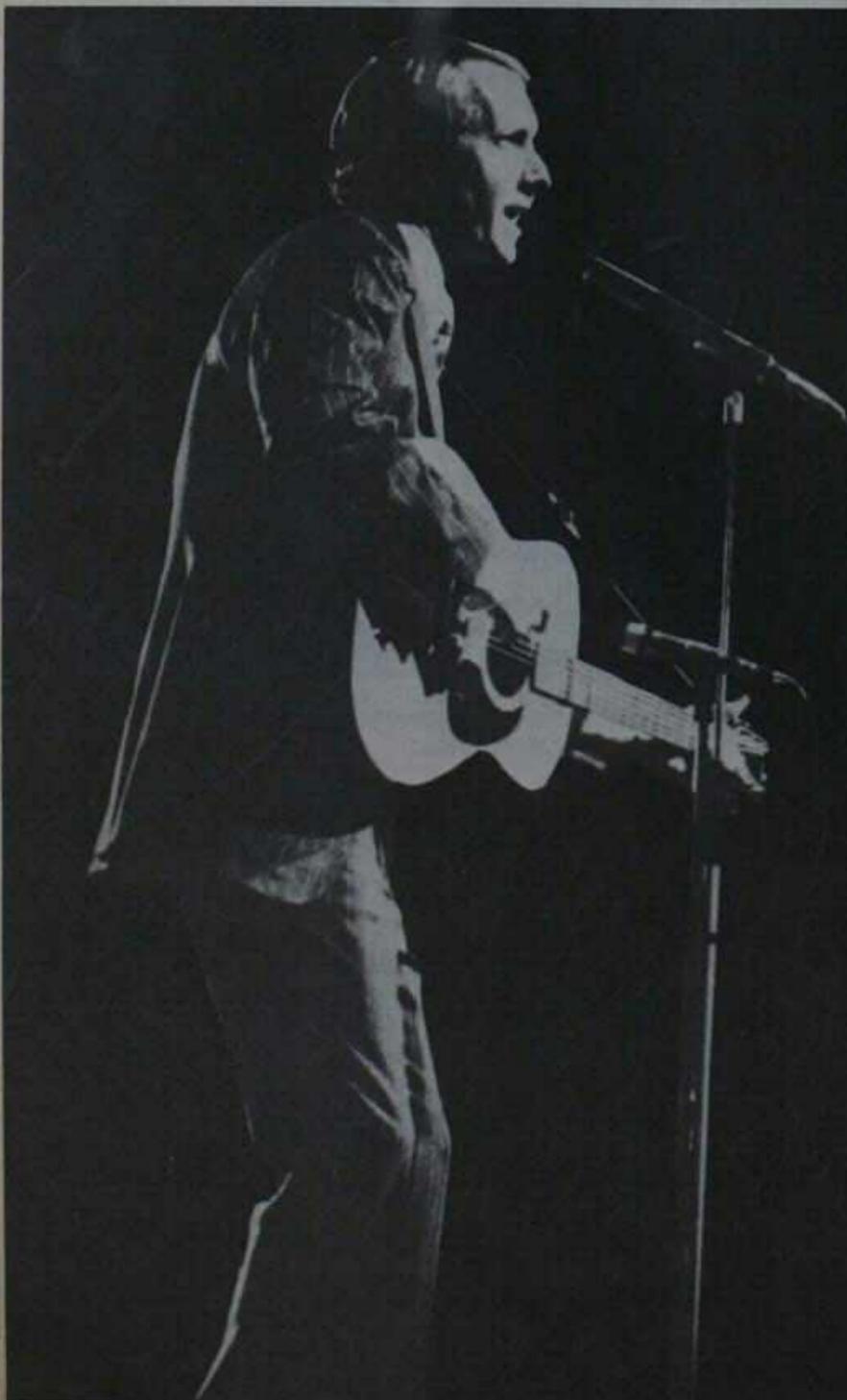
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- APRIL 1-10 CONCERT TOUR—CZECHOSLOVAKIA
- APRIL 11 "INTERNATIONAL FESTIVAL OF COUNTRY MUSIC"—GOTHENBURG, SWEDEN
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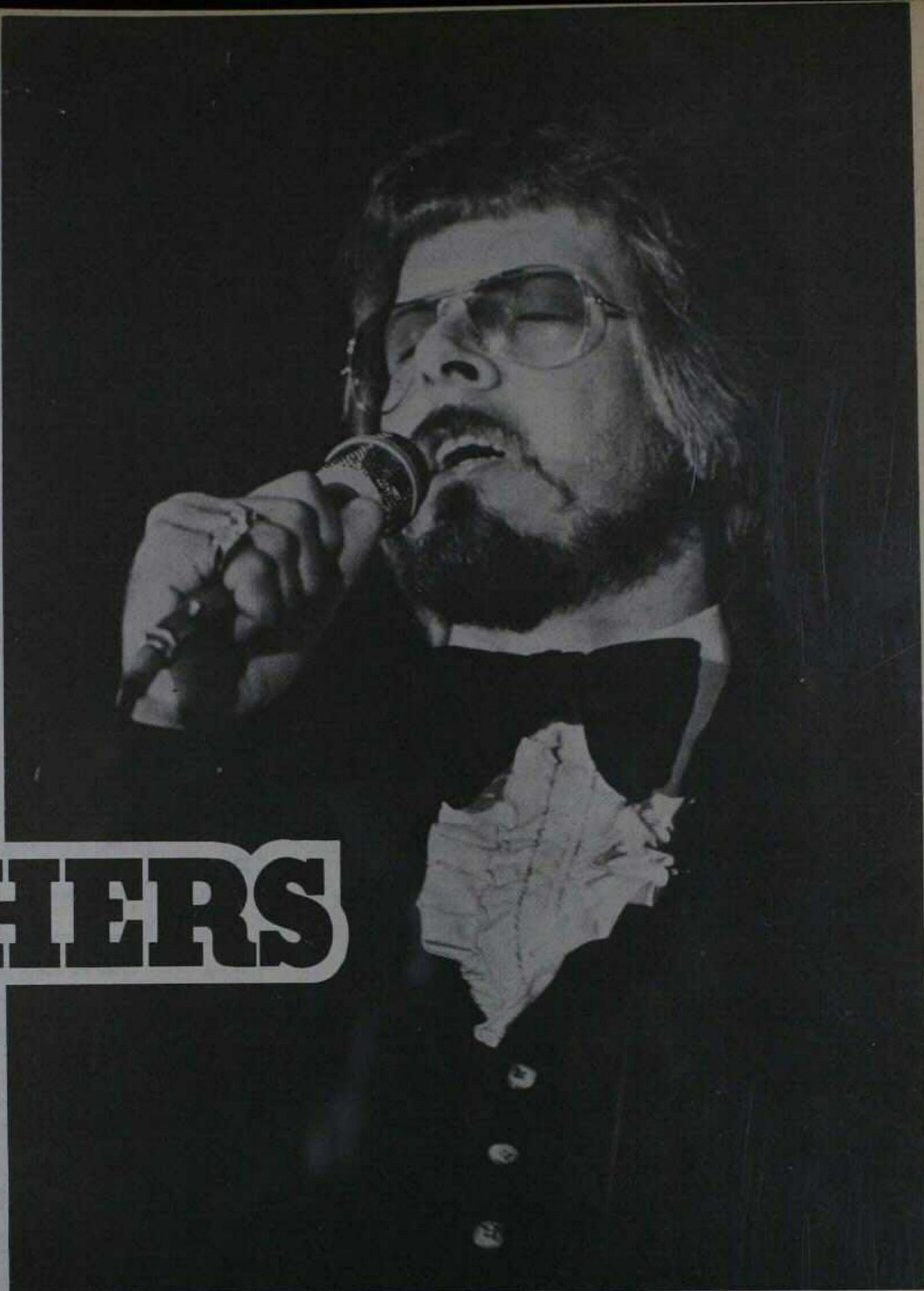
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Hot Country Singles

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JANUARY 29, 1977, BILLBOARD

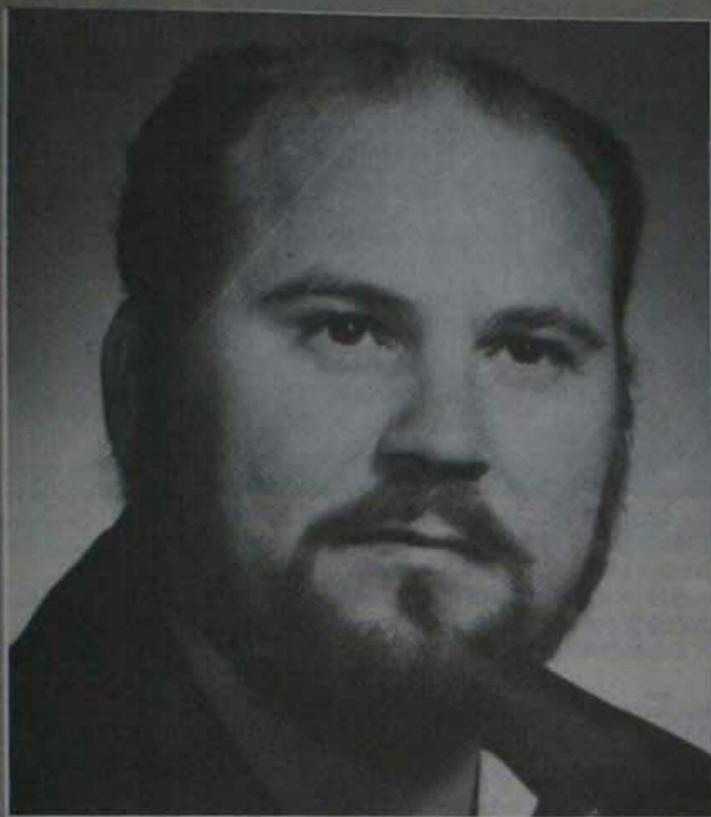
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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportional award progress this week.				
							This Week	Last Week	Weeks on Chart		
1	2	10	LET MY LOVE BE YOUR PILLOW—Bonnie Wilson (J. Schwenn, RCA 10843 (Chess, ASCAP))	34	14	15	BROKEN DOWN IN TINY PIECES—Bobby "Crash" Craddock (J. Adams, ABC/Dot 17659 (Pick & Mix, BMI))	★	NEW ENTRY	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher, Columbia 3 10466 (Gensong U.S.A., ASCAP))	
2	1	11	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty (C. Twitty, MCA 40649 (Twitty Bird, BMI))	35	19	12	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell, United Artists 898 (House Of Gold, BMI))	70	76	4	DRINKIN' MY WAY BACK HOME—Stacy (D. Scaife, R. Scaife, P. Thomas, Columbia 3 10456 (Partner/Isles, BMI))
3	4	15	DON'T BE ANGRY—Donna Fargo (W. Jackson, ABC/Dot 17660 (Acuff-Rose, BMI))	36	15	14	SHE TOOK MORE THAN HER SHARE—Moe Bandy (S.D. Shaler, Columbia 3 10478 (Acuff-Rose, BMI))	71	50	9	THE LAST TIME YOU LOVED ME—Jerry Taylor (P. Jordan, J. Taylor, Hitville 5045 (Motown))
★	6	11	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Barry, D. Hoffstein, B. Burg, RCA 10822 (Don Keshner, BMI/Keshner Songs, ASCAP))	37	39	6	MAY I SPEND EVERY NEW YEAR WITH YOU—T.G. Shepard (B. Renesa, M. Sherrill, D. Goodman, Hitville 6048 (Motown) (Hiball, BMI/Lowball, ASCAP))	72	54	11	HEY DAISY (Where Have All The Good Times Gone)—Tom Brubaker (J. Ireland, Fair 812 (Fiddleback/Creative Comfort, BMI))
★	9	8	NEAR YOU—George Jones & Tammy Wynette (R. Gaell, F. Craig, Epic 8 50314 (Supreme, ASCAP))	38	26	11	ORDINARY MAN—Dale McBride (J. Ruthven, Con-Brio 114 (NSD) (Con-Brio/Bible Branch, BMI))	73	73	6	LOVIN' YOU, LOVIN' ME—Sonny Throckmorton (C. Throckmorton, Starwood 894 (GRT) (Trix, BMI))
6	3	13	TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt (E. Rabbitt, Elektra 45357 (Bria Patch, BMI))	39	45	4	IN THE MOOD—Honeycomb Five Plus Ten (I. Garland, A. Razaq, Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP))	★	85	3	OUR BABY'S GONE—Hub Pedersen (H. Pedersen, Epic 8 50319 (Daria, ASCAP))
7	7	11	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN—Waylon Jennings (N. Young/W. Jennings, RCA 10842 (Silver Fiddle/Baron, BMI))	★	57	3	THE MOVIES—Stallar Brothers (L. DeWitt, Mercury 73877 (Phonogram) (American Cowboy, BMI))	★	86	2	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Linda Davis (D. Wilcox, I. Johnson, C. Duberry, MCA 40668 (Rob Valley, ASCAP/Farrell Hills, BMI))
★	10	9	LIARS ONE, BELIEVERS ZERO—Bill Anderson (G. Martin, MCA 40661 (Trix, BMI))	42	32	10	C.B. SAVAGE—Red Hart (E. Hart, Little Kiche/Plantation 144 (Shelby Singletree/Little Kiche/Plantation, BMI))	★	NEW ENTRY	SOUTHERN NIGHTS—Gene Campbell (A. Tossaint, Capitol 4376 (Warner-Tamela/Marston, BMI))	
★	12	7	UNCLOUDY DAY—Willie Nelson (W. Nelson, Columbia 3 10453 (Willie Nelson, BMI))	★	53	4	MY MOUNTAIN DEW—Charlie Rich (C. Rich, RCA 10859 (Charles Rich, BMI))	77	77	4	I'M GETTING HIGH REMEMBERING—Bobby Lewis (R. Giff, Record Productions Of America 7611 (Blue Echo, ASCAP))
★	13	9	WHY LOVERS TURN TO STRANGERS—Freddie Hart & The Heartbeats (F. Hart, B. Fender, Capitol 4363 (Hartline, BMI))	44	20	14	HANGIN' ON—Vern Gosdin (B. Mize, I. Allen, Elektra 45353 (ATV, BMI))	★	88	2	CHEROKEE FIDDLE—Michael Murphey (M. Murphey, Epic 8 50313 (Mystery, BMI))
11	11	11	YOUR PLACE OR MINE—Gary Stewart (R. Bourke, C. Anderson, M. Anderson, RCA 10833 (Chappell, ASCAP/Unichappell, BMI))	★	55	4	VEGAS—Bobby & Jeannie Barr (S. Silverstein, RCA 10852 (Evil Eye, BMI))	★	NEW ENTRY	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL—Vernon Duerst (I. Rappelle, T. Dubois, RCA 10872 (Sweet Dreams/Anabella, BMI))	
12	5	14	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin, Monument 201 (First Generation, BMI))	★	56	4	GOOD 'N' COUNTRY—Kathy Barnes (R. Klang, D. Pfimmer, Republic/IRDA 338 (Singletree, BMI))	★	80	4	NEON LADY—Bobby Wright (T. Seals, M.D. Barnes, R. Madson, United Artists 913 (Blackwood/Dance, BMI))
★	17	7	CRAZY—Linda Ronstadt (W. Nelson, Asylum 45361 (Trix, BMI))	47	37	9	RAMBLIN' ROSE—Johnny Lee (N. Sherman, I. Sherman, GRT 056 (Swaco/ATV, BMI))	★	NEW ENTRY	IT SHOULD HAVE BEEN EASY—Patti LaBelle (D. McDuff, Epic 8 50303 (Hall-Clement, BMI))	
★	21	6	MOODY BLUE/SHE THINKS I STILL CARE—Evelyn Owens (M. James/D. Lee, RCA 10857 (Screen Gems/EMI/Sweet Gley, BMI/Jack/Glad, BMI))	48	40	7	'ROUND THE WORLD WITH RUBBER DUCK—C.W. McCall (C.W. McCall, B. Fries, C. Davis, Polydor 14365 (American Gramophone, SESAC))	★	84	4	NEON LIGHTS—Kiki Ross (L. Ballard, Mercury 73866 (Phonogram) (Windsor, BMI))
15	18	8	TWO LESS LONELY PEOPLE—Bos Allen Jr. (W. Holyfield, Warner Bros. 8257 (Maple Hill/Vogue, BMI))	49	33	11	SING A SAD SONG—Wynn Stewart (W. Stewart, Playboy 6091 (Four Star, BMI))	★	85	2	HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner, Epic 8 50323 (L.V. Inc., BMI))
16	16	14	WIGGLE WIGGLE—Bonnie Sessions (L. Martine, MCA 40624 (Ahab, BMI))	50	42	11	OLD TIME FEELING—Johnny Cash & June Carter Cash (T. Jess, W. Jennings, Columbia 3 10436 (Almo, ASCAP/Dance, BMI))	★	82	7	NIGHT FLYING—Ray Duesky (S. Whipple, Scorpion 521 (Trix, BMI))
17	8	13	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McDuff, United Artists 883 (Hall-Clement, BMI))	51	44	11	STEELIN' FEELIN'—Mike Lamford (J. Coleman, M. Lytle, Starday 146 (Gusto) (Power Play, BMI))	★	83	2	BILLY THE KID—Charlie Daniels Band (C. Daniels, Epic 8 50322 (Hot Band/Rede Dax, BMI))
★	22	6	RIDIN' RAINBOWS—Tanya Tucker (J. Crutchfield, S. Pugh, C. Elbridge, MCA 40650 (Paddle Wheel, ASCAP/Dixie Jane, BMI))	★	63	4	TORN BETWEEN TWO LOVERS—Mary MacGregor (F. Yarrow, P. Jarrell, Arista America 7638 (Capitol) (Muscle Shoals Sound, BMI/Silver Down, ASCAP))	★	84	4	NEON WOMEN—Carmel Taylor & Stella Parton (C. Taylor, B. Cole, T. Darr, Elektra 45367 (Agoe/Noize/Black, BMI))
★	24	9	WHISPERS—Bobby Borchers (R. Bourke, J. Wilson, G. Dobbins, Playboy 6092 (Chappell, ASCAP))	53	46	12	MY GOOD THING'S GONE—Barcel Falts (J. Elgin, T. Falts, ABC/Dot 17664 (Barcel The Marvel, EMI/Driftaway, ASCAP))	★	85	2	HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner, Epic 8 50323 (L.V. Inc., BMI))
★	23	10	TWENTY FOUR HOURS FROM TULSA—Randy Barlow (B. Bacharach, H. David, Garena/IRDA 330 (Arch, ASCAP))	★	70	3	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Burgess, D. Pfimmer, Republic/IRDA 343 (Singletree, BMI))	★	86	3	NIGHT FLYING—Ray Duesky (S. Whipple, Scorpion 521 (Trix, BMI))
★	25	9	A MANSION ON THE HILL—Ray Price (H. Williams, F. Rose, ABC/Dot 17666 (Milena, ASCAP))	55	47	16	BABY BOY—Mary Kay Place as Loretta Rogers (M.K. Place, Columbia 3 10422 (Sack, ASCAP))	★	87	4	NEON WOMEN—Carmel Taylor & Stella Parton (C. Taylor, B. Cole, T. Darr, Elektra 45367 (Agoe/Noize/Black, BMI))
★	36	6	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason, Epic 8 50308 (Dick James, BMI))	56	48	8	THE SHADY SIDE OF CHARLOTTE—Nat Stuckey (R. Westberry, H. Sanders, C. Mabry, MCA 40658 (Tuckahoe, BMI))	★	88	2	PAPER ROSIE—Gene Watson (D. Hann, Capitol 4379 (Doubleplay/Duff, BMI))
★	30	7	MIDNIGHT ANGEL—Barbara Mandrell (B. Anthony, B. Morrison, ABC/Dot 17668 (Music City, ASCAP))	57	59	6	ANGEL WITH A BROKEN WING—Ray Head (D. Goodman, B. Renesa, M. Sherrill, ABC/Dot 17669 (Hiball, BMI/Lowball, ASCAP))	★	89	2	OUT OF MY MIND—Coby (J. Hunter, R. Laffitte, Caprice 7038 (Sound, ASCAP))
24	27	7	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (B. Danoff, RCA 10854 (Cherry Lane, ASCAP))	★	78	2	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (E. Roy, MCA 10671 (Gusterton, SESAC))	★	91	3	HONKY TONK GIRL—Hub Thompson (H. Thompson, C. Harting, ABC/Dot 17673 (Shane Valley, BMI))
25	29	9	WHEN THE NEW WEARS OFF OUR LOVE—Judy Miller (F. Craft, Epic 8 50304 (Black Sheep, BMI))	59	66	4	AFTER THE LOVIN'—Leggert Nupperbeck (A. Bernstein, B. Adams, Epic 8 50279 (Silver Blue, ASCAP/Oceanic Blue, BMI))	★	92	6	YOU AND ME—Lloyd Green (B. Stewart, G. Wiley, October 1062 (NSD) (Agoe, BMI))
26	28	9	IF NOT YOU—Dr. Hook (D. Laccione, Capitol 4364 (Horse Hairs, BMI))	★	72	3	EVERY BEAT OF MY HEART—Peggy Sue (J. Dick, (MID) Door Knob 8021 (Fort Knox, BMI))	★	93	4	HELLO ATLANTA—Chip Taylor (MID Tack)
27	31	7	THE CLOSEST THING TO YOU—Jerry Lee Lewis (B. McDuff, Mercury 73872 (Phonogram) (Hall-Clement, BMI))	★	71	6	POOR SIDE OF TOWN—Bobby Wayne Latta (J. Rivers, L. Adler, Charts 104 (NSD) (Johnny Rivers, BMI))	★	94	2	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Billy Parker (T. Stewart, D. West, SCR 138 (Tommy Stewart, SESAC))
★	34	6	THERE SHE GOES AGAIN—Joe Stampley (R. Hawkshaw, B. Mason, Epic 8 50316 (Al Gallio, BMI))	★	83	2	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham, Columbia 3 10467 (Starship, ASCAP))	★	95	2	BLUE SKIES AND ROSES—Karen Blackwell (J. Daffar, Blackwell 254 (Acuff-Rose, BMI))
★	35	6	IF LOVE WAS A BOTTLE OF WINE—Tommy Overstreet (S. Whipple, ABC/Dot 17672 (Trix, BMI))	★	81	3	YOUR PRETTY ROSES CAME TOO LATE—Lynn Johnson (J. Foster, B. Rice, Polydor 14371 (Sack & Hill, ASCAP))	★	96	2	WE FELL IN LOVE THAT WAY—Claude Gray (A. Allen, Gray 10007 (NSD) (Sunny White/Salvador The Band))
★	38	7	THE LAST OF THE WINFIELD AMATEURS/YOU PUT THE BOUNCE BACK INTO MY STEP—Ray Giff (B. Giff, Capitol 4368 (Blue Echo, ASCAP))	★	75	4	NEW KID IN TOWN—Lagim (J.D. Southern, D. Hering, G. Fries, Asylum 45173 (Not Label))	★	97	2	LITTLE THINGS MEAN A LOT—Linda Cassidy (C. Stutz, I. Lindeman, Co-Ray 124 (Lan Fret, ASCAP))
★	43	3	HEART HEALER—Mal Tillis (T. Gensler, J. Greenbaum, MCA 40667 (Seagrass, BMI))	★	65	6	HER L-O-V-E'S GONE—Bud Stogall (G. Sefton, L. Chubbier, ABC/Dot 17670 (Fingert, BMI))	★	NEW ENTRY	EVERYBODY'S HAD THE BLUES—Maury Finner (M. Finner, Soundwaves 8541 (Shade Tree, BMI))	
★	49	3	DESPERADO—Johnny Rodriguez (D. Hestey, C. Froy, Mercury 73878 (Phonogram) (Warner Brothers/Rocking Base, ASCAP))	★	NEW ENTRY	NEW ENTRY	I'M NOT EAST—Billie Jo Taylor (J. Yost, D. Chamberlain, United Artists 823 (Jewel, ASCAP))	★	NEW ENTRY	YOU'VE GOT ME RUNNIN'—Gene Cotton (P. McGee, ABC 12737 (D. Baker, BMI))	
★	41	6	I HAVE A DREAM, I HAVE A DREAM—Ray Clark (B. Bryant, F. Bryant, ABC/Dot 17667 (House Of Bryant, BMI))	★	NEW ENTRY	NEW ENTRY	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charlie Pride (J. Schwenn, RCA 10875 (Chess, ASCAP))	★	NEW ENTRY	PICK UP THE PIECES—Coy Bailey (W. Martini, Pavana Durr 7608 (Chordia, BMI))	

FOUR MORE READY TO SCORE....

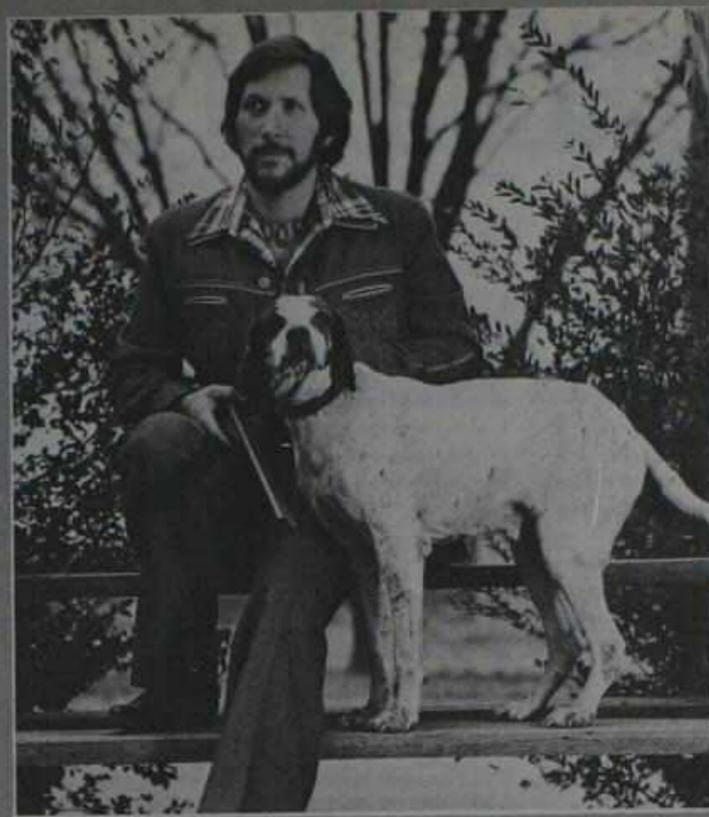


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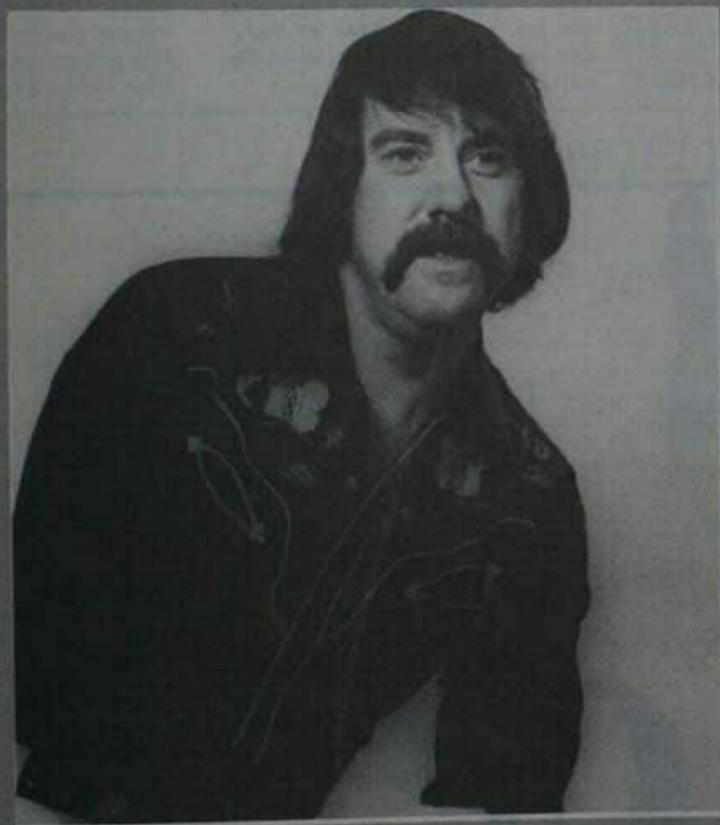


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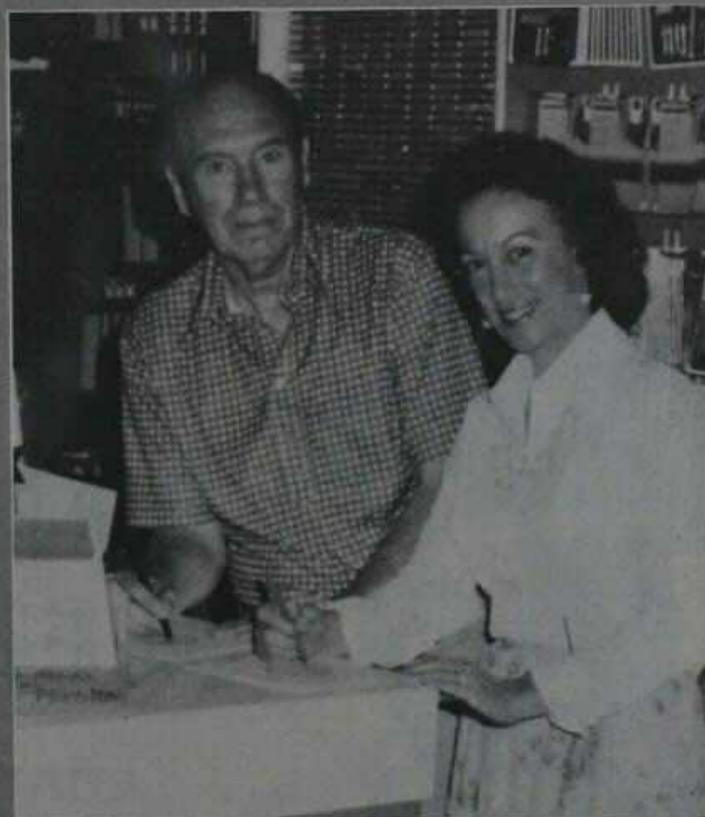
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OPENING AT FREMONT

Davis & Nashville Brass Head Vegas Country Trend

NASHVILLE—Predicting a trend toward more Nashville and country-style entertainment in Las Vegas, Danny Davis hauls his Nashville Brass band to downtown Vegas Tuesday (1) for a three-week stint at the Fremont as the famed Nevada nitery reopens its main showroom.

"I think we'll do more business at the Fremont than we did on the Strip," comments Davis who also plans to record a live LP Feb. 18 during his latest Vegas venture.

The return of Davis and the re-opening of the Fremont's main room indicate that 1977 could be the big boom for country entertainment in one of the country's top talent markets.

Forecast Davis: "There'll be a lot more Nashville acts in Las Vegas." And he speaks as a veteran of the Vegas circuit. Several years ago, Connie Francis—whom Davis once produced—paved the way for the first Las Vegas appearances of Davis and the Nashville Brass.

A two-week engagement set by booker Buddy Lee was extended to 10 weeks.

Davis and Bob Ferguson of RCA will co-produce the live album which will be the second live LP cut by Davis and the Brass. Davis and his group have gone into rehearsals, preparing for the production of the record and show.

Special musical arrangements have been written for the engage-

ment by Terry Waddell, Bill McElhiney and Ray Carroll—all of whom will participate in the actual recording.

Claiming "I get daring once in a while," Davis surprisingly plans to include a medley of Gershwin standards, illuminated by the blendings of banjo, guitar and brass which constitute the basis of the Nashville Brass style of music. The unique sound has brought the group six CMA awards as instrumental group of the year and a Grammy Award from NARAS for its version of "Kawliga."

Davis plans "bluegrass banjo" versions of such Gershwin evergreens as "I Got Rhythm" and "Strike Up The Band." Also featured on the LP will be selections by the Danny Davis Singers, including its vocal treatment of "Blue Eyes Crying In The Rain"; a unique version of "Legs Diamond" with Curtis McPeake on banjo, Larry Morton playing guitar and trombone solos by Rex Peer; and a special arrangement of "Just A Closer Walk With Thee."

Location sound recording will be handled by the Wally Heider Co. The album will be the RCA group's 22d LP. An earlier live album, recorded by Davis and the Brass at the Club in Birmingham, Ala., continues to be one of the act's best-sellers.



BROADCASTING GOSPEL—The Gospel Music Assn.'s building fund for the Gospel Music Hall of Fame Building grows by \$10,000 with this check from BMI. Don Butler, executive director of the Gospel Music Assn., accepts the hearty donation from Frances Preston, vice president of BMI, and Helen Maxson, right, BMI director of performing rights, Southern region, and secretary of the Gospel Music Assn.

Oak Ridge Boys Eye Country Support

NASHVILLE—The Oak Ridge Boys, selected to appear as presenters and to sing a medley of gospel songs on the NARAS Grammy Awards show Feb. 19, continue to aim toward a country music career.

"During the past year we've been able to make a lot of friends in the country music industry," comments Bill Golden of the group that has displayed strong gospel roots. Golden notes the Oak Ridge Boys spent nearly 300 days on the road during 1976, including an international tour of the U.S.S.R., tele-

vision appearances and dates at fairs, parks, clubs, showrooms, colleges and coliseums.

Return engagements in Las Vegas headlined the year along with appearances on "Dinah," "Music Hall America," "Mike Douglas Show," "Merv Griffin Show" and a host slot on the PBS pilot, "Wonderful World Of Country Music."

The Oaks started 1977 with a Las Vegas engagement with Roy Clark, and are preparing to ink an exclusive contract with the Jim Halsey Co. for booking and management.

Dutch Fest In Spring?

By WILLEM HOOS

AMSTERDAM—The newly formed European Country Music Assn. is mapping plans for an international country music festival in Europe this spring or summer.

European country acts will be invited to the festival, and officials are trying to line up some U.S. country acts of the caliber of Dolly Parton.

According to Cees Dorlijn, president of the association, the organization claims nearly 100 members—most of them from Holland and Belgium.

Dorlijn says other countries showing an interest in the association include Germany, France, Austria, Switzerland, Denmark, Finland and Israel.

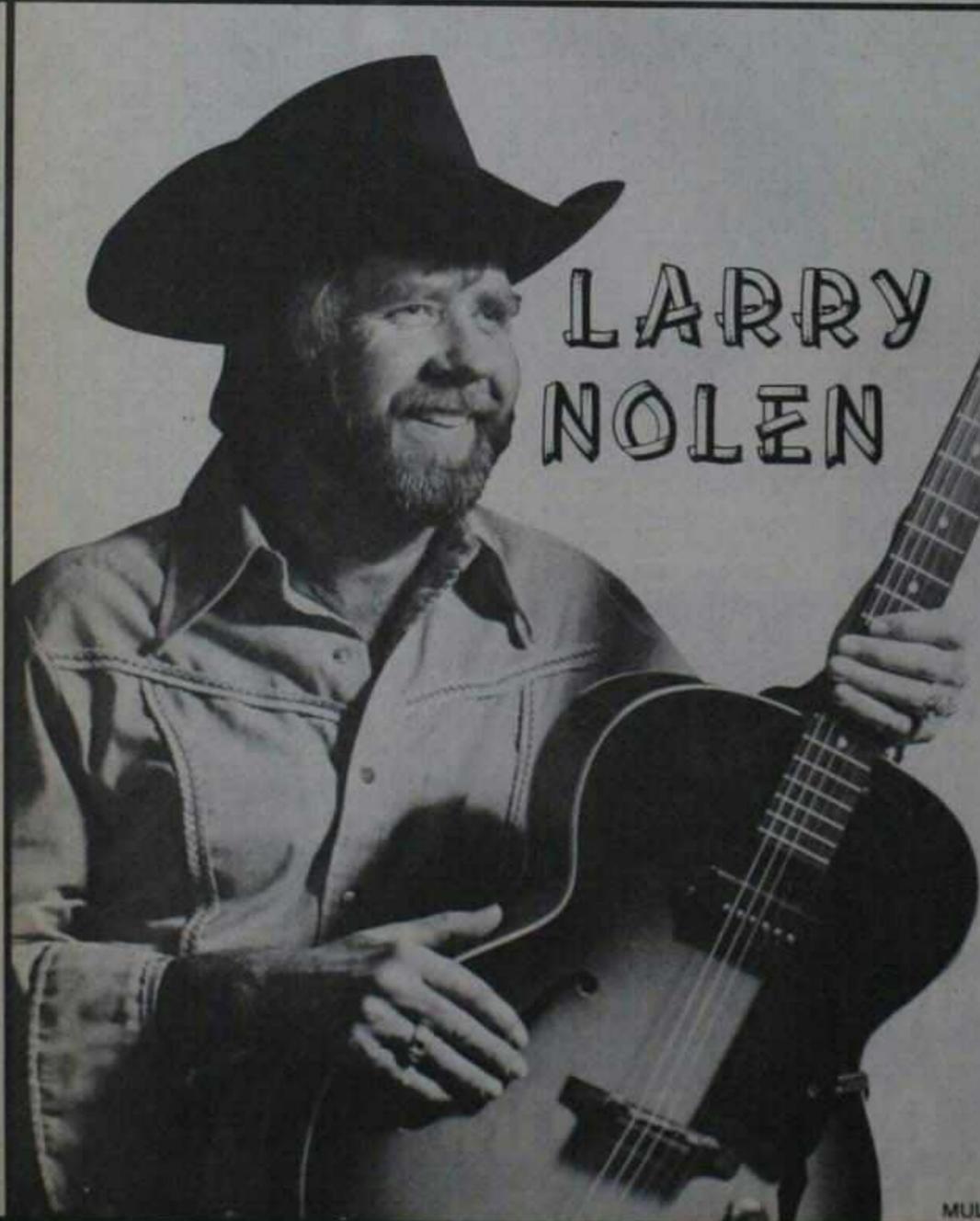
The first issue of the European Country Music Assn. monthly newsletter was distributed during the fifth International Country Show of Dutch broadcasting company TROS, held in Utrecht, Holland, Jan. 7-8.

Formed last year at a meeting in Maassluis, Holland, the organization, set up after the example of the CMA, promotes country music throughout the European continent.

'Opry' Teen Prize

NASHVILLE—A visit to the "Grand Ole Opry" and a tour of the entertainment and recreation attractions at Opryland U.S.A. await state winners and their chaperones of the 11th annual national finals of Operation Driver Excellence.

JANUARY 29, 1977, BILLBOARD



LARRY NOLEN

"I can't get that last memory down."

VRC-200

Chart Bound

... thanks

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WHILE THE REST OF THE COUNTRY IS FREEZING, EPIC/NASHVILLE IS HAVING A RECORD BREAKING HOT SPELL!

In case you missed it, the current BILLBOARD barometer reads like this:

5* JONES/WYNETTE
NEAR YOU

22* TOM JONES
SAY YOU'LL STAY UNTIL TOMORROW

25 JODY MILLER
WHEN THE NEW WEARS OFF OF OUR LOVE

28* JOE STAMPLEY
THERE SHE GOES AGAIN

59 ENGELBERT HUMPERDINCK
AFTER THE LOVIN'

74* HERB PEDERSEN
OUR BABY'S GONE

78* MICHAEL MURPHEY
CHEROKEE FIDDLE

82 PATTI LEATHERWOOD
IT SHOULD HAVE BEEN EASY

83 CHARLIE DANIELS BAND
BILLY THE KID

85 BOB LUMAN
HE'S GOT A WAY WITH WOMEN

CONTINUED FORECAST: HOT!

CHARLIE RICH
EASY LOOK

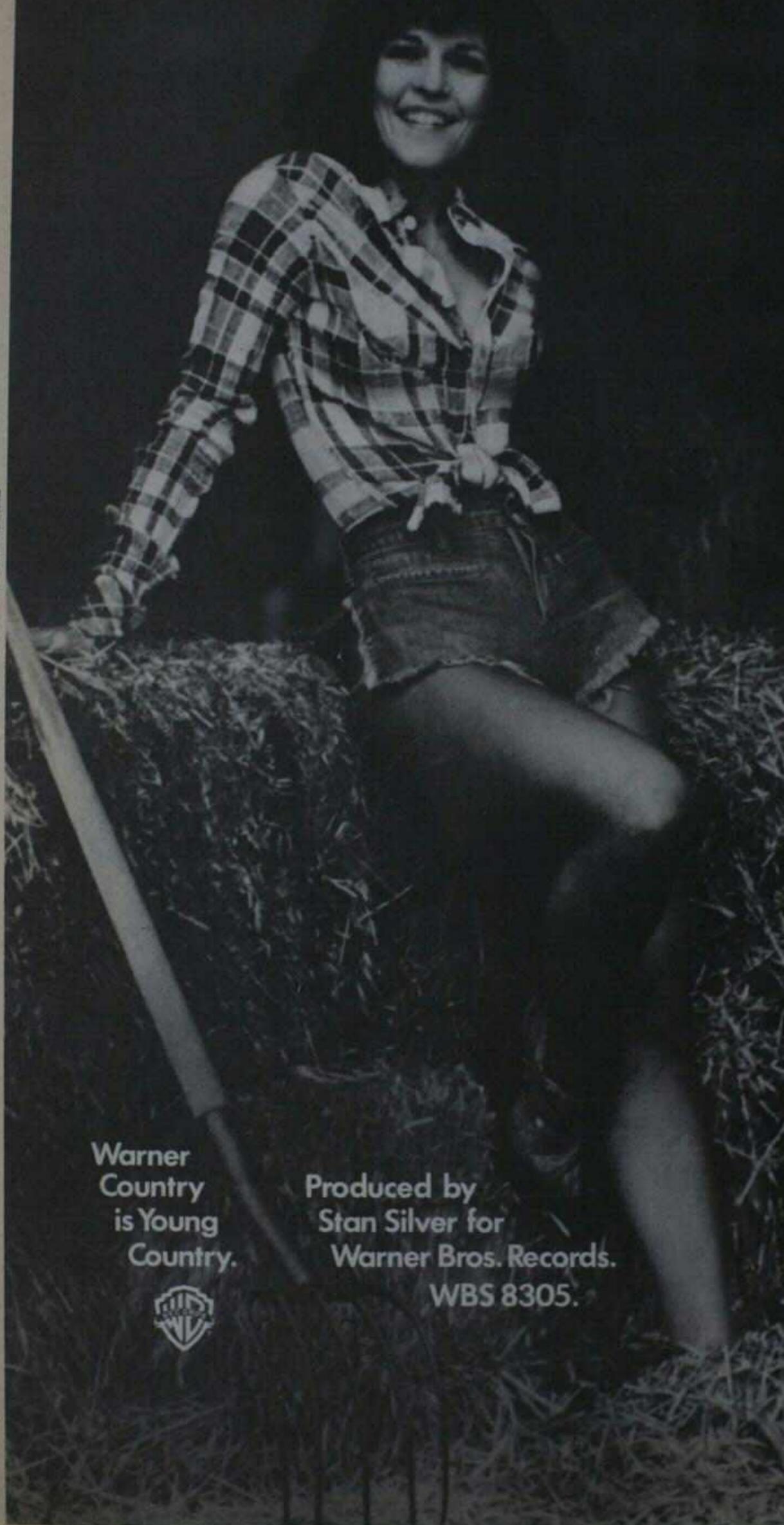
JOHNNY PAYCHECK
SLIDE OFF OF YOUR SATIN SHEETS

Come on in out of the cold.
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FARGO

"Mockingbird Hill"

JANUARY 29, 1977, BILLBOARD



Warner
Country
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Produced by
Stan Silver for
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WBS 8305.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/29/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	WAYLON LIVE—Waylon Jennings, RCA APL1 1100
★	4	8	RONNIE MILSAP LIVE, RCA APL1 2043
3	3	4	GREATEST HITS—Linda Ronstadt, Asylum 7E 1097
4	5	12	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023
5	6	16	THE TROUBLEMAKER—Willie Nelson, Low Star KC 34112 (Columbia)
6	2	9	GREATEST HITS VOL. III—Conway Twitty, MCA 2225
★	9	8	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1 2024
8	7	29	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1819
9	10	7	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
★	NEW ENTRY		LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
11	12	11	THE BEST OF GLEN-CAMPBELL, Capitol ST 11577
12	8	10	CRASH—Billy Crash Craddock, ABC/Dol D05D 2063
13	13	22	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E 1077
14	11	10	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
15	15	7	HIGH TIME—Larry Gatlin, Monument MC 6644
16	16	11	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
17	14	14	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34353
18	18	8	HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
19	19	14	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
20	17	21	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
21	20	21	SPIRIT—John Denver, RCA APL1-1634
22	23	4	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompal Glaser, RCA APL1-1321
23	24	16	YOU AND ME—Tammy Wynette, Epic KE 34281
24	25	8	AFTER THE STORM—Wynn Stewart, Playboy PB 416
25	26	7	THE BEST OF CHET ATKINS & FRIENDS, RCA APL1 1985
26	21	20	DAVE & SUGAR, RCA APL1-1818
27	29	22	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
28	30	3	DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA-LA670-B
29	31	4	RUBBER DUCK—C.W. McCall, Polydor PD-1-6094
30	27	6	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
31	28	22	EL PASO CITY—Marty Robbins, Columbia KC-34303
32	22	15	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dol D05D 2061
33	38	2	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America AT 50015 (Capitol)
34	32	21	ALL I CAN DO—Dolly Parton, RCA APL1-1845
35	37	7	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dol D05D 2067
36	36	9	I'M NOT EASY—Billie Jo Spears, United Artists UA-LA684-G
37	33	15	REFLECTING—Johnny Rodriguez, Mercury SRM-1-1110 (Phonogram)
38	34	18	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
39	39	3	DANCE—Pure Prairie League, RCA APL1-1924
40	35	16	ALONE AGAIN—George Jones, Epic KE 34296
41	43	35	20-20 VISION—Ronnie Milsap, RCA APL1-1846
42	NEW ENTRY		BREAKEROD—Rod Hart, Plantation PLP 506
43	45	2	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34304
44	46	53	ELITE HOTEL—Emmylou Harris, Warner Bros. BS 2998
45	48	2	A HEAD OF HIS TIME—Roy Head, ABC/Dol D05D 2066
46	47	3	SUPERSONGS—Danny Davis and the Nashville Brass, RCA APL1-1946
47	NEW ENTRY		KENNY ROGERS, United Artists UA-LA 695-G
48	50	2	THE LAST OF THE WINFIELD AMATEURS—Ray Griff, Capitol ST 11586
49	49	2	MISSISSIPPI—Barbara Fairchild, Columbia KC 34307
50	NEW ENTRY		PLAY IT AGAIN, CHARLIE—Charlie McCoy, Monument MC 6643

Warm Tulsa Welcome For Bishop

NASHVILLE — Elvin Bishop earned several honors on a recent trip to this hometown of Tulsa. The Capricorn artist received the first key to the city of Tulsa ever presented to a pop music personality.

An all-day promotion backing Bishop's new LP, "Hometown Boy Makes Good," had the artist visiting record stores to sign autographs as radio stations broadcasted remotes from the stores.

'QUESPEROO'

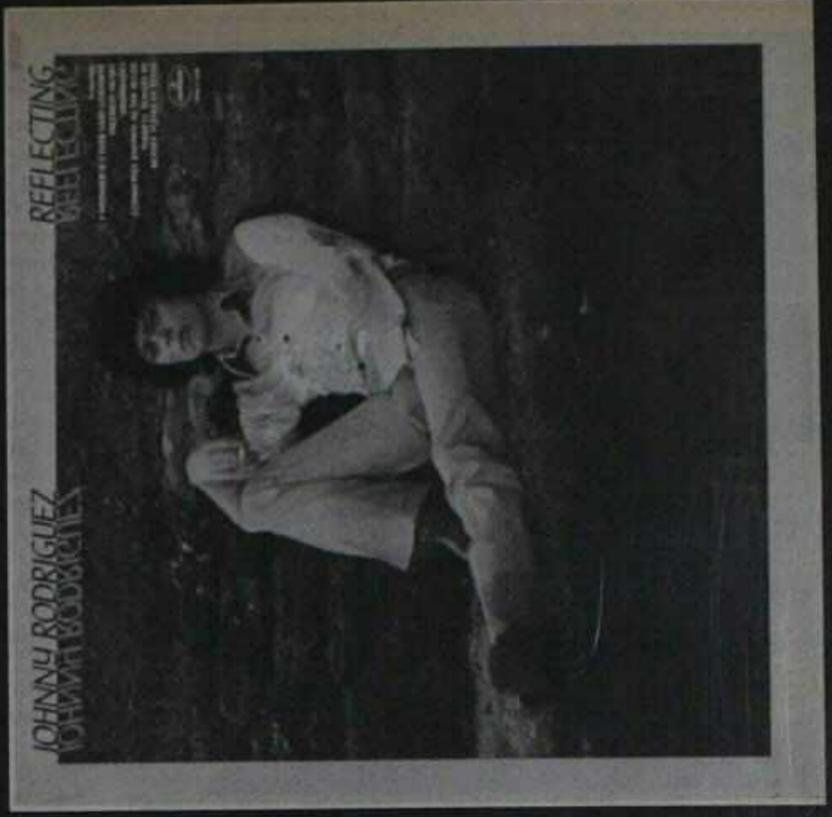
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SRM 1-1110

Nashville's Sound Business Sound

• Continued from page 45
month of the year. Regarding the 1976 figures, "We didn't have as big an increase as we did previously, but we held our own."

Putting money where the CBS corporate mouth is, Anderson reveals that more studio renovations—possibly including automation—will be made in 1977. "We're getting in some new mastering equipment and we're doing some remodeling in our mastering area. We're looking to improve our facilities both technically and aesthetically."

Any goals for 1977? "To get RCA's business," Anderson laughs with a measure of method in his mirth. "We're always looking for business because you never know what's going to happen to your present business."

Custom work accounts for 40% of the Columbia Studio's business, with the remainder from CBS acts. Five years ago the custom percentage was 10%. "We've noticed substantial increases in custom business," says Anderson. "We've gone after it and have had enough hits proven out of here that it has attracted people."

Anderson sees one prominent cloud on the horizon: price cutting. "That hasn't been going on much in Nashville up until this past year. Now a lot of outside studios are really cutting their rates drastically. I hate to see a price war come to Nashville, but there's an awful lot of studios and I'm sure that's the only way some of them can survive."

Major independent studios—such

as Creative Workshop, Quadrafonic, Studio One, Sound Shop, and Woodland Sound Studios—forecast a profitable year.

"We're now booking four sessions a day for the next three weeks, and we've got bookings into March," exudes Brent Maher, chief engineer at Creative Workshop. "We've been on a hot streak for a year and a half. There haven't been any slow times."

Creative Workshop has been striving successfully to get out of town acts such as Olivia Newton-John and Ray Price to balance such Nashville artists as Larry Gatlin, Gene Cotton and Dave Loggins who have recently recorded at the studio.

"The town is stretching out to where it can accommodate more than one type of music," opines Maher who believes this message is getting through to producers in other parts of the country.

Creative Workshop also has some expansion plans. "We'd just about have to expand to do more business than last year. We're thinking about expanding into a remix overdub room just to accommodate some of the things we want to do. Buzz Cason owns the studio and he's producing some acts, and he has to come in on weekends."

Tommy Strong, co-owner of Studio One, formerly the Monument Studios, is also bullish on the Nashville studio situation. The latest year showed about a 10% gain over the previous year, and the studios have been booked about 60% of its hours. Strong reports some fall bookings were up nearly 30% higher than the same period the previous year.

Hall Of Fame Addition Soon

NASHVILLE—April 1 is the date set for the opening of the new addition to the Country Music Hall of Fame—an expansion that triples the size of the present structure.

The 30,000 square foot addition is now being furnished. Exhibits are being moved into the barn-shaped structure and one of the Hall's prized new additions—a mural on country music by the late Thomas Hart Benton—has been situated in a room with gray carpet and subdued lighting.

Construction activities closed the tourist attraction for only 16 days since the expansion project began a year ago. Some 410,000 country music fans visited the Hall of Fame during the period—a 10% increase over the previous year.

The Country Music Hall of Fame continues as one of Nashville's top tourist attractions.

Nelson Into Movie

NASHVILLE—Willie Nelson will join Peter Fonda and Michael Murphy in the movie "Outlaw Blues" being filmed in Austin. Meanwhile, fellow CBS artist Kris Kristofferson, coming off a redhot starring role opposite Barbra Streisand in "A Star Is Born," will co-star with Burt Reynolds in "Semi-Tough" with shooting slated for Dallas in January.

Clark Honored

NASHVILLE—Roy Clark will take part in September dedication ceremonies for the first public building ever to bear his name. The new Roy Clark Elementary School in Tulsa is being named for the ABC/ Dot artist because of his "exceptional contributions to the Children's Medical Center of Tulsa."

Nashville Scene

By PAT NELSON

"Proud Country" radio stations KTOW and KGOW-FM in Tulsa have a new deejay lineup with Bill Hickman taking over the 6-midnight show. Glen Couch handles the 6-11 a.m. slot and Fran Couch, program director, does the 11-2 p.m. slot. John Bomar holds down the mid-night-6 a.m. shift.

Red Steagall will headline the Southwest deo in Ft. Worth starting Friday (28). . . . Freddie Fender tops the marquee at the Sahara Tahoe Thursday (3)-Saturday (5), and then heads for tour of the Midwest. Barbara Fairchild begins a three-week tour of Europe Friday (3). George Lindsey stars at the International Center in Colorado Springs Feb. 5.

Gary Stewart will appear at Nashville's Old Time Pickin' Parlor Wednesday (26) along with fellow RCA group, Tennessee Pulleybone. The group will also be featured with Stewart Friday (28) in a concert at Denver's Convention Center, also starring T.C. Sheppard and LaCosta. RCA is releasing Pulleybone's new single, "Richie's And The Cadillac Kings," Monday (24).

Kermit Goell, celebrating the top 10 resurgence of "Near You," notes that the song he co-wrote with Francis Craig is celebrating its 30th anniversary. The first pop hit record ever to come from Nashville was recorded by Craig in 1947. Ironically, it was the fourth cut on the session—kind of an afterthought. Congratulations Kermit, your afterthought hits a starred No. 5 on this week's Billboard Hot Country Singles chart.

WTVF/Channel 5 in Nashville presented special documentary devoted to Jeannie C. Hill on a 30 minutes edition of "Digest 77." . . . Larry Ballard and producer, Pete Drake, are completing work on Ballard's next Capitol LP scheduled for release in late February or early March. . . . Billie Jo Spears, Don Williams.

(Continued on page 71)



EPIC EVENING—Patti Leatherwood opens Epic Records "fresh pickins" showcase at Nashville's Old Time Pickin' Parlor which also featured Harlan Sanders and Marshall Chapman.



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Toshiba-EMI, CBS/Sony & Disco Pace Japanese Charts in 1976

By ALEX ABRAMOFF

Boone which became the largest selling foreign or imported single in the history of the Japanese industry. It sold 4.7 million copies.

In some cases, labels released less product in 1976 than in 1975 but managed to take a bigger percentage of charted sales activity, proving less can be more.

Shares of domestic charted single action breaks down thusly:

CBS/Sony (18%); Nippon Columbia (12.7%); Victor Musical Industries (11.7%); Polydor K.K. (8.6%); Canyon (8.5%); King (7%); Toshiba-EMI (6.8%); Teichiku (4.7%); RVC (4.3%); Warner-Pioneer (3.8%).

Those labels represent the top 10 of 1976 in that category. Warner-Pioneer slipped from its fifth place

share of 9.1% in the 1975 domestic singles action.

Chart activity for foreign singles went this way:

Disco (22.5%); Toshiba-EMI (21.1%); CBS/Sony (16.1%); Teichiku (15.6%); Victor (13.6%); RVC (5.1%); King (2.7%); Warner-Pioneer (1.8%); Nippon Phonogram (0.7%); Nippon Columbia (0.6%).

King Records, which fifth placed in 1976 with 2.7%, had been in first place in 1975 with a 10.2% share of foreign singles.

Looking at the Hot 150 domestic albums' chart:

Toshiba-EMI (17.5%); CBS/Sony (13.8%); Polydor K.K. (13.4%); Crown (9.2%); Canyon (6.6%); Warner-Pioneer (5.8%); King (5.6%); Victor (4.5%); Nippon Columbia (4.2%); Tokuma (3.8%).

Toshiba-EMI had been ranked third in 1975 with a 12% share.

Foreign LP chart activity breaks as follows:

Toshiba-EMI (23.7%); CBS/Sony (21.6%); Victor (16.8%); Warner-Pioneer (10.6%); King (7.8%); Nippon Phonogram (6%); RVC (4.9%); Polydor K.K. (3.7%); Nippon Columbia (2.2%); Teichiku (1.6%).

Chart activity in 1976 seemed related to the rise in popularity of softer, folk-oriented music.

Country Music Boosted In U.K.

LONDON—Two new outlets for country music here will appear in the next couple of months, cashing in on interest generated by the annual Easter Wembley Country Music Festival, promoted by Mervyn Conn at the Empire Pool.

Motown's successful U.S. operation, Hitsville, bows its own U.K. label in late March, kicking off with an 18-track sampler and new albums from T.G. Shepard and Pat Boone.

Warner Bros. also hopes to issue a sampler of its country output that month, while importing U.S. LPs by acts such as Donna Fargo, Buck Owens and Margo Smith. Support for this product will be given a "Warner Country" banner.

Apart from making the most of the Wembley event, the two companies are reflecting the increased commitment to country music by their American parents.

READERS PREDICT

Germany Seen Becoming Major Source Of Intl Hits

By WOLFGANG SPAHR

HAMBURG—Within two or three years Germany could become major source of international hit material, according to many industry leaders here.

They cite a combination of improved production techniques, a firmer grasp of the essential criteria which go towards making big-selling records, and the intelligent exploitation of a deep pool of multi-national talent.

Says Monti Leuftner, managing director of Ariola: "German productions are increasingly enjoying international success today and this is due to the flexibility and artistic versatility of young German producers, arrangers, songwriters and artists."

"Following a long process of learning and adapting, we are now not only meeting the standards of Anglo-American productions but also creating new ideas and achieving the highest levels of production quality."

Leuftner points to Jupiter act Silke Laegreid as being extremely successful throughout the world and predicts that Hansa's Boney M. group, with number one hits in many European countries, is heading for worldwide recognition.

"Ariola artist Mireille Mathieu has long been a top star in Europe and many other world territories, and Michael Holm has scored successes in South Africa, Scandinavia, France and the U.S. Of course, Udo Jürgens is just about the most successful German artist on the international scene."

"Another Ariola artist, Jackie Robinson, has made impact in Can-

ada, the U.S. and certain European countries and it is our plan to concentrate on building and breaking new German artists internationally. For the first time German productions are successful internationally when recorded by artists in English, regardless of their citizenship."

Manfred Peter, head of marketing management for Teldec in Hamburg, says some of his acts have enjoyed international success for several years, though development now is faster than ever before. He cites Werner Muller, Will Glahe, Klaus Wunderlich, Norman Candler, the Les Humphries Singers, Sammy Bird and his orchestra, among others.

(Continued on page 67)

WEA PROMO SET

Gala \$\$ Splurge Awaits Sinatra

By BRIAN MULLIGAN

LONDON—WEA here is mounting its most costly and lavish promotion campaign to greet Frank Sinatra when he arrives in the U.K. for six nights of concerts at the Royal Albert Hall.

The shows, starting Feb. 28, tie in with WEA's stated attack this year on increasing its market share.

After nine months of negotiation with the Sinatra office in Hollywood, WEA has put together a 40-track double album, "Portrait Of Sinatra," subtitled "40 Songs From The Life Of A Man." Track selection and packaging have been personally agreed by Sinatra.

At rate-card prices more than

\$400,000 has been allocated for the tv, radio and press campaign, more than double the previous highest amount spent by the company. A break-even figure of 650,000 albums has been calculated, but WEA anticipates total sales in excess of 750,000 can be generated for the competitively priced album and tapes.

The tv campaign is on national basis and runs for three or four weeks from the end of February. Radio advertising on commercial stations runs in advance of the tv, pauses during the small-screen series, then returns for two or three weeks.

Albums will be offered to the trade at a 25% discount, on firm sale, but with no minimum-order requirements. The full margin will be restored at the conclusion of the campaign and simultaneously the margins of previous WEA tv-promoted albums will be upgraded to the normal amount.

Rare Booker Record

LONDON—A rare recording by U.S. jazz trumpet player Booker Little, who died in 1961 at the age of 23, is being released by Island here for the first time, 16 years after it was recorded.

Labels Lock Horns In 1st Singles Fracas Of Year

By ADAM WHITE

LONDON—The first singles skirmish of 1977 has started, pitching two soul labels—Philadelphia International and Motown—against each other, and with a third contender, ABC, also involved.

Track in question is "Don't Leave Me This Way," originally recorded last year by Philadelphia's Harold Melvin and the Blue Notes on their album "Wake Up Everybody." The group, minus lead voice Theodore Pendergrass, subsequently left the CBS-distributed label.

But CBS's London office, finding the act was due in Britain at the end of January for a concert tour with the Manhattans, decided to issue a single to coincide with the visit. "Don't Leave Me This Way" was picked out.

Meanwhile, unknown to CBS, Thelma Houston also recorded the song on her latest album. American discotheque action promoted the label to issue it as a single and Motown's U.K. division followed suit, scheduling it for January availability.

Hearing this, CBS advanced the release date of its single into December, a move which has given them an initial sales edge over the Houston disk.

Motown has not given up, however, and is bringing Thelma Houston into the U.K. (Feb. 1) for a round of tv, radio and press promotion. It has imported quantities of the 12-inch U.S. commercial pressing of "Don't Leave Me This Way" for disk jockey distribution.

Also in the picture is Anchor Records here, which has released Harold Melvin and the Blue Notes'

"Reaching For The World," a new single cut by the group after they left Philadelphia International. Whether they perform this, or "Don't Leave Me This Way," or both, on their U.K. dates is not certain, specially as the lead singer (Pendergrass) is not with them now and will have his own solo album available in the U.K. in March, on Philadelphia International.

Result adds up to one of the most complicated and competitive chart battles in recent years. A final irony is the fact that Anchor and CBS have linked to share costs in advertising the Blue Notes/Manhattans tour package.

First EMI EP 12-Inch 'Single' Plugs Tavares

LONDON—The first 12-inch EP has been released by EMI here, though the company is treating it as a single, playing at 45 rpm with one plug track and selling at normal recommended retail price.

This Capitol disk features Tavares and the first 25,000 copies have gone out in the giant size. At later sales stages it will be pressed as a 7-inch record. The plug track is "Mighty Power Of Love," lifted from the U.S. group's album "Sky High."

Other cuts featured are "I Hope She Chooses Me," "My Ship" and "Strangers In Dark Corners"—one from each of the group's previous LPs—in a move intended to stimulate back catalog and aided by illustrations of those albums on the EP picture sleeve.

EMI has supplied dealers with the 12-inch disk in minimum order quantities of 25 and has provided a special counter display box.

EMI thus becomes one of several U.K. companies to make 12-inch singles commercially available. Others include WEA, for whom Undisputed Truth's "You Plus Me Equals Love" and Boney M's "Daddy Cool" were in the big size. Polydor, with initial pressings of the Who's "Substitute," and Contempo, with the first 2,000 copies of Ultrafunk's "Gotham City Boogie."

The format is widely used on a non-commercial basis for discotheque and club promotion.

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'HARM' INDUSTRY

Phonogram Tightens One-Stop Web In U.K.

By JOHN HAYWARD

LONDON—Phonogram here is drastically reducing the number of wholesale and one-stop firms it deals with, on the grounds that their operations are "damaging to the record industry."

The company says it is completing talks with eight of the country's 30 wholesalers who will, in future, handle all Phonogram product and distribution through Phonodisc in non-traditional areas.

This, Phonogram claims, is an effort to reduce the influence of the wholesale and one-stop trade, and most of the record industry in the U.K. seems to be in broad agreement with the move.

Names of the eight firms to be spared the Phonogram "axe" will be announced in a week or so. Comments David Adams, commercial manager: "We have written to the majority of those firms with whom we deal and we are renegotiating our terms with them. Until we have spoken to them all, our trading terms will stay the same.

"We're not saying we won't deal with one-stoppers. We are just going to be very selective with the extra discount given on top of the dealer terms. We will only give the extra discount to a small number of firms,

according to the service they can offer us."

He adds: "The problems over the last four years have been centered round too many people trying to get into the business. They are in there to get rich quick and they do more harm than good."

Adams says Phonogram looks for a tight operation that makes geographical sense whereby eight major distribution points throughout the country offer services to non-traditional outlets.

First reaction from the industry in general reflects broad support for Phonogram's lead.

Says David Clipsham, WEA marketing chief: "It is true to say that WEA has substantially reduced the number of discount deals it was involved in during the last few months. We have no plans to change our policy to wholesalers, but we now deal with very few of them. I appreciate what Phonogram says about the small dealer and I am basically in support of its stand."

Cliff Busby, United Artists general manager, says he is in favor of containing the wholesale trade. He deals with seven or eight one-stoppers and has no plans to add to that number. He assesses each account very carefully.

Walter Woyda, Pye managing director, says: "We have never gone as deeply into the one-stop and wholesale trade as some other companies. I feel that these traders simply cream off the top of the market, while Pye is absolutely committed to the trader who stocks our product in depth."

John Deacon, A&M commercial director, thinks along similar lines. "I can see the Phonogram policy and it makes a lot of sense. Thirty, for instance, is far too many wholesalers. I think we deal with about 10."

Barry Green, sales director of EMI, gave voice to a certain hesitancy about the Phonogram move. "I think there might be an outcry in the trade," he says. "Britain is not big enough for an American-style distribution system and if Phonogram is shipping out to certain points in the country and giving a discount then it is reducing its profit and causing problems in the trade.

"EMI only supplies one-stoppers on dealer terms, so the question of following suit does not apply. We do not supply wholesalers."

Combine Formed By Teal & Gallo In South Africa

JOHANNESBURG—Gerald McGrath, the chairman and chief executive of the Teal Group in South Africa, has teamed up with Gallo (Africa) Ltd. to buy the South African music interests of the Teal Holding group from Lonthro, the multinational mining conglomerate.

Between them, Gallo and McGrath paid Lonthro R1,220,000 (\$1,405,440) for Teal Record Company Ltd., Laetrec Music Ltd., Video-sound Studios Ltd., and 50% of the Associate Book & Record Clubs Ltd.

While both parts of the new Teal-Gallo combine will remain autonomous, they will share warehousing, computer, accounting, administration and distribution systems.

The companies will seek overseas licenses, and McGrath says he expects to continue Teal's involvement with RCA, WEA, Motown, Prestige, Fantasy and Janus.

The Teal-Gallo combine also unites two retail chains into the largest single retail setup in South Africa.

Growth Pattern For Good Earth

LONDON—Good Earth, agency, production, record and studio company headed by Roger Myers and producer Tony Visconti, is to expand its activities, aiming particularly to establish a solid label identity.

John Hall, former RCA promotion manager, has joined the London-based concern to take charge of the label with Myers and new signings include the local band FBI, out with a new album and single.

John Grimaldi, ex-Argent, has also been signed and is working with a new band for product release in March, while new band Omaha Sheriff is being produced for the company by Visconti.

Also signed are Zuk and Pax (singer Judy Myers and her guitarist) and new product is expected from Mary Hopkin, the Surprise Sisters and Dirty Tricks, whose records are released through Polydor. All other Good Earth label product is marketed and distributed by RCA.

The agency side, which in 1976 booked tours for the Average White Band, Alvin Lee, Budgie, FBI and Alexis Korner, plans upcoming tours for Jerry Lee Lewis and James Brown, both to be confirmed.

Dutch Chart Recap Rates Abba Top Group In 1976

AMSTERDAM — "Dancing Queen," by Swedish group Abba, was the biggest selling single in Holland in 1976, with sales of around 150,000. Its success gives it top place in the two major chart analyses here—Stichting Nederlandse Top 40 and National Hit Parade.

According to both charts, second biggest single of the year was Tavares' "Heaven Must Be Missing An Angel," and third was Scottish group Nazareth on "Love Hurts." BZN emerged with the biggest local single on "Mon Amour," with sales in excess of 100,000, earning the group from Volendam a gold disk.

Both charts agreed on the soundtrack album "Once Upon A Time In The West" by Italian composer Ennio Morricone as the top seller in this category. Second came Bob Dylan's "Desire," with "The Best Of Abba" third.

An analysis of the top 100 singles from Stichting Nederlandse gives the U.K. top rating with 31 records listed, along with 29 from Holland and 26 from the U.S. At company level, Phonogram won out with 49 Top 40 items, EMI-Bovema coming second (46) and Polydor third (38). Phonogram also topped the Dutch LP Top 50 representation with 47,

followed by Bovema (43) and Polydor (23).

The same analysis shows Abba as the most popular foreign group in Holland during the year, followed by U.K. acts Queen and Brotherhood of Man.

Most popular local band was Pussycat, followed by Ferrari and BZN. Most popular foreign girl singer was Tina Charles, followed by Vicky Leandros and Donna Summer; top three local girl artists were Annie Meyer, Corry, and Bonny St. Claire. Top foreign male singer was Jess Green, followed by Bryan Ferry and Neil Diamond, and leading among local males were Jack Jersey, Andy Van Duin and Don Mercedes.

Top foreign singing duo was Elton John and Kiki Dee, the number one local act being Rosy and Andres. According to the combined chart systems, Abba member Benny Anderson and Bjorn Ulvaeus were the most successful foreign producers.

Most successful local producer was Jaap Eggermont, who handled product by Long Tall Ernie and the Shakers, Sommerset, Spooky and Sue, Earth and Fire, Catapult, Bobouber, Lia Velasco and Liberation of Man.

International Turntable

Derek Nicol has taken over as chairman and managing director of the Mountain group of companies, having taken control of shares previously owned by the estate of Bill Fehilly, who died in an air crash last July. The group includes Mountain Management, Mountain Records and Panache publishing, as well as a Paris-based publishing arm. General restructuring of the group will follow, particularly with the appointment of a financial controller to replace Norman Baines, who emigrated to Australia, and a record company chief.

Tony Powell, formerly U.S. product manager at Phonogram, and with the company for eight years, has been made managing director of GM Records and Tapes in London.

Mike Ledgerwood, publicity director of A&M Records for more than three years, is leaving to become the label's East Coast publicity director, based in New York. He joined A&M in 1973 after being deputy editor of the now defunct Disc pop weekly magazine and con-

tributing to BBC Radio 1's "Scene and Heard."

Jack Stewart-Grayson is named label manager at EMI with responsibility for the MAM, Target, Safari and Big Bear labels, replacing Hugh Rees-Parnell, who goes to RCA. Stewart-Grayson was previously advertising manager for EMI's licensed labels division.

RCA Talks Classics At Intl London Meet

NEW YORK—RCA is holding a classical planning parley Jan. 27 and 28 in London.

European and Japanese subsidiaries will be on hand to discuss future Red Seal product development and expansion of classical catalog for subsidiaries. European reps will come from the United Kingdom, Germany, France, Italy and Spain.

RCA president Kenneth Glavin will represent the home office, along with Thomas Z. Shepard, Red Seal vice president of a&r.

Local Talent Support Keys Mart Growth For CBS Intl

Foreign Cos. Not Only U.S. Pipeline—Asher

• Continued from page 6

In Europe, CBS is elated over its latest major talent acquisition which brings best-selling singer Vicky Leandros into the company fold. Formerly pacted to Phonogram, the Greek-based artist has long been a top disk mover in German-speaking countries and CBS has hopes of breaking her through to a wider community.

Asher attributes part of the success in capturing Leandros to a looser attitude American companies have to artists, as compared to overseas labels.

"We can often give them better terms and greater autonomy in directing their creative careers than they are used to," he says.

The signing of an artist of Leandros' stature also paves the way for other important alliances, Asher notes.

Just as importantly, the additional luster she will add to the CBS image in certain markets will grease the promotional wheels for the exploitation of lesser CBS properties still on their way up.

The complex cross-promotional mix at work sees successful sales penetration of either do-

mestic or U.S. artists helping the other. Sometimes it is the American artist who carries the local talent along. Often it is the other way around.

Still, the basic task for an affiliate is to become strong in local repertoire. "We don't feel a company is off the ground until that happens," says Asher.

Asher points to Neil Diamond and Santana as among U.S. disk acts which have great impact in foreign markets. Their record sales abroad are now larger than in the U.S., he asserts.

The company president states that the entire international market is growing and that CBS's goal is to carve out a larger share for itself. "This begins to happen as our local artist rosters mature," he says.

For CBS, the U.K. market moves about half its volume in U.S. product and the remainder in international. He tags Australia as an area where U.S. artists enjoy heavy popularity and where domestic disks are relatively weak.

In much of Latin America the preference for indigenous music far outweighs U.S. material,

with the ratio cited by Asher as being near 80 to 20 favoring local product. Japan, once strong for American music and still an important market for such material, is veering more to its own music in consumer preference.

Unsettled political and economic conditions do exert an adverse influence on record company operation in some countries, Asher admits. "But it is a business of hits," he says and enough hit product will outweigh all local problems.

He points to the U.K. as an example where, despite the devaluation of the pound, CBS enjoyed a record year in 1976 even in terms of dollars.

For the last few years, CBS International has garnered sales "at least equal" to the volume of CBS in the U.S., says Asher.

Although the company does not break down its music division grosses, this would place CBS International volume at something greater than \$200 million a year, according to knowledgeable estimates.

"We're pleased at how things are going," says Asher, "but not satisfied."

From The Music Capitals Of The World

LONDON

The publication *Ice And Roller Skate*, and the British Army Magazine, carrying advertisements for an RCA album, "Ballet On Ice," by the Band the Coldstream Guards playing music used in Olympic skating champion John Curry's sell-out London stage show. ... Private Stock re-issuing its Frankie Valli and Nancy Sinatra EPs, set out last year, with Underground subway posters and a two-week promotion campaign here for Sinatra.

New premises in London's Mayfair for Elton John's Rocket Records matched by a new logo, all featuring a railway train, to replace the old Thomas the Tank Engine identity. ... Self-disputed label, Circle International, launched by Reg McLean, founder of Safari Records four years ago, and it will concentrate on new talent.

Aquarius Books, publishers of Music Business, the trade monthly launched last November, has pulled out of the operation. There will be no February issue but editor Phil Hardy has bought rights to the name and seeks finance for the publication.

First 10,000 copies of Gentle Giant's double set "The Official Live Album" contain a booklet history of the group in words and pictures. ... Tony Barrow International to represent Private Stock Records here, acts including David Soul and Mud.

Seems that if Rolling Stones do move from Atlantic in the U.S., RSO is the most likely new label. ... MIDEM conference on the Record and Tape market in 1980, arranged by London-based company Lenormand, cancelled because of poor response. ... Negotiations at advanced stage for U.K. concert tour by "Hutch" alias David Soul, chart-topper here with "Don't Give Up On Us." ... Veteran Teddy Holmes, soon to be guest of honor at a celebration dinner after 60 years' service with Chappell, in Australia taking part in international musical theater forum.

New general manager of Famous Chappell here is Ivan Chandler, previous with Elton John's publishing outlets. ... All of December last year booked by Polydor at the Chipping Norton studios for debut album of newly signed act the Diversions. ... And the first album release from Chipping Norton Studios is "Hot To Trot" by the Olympic Runners. ... Lucky escape from serious injury for Rick Wakeman when his Range Rover skidded on an icy mountain road in Switzerland and overturned into a crevasse.

Gallagher and Lyle topping gala charity bill at London's Royal Albert Hall (Feb. 21) in aid of showbiz Music Therapy Organization. ... Carlin Music now handling Walt Disney Music in all British Territories. ... Solo concert for the Chieftains in the Olivier Theater (Feb. 28), largest auditorium in the new National Theatre. ... Ex Genesis front man Peter Gabriel's first solo album (Charisma) out Feb. 18, having been recorded in Toronto, London and New York, and his U.S. tour opens March 20 in Chicago. ... Ella Fitzgerald and Count Basie link for tour here late April/early May.

Silver disk for Yvonne Elliman and her single "Love Me," for 250,000 sales. ... Death of Bernard Fothergill, for 20 years sales manager of piano retail organization Barratt and Robinson.

Major Source Of Intl Hits

Continued from page 65

Peter says: "In each of these cases, the artists' whole catalogs are relevant to world sales, but there is no doubt that 1976 was a very good year indeed for the further development of Klaus Wunderlich and Norman Candler."

On the pop side he quotes sales advances for Peter Maffay, through English adaptations of his German hits; for Juergen Marcus: Su Kramer with "You've Got The Power"; Jeremy Finn on "Lady Ann"; and for pop/rock groups Please and La Quesseldorf.

Peter says: "The increase in interest in German product stems from two sources. First, and very important, is that German productions have been lifted to international standards and the basic sounds and musical approach of the local bands have become more interesting. A second reason is we have made overseas countries aware that Germany

Former Pye accounts man, now with DJM, Peter Allen lost a leg through serious illness. ... Bassist Jack Bruce has formed a new band with Hughie Burns (Guitar), keyboard man Tony Hymas and drummer Simon Phillips, with a debut album for RSO "How's Tricks" out in March.

Procol Harum out (Feb. 10 on) for most extensive U.K. tour the group has undertaken in years, and its new album features a second-side concept piece "The Worm And The Tree" on which the band has worked for two years. ... Three members of Status Quo fined more than \$5,000 for assault on police and obstruction at Vienna airport. ... Lee Wallace, who produced a flood of pirated tapes of top rock groups in his bedroom in Sussex fined \$600. ... New group Bandit (Arista) formed by Thin Lizzy producer John Alcock and Scottish rock singer Jim Diamond. PETER JONES

HAMBURG

Roger Whittaker in for two tv shows before his 40-concert tour of Germany. ... Silver Convention to represent Germany on the next Grand Prix Eurovision, singing English lyrics. ... Actor Curd Juergens follows up his successful single "60 Jahre" with "Kalter Kaffee."

Teldec signed representation deal with Buk Records in London. ... Ralph Siegel, chief of Siegel Music and Jupiter Records, set up new crew including Karl Heinz Klempnow (Jupiter administration); Joachim Neubauer (Siegel Music manager); Manfred Schulte, Jupiter marketing manager; John Fischer (Jupiter producer); Steve Kazan and Eddy Arrow (international pop); with Werner Schueeler still head of Siegel Music and in charge of production.

New international a&r chief of DGG is Rainer Schmidt-Walk, in place of Siegfried Wagner. ... Phonogram launched actor Bela Erny with the single "Wenn Du Traumst." ... 37 companies submitted a total of 1000 records to the Phono-Academy for the Germany Record Prize, to be decided in February. ... The group Tea, from Switzerland, promoted by Phonogram through the album "Tax Exile." ... Bellaphon signed a contract with Casablanca. ... Werner Klose of DGG reports big sales for new low-price series "Rotation" with artists like Bert Kaempfert, the Who and Peter Alexander. WOLFGANG SPAHR

STOCKHOLM

Sonet has released the second volume of "Swedish Graffiti," a double album featuring local groups popular in the 1960s. ... Aubergine Records has released an album by opera singer Rolf Bjorling, recorded in Minneapolis Orchestra Hall. ... Manhattan Transfer here for February concerts, a second visit for the group.

Grammofon Electra released an RCA album specially compiled for the Swedish market. Called "Disco Soul," it includes artists such as K.C. and the Sunshine Band, Dorothy Moore, George McCrae and Betty Wright. ... Also out via Electra is the Decca U.K. five-album set "The Rolling Stones" which includes a free T-shirt in each box, and the RCA France-compiled seven-LP set "100 Super Rockers" by Elvis Presley.

Recently completed club and concert-hall (Continued on page 68)

does have a large output of good artists, lyricists, composers and arrangers. On top of that is the fact that our studios can match and top international requirements.

"Also, we plan productions specifically for overseas markets. For instance, Udo Lindenberg is launching his first English-language album, 'No Panic,' on the international marketplace this year."

Rudy Wolpert, managing director of CBS Germany, points to his company's worldwide success with Russian singer Ivan Rebroff, successful both in concert and on record.

"More and more German productions are being made in English and with international sounds so they become that much more acceptable to foreign markets. During the year ahead we shall intensify our efforts internationally on such artists as Vicky Leandros, Costa Cordalis, Tina Rainford and Lake," says Wolpert.

CBC Simulcast Of Valdy Show On Radio & TV

VANCOUVER—Valdy, whose "Valdy and the Hometown Band" and "Landscape" LPs are close to gold status in Canada, recently returned from a 10-week tour of the U.S. to complete the filming of his CBC television special "Folksinger Deluxe" which co-starred The Homemade Theatre, The Hometown Band, Juliette and Peter Gzowski.

The hour-long production, which aired on Jan. 16 and was simulcast on the CBC FM radio network in Canada, set a precedent for CBC TV variety programming.

With a 19-day shooting schedule, the longest the CBC has ever used for a variety special, and no optical tracks, all the sound is being recorded in stereo on 15" tape. The program reaches far beyond the "in concert" situation of most marriages of music and TV," says a CBC spokesman.

The show was produced by David Acomba, who had collaborated with Valdy once before on a segment of the CECA/BBC co-production "The Camera And The Song," last year.

Valdy was recently in the studio with producer Claire Lawrence recording his forthcoming album for A&M Records. Following several days of press and promotion in the beginning of January, Valdy took some time off to go skin-diving before setting out on a 52-date tour of Canada that kicks off in Campbell River, B.C. on Sunday (30), and finishes up in St. John's, Newfoundland on April 12. The Hometown Band will accompany Valdy across the country.

From The Music Capitals Of The World

TORONTO

Cliff Hunt and Barry Cobus have merged their management talents to form a company under the name Franklin House. Currently signed to the company are Bond, Zon and the critically acclaimed band, The Hunt. ... Ron Scribner of Music Shoppe International has announced the appointment of Peter Kewley to the position of vice president in charge of colleges and universities and name attractions. ... Keith Barrie has just set out on a tour of eastern Canada, the first since he started recording three years ago. The Ontario tour is being coordinated by Balmur Ltd., United Artists Records, Martin Onrot and local radio stations in the various concert locations. Barrie's current LP on UA is "Reach Out" and the company has just released the single "Nomansland" from the album.

Bruce Murray was the featured performer on the Global television network show on Jan. 11 and Jan. 16. Murray's new single "We're All Alone," was released on Jan. 13 to coincide with other television appearances such as "Celebrity Review," "Alan Hamel Show" and "Tommy

Styx Sets Tour

TORONTO—A&M recording artists Styx set out on a 10-date Eastern Canada tour on Jan. 21 in Hamilton, Ontario, with Polydor act Moxy as second on the bill.

Styx has had unprecedented success in the Canadian market following two successful tours as the opening act for Bad Company and then Black Oak Arkansas and two hit singles on A&M entitled "Lorelei" and "Mademoiselle." Styx has achieved platinum and gold status in this country for the LPs "Equinox" and "Crystal Ball" respectively.

Canada

15-YEAR-OLD HAS 15 ALBUMS

Who Is Rene Simard?

By MARTIN MELHUISE

MONTREAL—If you were asked, "Who is the hottest act in the Canadian music business these days?" it's possible that you might overlook the name of 15-year-old Rene Simard. But he is the hottest artist to emerge from this country in some time.

Simard has sold over one million copies of his 15 albums released in Quebec, with the largest seller his first that has so far sold over 162,000 copies. His latest album "Fernando" has just been certified gold by the CRIA.

Simard is signed to Guy Cloutier's Nobel Records in Quebec and is also managed by Cloutier. His producer is Rene Angellil.

From Dec. 27 until Jan. 17, Simard appeared in Las Vegas with Liberace and shortly after they both filmed a television special together.

Simard became an instant star in Japan when he won the Tokyo Music Festival with the song, sung in Japanese, "Midoro Iro No Yane (The House With the Green Roof)."

Since that time he has played every major Japanese city to sold-out audiences and has appeared on most of that country's major TV variety shows.

In France, Simard debuted at the Olympia in Paris and appeared at MIDEM in Cannes. His first single in France "Mama Laisse Moi Sortir Ce Soir (Ma She's Making Eyes At Me)" attained gold record status.

In the U.S., Simard's exposure has mainly been through shows such as "The Bob Hope Olympic Special," "The Olivia Newton-John Show," "The Captain and Tennille Show" and several appearances on "The Mike Douglas Show." Simard recently moved to Los Angeles for a while to be closer to the American music business and to improve his English.

Considering Simard's record sales in the province of Quebec alone, Cloutier proudly states that Rene is the largest record-selling artist per capita in the world.

Montreal Gets FM Outlet For New Quebecois Acts

MONTREAL—A new outlet for progressive Quebecois music has opened up with the creation of Montreal FM station CKOI-FM previously known as CKVL-FM.

With former CHOM-FM announcer Geoffrey Olivier Brown at the helm as program director, the station plays close to 65% French music and 35% English in the predominantly French-speaking Montreal market. Much of the French music programming is music by local acts.

"We are aiming for an audience of adults, both English and French, in the 18 to 34 age group," says Olivier Brown. "We will play English music and have the occasional interview with an English act, but because of our promise of performance in our license, we have to play more French music."

"I see our role as extremely important in terms of making new Quebecois music happen. We have a show called La Releve CKOI where we feature unrecorded Quebecois groups. It's very important for the Quebecois music scene that there's a station that is open to new talent. So far we have had no problem programming 65% French music because we are also developing good progressive music from Europe and groups like Cano from Ontario."

Also at CKOI from CHOM-FM is Montreal radio voice Robert "Bobby" Boulanger. One of the major features of CKVL-FM's and CKOI-FM's programming was "The Coco Show," hosted by Jacques "Coco" Letendre. He was recently let go from CKOI-FM because he apparently didn't fit the station's new direction into a nationalistic Quebecois stance.

Prior to the change of call letters the station had run with an automated music format because the station's announcers had been on strike for close to six months.

Disk-Cutting Facility Opens Near Studio

TORONTO—A new disk-cutting facility, Lacquer Channel, has been opened on the same premises as the Phase One Recording Studios.

It is the newest disk-cutting facility in Canada and being near a studio it has capability for direct-to-disk recording.

Al Moy, formerly with RCA Canada, is the new chief engineer and has had over 10 years' experience in cutting lacquers.

The equipment includes a Neumann VMS 70 lathe, a Neumann SAL 74 computer logic, Neve A-B switching disk mastering console, Studer preview machines and JBL monitors.

JANUARY 29, 1977, BILLBOARD

Latin Scene

LOS ANGELES

A protest is brewing among serious salsa followers here against the television music program called the "Mean Salsa Machine." Essence of the attack is that the program is misrepresenting this music form by making viewers believe that the American disco music played on the air somehow passes as salsa. Ed Tarrats, a young salsa dance promoter here, accuses the show's director Art Brambila of "destroying the image of salsa" that has been carefully and laboriously built in California over the last few years.

A spark for the flurry of anger from the salsa community was provided by a Los Angeles Times article appearing Sunday (16) that pretended to define the sociological meaning of salsa for Chicanos. Brambila, who just one week before had decided to drop the two token salsa numbers offered on his hour-long disco dance show because the music had proven unfavorable to his ratings, was quoted heavily in the Times piece as a salsa expert and spokesman. Brambila had never been associated with the music in any way until he picked up the name salsa for his show.

Tarrats plans to write to the "Salsa Machine's" sponsors explaining the problems and hoping to have the show's name changed. He also is considering circulating a petition at local salsa dances to register complaints of authentic fans.

Caytronics vice president Lee Shapiro was in

town on a sales trip and reports that his firm is bracing itself for a flood of releases from its biggest-selling artists. First is a beautifully packaged Roberto Carlos LP. Shapiro says that to his knowledge, the Carlos release will mark the first time a major Latin music label coordinates its affiliates in all nations for a simultaneous release date.

Massive sales are also expected for the new Camilo Sesto release on Pronto titled "Memorias" which also comes in an elegant double-fold package. The inner photo of Sesto has been blown up for promotional posters, and Joe Ramirez, Caytronics manager here, says 500 are being distributed in the L.A. market alone.

The Sesto posters are part of a Caytronics promotion campaign that is beginning to pick up steam. For example, Juan Gabriel's sequel to his big selling "Con Mariachi" LP is hitting the market accompanied by Gabriel T-shirts to be available at point of sale. Similarly, Sesto T-shirts are available along with the new release. Ramirez and Shapiro report that the firm will produce artists T-shirts every two months or so to launch new releases.

Other major Caytronics artists with new product in the market are Raphael with "Canta," a collection of Latin standards newly recorded by the Spanish star. Alberto Cortez' new LP, "Soy Un Charlatan De Feria," has the artist speaking to the listener between cuts, giving the work a unified, thematic feel. Other major artists on the Caytronics new release roster: Gualberto Castro,

Enrique Caceres, Manoella Torres, Lucia Mendez and Jose Jose. And new LPs are expected in March from Mexican vocalists Vicente Fernandez and Yolanda del Rio.

Finally, while admitting a weakness in the area of conjunto acts along the lines of Los Felinos, Los Freddie's or Los Diablos, the local Caytronics office is high on groups Ritmo 7 and Abracadabra. The only representation Caytronics has had in this profitable area has been with Los Muccas and Grupo La Cruz.

Under its new agreement with Spain's Zafiro Records, Coco of New York has released two new LPs. One is by the duo Sergio Y Estibaliz entitled "Quien Compra Una Cancion" which yields the single "La Llamada." The work is produced by Juan Carlos Calderon, a Spanish songwriter who has also produced the group Mocedades for Zafiro. Estibaliz, it also turns out, is the sister of the female vocalist with Mocedades.

The other LP is "Hablame Del Mar, Marinero" by vocalist Marisol who has enjoyed success in Mexico and elsewhere. The work is produced by Manuel Alejandro.

Edmundo Pedroza has taken over as general manager of the offices here of Discos GAS, a post formerly held by Pedro Mares. RAFF Records has occupied the Pico Blvd. offices recently vacated by Caytronics. The firm is holding onto its old space a few doors down. Cruz Guerrero is general manager of the expanded RAFF operation which will begin to distribute product by Little Joe Y La Familia, perhaps the best-known exponents of contemporary Chicano music from Texas. The group's recordings formerly appeared on its own label, Buena Suerte. Also, RAFF assistant manager Ileana Azeez reports that new releases on the label are by Eduardo Nunez, Luciana (not the Latin International vocalist), Napoleon and Sylvia & Gilberto.

Tina Rossi and Chava Ledesma have recorded new LPs at Spectrum Studios here for Orfeon Records. These artists represent the firm's major local productions, both of which were produced by Roberto Alvarez. Cuban conguero Francisco Aguabella was onstage with Pete Bonet at the latest salsa show at Beverly Hills' My Place disco. There is a report that Aguabella, a long-time resident of San Francisco, will join Bonet's new band. A confusion in names led to a report in this column last time that Lucille Ball was at the previous My Place salsa show. Actually it was Luci Arnaz in attendance.

Marty Feely called from New York to report that his publishing firm Celta Music is now handling the U.S. publishing of Barcelona-based Belter Music. Celta is already handling works published by Discorama and Zafiro in Madrid.

NEW YORK

Ralph Mercado and Ray Aviles, two major promoters of Latin music here, announce the presentation of the first Latin show ever to be staged at Radio City Music Hall, Sunday, Feb. 20. Headlining will be Puerto Rico's star of television, motion pictures and records, Iris Chacon, in a presentation called "The Iris Chacon Show" (what else?). She'll be backed up by a band called "The Standing Ovation" and a 15 member revue. Also on the bill will be Tipica '73, Cheo Feliciano, Ismael Miranda and Ralph Lew and his hustle and salsa revue. There will be two shows, one at 3 p.m. and the second at 8 p.m.

Owners Alan Pepper and Stanley Sandowsky decided to give more exposure to New York

A Spot For Mexico's Songwriters

MEXICO CITY—A new showcase facility in the building which formerly housed the entire composers' society (SACM) has opened its doors. It will serve as an added avenue of exposure for songwriters' works, both in the refurbished 250-seat theatre and in the cabaret-bar adjacent to the main lobby.

Although both places are still small by comparison with other places around the city, "It is still something we have needed for quite sometime," emphasizes Carlos Gomez Barrera, general director of the Society.

He adds that there never are enough spots to expose songs, and this one "will certainly" be open to members when it is necessary.

The basic idea is for the theatre and the cabaret-bar to sustain the monthly costs. Also, to help in recouping the investment of modernizing the structure, estimated to be in the millions of pesos.

A restaurant on the roof also will serve to sustain additional showcasing and provide an informal gathering place for the composers.

"The important thing is that when we need a place to expose new and old Mexican songs," continues Gomez Barrera, "we don't have to go searching for one." He feels the spots will serve as an incentive for the composers, that there will be more songs written which will have a chance for the international market.

Another factor which prompted the Society to go ahead and invest monies from the treasury is that finally there will be a place whereby songs can be given exposure "with dignity." No-name writers have generally had a tough time showing off their creations, and, when they do get hired, it is generally in a small piano bar.

salsa music at the Bottom Line night club in the Village and so. Tipica '73, one of the more progressive bands around, appeared at the club for one night on Thursday (20). After this date the band can be heard every Wednesday at Christopher's Lounge, 2056 Second Ave., beginning in Feb. Although Tipica '73 is considered by most Latin music fans as one of the most popular bands here, the only other Latin band heard at the Bottom Line was Ray Barretto's. And speaking of Barretto, he has left the Mercado Management for reasons not stated. He can now be reached through his personal manager Fidel Estrada at El Coqui Productions at (212) 594-5289. Harriet Wasser, Barretto's publicist, can be reached at (212) 582-1960. Yet all seems well with Mercado Management as they announce that Ismael Rivera Y Sus Cachimbos have just been signed. AURORA FLORES

Orfeon Cancels Contract With Melody

By AGUSTIN GURZA

LOS ANGELES—Orfeon Records of Los Angeles has cancelled its distribution contract with Melody Records of Mexico, thereby resolving by forfeiture dispute over U.S. rights to the Melody line which had pitted Orfeon against Caytronics Corp. of New York.

Orfeon's premature dissolution of its three-year contract with Melody, originally set to expire in 1978, was done in order to avoid deepening the legal problems faced by the three firms.

The recent crisis arose because Melody, which operates in Mexico as Disco Y Cartuchos de Mexico, had signed a new distribution agreement with Caytronics last month without revoking its old contract

with Orfeon which had been in effect since 1975.

At one point, therefore, both Orfeon and Caytronics simultaneously held U.S. distribution rights to the Melody line.

The solution came recently when Orfeon's chief executive here, Ozzie Venzor, decided to free Melody from its obligations to his firm.

Lee Shapiro, Caytronics vice president, reports that the contract with Melody is effective for five years and he adds that the first releases under the arrangement are due later this month.

Caytronics will release the product here under the name Mericana Melody.

From The Music Capitals Of The World

Continued from page 67

tour by Ulf Lundell and the Nature was recorded on some dates by EMI, originally planned for an EP but now coming as an album. ... Tina Charles (CBS) was 1976's most successful pop singer here. Her album "I Love To Love" is more than 100,000 copies and her latest "Dance Little Lady" had an advance order of 75,000. ... U.K. folk group the Martin Best Consort released its second Swedish-recorded album, "The Pirate's Serenade" (EMI). ... Electra has withdrawn RCA album "Virgin Kites," by German group the Scorpions, because of strong criticism of the alleged obscenity of the sleeve.

EMI released "Aeros Aromatic Atomic Suite," the last album recorded by the late Lars Gullin, jazz musician, and included in his last composition, a three-part orchestral suite recorded with the Swedish Radio Jazz Group. Another EMI jazz album is "How Deep Can You Go," by Benny Bailey, recorded here last March. ... "A Little Bit More" is the Dr. Hook group's first Swedish gold album.

Polydor now representing MCA in Sweden, previous representation being by Electra. ... Pat Boone touring and including two TV appearances. ... German label BASF ended distribution here and now concentrates solely on marketing blank cassettes and tapes. ... Sonet starts the new year with new premises. Sonet Grammofon AB, Atlasvagen, 1, S - 181 20 Lidingo, Sweden. Tel: 08/767/0150.

LEIF SCHULMAN

OSLO

Norwegian rock group Ruphus, which has made three albums and recently had a successful tour of West Germany, records again this month with guitarist Terje Rypdal as producer. His second production stint with the band. ... Pat Boone visited for an Oslo concert of religious songs.

Verz Zorina takes over as new opera chief in Norway from the fall of 1977. ... Chateau Neuf concert for Jackson Browne and his West coast band, with guest artist Warren Zevon. ... Big Chief Jazzband, oldest traditional group in Norway, celebrates its 25th anniversary with a week of events from Jan. 23. ... And the New Orleans Workshop in Bergumkale, Oslo, celebrates its 5th birthday from the same date with a week of special trad events.

Horace Parlan (Jan. 25) for a Club 7 gig with his group and earlier guests include Kenny Burrell and the group Oregon. ... Mal Waldron, here for some weeks in November, returns for a concert with singer Laila Dalseth, a singer in the Billie Holiday style who recently won the Buddy Award as jazz artist of the year. Her recording "Swinging Departure" with the Per Borthen Swing Department, has had big success since early December release here.

Terje Rypdal has toured the U.S. and Canada together with bassist Svein Hovunjo and drummer Jon Christensen. He plans to add trumpeter Palle Mikkelborg, from Denmark, to his group. Late January he mixes for album release of a radio concert for Swedish radio with a big band of Swedish musicians. His ECM recording "After The Rain" features acoustic and electric piano and guitar, and his wife Inger Lise Rypdal, pop singer and actress, is on a couple of tracks as "instrumental" voice. Rypdal recently recorded for Arne Bendiksen, with Egil Johansen, Bertil Lotgren and George Riedel from Sweden, plus gifted Norwegian tenorist Knut Rismoen. RANDI HULTIN

PARIS

The 1977 music season opened with a festival, "The Face Of The Guitar," in the Essaiens Theatre in Paris and including both jazz and classics. Arnaud Dumond, aged 26, of Paris, and winner of the 1973 international guitar contest, opened the event, followed by Argentinian guitarist Raul Maldonado, and particularly interesting was a recital by Johnny Bowie, of the U.K., noted for jazz and classics and who included a duet for flute and guitar.

Pathe Marconi released a set of disks featuring the best of Sacha Guitry and in which he made extracts from his favorite works. ... RCA is to distribute Trema, handling the full catalog from now as opposed to just collaborating, but it is stressed that Trema remains independent. ... As in other European areas, BASF France has ceased its musical activities.

HENRY RAHN

JANUARY 29, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 1/29/77

Billboard Special Survey Hot Latin LPs

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EAST COAST (Salsa)		MIAMI (Pop)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52	1	JULIO IGLESIAS America, Alhambra 27
2	HECTOR LAVOE De Ti Depende, Fania 492	2	OLGA GUILLOT Me Muero, Me Muero, Caytronics 1479
3	CHARANGA 76 Charanga 76, TR 119	3	LISSETTE Quiereme, Borinquen 1302
4	EL GRAN COMBO Mejor Que Nunca, EGC 013	4	LUCIANA En La Soledad De Mi Apartamento, Latin International 6017
5	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493	5	ROBERTO CARLOS Todo En Espanol, Caytronics 1473
6	CHEO FELICIANO Cheo's Rainbow, Vaya 55	6	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517
7	RAY BARRETTO Tomorrow, Barretto Live, Atlantic SD2-509	7	JULIO IGLESIAS El Amor, Alhambra 23
8	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001	8	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
9	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 493	9	CHIRINO One Man Alone, Gamma 5014
10	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495	10	CAMILO SESTO Amor Libre, Pronto 1011
11	GRUPO FOLKLORICO Y EXPERIMENTAL Lo Dice Todo, Salsoul/Salsa 4110	11	EYDIE GORME La Gorme, Gala 2001
12	PETE CONDE Este Negro Si Es Sabroso, Fania 489	12	LOS ANGELES NEGROS Despacito, International 910
13	MONGO SANTAMARIA Sofrito, Vaya 53	13	ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Pronto 2007
14	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 490	14	JULIO IGLESIAS A Mexico, Alhambra 21
15	LOS KIMBOS Los Kimbos, Cotique 1083	15	ALBERTO CORTEZ Como El Ave Solitaria, Pronto 2002
16	ROBERTO ROENA Lucky 7, International 907	16	LUIS GARCIA Tras El Cristal, Alhambra 146
17	JOHNNY PACHECO El Maestro, Fania 485	17	SOPHY Que Vas A Hacer Sin Mi, Velvet 1506
18	THE LEBRON BROTHERS Distinto Y Diferente, Cotique 1088	18	YOLANDITA MONGE Floreciendo, Coco 123
19	TIPICA 73 Rumba Caliente, Inca 1051	19	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
20	JOSE FAJARDO Charanga Ritmo, Coco 124	20	ELIO ROCA Internacional, Miami 6154
21	SUPER TIPICA DE ESTRELLAS Super Tipica De Estrellas, All Art 1582	21	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
22	RAFAEL CORTIJO/ISMAEL RIVERA La Quimela Del Dia, Tico 1406	22	PERLA Hipocresia, Audio Latino 5020
23	EDDIE PALMIERI Unfinished Masterpiece, Coco 120	23	RAPHAEL Con El Sol De La Manana, Pronto 2006
24	MON RIVERA Mon Y Sus Tronbones, Vaya 54	24	CARMEN SILVA Que Dios Protega A Nuestro Amor, Arcano 3334
25	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37	25	BLANCA ROSA GIL Lebo 1003

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

Week	Artist	Title
1	David Soul (Private Stock)-Macaulay (Tony Macaulay)	DON'T GIVE UP ON US
7	Julie Covington (MCA)-Evita (Andrew Lloyd Webber/Tin Rice)	DON'T CRY FOR ME ARGENTINA
5	Barry Biggs (Dynamic)-Famous Chappell (Byron Lee)	SIDE SHOW
8	Tina Charles (CBS)-Subbidu/DJM (Biddu)	DR. LOVE
14	Stevie Wonder (Motown)-Jobete/Blackbull (Stevie Wonder)	I WISH
6	Mercury)-St. Annes (100.C.C.)	THINGS WE DO FOR LOVE
9	Mike Oldfield (Virgin)-Virgin (Mike Oldfield)	PORTSMOUTH
3	Abba (Epic)-Bocu (Polar Music)	MONEY MONEY MONEY
11	Status Quo (Vertigo)-Leeds (Roger Glover)	WILD SIDE OF LIFE
10	Smokie (RAK)-Chinnichap/RAK (M. Chapman/N. Chinn)	LIVING NEXT DOOR TO ALICE
18	Drifters (Arista)-Macaulay/Cookaway (Roger Greenaway)	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK
4	Carlin (Mike Hurst)	UNDER THE MOON OF LOVE
2	Johnny Mathis (CBS)-Ardmore/Beechwood (Jack Gold)	WHEN A CHILD IS BORN
12	Paul Nicholas (RSO)-Rio Cartel/April (Christopher Neil)	GRANDMA'S MARTY
35	David Parton (Pye)-Jobete London/Blackbull (Tony Hatch/David Parton)	ISN'T SHE LOVELY
21	Rose Royce (MCA)-Leeds (Norman Whitfield)	CAR WASH
27	Steeleye Dan (ABC)-Anchor (Gary Katz)	HAITIAN DIVORCE
23	Boney M. (Atlantic)	DADDY COOL
15	Dana (GTO)-Tincabell/Heath Levy (Barry Blue)	FAIRY TALE
24	Elvis Presley (RCA)-Carlin	SUSPICION
38	Thin Lizzy (Vertigo)-Pippin the Friendly Ranger (John Alcock)	DON'T BELIEVE A WORD
19	Electric Light Orchestra (Jet)-U.A. (Jeff Lynne)	LIVIN' THING
22	Yvonne Elliman (RSO)-RSO (Freddy Perren)	LOVE ME
25	Liverpool Express (Warner Bros.)-Warner Bros./Moggie (Hal Carter/Peter Swettenham)	EVERYMAN MUST HAVE A DREAM
42	Eagles (Asylum)	NEW KID IN TOWN
26	John Christie (EMI)-Carlin (Dave Clark)	HERE'S TO LOVE
29	Donna Summer (GTO)-Heath Levy (G. Moroder/P. Bellotta)	WINTER MELODY
32	Noon/Britico (Eddie Hilberts)	SMILE
28	Bread (Elektra)-Screen Gems (David Gates)	LOST WITHOUT YOUR LOVE
33	Jesse Green (EMI)-Redbus (Ken Gibson)	FLIP
17	Mud (Private Stock)-United Artists (Pip Williams)	LEAN ON ME
13	Queen (EMI)-EMI/Queen (Queen)	SOMEBODY TO LOVE
31	K.C. & the Sunshine Band (Jayboy)-Sunbury (H.W. Casey/R. Finch)	KEEP IT COMIN' LOVE
48	Gladys Knight & the Pips (Buddah)-Screen Gems (Bubba Knight/Dominic Frontiere)	NOBODY BUT YOU
16	Kursaal Flyers (CBS)-Rock (Mike Batt)	LITTLE DOES SHE KNOW
3	Harold Melvin & The Blue Notes (CBS)-Carlin (K. Gamble/L. Huff)	DON'T LEAVE ME THIS WAY
37	Billy Ocean (GTO)-Black Sheep/Heath Levy (Ben Findon)	STOP ME (If You've Heard It All Before)
36	Billie Jo Spears (United Artists)-London Tree (Larry Butler)	SING ME AN OLD FASHIONED SONG
30	Chicago (CBS)-Island (James William Gueric)	IF YOU LEAVE ME NOW
43	Pussycat (Sonet)-Noon/Britico (Eddie Hilberts)	MISSISSIPPI
39	Gary Glitter (Arista)-Leeds/Rock Artists/Paul Gadd (Mike Laander)	IT TAKES ALL NIGHT LONG
39	Stylistics (EP) (H&L)-Carlin (Thom Bell)	YOU'LL NEVER GET TO HEAVEN
50	Gordon Lightfoot (Reprise)-Heath Levy (Gordon Lightfoot)	THE WRECK OF THE EDMUND FITZGERALD

Week	Artist	Title
44	Rondor/Tincabell (Barry Blue)	BOOGIE NIGHTS
45	Truth (Warner Bros.)-Jobete London (Norman Whitfield)	YOU + ME = LOVE
46	Platinum)-Sunbury (Goodman/Ray/Keith)	JACK IN THE BOX
47	Bar-Kays (Mercury)-Barkay (Allen Jones)	SHAKE YOUR RUMP TO THE FUNK
48	Leeds (Art Linson)	PUT YOUR MONEY WHERE YOUR MOUTH IS
49	Boz Scagge (CBS)-Heath Levy (Joe Wissert)	WHAT CAN I SAY
50	Randy Edelman (20th Century)-United Artists (Bill Schnee)	YOU

LPs

Week	Artist	Title
1	Slim Whitman (United Artists)	RED RIVER VALLEY
2	Abba (Epic)	ARRIVAL
3	Queen (EMI)	A DAY AT THE RACES
4	Abba (Epic)	GREATEST HITS
5	Showaddywaddy (Arista)	GREATEST HITS
6	Private Stock	DAVID SOUL
7	Stevie Wonder (Motown)	SONGS IN THE KEY OF LIFE
8	Eagles (Asylum)	HOTEL CALIFORNIA
9	Genesis (Charisma)	WIND & WUTHERING
10	Glen Campbell (Capitol)	GOLDEN GREATS
11	Electric Light Orchestra (Jet)	A NEW WORLD RECORD
12	Parlophone	WINGS OVER AMERICA
13	Max Bygraves (Ronco)	100 GOLDEN GREATS
14	Eagles (Asylum)	GREATEST HITS 1971-1975
15	Gilbert O'Sullivan (MAM)	GREATEST HITS
16	Hot Chocolate (RAK)	GREATEST HITS
17	Frankie Valli & the Four Seasons (K-Tel)	GREATEST HITS
18	Bert Weedon (Warwick)	22 GOLDEN GREATS
19	Rod Stewart (Riva)	A NIGHT ON THE TOWN
20	Billy Connolly (Polydor)	ATLANTIC BRIDGE
21	Pye	THE BEST OF LENA MARTELL
22	Elton John (Rocket)	BLUE MOVES
23	Various Artists (K-Tel)	DISCO ROCKET
24	Led Zeppelin (Swan Song)	THE SONG REMAINS THE SAME
25	Demis Roussos (Philips)	FOREVER & EVER
26	Thin Lizzy (Vertigo)	JOHNNY THE FOX
27	Beach Boys (Capitol)	20 GOLDEN GREATS
28	Peter Frampton (A&M)	FRAMPTON COMES ALIVE
29	Rod Stewart (Warner Bros.)	ATLANTIC CROSSING
30	Various Artists (MCA)	EVITA
31	Polydor)	THE STORY OF THE WHO
32	Mike Oldfield (Virgin)	BOXED
33	Dr. Hook (Capitol)	A LITTLE BIT MORE
34	Johnny Mathis (CBS)	I ONLY HAVE EYES FOR YOU
35	Mike Oldfield (Virgin)	TUBULAR BELLS
36	Linda Ronstadt (Asylum)	GREATEST HITS
37	Pink Floyd (Harvest)	THE DARK SIDE OF THE MOON
38	A&M)	JOAN ARMATRADING
39	Diana Ross (Motown)	GREATEST HITS, VOL. 2
40	Queen (AMI)	A NIGHT AT THE OPERA
41	Leo Sayer (Chrysalis)	ENDLESS FLIGHT
42	Drifters (Atlantic)	24 ORIGINAL HITS
43	Thin Lizzy (Vertigo)	JAILBREAK
44	The Beatles 1967-1970 (Parlophone)	THE BEATLES 1967-1970
45	Gladys Knight & the Pips (Buddah)	THE BEST OF GLADYS KNIGHT & THE PIPS
46	Parlophone)	WINGS AT THE SPEED OF SOUND
47	CBS)	SIMON & GARFUNKEL'S GREATEST HITS
48	Pink Floyd (Harvest)	WISH YOU WERE HERE
49	Peter Cook & Dudley Moore (Island)	DEREK & CLIVE LIVE
50	Shirley Bassey (United Artists)	THOUGHTS OF LOVE

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

Week	Artist	Title
1	Abba (Polydor/DGG)-Union Songs/SMV	MONEY MONEY MONEY
2	Boney M (Hansa/Ariola)-Sikorski	SUNNY
3	Chicago (CBS)-Global	IF YOU LEAVE ME NOW

Week	Artist	Title
4	Costa Cordalis (CBS)-April	ANITA
5	David Dundas (Chrysalis/Phonogram)-Roba	JEANS ON
6	Tina Rainford (CBS)-Intersong	SILVER BIRD
7	Marianne Rosenberg (Philips/Phonogram)-Radio Tele/Intro	MARLEEN
8	Boney M. (Hansa/Ariola)-Intro	DADDY COOL
9	Leo Sayer (Chrysalis/Phonogram)-Global/Roba	YOU MAKE ME FEEL LIKE DANCING
10	Johnny Wakelin (Pye/Ariola)-Francis Day and Hunter	AFRICA MAN
11	Petar Maffay (Telefunken/Teledec)-Toledo/Intro	UND ES WAR SOMMER
12	Smokie (RAK/EMI Electrola)-Melodie der Welt	LIVING NEXT DOOR TO ALICE
13	Arista/EMI Electrola)-Showaddywaddy (Arista/EMI Electrola)-Intersong	UNDER THE MOON OF LOVE
14	EMI Electrola)-Roba	SMILE
15	Ricky King (BA5F)-Cyclus	VERDE

FRANCE

(Courtesy Groupement D'Interet Economique De L'Edition Phonographique Et Audiovisuelle)
*Denotes local origin
SINGLES

Week	Artist	Title
1	Abba (Vogue)	MONEY, MONEY, MONEY
2	Boney M. (Carrere)	DADDY COOL
3	Sacha Distel (Carrere)	LE PERE DE SYLVIA
4	Pratt & McLain (WEA)	HAPPY DAYS
5	Tino and Laurent Rossi (Pathe-Marconi)	CHANTONS LA MEME CHANSON
6	Serge Lama (Philips)	MOURIR EN FRANCE
7	Frederic Francois (Vogue)	SAN FRANCISCO
8	Chicago (CBS)	IF YOU LEAVE ME NOW
9	Les Supporters (Monty/Phonogram)	ALLEZ LES VERTS
10	Manhattan Transfer (WEA)	CHANSON D'AMOUR

LPs

Week	Artist	Title
1	Georges Brassens (Philips)	CHANSONS NOUVELLES
2	Michel Sardou (Trema/Sonopresse)	LA VIELLE
3	Gerard Lenorman (CBS)	DROLES DE CHANSONS
4	Johnny Hallyday (Philips)	JOHNNY HALLYDAY STORY
5	Eddy Mitchell (Barclay)	SUR LA ROUTE DE MEMPHIS
6	Joe Dassin (CBS)	LE JARDIN DU LUXEMBOURG
7	Jean Ferrat (Barclay)	EH L'AMOUR
8	Pierre Perret (Adele/Sofrason)	PAPA MAMAN
9	Abba (Vogue)	ARRIVAL
10	Sheila Carrere)	L'AMOUR QUI BRULE EN MOI

ITALY

(Courtesy Germano Ruscitto)
SINGLES

Week	Artist	Title
1	Gianni Morandi (RCA)	SEI FORTE PAPA'
1	Lino Toffolo (RCA)	JOHNNY IL BASSOTTO
3	Rick Dees & his Cast of Idiots (RSO-Phonogram)	DISCO DUCK
4	Boney M. (Durium)	DADDY COOL
5	Collage (UP-Saar)	DUE RAGAZZI NEL SOLE
6	D.J. Scott (SAAR)	DISCO DUCK
7	CBS-MM)	LINDA
8	Santo California (YEP-Baby Records)	AVE MARIA NO. NO.
8	Elton John & Kiki Dee (Rocket-EMI)	DON'T GO BREAKING MY HEART
10	The Ritchie Family (Derby-MM)	THE BEST DISCO IN TOWN
11	Bee Gees (RSO-Phonogram)	YOU SHOULD BE DANCING
12	Barry White (Phonogram)	DON'T MAKE ME WAIT TOO LONG
13	Iva Zanicchi (Rifi)	MAMMATUTTO
14	Paco Andorra (WEA-MM)	VIVRO
15	La Orme (Phonogram)	REGINA AL TROUBADOUR

AUSTRALIA

(Courtesy Radio 25M)
SINGLES

Week	Artist	Title
1	Chicago (CBS)	IF YOU LEAVE ME NOW
2	Leo Sayer (Chrysalis)	YOU MAKE ME FEEL LIKE DANCING
3	Rick Dees & Cast (RSO); Jonathan James (LS)	DISCO DUCK
4	The Ritchie Family (RCA)	THE BEST DISCO IN TOWN
5	Bryan Ferry (Island)	LET'S STICK TOGETHER
6	Wild Cherry (Epic)	PLAY THAT FUNKY MUSIC
7	Mark Holden (EMI)	LAST ROMANCE
8	Shirley Strachan (Mushroom)	EVERY LITTLE BIT HURTS
9	David Dundas (Chrysalis)	JEANS ON
10	Shirley Strachan (Mushroom)	ROCK ME GENTLY/YOU'VE GOT THE GUN

BRAZIL

(Courtesy IBOPE Rio de Janeiro)
SINGLES

Week	Artist	Title
1	Michael Sullivan (Top Tape)	MY LIVE
2	Elton John & Kiki Dee (Odeon)	DON'T GO BREAKING MY HEART
3	Stylistics (Top Tape)	BECAUSE I LOVE YOU GIRL
4	Claudia Teles (CBS)	FIM DE TARDE
5	Cely Campelo (Odeon)	ESTUPIDO CUPIDO
6	Ruy Maurity (Som Livre)	HEM OURO NEM PRATA
7	Maggie Maccheal (WEA)	WHEN YOU'RE GONE
8	Julian (RGE)	ANGEL
9	Ze Rodrix (Odeon)	SOY LATINO AMERICANO
10	Paul Denver (RGE)	CHILDREN

ALBUMS

Week	Artist	Title
1	CBS)	ROBERTO CARLOS
2	Varios (Top Tape)	SAMBAS ENREDO 1977
3	Varios (Som Livre)	ESTUPIDO CUPIDO NACIONAL
4	Varios (K-Tel)	HIT MACHINE
5	Varios (Som Livre)	CASARAO INTERNACIONAL
6	Martinho da Vila (RCA)	ROSA DO POVO
7	Maria Bethania (Philips)	PASSARO PROIBIDO
8	Copacabana)	BENITO DI PAULA
9	Chico Buarque (Philips)	MAUS CAROS-AMIGOS
10	Odeon)	CLARA

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

Week	Artist	Title
1	Queen (EMI-Bovema)	SOMEBODY TO LOVE
2	Champagne (Ariola)	ROCK AND ROLL STAR
3	Showaddywaddy (Arista)	UNDER THE MOON OF LOVE
4	Boney M (Hansa)	SUNNY
5	Smokie (EMI-Bovema)	LIVING NEXT DOOR TO ALICE
6	Ria Valk (Park)	LEO
7	Negram)	MAGIC MAN
8	Tamil Motown)	I WISH
9	Dutch Rhythm Steel and Showband (Negram)	JANUARY FEBRUARY
10	Omega)	VERDE

LPs

Week	Artist	Title
1	EMI-Bovema)	A DAY AT THE RACES
2	Eagles (Asylum)	HOTEL CALIFORNIA
3	Polydor)	ARRIVAL
4	Wim Kan (Inelco)	OUDEJAARSVAOND 1976
5	Ennio Morricone (RCA)	ONCE UPON A TIME IN THE WEST
6	United Artists)	A NEW WORLD RECORD
7	Stevie Wonder (Tamil Motown)	SONGS IN THE KEY OF LIFE
8	Perry Como (K-Tel)	PERRY COMO 40 GREATEST
9	Chicago (CBS)	CHICAGO 10
10	Neil Diamond (CBS)	BEAUTIFUL NOISE

SPAIN

(Courtesy El Gran Musical)
*Denotes local origin
SINGLES

Week	Artist	Title
1	Banda T.V. (RCA) (RCA)	SANDOKAN
2	Jarcha (Zafiro) (Mycros-RCA)	LIBERTAD SIN IRA
3	Elton John & Kiki Dee (EMI) (Southern)	DON'T GO BREAKING MY HEART
4	Jesse Green (EMI) (Ego Musical)	NICE AND SLOW
5	Spanish)-Gianni Bella (CBS) (Sugar)	DE AMOR YA NO SE MUERE
6	Albert Hammond (CBS)-Ego Musical)	ANSIEDAD
7	Pablo Abraira (Movieplay)-(Quiroga-Penta)	O TU, O NADA
8	Ritchie Family (RCA)-(RCA)	THE BEST DISCO IN TOWN
9	Santana (CBS)	EUROPA
10	Maria Ostiz (Hispavox)-(Hispavox)	CANTA CIGARRA

LPs

Week	Artist	Title
1	Jarcha (Zafiro)	LIBERTAD SIN IRA
2	Varios Interpretas (Polydor)	LOS SUPER 20
3	The Beatles (EMI)	ROCK AND ROLL MUSIC
4	Peter Frampton (Ariola)	FRAMPTON COMES ALIVE
5	Neil Diamond (CBS)	BEAUTIFUL NOISE
6	Santana (CBS)	AMIGOS
7	Donna Summer (Ariola)	A LOVE TRILOGY
8	Luis Llach (Movieplay)	BARCELONA, GENER DE 1.976
9	Ritchie Family (RCA)	ARABIAN NIGHTS
10	Varios Interpretas (CBS)	CBS-6

MEXICO

(Courtesy Radio Mil)
SINGLES

Week	Artist	Title
1	Manolo Munoz (Gas)	LLAMARADA
2	Jesse Green (Capitol)	NICE AND SLOW
3	Barry de Vorzon & Perry Botkin Jr. (A&M)	NADIA'S THEME
4	Los Terrícolas (Gamma)	LUTO EN EL ALMA
5	Nelson Ned (U.A.)	QUIEN ERES TU
6	Grupo Miramar (Accion)	UNA LAGRIMA Y UN RECUERDO
7	Tavres (Capitol)	HEAVEN MUST BE MISSING AN ANGEL
8	Sonora Santanera (CBS)	TE EXTRANO MUCHO
9	Chicago (CBS)	IF YOU LEAVE ME NOW
10	Chespirito (Philips)	ELCHAPULIN COLORADO
11	Miguel Gallardo (Capitol)	HOY TENGO GANAS DE TI
12	Silver Convention (RCA)	PLAY ME LIKE A YO-YO
13	Eduardo II (Melody)	LA RAMONA
14	Lucha Villa (Musart)	NO ME DEJES NUNCA
15	Hector Meneses (Melody)	LA VIDA TE LLAMAS TU

DENMARK

(Courtesy Danmarks Radio)

Week	Artist	Title
1	Abba	ARRIVAL (LP)
2	Gasolin)	EFTER ENDNU EN DAG (LP)
3	Harpo	FOR FULD MUSIK 3 (LP)
4	Bifrost	BIFROST (LP)
5	Gnags	ATOMKRAFT NEJ TAK (LP)
6	Boney M	TAKE THE HEAT OFF ME (LP)
7	Shu-Bi-Dua	SHU-BI-DUA 3 (LP)
8	Queen	A DAY AT THE RACES (LP)
9	Rode Mor	HJEMLIG HYGGJE (LP)
10	Svenne & Lotta	LETTERS (LP)
11	Bamses Venner	SUTSKO! (LP)
12	LP)	WINGS OVER AMERICA
13	Showaddywaddy	GREATEST HITS (LP)
14	Elton John	BLUE MOVES (LP)
15	Liljer & Pape Bues Viking Jazzband	LIVET ER SKONT (LP)
16	Niels Hausgaard	MEN DET GAR JO NOK (LP)
17	Chicago	IF YOU LEAVE ME NOW
18	Gasolin	GAS 5 (LP)
19	Abba	MONEY MONEY MONEY
20	Savage Rose	CHRISTIANIA (LP)

FINLAND

(Courtesy Help and Seuro Magazines)
*Denotes local origin
SINGLES

Week	Artist	Title
1	Kattii Helena (Scandia)	SYYSUNELMA
2	EMI)	KYLAHAAT
3	EMI)	SING MY LOVE SONG
4	Irwin Goodman (Philips)	HAISTAKAA PASKA
5	Boney M. (Hansa)	DADDY COOL
6	Abba (Polar)	MONEY MONEY MONEY
7	RCA)	JOKKANTII
8	Lasse Martensson (Love)	MYRSKYLUODON MAIJA
9	Abba (Polar)	DANCING QUEEN
10	Kari Tapio (Scandia)	LAULA KANSSAIN

LPs

Week	Artist	Title
1	Katri Helena (Scandia)	LADY LOVE
2	Abba (Polar)	ARRIVAL
3	Queen (EMI)	A DAY AT THE RACES
4	Boney M. (Hansa)	TAKE THE HEAT OFF ME
5	Hurricanes (Love)	HOT W

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SEARCHING FOR OLD RECORDS? DIS-
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General News Severe Winter Cold Clouts Retailers

• Continued from page 1
 every case. The question regarding
 business brought the quick re-
 sponse: "Business is terrible. We're
 down at least 50% of normal."

"Gimmicks to lure customers were
 impractical under the circum-
 stances," says one dealer. "We could
 have offered prospective patrons a
 gold watch, a fifth of Jack Daniel's
 and free albums and couldn't have
 attracted enough prospective buyers
 to start an argument."

They were all at home trying to
 keep warm, trying to start their cars
 or trying to dig their way out of their
 driveways.

The cold snapped some brisk Janu-
 ary sales, reports from Boston,
 Philadelphia and New York indicate.

"We were going strong until the
 snow hit," Linda Stelling of the
 Harvard Coop Record Store says. "It
 really did a job on our January sales.
 The potential was there but there
 were parking bans on account of the
 snow, and the buses and the subway
 were way behind, too."

The fact that students were on va-
 cation didn't dent her sales, she
 claims. The snow did.

Material for this survey provided
 by Dick Nusser, Alan Penchansky,
 Bill Sachs and Sally Hinkle.

"We were doing a big classical
 sale. It's a shame. There are so many
 good releases out now, too," she
 adds.

Shipments were reported to be
 coming in on schedule, but not cus-
 tomers.

Skippy Whites, on the Roxbury/
 South End boundary of Boston, re-
 ports sales "drastically" down. "On
 Monday we could have stayed
 closed," manager Bob Mack says.
 "Nobody comes out in this
 weather."

Boston had 15 inches of snow.
 Mike Dorer of the Listening
 Booth, Media, Pa., says sales "are
 down 30% to 40% from what we ex-
 pected for the week."

Temperatures running from zero
 to five degrees kept "customers and
 employes away." The latter couldn't
 start their cars.

Dennis Horn of Jerry's Records in
 downtown Philadelphia reports "a
 significant decrease in street traffic."

"We had a good couple of weeks
 and then we had the coldest night in
 Philly's history. People just aren't
 leaving their offices to go to the
 stores."

New York was slightly better.
 "January was going beautifully
 until we had a sleet storm," Ben
 Karol of King Karol says. "Tuesday
 it came back again good and then
 stopped after the second cold snap."
 Karol has a weather theory.

"In any extreme of temperature,
 hot or cold," he claims, "for the first
 three days everybody hoes up. Then
 they get used to it and they come out
 regardless. That's the way weather
 usually affects us."

"The malls and suburban stores
 were busy," reports George Levy of
 the New York-based Sam Goody
 chain. So far as the city locations, he
 claims: "I can't tell. Last week was
 fairly good despite the snow. Satur-
 day was a real good day." Levy's is
 one of the few optimistic notes heard
 by any snow-sleet-and ice laden re-
 tailer.

In the Chicago area, where bitter
 cold is no stranger, a cross section of
 urban and suburban retailers report
 business off significantly because of
 the weather.

Even covered mall locations were
 affected.
 "It has cut down traffic at least by
 half, and that's a conservative esti-

mate," informs Ron Cryderman,
 manager of the Disc Records outlet
 in the suburban Hawthorne Center
 Mall. "Parents aren't bringing their
 kids out here because of the
 weather," Cryderman notes. "The
 last two weeks we were hurt drasti-
 cally."

To further depress matters, Cry-
 derman says, his mall was forced to
 turn off lights and escalators and to
 turn down the heat one day at the
 height of the cold. "It looked like a
 morgue out here," he remembers.

A&M Campus

• Continued from page 45
 to make sure they are being supplied
 with everything," Frymire says.

Theoretical salaries for reps range
 from \$30-\$40 for one day's work,
 \$45-\$55 for two days and anywhere
 from \$55-\$90 for three days work
 depending on how extensive their
 knowledge of the market is.

Frymire says reps are occasionally
 provided with Polaroid cameras in
 which pictures are taken of in-store
 displays. These photos are sent to
 Frymire, Greiff and regional field
 men as another measure of market
 input.

Because the costs of mailing rec-
 ords and other promotions to radio
 stations are continually rising, Fry-
 mire has instituted a subscription
 service for schools not large enough
 for A&M to keep on full-time ser-
 vice.

According to Frymire, the cost of
 full-time service to a station is \$300 a
 year. The subscription service will
 allow secondary schools with small
 enrollments the opportunity to re-
 ceive year-round service for \$150
 with A&M equalling the other half.

A&M has 150 schools on full-time
 mailing. Frymire says that a school
 must reach 10,000 listeners and re-
 port to a trade paper before it can
 qualify for mailing benefits.

Frymire notes that during sum-
 mer months when campus stations
 have skeleton crews records are of-
 ten stolen. To alleviate this problem,
 he will service schools in the fall with
 copies of summer releases.

When feasible, A&M artists are
 available for school workshops and
 seminars. Chuck Mangione and Es-
 ther Satterfield are among A&M arti-
 sts interested in community-ori-
 ented projects. Mangione once re-
 hearsed with the Univ. of Colorado
 at Denver jazz band which opened
 the show for him. "Schools jump at
 the opportunity to work with pro-
 fessional musicians," says Frymire.

Frymire adds that promotional
 giveaways center around new re-
 leases only. "We'll send out and sup-
 ply any kind of paraphernalia.
 We're trying to sell records, not
 tickets," he says.

A&M will showcase r&b/jazz
 group Kharma at the NECAA na-
 tional convention in San Antonio.
 Why Kharma? "The group is new
 and accepted by college audiences,"
 says Frymire. "A lot of what the
 booker will be looking for is the
 jazz sound."

Obispo Station

• Continued from page 45
 Top 40 while Carney will handle al-
 bum and MOR programming, play-
 lists and announcements.

Carney is grateful to the majority
 of record companies which have
 been helpful in supplying posters and
 other give-away promotional
 items as have local record stores.

Future campus concerts include
 Dave Mason and the Tubes while
 Carney continues working on a con-
 cert involving a Bay Area group like
 Journey.

Disc Records in another suburban
 Chicago location, Schaumburg's
 Woodfield Mall, was not hurt so
 dramatically. Manager Jim Manfre
 reports business down between 10%
 and 20%, the combined effect of the
 weather and of post-Christmas in-
 ventory adjustments.

The Jazz Record Mart, in the
 heart of the Windy City, reports
 business hurt "drastically" because
 of the snow and cold. Sales are off
 (Continued on page 84)

Nashville Scene

• Continued from page 64

Tommy Overstreet, and Skeeter Davis will ap-
 pear along with George Hamilton IV at the Film
 Trust Arena in Johannesburg, South Africa,
 Tuesday (1)-Saturday (5), for the International
 Festival of Country Music. Hamilton recently
 completed recording his next album at Jacks
 Tracks in Nashville with Allen Reynolds produc-
 ing. This is the first session the artist has done
 in Nashville in more than three years and the
 new product will be released on ABC/Dot
 Records.

Revel Records is getting request reports and
 airplay action from stations across the country
 on its latest release, "Little Did We Know," re-
 corded by Gary Revel. . . J. Ben-Isaac's new
 single on Blue Canyon Records, "I Flew Over Our
 House," has been selected for in-flight programs
 on TWA and Continental Airlines. The record will
 air on TWA's "1977 Country" program, hosted
 by Harry Newman of KLAC, in February and
 March. The "Continental Country" segment,
 narrated by Mac Curtis of KFOX, is set to run in
 March and April.

CoCo and the Lonesome Road Band, winners
 of the Eastern States Country Music, Inc. talent
 search, will appear at New York's country spot,
 O'Lunney's, Monday (31)-Saturday (5).
 Freddie Hart will perform at Los Angeles's coun-
 try showcase, the Palomino Club, Saturday (5).

Soul Sauce

• Continued from page 63

The new label is being distributed by
 20th Century Records.

20th Century is setting up a spe-
 cial marketing and advertising cam-
 paign to support the label and its
 first LP.

At the same time, White is unveil-
 ing his all-new concert act on a na-
 tional tour which begins at Harrah's,
 Lake Tahoe, onto Pittsburgh, In-
 dianapolis, Detroit, Chicago, Wash-
 ington, D.C., New York and 16 days
 in Italy.

Aretha Franklin's next Atlantic
 Records LP, tentatively titled "Sweet
 Passion," is being produced by La-
 mont Dozier.

The LP, set for late January or
 early February release, will feature
 three songs written by Franklin, four
 by Dozier and one by Marvin Ham-
 lisch.

Remember . . . we're in commu-
 nications, so let's communicate.

12-Inch Singles

• Continued from page 5
 the new disk to be the eventual "ac-
 cepted single form."

While Casablanca is putting both
 cuts on one side of its 12-incher leav-
 ing the other side blank, Motown
 plans to continue its practice of put-
 ting two different artists on each
 single, one on each side.

JANUARY 29, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 1/29/77

Number of LPs reviewed this week **64** Last week **58**

Spotlight

Pop

VARIOUS ARTISTS—Evita, MCA MCA211003. "Evita" is an ambitious project by Andrew Lloyd Webber and Tim Rice, the creators of "Jesus Christ Superstar." It is an opera that tells the story of Eva Peron, wife of former Argentine dictator, Juan Peron. Eva Peron started out as a cabaret performer then rose in power and popularity until she was revered as a near saint by the Argentine masses. She died of cancer at the age of 33 in 1952. The music and the accompanying text tell her story straight, with the music itself ranging from Broadway to Latin to rock. The performers on the record are relatively unknown.

Best cuts: "Requiem For Evita," "Buenos Aires," "Another Suitcase In Another Hall," "Don't Cry For Me Argentina," "Santa Evita."

Dealers: Expect MCA to do its best in making Eva Peron a household name, but in the meantime be prepared to tell customers who she was.

Soul

BOOTSYS RUBBER BAND—Ahh... The Name Is Bootsy, Baby! Warner Bros. BS2972. Bootsy Collins, George Clinton's crown prince of space-soul, has a second science-fiction funk album to follow his surprising near-gold debut of last year. The band, augmented by much of the Parliament/Funkadelic roster, lays down choppy irresistible cross-rhythms while Bootsy chant-sings his spaced-out commentaries on various universal matters. The prior year has proven there is a vast audience for such cheerfully free-form material and Bootsy is somehow tuned into exactly what the genre demands.

Best cuts: "Ahh... The Name Is Bootsy, Baby!," "Munchies For Your Love," "The Pinnocchio Theory."

Dealers: The cover illustration of Bootsy, in full outer-space regalia will magnetize this act's fans.

HAROLD MELVIN & THE BLUE NOTES—Reaching For The World, ABC AB969. With an apparently solid new personnel lineup now that defecting lead singer Teddy Pendergass is settled as a solo act, the indefatigable Melvin has found a list of strong soul-crossover, big-beat love ballads and produced an album away from the guidance of Gamble Huff that shows of a slew of impressive lead voices in the new Blue Notes. The group's forte continues to be impassioned midtempo love pleas and the interplay of tenor and falsetto leads with precise vocal harmonies here is most impeccable. The unmistakable precision of Philadelphia's top session musicians is also used powerfully.

Best cuts: "Reaching For The World," "After You Love Me," "Where There's A Will," "He Loves You And I Do Too."

Dealers: This LP got strong response at the recent ABC sales presentations.

MUDDY WATERS—Hard Again, Blue Sky PZ34449. Legendary bluesman Waters is joined here by cohorts like James Cotton and "Pine Top" Perkins who produce some straight-ahead, down-home blues in unadulterated form. With Johnny Winter included as guitarist and producer, the work takes on the feel of a sort of blues summit.

Best cuts: "Jealous Hearted Man," "I Can't Be Satisfied," "Little Girl."

Dealers: Has potential as a strong recording in the genre.

Country

DON WILLIAMS—Visions, ABC/Dot DO2064. Williams laidback, low-key country style and professionalism come through on this self-produced LP full of ballads reflecting love lost, missed, desired and gained. Production is simple but tasty with a good blend of guitars, steel and strings with Danny Flowers playing the harp occasionally and sounding especially good on "Cup O' Tea." Williams doesn't make the listener want to get up and dance, but he never tries to. His product is made for extremely pleasant listening and follows a predictable, successful format.

Best cuts: "In The Mornin'," "We Can Sing," "I'll Forgive But I'll Never Forget," "Fallin' In Love Again," "Expert At Everything," "Cup O' Tea."

Dealers: It doesn't take any special effort for Williams' albums to sell in the U.S. or abroad, so stock up.

TOMPAI GLASER—Tompall And His Outlaw Band, ABC AB978. Excellent LP marks Glaser's initial outing on ABC. Powerful and mellow, the songs show strong crossover capabilities into both pop and easy listening markets. After years of shedding the Glaser Brothers image, Tompall has finally gained a unique personal style. He wails huskily like Cocker and croons smoothly like Crosby in this set that features an excellent version of "It'll Be Her." Produced by Glaser and Ken Mansfield, the album launches Glaser powerfully ahead. The Outlaw tag is meaningless here—it's just good music on a good feeling album.

Best cuts: "You Can Have Her," "Release Me," "It'll Be Her," "Sweethearts Or Strangers," "Let My Fingers Do The Walking (Late Night Show)."

Dealers: Boosted by Glaser's presence on the platinum LP, "The Outlaws," Glaser is now ready for some success on his own.



RUFUS, FEATURING CHAKA KAHN—Ask Rufus, ABC AB975. Far more than simply another recapitulation of soul-funk riffs, the new Rufus product displays Chaka Khan as a fully-rounded r&b-rock vocalist who can be silky as well as a raunchy screamer. The instrumental backups by the four other members of the group, which produced itself this time around, have a floaty, jazzlike feeling that gives further credence to the versatility of Rufus. Tasteful sweetening with horns and string sections, plus a thick cushion of audio presence, give the LP an entirely contemporary texture. The focus remains, as previously, on Chaka's singing, one moment as gospel-blues as Aretha and the next as smooth and pure as Gladys Knight. This is the work of a wholly matured artist.

Best cuts: "At Midnight," "Earth Song," "Close The Door," "Better Days."

Dealers: The album includes a poster of Chaka and the boys, good for display

Disco

TINA CHARLES—I Love To Love, Columbia PC34424. Don't feel sorry for Tina, even though she loves to love and apparently her boyfriend prefers to dance. Her single on this theme has reportedly been No. 1 in at least eight countries. The English lass sounds like a cross between Petula Clark and every sharp-voiced female disco hitmaker. The songs and beats are impeccable European precision disco. Good new programming for dance DJs.

Best cuts: "I Love To Love," "Love Me Like A Lover," "Disco Fever," "Disco Love."

Dealers: In-store play for this unfamiliar name with a proven commercial sound.

Jazz

KEITH JARRETT—Shades, ABC Impulse ASD9322. The opening cut, "Shades Of Jazz," reminds one of the hard-flaying bebop days. But this isn't that form of jazz expression by any means. The pianist's current foray does lean on some bop patterns but the music has its own muscular tone with drummer Paul Motian amplifies; Dewey Redman's tenor sax plays angular lines in tandem with Jarrett's own dynamics. Jarrett wrote the five tunes whose main melody line shouldn't cause any key composers to shudder. This is NOT an LP built around disco tempos; it is an adventure to be sure and one which may cause some new listeners to stumble, especially on the cascading, open "Diatribes."

Best cuts: "Shades Of Jazz," "Rose Petals," "Diatribes."

Dealers: Jarrett has a good following among the "in" hardcore jazz community.

GEORGE BENSON—In Concert—Carnegie Hall, CTI CT16072S1 (Motown). The well doesn't seem to run dry of previously recorded Benson material now that he's a top crossover act on Warner Bros. The four cuts showcase his fleet lingering and romance with Wes Montgomery-styled octave playing in January of 1975 when this concert was taped. There is a sweetness to Benson's playing which emerges in these jazz performances, aided and augmented by Hubert Laws on flute, Ronnie Foster on keyboards, plus multiple bassists and drummers. A synthesized string sound plus George's soft vocalizing on "Summertime" are good contrasts to the ever loping sound of his improvisations.

Best cuts: "Take Five," "Octane," "Summertime."

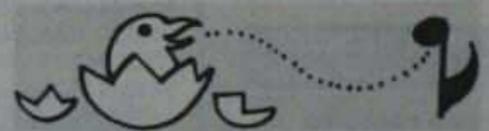
Dealers: Benson's high powered identity nowadays should spark interest in this pure jazz LP.

Classical

BIZET: CARMEN SUITES; L'ARLESIEUNNE SUITES—National Philharmonic (Stokowski), Columbia XM34503. He may be in his 90s, but the music flows with all the fresh enthusiasm of youth. Another triumph of music-making from Stokowski,

who's spending much of his time these days in recording studios—and long may he continue. If he reorders sequences in these popular suites, who will complain?

Dealers: The latest in Columbia's record-of-the-month, the album is offered for a limited time at reduced price, and is being heavily promoted.



First Time Around

BABYS, Chrysalis CHR1129. This U.K. foursome's unusual selling point is that although its members look like pretty-boy lightweight bubblegummers, it plays steel-solid, fluently rocking music in a wide range of styles and writes songs that are perfect for performance hooks. The Babys got a rush of fast bids in London when its studio demo tape was accompanied by a professionally staged videotape showing the boys in performance. Chrysalis co-principal Chris Wright wrote out a check on the spot and the group was added to the selective roster of producer Bob Ezrin (Alice Cooper, Kiss). Scarlet-haired lead singer John Waite and his versatile cohorts would seem to have all the teen appeal of the Bay City Rollers without shutting out older listeners.

Best cuts: "Looking For Love," "I Believe In Love," "If You've Got The Time."

Dealers: Breaking this group is top priority for Chrysalis in 1977.

CADO BELLE, Anchor ANCL2015 (ABC). Impressive debut album from this European rock group which has been gathering a following abroad. Both produced and engineered by Keith Olsen, with some catchy horn and string arrangements melded into the jazz-rock fusion. There are some striking vocals from lead singer Maggie Reilly who at times sounds like a disco Diana Ross.

Best cuts: "That Kind Of Fool," "Rucked To Stony Silence," "I Name This Ship Survival," "Rough Diamonds," "Got To Love."

Dealers: Progressive rock bands with female lead singers are hot right now.

STEVE MARCH—Lucky, United Artists UAL674G. There's a lot of promise emerging here, but one has to wait until March matures as a lyric writer to fully observe his power. As a singer he has a nice, comforting voice in the Barry Manilow mold. As an author his works are second rate. Yet the production is so grandiose that the effects, the strange melange of instrumental sounds including sound effects captures a listener's attention. March wrote nine of the 10 tunes and collaborated on another. Yet it's the production touch of Rick Pekkonen and March, with arrangements by Jim Grady that are out of the ordinary. March sings a ballad with empathy and he does some nifty jazz scat singing in the middle of "Crown." The orchestral sweep is perfunctory.

Best cuts: "This Is A Love Song (Written For You)," "It's Been Real."

Dealers: In-store play can help show off his fine voice and the unusual support behind him.

JOE ELY, MCA MCA2242. This West Texas singer/songwriter's first with MCA is hard-hitting country material, pure

and simple, that weaves through bars and highways with tough country style. Production by Chip Young makes it clean and clear background.

Best cuts: "I Had My Hopes Up High," "Suckin' A Bottle Of Gin," "Tennessee Is Not The State I'm In," "As Love."

Dealers: The popularity of Texas music should help it.

DAN WILLIAMS—Midnight Symphony, Zodiac, ZLPSO. Texas singer/songwriter Williams covers a variety of influences from an r&b sounding "It Ain't The Time" to country and pop ballads. His songs are autobiographical experiences wrapped in gentle harmonies and mellow orchestrations. Williams can cater to country without sounding countryish or to pop by sounding like an authentic rocker.

Best cuts: "Good Ole Rock And Roll," "It Ain't The Time," "Memories To Lean On," "Midnight Symphony," "Are Afraid Of Loving Me."

Dealers: Display with pop.

VOLUNTEERS, Arista 4103. Jim Mason who recently produced Firefall again brings a masterful production touch to this blend of easy going, softer pop/rock flavored here with a little country. Yet the band can't be typecast in any one particular segment. They crank up when they have an added bonus in some very catchy lyric structures.

Best cuts: "All Night Long," "Queen Of The Night," "The Lack Of Anything Better," "Standing Up For Love," "Driven Snow."

Dealers: This is a versatile LP and could break the way Firefall did.

Billboard's Recommended LPs

pop

RUNAWAYS—Queens Of Noise, Mercury SRM11126. This motley teenage girl group comes up with basic hard-driving rock often repetitious. The underlying themes behind each song relate to places and events synonymous with the group name, performed in a punk rock vein. Cherie Currie and Jo Jett supply strong vocals and the guitars work well. **Best cuts:** "I Love Playin' With Fire," "Born To Be Bad," "Queens Of Noise," "Heartbeat."

BILL QUATEMAN—Night After Night, RCA APL12027. With Danny Seiwell helping out with both the drumming and production, this album is a blend of contemporary music moods by an assured sounding performer. **Best cuts:** "Blue By The River," "Down To The Bone."

JENNIFER WARNES, Arista AL4062. Basically an MOR singer, Warnes benefits from sweet arrangements that blend nicely with her voice. Arista reports radio interest. **Best cuts:** "Love Hurts," "I'm Dreaming."

SKYHOOKS—Living In The '70s, Mercury SRM11124. The Australian group tackles themes of contemporary relevance including homosexuality, the blue jean craze and sentimental love. Graeme Strachan's lead vocals are infectious and well with the guitars and bass. Greg Macamish, writer of many songs, is a compelling lyricist whose songs hit right on the mark. **Best cuts:** "I'm Normal," "Crazy Heart," "Million Dollars Riff," "Blue Jeans."

STALLION, Casablanca NBLP7040. This is a pleasant, soft pop package with some fine-textured vocal harmonies. Most of the tunes are well written love songs reflecting a certain joie de vivre. It's also fun and danceable with several possibilities. **Best cuts:** "Funny Thing," "Something Just To Me," "Do You Believe In The Magic Of The Music," "Love Is A Game," "Loving You," "I Know How They Feel."

JIMMY SMITH—Sit On It, Mercury SRM11127. This is the pianist's attempt to get into the crossover market with some funk, some disco rhythms and some semblance of his jazz ability. There's even some foxy female background vocals. The result: a Gene McDaniels produced LP which falls somewhere in between the projected goal and the actual accomplishment. Small group session shows some of Smith's improvised spark on side two. **Best cuts:** "My Place In Space," "Give Up The Booty," "Slippery Hips."

LOCUST—Playgze, Annuit/Cosyts AC1004. A lot of stuff work is evident in transforming what sounds like an Omaha bar band into a sharp, slick mainstream American rock group. Still, the band has not lost its freshness. **Best cuts:** "Hallelujah," "You'll Never Know."

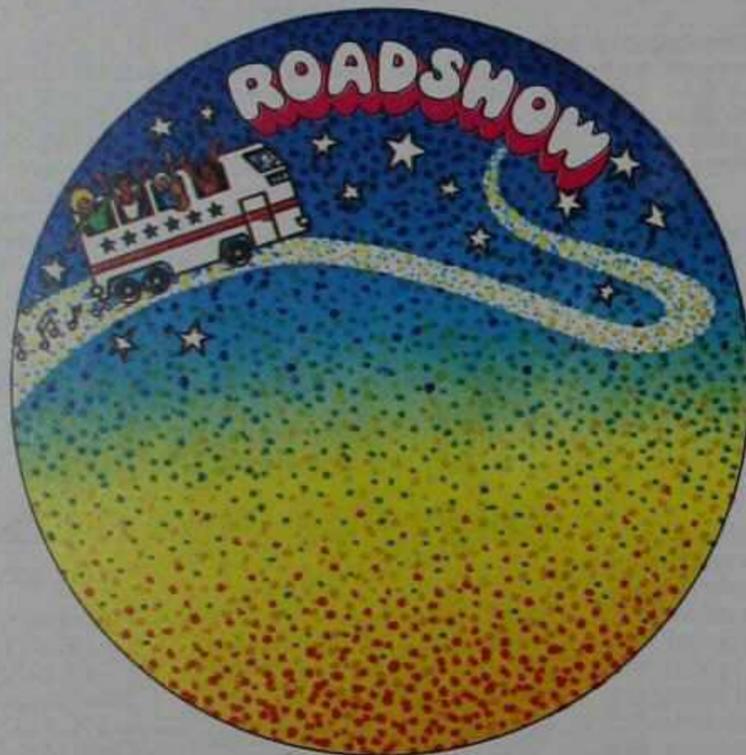
SAMMY HAGAR, Capitol ST11599. Thunderous British rock featuring a lead singer who epitomizes the best of the emotionalism and texture of the Daltrey-Plant school of tenor belters. The songs, mostly originals with a few well-chosen oldies, are performed with convincing abandon. Hagar has an overwhelming intensity. **Best cuts:** "Red," "Crownin' A Boozer," "Love Has Found Me."

JOSE FELICIANO—Sweet Soul Music, Private Stock PS2022. The always fluent guitar and tenor voice of Feliciano is well served by the rhythmically liquid sound of Muccio Shoals and session stars. Feliciano has been turning out some of the best work in his career on Private Stock with a disappointing lack of breakthroughs. This is again stirring, exciting music featuring Feliciano's inventive interpretations of others' hits plus strong new songs like the title cut. **Best cuts:** "Sweet Soul Music," "Every Woman," "I Love Making Love To You."

(Continued on page 24)



we're gonna get you in '77



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• Continued from page 72

DIONNE WARWICK—Only Love Can Break A Heart, Musicor MUS2501. A collection of pop hit standards recorded by Warwick some time ago and released here by Springboard International. Not the vocalist's best work, obviously, but should hold great appeal for her many fans. Unfortunately, it won't fill her rather lengthy hit dry spell. **Best cuts:** "Didn't We," "For All We Know," "If I Ruled The World."

MEISBURG & WALTERS—Just Like A Recurring Dream, Casablanca NBLP7039. Sort of like the early Simon & Garfunkel singing John Denverish neo-country stuff, or perhaps more along the lines of a contemporary Limelifters or Chad Mitchell Trio. This pair records with fine Nashville studio talents to bring off a thoroughly beguiling folkie revival of fine acoustic picking and vocal duo harmonizing. **Best cuts:** "You've Got A Hold On Me," "Misty Moonlight Fading," "Love Like A River Runs."

STEVE HARLEY & COCKNEY REBEL—Love's A Prima Donna, EMI ST13596. The U.K. vocalist-writer tries experimental rock songs with some voice synthesizing, choral and orchestral effects here and there. Harley still never loses the rock core of his flirtation with post-Sgt. Pepper effects in this LP. **Best cuts:** "Compared With You," "Love's A Prima Donna."

MR. BIG, Arista AL4083. Vocal quintet has a haunting sweet blend which is ear-arresting. It is better than its material. Lead voice Dicken sounds like a soft Rod Stewart with lots of special effects on the voices. Material ranges from the sexually suggestive to the banal. Electric guitar work adds to the haunting quality. **Best cuts:** "Louisiana Street," "What Color Is The Wind," "Photographic Smile."

TIME IN A BOTTLE—Jim Croce's Greatest Love Songs, Life-song, LS6007. The Croce exploitation continues with this collection of his best remembered ballads and love songs. Any Croce fan will cherish this anthology. **Best cuts:** "Time In A Bottle," "I'll Have To Say I Love You In A Song," "Photograph's And Memories," "Lover's Cross."

JIM WEATHERLY—Pictures & Rhymes, ABC AB982. Weatherly demonstrates his diversity of talents in composing and singing, producing along with Larry Gordon. A mood-setting LP that eases from one soft ballad to another with a sprinkling of country rock mixed in for pop and country potentialities. **Best cuts:** "Misty Mississippi Morning," "Come The Dawn," "Where The Hot Wind Blows," "Two One Way Tickets."

BING CROSBY—Feels Good, Feels Right, London PS679. The spirit's willing, but Bing's tired pipes aren't what they once were despite his choice of nine splendid standards and three more recent tunes recorded last summer in London. One must overlook faulty intonation, an inability to sustain notes and an overall feeling of fatigue in this program produced by Kevin Daly and with orchestra conducted by Alan Cohen. For Crosby filberts, however, the LP will hit the mark. No annotation. **Best cuts:** "Nevertheless," "When I Leave This World Behind."

JOAN MORRIS, WILLIAM BOLCOM & EUBIE BLAKE—Wild About Eubie, Columbia 34504. John Hammond and Sam Parkins conceived this oddball entry which spots vocal duets by Morris and Bolcom on 12 Blake tunes. Blake himself, now 93, bats out a couple of intriguing ragtime solos which many auditors will find more entertaining than the vocals. The melange comes off as nostalgic entertainment with limited chart possibilities. **Best cuts:** "Boogie Woogie Beguine," "Eubie's Classical Rag," "My Handy Man Ain't Handy No More."

ORIGINAL SOUNDTRACK—The Next Man, Buddha, BBS5685ST. Michael Kamen composed, arranged and conducted the soundtrack to this Sean Connery adventure flick. The instrumentals vary from romantically tame to bold and dramatic. The sparse vocals add variety and changes the tempo. **Best cuts:** "Nichole's Theme" (vocal and instrumental), "Stay With Me," "Sonata In G For Flute And Guitar."

soul

MAIN INGREDIENT—Music Maximus, RCA APL1558. A strange compilation of material that does not justly serve this group. String and horn arrangements by Gene Page are good, production is also commendable but vocals are at best fair. **Best cuts:** "Car Of Love," "Half A Chance."

ARTHUR PRYSOCK—All My Life, Old Town OT12004. The legendary deep-velvet baritone of Prysock gets Lou Rawls contemporary-soul packaging, complete with several Gamble-Huff songs, on an impressively energetic LP with usable disco beat and strong orchestrations by John Davis and his Monster Orchestra. Prysock fits letter perfect into today's groove. **Best cuts:** "I Wantcha Baby," "All My Life," "When Love Is New," "I Love Makin' Love To You."

GEORGE "WILD CHILD" BUTLER—Funky Butt Lover, Roots R1003 (T.K.).—Butler is a fine bluesman and demonstrates a feisty, soulful style here. Combining a novel harmonica style with a wailing, gravel voice he ranges well from uptempo to nitty-gritty fare to wrenching blues ballads. **Best cuts:** "Funky Butt Lover," "Gravy Child," "Everybody Got A Mojo," "None Of Nothing," "My Baby Got Another Man," "Rock Tonight Baby."

BANKS & HAMPTON—Passport To Ecstasy, Warner Bros. BS2993. Stax writing-producing veterans emerge as artists without losing any of their funky Memphis touch. The duo sings well together, generating much soulful emotion in the vein of its past writing hits like "If Loving You Is Wrong, I Don't Want To Be Right." **Best cuts:** "Shake It," "Let's Make Up."

ASHFORD & SIMPSON—So So Satisfied, Warner Bros. BS2992. Glossy, slick arrangements by William Eaton and Al Gorgoni overshadow the vocal performance of the duo. Valerie Simpson has a good, striking soulful voice; her partner, Nicholas Ashford has a high pitched poor voice. Their blend to-

gether hasn't gained anything over the stretch of four LPs for WB. Disco rhythms help some of the cuts move along. **Best cuts:** "Maybe I Can Find It," "Tried, Tested And Found True," "Destiny," "So So Satisfied."

JERRY BUTLER—Suite For The Single Girl, Motown M6878S1. This LP is a mixed bag of sounds and themes, with disco and reggae providing the inspiration for several of the outstanding cuts. Butler's voice, sweet and silken, glides over the tunes, four involving his authorship, five from other sources. The charts by James Mack and Paul Wilson show some initiative for the orchestral setting. **Best cuts:** "What A Pleasant Surprise," "Chalk It Up," "Let's Go Get Out Of Town."

LAKESIDE, ABC AB999. Uptempo, high-energy soul-funk riffs are delivered with cheerful flash by this nine-man horn group that delights in percussive cross-rhythms and boasts some pretty good vocals in leads and harmonies. Nothing here that hasn't been heard before but it's been heard a lot worse from groups with substantial names. **Best cuts:** "Diamond Girl," "Shine On," "I'll Be There Knocking."

MIGHTY CLOUDS OF JOY—Truth Is The Power, ABC ABC986. As the name implies these four strong singers are intent on spreading harmony in their uplifting blend of gospel and soul themes encompassing love, brotherhood, God, and truth. Well produced. **Best cuts:** "There Is Love In The World," "Music Is My Way Of Life," "The Truth Will Set You Free," "I'll Keep My Light In My Window," "Listen People."

disco

THOMAS "COKE" ESCOVEDO—Disco Fantasy, Mercury SRM11132. Heavy rhythm and strong horn sections blend well with other unidentified instruments. This totally disco LP is a dancer's dream. Vocals are fair but with the emphasis being placed on instruments, this LP offers the listener an earful of pleasant disco sounds. **Best cuts:** "Disco Fantasy," "Doesn't Anybody Want To Hear A Love Song," "Something Special."

jazz

GEORGE BENSON—Benson Burner, Columbia CG3356S. This repackage recalls Benson circa 1966-67 when his mind and fingers were intent on being part of the jazz community. The 27 cuts are all small group dates involving 14 players in varying combinations. Many of the cuts are short by jazz standards and this LP fails to establish Benson as a solo leader. Rather he is an integral part of the ensemble, often dominated by an organ-tenor or baritone sax tandem. He does play nicely when showcased in both blazing passages and slow reflections. **Best cuts:** "Bayou," "Willow Weep For Me," "Clabber Biscuits," "Flamingo," "Return Of The Prodigal Son," "Push, Push."

Closeup

VARIOUS ARTISTS—Evita, MCA MCA211003.

Webster defines opera as "a drama in which music is the essential factor comprising songs with orchestral accompaniment and orchestral preludes and interludes."

And for 103 minutes on disk, that is exactly what "Evita" is: the drama of a phenomenal woman, Eva Peron, who may not be remembered much any more, but who in her time was revered as a near saint by millions of Argentines when she was wife of the Argentine dictator, Juan Peron.

Hers is a story bigger than life, far beyond the usual pop context, but just the sort of thing that would interest Andrew Lloyd Webber and Tim Rice, who after all have had their biggest success with "Jesus Christ, Superstar." They have set themselves a big challenge, and again they have met it well.

Using relatively unknown but talented singers for the main roles, the London Philharmonic Orchestra, three different choirs and a rock band, Webber and Rice have created a complex musical work that is effective as a historical drama and only slightly less effective as the personal tragedy of a woman who was killed by cancer at the height of her powers at the age of 33.

The album opens with Eva's death as it is announced to a movie audience watching a silly, romantic film. This is rapidly followed by what sounds like a chorus of thou-

sands, each seemingly accompanied by a mournful violin to weep for the beloved queen. Then to the sound of Spanish guitars comes the voice of Che (Guevara?—Webber and Rice aren't saying) as sung by C.T. Wilkinson, who delivers his own verdict on Eva: "She did nothing for years."

A chorus sings in Spanish and Che comes back with a rock song that has echoes of the Who on "Tommy" announcing that "Santa Evita" isn't coming back from the grave.

Only then do we hear Eva, sung by Julie Covington, accompanied by violins, with a refrain from her "Don't Cry For Me Argentina" song inviting the audience to "share my glory/so share my coffin."

With this melange of musical styles, the stage is set for the drama to actually begin. The various musical forms that were introduced in this prologue will be continued throughout the work as well as new ones introduced.

Thus each of the protagonists in the work acquires a certain musical "face" with, for instance, a lot of drums and off-key harmonizing when the military sings its parts and certain funky blues rock sound when Che offers his commentary on the action.

Eva, of course, is the central character and hence the most complex, and various styles accompany her moods and circumstance, ranging from seductive ballads to Broadway show style to bitchy hard rock at

'76 Winds Up Big In Las Vegas Knight-Pips, Anka & Liberace Pace Dec. 31 Grosses

By HANFORD SEARL

LAS VEGAS—Cashing in on Miami Beach hotel strike problems, this entertainment capital lured record holiday crowds the closing days of 1976.

Reportedly more than 70,000 visitors packed Strip casinos, hotels and main showrooms, according to early indications.

A Billboard survey of 12 major Strip resorts supports the record-breaking attendance which included most New Year's Eve patrons shelling out an average of \$50 per person to ring in 1977.

The top three hotel draws included the Aladdin with about 7,500, some 4,000 plus at nearby MGM Grand and 3,100 celebrating at the Las Vegas Hilton.

The Aladdin Hotel featured the return of Gladys Knight & the Pips to live concert performances. Paul Anka was at the MGM Grand while Liberace was at the Hilton.

A near sellout of Knight & the Pips more than doubled the 1973 New Year's Eve record of 3,000 for a special Buddy Hackett show at the Hotel Sahara. About 14,000 patrons, at a \$15 and \$12.50 scale saw the Dec. 31-Jan. 1 shows.

In kicking off its 1977 worldwide tour, the Buddha recording act returned from a year's absence which involved the making of the motion picture "Pipe Dreams" and Miss Knight's pregnancy.

Aside from the Knight concert in the \$10-million, 7,500-seat Theatre For The Performing Arts, Aladdin patrons enjoyed an instant disco set up in the Bagdad Theatre both nights as well as casino lounge shows.

United Artists composer-singer Anka drew his usual capacity audience of 1,200 at the MGM Grand's dinner show while major-production show "Hallelujah Hollywood" sold out at 800 for a special, one night only \$40 dinner show.

being a message still in search of a medium. So far it has appeared in a well-produced double album with an informative booklet that explains who Eva Peron was and contains the libretto, which gives stage directions, essential in understanding shifts in styles and actually following the story line. **ROMAN KOZAK**

LESTER YOUNG—The Lester Young Story Vol. 1, Columbia CG33502. The Prez never cut a dull disk. Even the most sophomoric pop tunes of the '30s and '40s blossomed into brilliant music when Young tooted his tenor with Count Basie, Teddy Wilson and on other sessions, and these 24 tracks spread across two LPs confirm his astonishing inventiveness. Several tracks are intriguing alternate masters unearthed by John Hammond and Michael Brooks, producers. And Brooks' annotation is comprehensive and a splendid contribution to jazz history. **Best cuts:** "Oh Lady Be Good," "This Year's Kisses," "Fooling Myself," "I've Found A New Baby."

50 YEARS OF JAZZ GUITAR—Columbia CG33566. Michael Brooks has collated 28 tracks from the vaunted Columbia morgue to display the individual styles of more than a score of guitarists and even that of Sam Moore, who strummed acetocorda and recorded in 1921. Contributions by John McLaughlin, Charlie Christian, Charlie Byrd, George Van Eps, George Benson, Eddie Lang, Lonnie Johnson and certain others are worth rescue but several others might well have been omitted. With no hope for chart ascendancy, this double LP may have modest sales potential among musicians and six-string students. **Best cuts:** "I Never Knew," "Wholly Cats," "I'm So Glad," "Love Me Or Leave Me," "Add A Little Wiggle," "Jitterbug Waltz."

JOHN KIRBY—Boss Of The Bass, Columbia CG33557. Diabetes killed this renowned bull-tiddler and tubaist at 43, in 1952, but his memory remains vivid among many musicians. John Hammond and Michael Brooks have produced a worthy tribute with 28 tracks which reveal Kirby's talent as a sideman and leader. Best are those reproducing Kirby's slick sextet with Charlie Shavers, Buster Bailey, Russ Procope and Billy Kyle, all now deceased except Procope. Brooks' lengthy liner notes are superb to top off a genuinely memorable package. **Best cuts:** "The Turf," "I'm Forever Blowing Bubbles," with Mildred Bailey, "Beethoven Riffs On," "Royal Garden Blues."

PAUL SMITH—The Art Tatum Touch, Outstanding 004. Big Paul, who looks like a Viking defensive end as he dwarfs the keyboard, is no Tatum and one wonders why his splendid erous musicianship is billed as a Tatum imitation. Smith's prowess is undeniable, for more than 20 years he has enjoyed acclaim in Southern California with his technique, discipline and taste. In this LP for a new label Smith programs 10 attractive evergreens, displaying enviable skill on all, and combining waltz with 4/4 and rubato passages effectively. Liner notes by Steve Allen and a vivid front cover of a Vernon Kern painting are pluses. **Best cuts:** "Yesterdays," "Poor Butterfly," "I Only Have Eyes For You."

PASTORIUS/METHENY/DITMAS/BLEY, Improvising Artists 373846. With the current interest in these artists (bassist Jaco Pastorius, guitarist Pat Metheny, drummer Bruce Ditmas, keyboardist Paul Bley), this LP should garner many listeners. The music is a mixture of jazz-rock and the new sound.

(Continued on page 76)

About 2,000 hotel guests attended the Harry James Orchestra celebration in the Grand's ballroom.

Liberace packed the 1,200-seat Hilton showroom while the hotel disco, casino lounge and a convention room converted into ballroom featuring the Glenn Miller Orchestra all did brisk businesses.

The Sahara was a close fourth to the Hilton in registering 2,200 at the Space Center convention complex for a special 10 p.m. dinner show featuring Don Rickles, Charo and Dick Jensen.

Other major hotels offered top name shows and capacity audiences with Shirley MacLaine-Freddie Prinze drawing 900 at \$50 each in a special Caesars Palace dinner show.

Bob Newhart-Anthony Newley were paired at the Riviera. Juliet Prowse-Foster Brooks at the Desert Inn, the Sands had Wayne Newton and Roy Clark was at The Frontier.

The Downtown Fremont billed Vic Damone together with Mel Torme.

Top metropolitan discos, the Brewery, Dirty Sally's, Le Cafe, PJ Bottoms, Diana's Banana's and the Attic all reported record crowds during the holiday crush.

THE POLYDOR FAMILY IS ON FIRE!

Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	WEEKS ON CHARTS	ARTIST, TITLE, LABEL, NO. (DIST. LABEL)	ALBUM	CASSETTE	8-TRACK
★ 16	18	18	BEE GEES Children Of The World RSO RS-1-3003 (Polydor)	▲ 6.98	7.95	7.95
54	50	12	BEE GEES Gold, Vol. I RSO RS-1-3006 (Polydor)	6.98	7.98	7.98
★ 71	82	3	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	9.98	11.98	11.98
★ 72	83	3	CHICK COREA My Spanish Heart Polydor PD-2-9003	6.98	7.98	7.98
85	86	10	DONNY & MARIE OSMOND New Season Kolob PD-1-6083 (Polydor)	6.98	7.98	7.98
★ 93	104	3	ROY AYERS UBIQUITY Vibrations Polydor PD-1-6091	6.98	7.98	7.98
99	66	16	ERIC CLAPTON No Reason To Cry RSO RS-1-3004 (Polydor)	● 6.98	7.98	7.98
110	107	15	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kolob PD-6068 (Polydor)	6.98	7.98	7.98
★ 166	178	3	JAMES BROWN Bodyheat Polydor PD-1-6093	6.98	7.98	7.98
★ 173	184	2	SMOKIE Midnight Cafe RSO RS-1-3005 (Polydor)			



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RUFUS FEATURING CHAKA KHAN—At Midnight (My Love Will Lift You Up) (2:55); producer: Rufus; writers: T. Maiden, L. Washburn; publishers: American Broadcasting/Elaine, ASCAP, ABC, ABC12239. Funky, disco-soul beat with a sexy vocal by Khan in the style that has given this group a string of big singles. There is an airy, jazzlike overlay to the horn fills and some of Chaka's high-range slides which indicates the overall direction this group is moving towards on its brand new album.

recommended

BAY CITY ROLLERS—Dedication (3:44); producer: Jimmy Tenner; writers: Guy Fletcher, Doug Flett; publishers: Almo/Big Secret, ASCAP, Arista AS0233.

STAPLES—Sweeter Than The Sweet (2:26); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Mayfield, BMI, Warner Bros. WBS8317.

OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (3:15); producer: David Anderle; writer: Larry Lee; publisher: Lost Cabin, BMI, A&M 1888.

RAY STEVENS—Get Crazy With Me (3:59); producer: Ray Stevens; writer: Ray Stevens; publisher: Ray Stevens, BMI, Warner Bros. WBS8318.

STYX—Jennifer (3:23); producer: Styx; writer: D. DeYoung; publishers: Almo/Stylian, ASCAP, A&M.

LOU RAWLS—This Song Will Last Forever (3:30); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff, C. Gilbert; publisher: Mighty Three, BMI, Philadelphia International ZD83604 (CBS).

SILVER—Musician (It's Not An Easy Life) (3:44); producers: Tom Sellers, Silver; writer: Brent Mydland; publishers: Mannmann/Silverdo, BMI, Arista AS0227.

ROWANS—Ooh My Love (3:18); producer: Bill Wolf, Rowans; writer: Chris Rowan; publisher: Lemuria, BMI, Asylum E45376.

JENNIFER WARNES—Right Time Of The Night (2:53); producer: Jim Ed Norman; writer: Pete McCann; publisher: American Broadcasting, ASCAP, Arista AS0223.

JOHN VALENTI—I Wrote This Song For You (3:26); producer: Robert Cullen; writers: Valenti, Spinazola; publisher: Minta, BMI, Ariola America P7656.

ALESSI—Don't Hold Back (3:10); producer: Bones Howe; writers: Billy and Bobby Alessi; publisher: Alessi, BMI, A&M 1896.

L.A. EXPRESS—Dance The Night Away (3:03); producer: L.A. Express; writer: V. Feldman; publisher: Good Vibes, ASCAP, Caribou ZS89018 (CBS).

KEANE BROTHERS—Amy (Show The World You're There) (3:24); producer: David Foster; writer: Tom Keane; publishers: Tomjon/Dotaba, BMI, 20th Century TC2330.



recommended

WEBSTER LEWIS AND THE POST-POP SPACE-ROCK BE-BOP GOSPEL TABERNACLE ORCHESTRA AND CHORUS—Love Is The Way (2:59); producers: Webster Lewis, David Horowitz; writers: W. Lewis, B. Gray, T.G. Conway; publisher: Web/Golden Fleece/Soulful, BMI, Epic 850321.

MARTHA REEVES—You've Lost That Lovin' Feelin' (3:29); producer: Tony Camillo; writers: Phil Spector, Barry Mann, Cynthia Weil; publisher: Screen Gems-Columbia, BMI, Arista AS0228.

BILLY COBHAM/GEORGE DUKE BAND—Do What Cha Wanna (3:46); producers: George Duke, Billy Cobham; writer: George Duke; publisher: Mucenae, ASCAP, Atlantic 453370.

ALMERIA QUINN—Quench The Fire (3:40); producer: Jack Brown; writers: L. Johnson, B. Sharp, J. Brown; publishers: Jabro/MAJ, ASCAP, Musicor MUS8300 (Springboard).

JULIUS THOMAS—I Gotta Change My Ways (If I'm To Keep Her) (4:12); producer: Julius Thomas; writer: J.E. Thomas; publisher: Shalamar, ASCAP, Wild 907.



JOHNNY DUNCAN—It Couldn't Have Been Any Better (3:00); producer: Billy Sherrill; writer: Ray Griff; publisher: Blue Echo (ASCAP), Columbia 310474. Coming off a No. 1 hit, Duncan effectively renders a Ray Griff tune. Soft, yet country, production with some bright vocalizing in the chorus, provides Duncan with another powerful release.

MARTY ROBBINS—Adios Amigo (3:55); producer: Billy Sherrill; writers: B. Vinton-R. Girado; publisher: Al Gallico/Algee, BMI, Columbia 310472. Robbins should continue his hot streak with a softly sung, gently paced ballad that carries a message from across the border. Easy listening and pop programmers should also consider this number sweetened by strings and flavored with some nice horn work.

JACKY WARD—Texas Angel (2:54); producer: Jerry Kennedy; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill, ASCAP, Mercury 73880. Ward established his top 30 chart presence with "I Never Said It Would Be Easy." Here he's got a catchy followup with some interesting production flourishes from Jerry Kennedy.

CHARLIE RICH—Easy Look (2:46); producer: Bill Sherrill; writers: C. Putman-S. Throckmorton; publisher: Tree, BMI, Epic 850328. It's a week for mellow outings, and Rich offers his in the classic and smooth Rich style. Gentle and flowing song sung with ease and feeling should enable Rich to join himself on the charts where his RCA release is climbing.

recommended

RED SOVINE—Just Gettin' By (2:58); producer: Tommy Hill; writers: D. Owens-G. Vowell; publisher: Tree, BMI, Gusto SD148.

RANDY CORNOR—Love Doesn't Live Here Anymore (3:09); producer: A.V. Mittelstedt; writer: R. Griff; publisher: Blue Echo, ASCAP, ABC/Dot D0A17676.

JIM MUNDY—I've Never Really Been In Love Before (3:00); producer: Jim Foglesong; writer: S. Earle; publisher: Sunbury, ASCAP, ABC/Dot D0A17678.

ANDRA WILLIS—I'm Sorry/I'm Sorry (2:51); producer: Jerry Fuller; writers: Buck Ram-Billy White-Peter Tinturin/Ronnie Self-Dub Albritton; publishers: Robert Mellin/Champion, BMI, MCA MCA40676.

JOHN WESLEY RYLES—Fool (3:17); producer: Johnny Morris; writer: T. Skinner; publisher: Narvel the Marvel, BMI, ABC/Dot, D0A17679.

SHARON VAUGHN—Lay Down (And I'll Lay Down My Life For You) (2:47); producer: Bill Rice; writers: J. Foster/B. Rice; publisher: Jack & Bill, ASCAP, ABC/Dot D0A17677.

BOBBY G. RICE—Somewhere Over The Rainbow (3:06); producer: Gary S. Paxton; writers: H. Arlen/E.Y. Harbur; publisher: Leo Fiast, ASCAP, GRT GRT112.

Continued from page 74

jazz

of jazz. Overall, the performances are all noteworthy. **Best cuts:** "Vashkar," "Donkey," "Vampira," "Jaco," "Batterio."

GAP MANGIONE—A&M SP4621. Brother Chuck Mangione was executive producer on this LP and has written its best song, but it's Gap who is doing the playing on a variety of keyboard instruments including an ARP Soloist Synthesizer that enables him to get various trombone and flute sounds. It's all commercial jazz-rock that's not bad, and the Mangione name is not totally obscure. **Best cuts:** "Legacy (Main Theme)," "Hill Where The Lord Hides."

MILTON NASCIMENTO—Milton, A&M SP4611. Composer/vocalist/guitarist Nascimento has taken the sometimes vibrant, sometimes haunting music of his native Brazil and blended it with jazz/rock elements creating a truly fresh synthesis. The work, above all, demonstrates the vast variety of hybrids available when crossing Afro-Latin music with American forms. **Best cuts:** "Nothing Will Be As It Was," "Cravo E Canela," "One Coin/Tostao."

SONNY STITT—I Remember Bird, Catalyst CAT7616. The title gives the impression this is an LP of Charlie Parker re-creations; it isn't. It is a tight, easy flowing quintet date featuring Stitt's mellow alto and tenor in some mainstream formulations. The music won't shake up anyone, but it is easy to listen to uncomplicated blowing. **Best cuts:** "Body And Soul," "Jeepers Creepers," "Watch What Happens."

ART PEPPER—The Early Show, Xanadu 108. This is a recording of a live performance at the Surf Club in Hollywood in



Easy Listening recommended

BILL CONTI—Gonna Fly Now (Theme From "Rocky") (2:45); producer: Bill Conti; writers: B. Conti, C. Connors, A. Robbins; publishers: United Artists, ASCAP/Unart, BMI, United Artists UAXW940Y.

JOHN DAVIDSON—Save The Last Dance For Me (2:50); producer: Dick Glasser; writers: D. Pomus, M. Shuman; publishers: Unichappell/Trio, BMI, 20th Century TC2326.

RALPH MACDONALD—Where Is The Love (3:17); producer: Ralph MacDonald, William Salter; writers: R. MacDonald, W. Salter; publisher: Antisia, ASCAP, Marlin 3308 (T.K.).

HERB PILHOFFER—Olympus One (2:18); producer: not listed; writer: Pilhofer; publisher: Scan, ASCAP, Good Sounds GS9501 (T.K.).



SALSOUL ORCHESTRA—Ritzy Mambo (2:50); producer: Vincent Montana, Jr.; writer: Vincent Montana, Jr.; publisher: Lucky Three/Anatom, BMI, Salsoul SZ2018. Good disco-latin update of elegant mainstream mambo band material. Very smooth blending of percussion punctuation, glossy strings and female vocal choir in a tune not unlike what one might expect to find on a Manhattan Transfer LP.

recommended

BAR-KAYS—Too Hot To Stop (Pt. 1) (3:43); producer: Allen Jones; writers: F. Freeman, H. Nehls III, L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson; publishers: Barkay/Dunbar, BMI, Mercury 73888.

PHILHARMONICS—For Elise (4:37); producer: Jean Kluger; writer: Beethoven; publisher: Rear Exit, ASCAP, Capricorn CPS0268.



KERRY CHATER—Part Time Love (3:03); producers: Steve Barri, Michael Omartian; writers: M. Omartian, S. Omartian,

publisher: Meadow Ridge, ASCAP, Warner Bros. WBS8310. Established L.A. writer debuts as artist in driving pop tune with some of the steady bass line and rising melodic intensity of the big Jim Croce hits. But the lyrics about "part time love for a full time man" not working out are expressive and un-gimmicky.

EXILE—Try It On (2:55); producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn; publisher: Chinnichan Island, BMI, Atco 7072 (Atlantic). New Chapman/Chinn project is a bouncy semi-disco tune from a male vocal group that sounds a bit like 10 cc doing a catchy, simplified dance tune. Clever melody line works cleverly in counterpoint against string section support.

CURT DARIN—Two On A Cloud (3:31); producers: Ivy G. Hunter, Robert Bateman; writer: Ivy Hunter; publishers: Probe II/Patten & Guest, ASCAP, Buddha BDA556. Soft soul ballad with clever dialogue intro about love on an airplane ride pickup. Darin has a pretty high-tenor voice and the song sounds like something that might have been put out by the Stylistics, with gliding melody and sweeping strings.

DEARDORFF & JOSEPH—Never Have To Say Goodbye Again (3:20); producer: Louis Shelton; writer: Jeffrey Commanor; publishers: Chicken Key/Dawnbreaker, BMI, Arista AS0230. Latest smooth, melodic duo in the Seals & Crofts management-publishing family. The male pair has a thoroughly pretty, contemporary sound in this midtempo ballad with soaring chorus melody hooks on the title phrase.

EVITA—Don't Cry For Me Argentina (5:24); producer: Andrew Lloyd Webber, Tim Rice; writers: Andrew Lloyd Webber, Tim Rice; publisher: Leeds, ASCAP, MCA, MCA40648. The rock and opera elements seem to have about equal weight in this sample of the new rock opera by the composers of "Jesus Christ Superstar." The wide-scope song with little-known Julie Covington singing the soft-coloratura lead is not unlike in effect "I Don't Know How To Love Him," from "J.C. Superstar." But it is more rambling and literary, as befits deathbed reminiscences of a complex character.

KEISA BROWN—Theme From Emma Mae (3:02); producer: H.B. Barnum; writers: H.B. Barnum, W. Johnson; publishers: Little Barnum/Sai/Wa, BMI, Mersel MSL502. A new label in L.A. debuts impressively with a theme from a yet-unreleased movie that raddles easy listening and soul. Brown's intense contralto reading of the H.B. Barnum package gets the somewhat ominous yet countrified feel of an arresting song in the vein of "Ode To Billie Joe" and "Night The Lights Went Out in Georgia."

MARSHALL CHAPMAN—Somewhere South Of Mason (3:26); producer: Ben Tallent; writers: M. Chapman-J. Rushing; publisher: Horse Creek, BMI, Epic 850307. An original new talent in the style that slides from country into pop. Countless hours of singing background and living her lyrics have brought Chapman to the point where she's now able to release a powerful number she co-wrote. Expect solid label support.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor: Nat Freedland.

Billboard's Recommended LPs

1952. Pepper plays alto sax and clarinet. With him are Hampton Hawes, piano; Joe Monragon, bass; and Larry Bunker on drums and vibes. **Best cuts:** "How High The Moon," "Surf Ride."

STORYVILLE—The Blues Ain't News, Granite 76100. Promising new California quartet comprised of Will Brady, Craig Buhler, John Ferraro and Jack Prather mixes a variety of jazz styles in a nine-track potpourri comprising eight originals and one standard. There are snatches of dixie, bop and contemporary music evident and all four sing; they also double and triple various instruments. **Best cuts:** "When My Dream Boat Comes Home," "The Blues Ain't News," "Dupadilly."

RONNIE CUBER—Cuber Libre, Xanadu 135. This is a strictly blowing LP by Cuber, a versatile baritone saxophone player who put in some time with George Benson in the mid-'60s. On this album he sticks close to jazz with a touch of Latin. **Best cuts:** "Riffide," "Prince Albert," "Tin Tin Deo."

DAVID MURRAY—Low Class Conspiracy, Adelphi AD5002. Murray's trio of sax, upright bass, and drums goes from cosmic sleepings to more traditional swing sounds. The music has some good melodic improvisations. **Best cuts:** "Low Class Conspiracy," "Dewey's Circle."

JOAN STEELE TRIO—Round Midnight, Audiophile, AP94. Steele is a singer who accompanies herself on piano, with bass and drums backing. Everything is simple, quiet and tasteful with Steele's voice carrying the record. **Best cuts:** "Send In The Clowns," "I've Got A Crush On You."

TEDDI KING—Lovers And Losers, Audiophile AP117. A collection of MOR songs, most dating from the '40s, and four of

them by Rogers and Hart. Singer King does them justice. **Best cuts:** "Can't You Do A Friend A Favor," "Fools Rush In."

TEDDY EDWARDS—The Inimitable Teddy Edwards, Xanadu 134. Saxman Edwards plays nice and easy music that sounds good in dark romantic little clubs very late at night. **Best cuts:** "Mean To Me," "Stella By Starlight."

classical

SCHUBERT: QUINTET IN A (TROUT)—Tashi, with Joseph Silverstein, violin, & Buell Neidlinger, double bass, RCA ARL11882. The chamber group founded by Peter Serkin has built something of a cult following, bringing contemporary serious works to young music lovers more attuned to rock than classics. Here they tackle one of the major romantic masterpieces with the assistance of two collaborators. But the elegance guest Silverstein brings to his part is matched only by Serkin; the others deliver more pedestrian support. Still, the Tashi mystique should help move a goodly number of albums introducing many new collectors to the allure of chamber music.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top 10 chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Hornsby, Ed Harrison, Jean Williams, Dave Dexter Jr.



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Here Are The Facts!

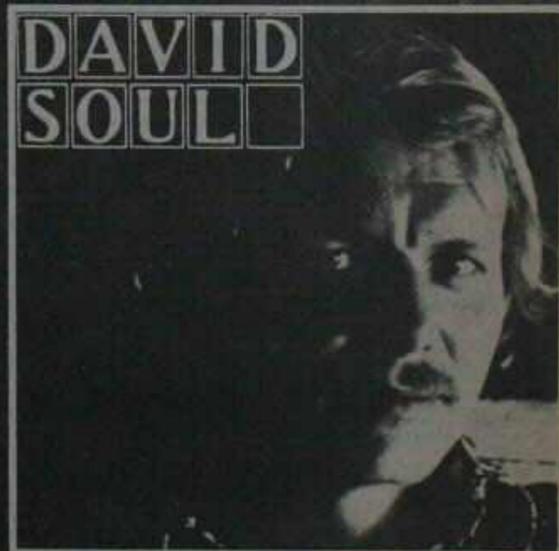
This Week arrived on the charts with bullets:

★74 BILLBOARD ★71 CASH BOX ★79 RECORD WORLD

This Week on KHJ • KFRC • 99X • WKBW • KLIF • WOKY •
WHB • KAKC • KCPX • WBBF • WYSL • WFOM • KFIV •
KCMO • WCRO • KRSP • WRKT with more on the way!

This Week exploding in national sales!

DAVID
SOUL



From DAVID SOUL's
Chart-Breaking
Debut Album!

In The U.K.! The Second Week As
The #1 Single On The Charts
With More Than 500,000
In Sales!

PS 2019

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AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (ABC 12239)
 DEDICATION—Bay City Rollers (Arista 8233)
 SEE TOP SINGLE PICKS REVIEWS, page 76

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	15	CAR WASH—Rae Lynn (Carole Whitefield, K. Whitefield, WCA 40615)	35	37	9	YOU'VE GOT ME RUNNIN'—Gee Cotten (Steve Gibson, F. McGee, ABC 12227)	69	72	6	C.B. SAVAGE—Red Hart (Red Hart, K. Hart, Little Nickie-Phonolan 144)		
★	1	9	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown)	★	40	9	LIVING NEXT DOOR TO ALICE—Snake (Mike Chapman), K. Chen, M. Chapman, KSO 860 (Polydor)	70	60	7	HAPPIER—Paul Inca (Denny Dunsen), F. Anka, United Artists 511		
★	4	15	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), K. Ransom, K. Hargo, E. Irons, Bang 727	★	37	39	12	IT KEEPS YOU RUNNIN'—Debbie Shavers (Ted Templeman), M. McDonald, Warner Bros. 8282	★	81	2	RICH GIRL—Gary Hall, John Gates (Christopher Sand), S. Hall, RCA 10864	
★	4	3	YOU MAKE ME FEEL LIKE DANCING—Lee Sayer (Richard Perry), L. Sayer, K. Paccia, Warner Bros. 8282	★	57	3	BOOGIE CHILD—See Gee (Bobby Colfer, Karl Richardson), R. Gibb, S. Gibb, M. Gibb, KSO 867 (Polydor)	★	NEW ENTRY	★	SAM—Olivia Newton-John (Oslo Ferrer), J. Ferrer, K. Warren, D. Black, WCA 40619		
★	6	17	HOT LINE—Slyers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336	★	39	41	9	I LIKE TO DO IT—L.C. & The Sunshine Band (K.M. Casey, Richard Finch), H.M. Casey, R. Finch, TR 1820	★	84	2	I JUST CAN'T SAY NO TO YOU—Parker McGee (Mike Johnson), F. McGee, S. Gibson, Big Tree 10882 (Arista)	
★	7	7	NEW KID IN TOWN—Lagies (Bill Spence), J.D. Seaton, D. Hestley, G. Frey, Aylem 45373	★	50	4	THE THINGS WE DO FOR LOVE—10 cc. (10 cc.), Stewart, Goldstein, Mercury 73875 (Phonogram)	★	NEW ENTRY	★	DON'T GIVE UP ON US—David Soul (Tony Mazouze), T. Mazouze, Private Stock 45129		
★	10	11	TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, P. Jarrett, Arista America 7638 (Capitol)	★	51	4	IN THE MOOD—Hortense Five Plus Ten (Ray Stevens), J. Garland, A. Ruff, Warner Bros. 8281	★	87	2	DADDY COOL—Sandy W (Frank Farian), F. Farian, Reyan, A&M 10812		
★	9	11	BLINDED BY THE LIGHT—Mandrill Man's Earth Band (Mandrill Man & The Earth Band), S. Springsteen, Warner Bros. 8252	★	42	46	6	MOODY BLUE/SHE THINKS I STILL CARE—Eric Prealty (Eric Prealty, Felton Jarvis), M. James, RCA 10857	★	76	80	2	DARLIN' DARLIN' BABY (Sweet Tender, Love)—T'Lays (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3618 (Epic)
★	20	8	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Kamin), S. Streisand, P. Williams, Columbia 3-10450	★	43	44	7	DREAMBOAT ANNIE—Heart (Mike Fisher), A. Wilson, N. Wilson, Weststream 7023	★	77	79	4	HAIL! HAIL! ROCK AND ROLL—Starland Vocal Band (Milton Okun), S. Damsel, T. Damsel, Westing 10825 (RCA)
★	12	11	WALK THIS WAY—Kermit (Jack Douglas for Waldorf Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449	★	44	47	10	DO IT TO MY MIND—Johnny Bristol (Johnny Bristol), J. Bristol, Atlantic 3360	★	88	2	SHAKEY GROUND—Phonix Stone (David Robinson), J. Bowen, E. Wood, A. Boyd, Columbia 3-10463	
★	15	12	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289	★	46	42	9	SOMEONE TO LAY DOWN BESIDE ME—Linda Ronstadt (Peter Asher), K. Bonoff, Aylem 45261	★	NEW ENTRY	★	FEEL THE BEAT (Everybody Disco)—Olivia Flattery (Olivia Flattery), J. Williams, C. Satchell, L. Brown, M. Jones, K. Middlebrook, M. Perre, M. Beck, Mercury 73833 (Phonogram)	
★	14	10	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365	★	47	30	21	THE RUBBERBAND MAN—Spinners (Tom Bell), L. Creed, T. Bell, Atlantic 3355	★	80	82	3	I DON'T WANNA LOSE YOUR LOVE/FLOWERS—Lionel Richie (Maurice White, Charles Stepney), W. Hutchins, J. Rivers, M. White, A. McKay, Columbia 3-10347
★	13	10	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362	★	48	49	11	WHAT CAN I SAY—See Scaggs (See Winstell), S. Scaggs, D. Paich, Columbia 3-10440	★	NEW ENTRY	★	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), F. McGee, Arista 8223	
★	16	13	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calella), K. Nolan, 20th Century 2287	★	59	3	BABY DON'T YOU KNOW—Wild Cherry (Robert Parson), R. Parson, Epic/Sweet City 8-50206	★	82	83	2	BLESS THE BEASTS AND CHILDREN—Barry DeBerleze & Perry Belkin Jr. (Barry DeBerleze, Perry Belkin Jr.), S. DeBerleze, F. Belkin Jr., A&M 10810	
★	18	7	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372	★	50	34	18	LOVE ME—Tina Turner (F. Perren), S. Gibb-R. Gibb, KSO 858 (Polydor)	★	83	85	2	YOU KNOW LIKE I KNOW—Stark Mountain Daredevils (David Anderle), L. Lee, A&M 10888
★	21	10	WEEKEND IN NEW ENGLAND—Barry Manilow (Ran Dante, Barry Manilow), K. Edman, Arista 8212	★	51	45	19	MUSKRAT LOVE—Captain & Tennille (Captain & Tennille), W.A. Ramsey, A&M 1870	★	NEW ENTRY	★	I'VE GOT LOVE ON MY MIND—Koolhaas Cole (Chuck Jackson, Warner Tanczyk), C. Jackson, M. Tanczyk, Capitol 4340	
★	19	17	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094	★	52	58	7	WINTER MELODY/SRING AFFAIR—Diana Summer (George Marston, Pete Bellotte), D. Summer, C. Marston, F. Bellotte, Capablanca 872	★	NEW ENTRY	★	REACH—Orleans (Charles Pennington), J. Hall, L. Hall, Aylem 45375	
★	18	5	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis (Don Davis), J. Dean, I. Glover, ABC 12208	★	53	52	14	DO WHAT YOU WANT, BE WHAT YOU ARE—Gary Hall & John Gates (Christopher Sand), D. Hall, J. Gates, RCA 10868	★	NEW ENTRY	★	DISCO LUCY—Wilson Pickett Street Band (Treaser Laercio, E. Damsel, M. Norman), Island 878	
★	19	8	AFTER THE LOVIN'—Engelbert Humperdinck (Lael Diamond, Charlie Calella), A. Bernstein, R. Adams, Epic 8-50279	★	54	53	10	DRIVIN' WHEEL—Foghat (Don Hartman), Price, Fessenden, Bearsville 8313 (Warner Bros.)	★	86	91	4	IF NOT YOU—Dr. Hook (Bob Holliman), D. Lacomber, Capitol 4364
★	25	7	HARD LUCK WOMAN—Kiss (Eddie Kramer for Rick Shady Prod.), P. Stanley, Capablanca 873	★	55	61	13	OPEN SESAME (Part 1)—Koolhaas & The Gang (K.S. Prod., Mr. Lee Prod.), K. Bell, Koolhaas & The Gang, De-Lite 1586 (PVP)	★	87	89	10	FLY BY NIGHT/IN THE MOOD—Rush (Rush, Terry Brown), G. Lee, K. Paull, Mercury 73873 (Phonogram)
★	21	22	SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stepney), M. White, A. McKay, P. Bailey, Columbia 3-10429	★	56	56	20	LOVE SO RIGHT—See Gee (See Gee, Abby Galanter, Karl Richardson), S. Gibb, R. Gibb, M. Gibb, KSO 859 (Polydor)	★	NEW ENTRY	★	SO INTO YOU—Atlanta Rhythm Section (Bobby Barr), S. Barr, M.C. Daughtry, Polydor 14372	
★	22	11	TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart (T. Dowd), R. Stewart, Warner Bros. 8252	★	68	4	FANCY DANCER—Commanders (James Carmichael, Commanders), R. Lapread, L. Richie, Commanders, Welton 1408	★	NEW ENTRY	★	HEY BABY—Ringo Starr (Neil Martin), M. Cobb, S. Chappel, Atlantic 3361		
★	27	10	AIN'T NOTHING LIKE THE REAL THING—Denny & Marie Osmond (Mike Carb, Mitchell Lloyd), N. Ashford, K. Simpson, Kait 14363 (Polydor)	★	70	4	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), K. Greenaway, S. Mason, Epic 8-50308	★	NEW ENTRY	★	GLORIA—Exhilarment (Michael Shaker), M. Shaker, E. Johnson, United Artists 512		
★	36	8	YEAR OF THE CAT—Al Stewart (Ran Parsons), A. Stewart, P. Wood, Janus 266	★	59	31	16	SHAKE YOUR RUMP TO THE FUNK—Bar Keys (Allen Jones), L. Dodson, J. Alexander, M. Beard, N. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73833 (Phonogram)	★	92	100	2	UP YOUR NOSE WITH A RUBBER HOSE—Cabe Calloway (Greg Protopapas, Enitt Rhodes, Gabriel Kaplan), G. Kaplan, G. Protopapas, Epic 45368
★	29	8	NIGHT MOVES—Bob Seger (Bob Seger, Punch Andrews), S. Seger, Capitol 4369	★	60	62	8	FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, K. Reid, A. Watts, S. Greene, Columbia 3-10429	★	93	78	18	LOVE BALLAD—L.T.D. (L. Wood, F. Wood, S. Damsel, S. Scarborough, A&M 10847)
★	33	8	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvnaus), S. Andersson, S. Andersson, S. Ulvnaus, Atlantic 3372	★	73	6	HA CHA CHA (Funktion)—Braniff Construction (Jeff Lane), R. Muller, United Artists 677	★	94	99	2	THEME FROM KING KONG (Part 1)—Lone Star Orchestra (Barry White), J. Barr, 20th Century 2275	
★	27	28	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linze), Schenberger, Colburn, Ross, S. Brewer Jr., A. Damsel, WCA 10827	★	★	NEW ENTRY	★	LONG TIME—Boston (John Bayler), T. Schatz, Epic 8-50229	★	95	97	6	SPEND SOME TIME—Chris Bailey (Alan Watts), L. Bishop, Capricorn 8296 (Warner Bros.)
★	28	17	LIVIN' THING—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 888	★	63	67	3	DIS-GORILLA (Part 1)—Rick Dees (Bobby Wassel), S. Wassel, S.N. Fisher, M. Hall, KSO 860 (Polydor)	★	96	96	2	SPRING RAIN—Sly & The Family Stone (Sly Stone), S. Stone, 2014 (Capricorn) (Barnegat, 881)
★	29	24	STAND TALL—Barbra Cummings (Richard Perry), S. Cummings, Parrot/CBS 7061	★	64	32	11	THIS SONG—George Harrison (George Harrison), G. Harrison, Dark Horse 8294 (Warner Bros.)	★	97	98	2	SORRY/THAT'S THE TROUBLE—Gary Lewis (F. Williams), G. Lewis, P. Paladino, Bear Family 107
★	43	7	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)	★	65	69	6	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (Milton Okun), S. Damsel, RCA 10854	★	98	94	25	DISCO DUCK (Part 1)—Rick Dees & His Cast Of Idiots (Bobby Wassel), S. Wassel, KSO 857 (Polydor)
★	35	8	SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232	★	★	NEW ENTRY	★	CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.)	★	99	NEW ENTRY	★	TURN LOOSE OF MY LEG—Jan Stafford (Phil Gendard, Tony Scott), M. Kammann, I. Stafford, Warner-Curb 8278
★	38	4	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8284	★	67	74	4	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12225	★	100	NEW ENTRY	★	LOVE TO THE WORLD—L.T.D. (Larry Wood, F. Wood, Chuck Davis), L. Wood, F. Wood, & Wood, A&M 10817
★	33	23	SORRY SEEMS TO BE THE HARDEST WORD—Olivia Newton-John (Don Dodgson), E. John, S. Tappin, WCA/Rocket 40645	★	68	71	6	WHEN LOVE IS NEW—Arthur Prysock (Sam Weiss, John Davis), K. Gamble, L. Huff, Old Town 1080					
★	34	26	I NEVER CRY—Alice Cooper (Bob Ezrin), Cooper, Warner, Warner Bros. 8228										

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bear; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Omine Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Magill Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymou Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

After The Love—Gloria Estefan (A&M)	Crackbox Palace—George S.V. (A&M)	Hot Line (Bill Post-Perren) (A&M)	Just Can't Say No To You—See Scaggs (A&M)	Reach (Orleans) (A&M)	Speed Some Time—Chris Bailey (A&M)	Walk For You—Debbie Shavers (A&M)
Ain't Nothing Like The Real Thing—Denny & Marie Osmond (A&M)	Daddy Cool (Sheila Linn) (A&M)	Don't Wanna Lose Your Love—Flowers (Phonogram) (A&M)	Just Can't Say No To You—See Scaggs (A&M)	Right Time of the Night—Jennifer Warnes (Arista)	Spring Rain—Sly & The Family Stone (Capricorn) (Barnegat, 881)	When Love Is New (Nighty Three) (A&M)
Alone—Gloria Estefan (A&M)	Dancing Queen (Abba) (Atlantic)	Free (See-Oh) (A&M)	Just Can't Say No To You—See Scaggs (A&M)	Shake Your Rump To The Funk—Bar Keys (Mercury)	Theme From King Kong (Part 1)—Lone Star Orchestra (20th Century)	Who's Love Is New (Nighty Three) (A&M)
Baby Don't You Know (Bobby Darin) (Capitol)	Darlin' Darlin' Baby (Sweet Tender, Love) (Epic)	Like An Eagle (Steve Miller Band) (Capitol)	Like An Eagle (Steve Miller Band) (Capitol)	Shake Your Rump To The Funk—Bar Keys (Mercury)	Theme From King Kong (Part 1)—Lone Star Orchestra (20th Century)	Who's Love Is New (Nighty Three) (A&M)
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Baby Don't You Know						

A NEW SOURCE OF ENERGY

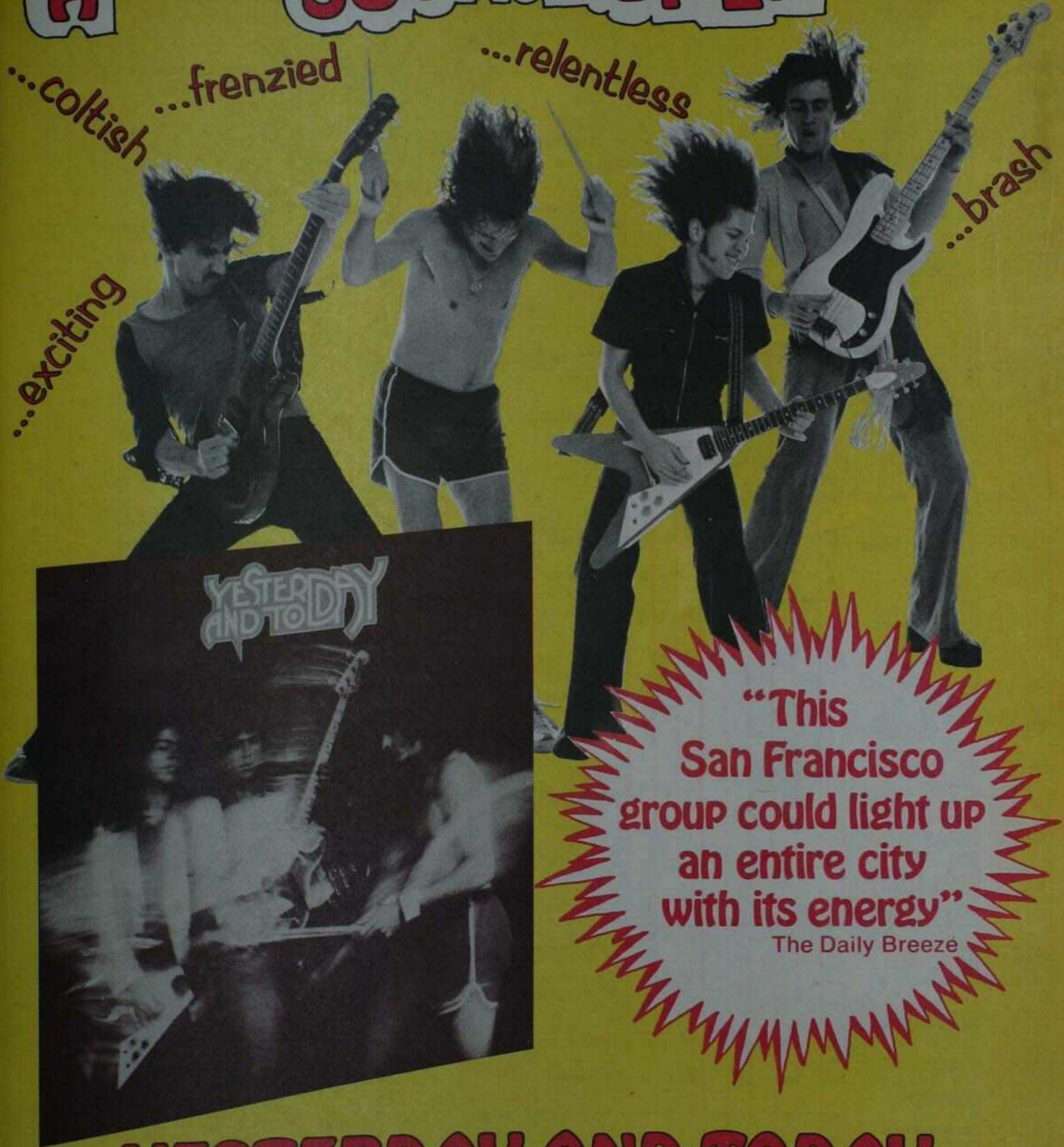
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...brash

...exciting



**"This
San Francisco
group could light up
an entire city
with its energy"**

The Daily Breeze

YESTERDAY AND TODAY

the Group and the L.P.

Straight ahead energy from four wild men
on London Records & Tapes.



TOP LPs & TAPE

POSITION 106-206

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	NEEL TO REEL
106	96	10	STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9519	6.98		7.95		7.95	
107	72	20	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
★	NEW ENTRY		JANIS IAN Miracle Row Columbia PC 34446	6.98		7.98		7.98	
109	85	8	BEACH BOYS LIVE IN LONDON/BEACH BOYS 69 Capitol ST 11584	6.98		7.98		7.98	
110	107	15	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Kash PD 6068 (Polygram)	6.98		7.98		7.98	
111	84	8	SEALS & CROFTS Sudan Village Warner Bros. BS 2916	6.98		7.97		7.97	
112	112	18	TED NUGENT Free For All Epic PE 34171	6.98	7.98	7.98	7.98	7.98	
113	116	11	SYLVERS Something Special Capitol ST 11586	6.98		7.98		7.98	
114	118	69	KISS Alive! Casablanca NBP 7020	7.98		7.98		7.98	
115	110	10	FRANK ZAPPA Zoot Allures Warner Bros. BS 2910	6.98		7.97		7.97	
116	117	20	BAY CITY ROLLERS Dedication Arista AL 4093	6.98		7.98		7.98	
117	103	139	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98		7.98	7.98	7.98	
118	120	10	GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Rudolph BGS 6576 ST	6.98		7.98		7.98	
119	73	39	FIREBALL Atlantic SD 18174	6.98		7.97		7.97	
120	106	82	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
121	102	33	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	6.98		7.98		7.98	
122	122	7	THE BEST OF THE CRUSADERS ABC/Blue Thumb B15Y 6027/2	9.98		10.95		10.95	
123	113	36	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98	7.98	8.95
124	124	31	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA LA620-G	6.98		7.98		7.98	
125	126	28	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1816	6.98		7.95		7.95	
126	130	18	GATO BARBIERI Caliente A&M SP 4597	6.98		7.98		7.98	
127	129	4	THE BEST OF STEPHEN STILLS Atlantic SD 18291	6.98		7.97		7.97	
128	131	58	TED NUGENT Epic PE 33692	6.98		7.98		7.98	
129	119	11	PURE PRAIRIE LEAGUE Dance RCA APL1 1974	6.98		7.95		7.95	
130	111	10	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98		7.98		7.98	
131	135	14	VICKI SUE ROBINSON RCA APL1 1144	6.98		7.95		7.95	
132	132	15	LEON RUSSELL Best Of Leon Shelby SRL 52004 (ABC)	6.98		7.95		7.95	
133	114	9	CHARLIE DANIELS BAND High Lonesome Epic PE 34177	6.98		7.98		7.98	
134	134	11	MELISSA MANCHESTER Help Is On The Way Arista AL 4095	6.98		7.98		7.98	
135	138	68	DARYL HALL & JOHN OATES RCA APL1 1829	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	NEEL TO REEL
136	142	6	ARETHA FRANKLIN Ten Years Of Gold Atlantic SD 18294	6.98		7.97		7.97	
★	151	4	KING KONG/ ORIGINAL SOUNDTRACK Reprise MS 2267 (Warner Bros.)	6.98		7.97		7.97	
138	143	4	D.C. LARUE Tea Dance Parade PR 3006 (Riviera)	6.98		7.98		7.98	
139	139	11	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (P/P)	6.98		7.98		7.98	
140	145	14	STYX Crystal Ball A&M SP 4804	6.98		7.98		7.98	
141	141	22	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98		7.98		7.98	
142	123	17	STILLS-YOUNG BAND Long May You Run Reprise MS 2253 (Warner Bros.)	6.98		7.97		7.97	
143	147	33	DAVID BOWIE Changes/Bowie RCA APL1 1732	6.98		7.95		7.95	
144	148	24	LTD Love To The World A&M SP 4589	6.98		7.98		7.98	
145	127	10	FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	6.98		7.97		7.97	
146	133	15	ROBERT PALMER Some People Can Do What They Like Island RPS 5470	6.98		7.98		7.98	
147	137	9	ALLMAN BROTHERS BAND Wipe The Windows - Check The Oil - Dollar Gas Capricorn 2CAG177 (Warner Bros.)	7.98	8.97			8.97	
148	152	8	THE BEST OF ROD STEWART Mercury SRM 2 7507 (Phonogram)	7.98	9.95			9.95	
149	149	29	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	6.98		7.97		7.97	
★	NEW ENTRY		THE BEST OF BREAD Elektra EKS 75056	6.98		7.97		7.97	
★	162	49	QUEEN A Night At The Opera Elektra TE 1053	6.98		7.97		7.97	
152	100	31	NEIL DIAMOND Beautiful Noise Columbia PC 33965	6.98		7.98		7.98	8.95
153	153	43	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAI GLASER The Outlaws RCA APL1 1321	6.98		7.95		7.95	
154	158	17	WALTER JACKSON Feeling Good De Sound CH LA656-G (United Artists)	6.98		7.98		7.98	
★	165	43	WINGS AT THE SPEED OF SOUND Capitol SW 11525	6.98		7.98		7.98	
★	172	8	JOHNNY BRISTOL Bristol's Creime Atlantic SD 18197	6.98		7.97		7.97	
157	144	10	AL GREEN Have A Good Time Hi HSL 32103 (London)	6.98		7.98		7.98	
158	160	24	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.95		7.95	
159	163	9	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL2 183	7.98	8.95			8.95	
★	170	2	BILLY PAUL Let 'Em In Philadelphia International PZ 34389 (Epic)	6.98		7.97		7.97	
★	171	3	STEVE HILLAGE Atlantic/Virgin SD 18205	6.98		7.97		7.97	
162	166	17	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	6.98		7.97		7.97	
163	156	44	DOOBIE BROTHERS Takin' It To The Streets Warner Bros. BS 2889	6.98		7.97		7.97	8.95
164	164	11	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP 9176 (Warner Bros.)	6.98		7.97		7.97	
★	176	4	MASS PRODUCTION Welcome To Our World Capitol SD 9910 (Atlantic)	6.98		7.97		7.97	
★	178	3	JAMES BROWN Bodyheat Polygram PS-1 4863	6.98		7.98		7.98	
167	155	206	LED ZEPPELIN (IV) Atlantic SD 7268	6.98		7.97		7.97	9.95
168	175	111	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98	7.98	7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	NEEL TO REEL
169	167	28	WILD CHERRY Eye Sweet Day PE 34195	6.98		7.98		7.98	
170	140	74	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	
★	NEW ENTRY		UNDISPUTED TRUTH Method To The Madness Whitford BR 2962 (Warner Bros.)	6.98		7.97		7.97	
172	169	19	STANLEY CLARKE School Days Newburger NE 438 (Atlantic)	6.98		7.97		7.97	
★	184	2	SMOKIE Midnight Cafe KSD RD-1 3005 (Polygram)	6.98		7.98		7.98	
174	136	9	NAZARETH Play 'N' The Game A&M SP 4610	6.98		7.98		7.98	
175	179	4	STEPHEN BISHOP Careless ABC ABCO 958	6.98		7.95		7.95	
176	180	2	DAVID SOUL Private Stock PS 2019	6.98		7.98		7.98	
★	NEW ENTRY		LEO KOTIKE Chrysalis CHR 1106	6.98		7.98		7.98	
178	168	12	SILVER CONVENTION Mad House Whitford International BKL1 1824 (RCA)	6.98		7.95		7.95	
179	183	65	STEVIE WONDER Fulfillingness' First Finale Tanna TA 32251 (Motown)	6.98		7.98		7.98	
★	NEW ENTRY		ARTHUR PRYSOCK All My Life Old Town OT 12-004	6.98					
181	150	63	AMERICA History—America's Greatest Hits Warner Bros. BS 2894	6.98		7.97		7.97	8.95
★	NEW ENTRY		TAJ MAHAL Music Fuh Ya (Music Para Tu) Warner Bros. BS 2994	6.98		7.97		7.97	
★	NEW ENTRY		VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1 1256	6.98		7.95		7.95	
★	NEW ENTRY		GEROGE BENSON In Concert—Carnegie Hall CTI 607261 (Motown)	6.98		7.98		7.98	
185	185	81	JEFFERSON STARSHIP Red Octopus Grand SPL 0099 (RCA)	6.98	7.98	7.95	7.95	7.95	8.95
★	NEW ENTRY		HANK CRAWFORD'S BACK Kudu 3351 (Motown)	6.98		7.98		7.98	
187	189	2	McCOY TYNER Focal Point Wilestone W 9072 (Fantasy)	6.98		7.98		7.98	
188	188	2	THE BEST OF CHARLEY PRIDE VOL. III RCA APL1 2023	6.98		7.95		7.95	
189	190	14	L.J. CALE Troubadour Shelby SRL 52002 (ABC)	6.98		7.95		7.95	
★	NEW ENTRY		WINGS Venus And Mars Capitol ST 11419	6.98		7.98		7.98	
191	161	15	PAUL ANKA The Painter United Artists UA LA603-G	6.98		7.98		7.98	
192	199	4	ESTHER PHILLIPS Capricorn Process Kudu 602 31 (Epic)	6.98		7.98		7.98	
193	154	7	WISHBONE ASH New England Atlantic SD 18290	6.98		7.97		7.97	
194	194	2	THIN LIZZY Johnny The Fox Mercury SRM 1 1119 (Phonogram)	6.98		7.95		7.95	
195	195	18	LITTLE RIVER BAND Honest Of 11512 (Capitol)	6.98		7.98		7.98	
★	NEW ENTRY		CAROL DOUGLAS Midnight Love Affair Whitford International BKL1-1798 (RCA)	6.98		7.95		7.95	
★	NEW ENTRY		GRAHAM PARKER Heat Treatment Mercury SRM 1 1117 (Phonogram)	6.98		7.95		7.95	
198	182	4	AL KOOPER Act Like Nothing's Wrong United Artists UA LA702-G	6.98		7.98		7.98	
199	177	6	MELBA MOORE Melba Rudolph BGS 5477	6.98		7.98		7.98	
200	191	4	RALPH MacDONALD Sound Of The Drum Walis 2202 (TK)	6.98		7.98		7.98	

TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

Abba	61, 107
Aerosmith	60, 62
Allman Bros.	147
America	181
Paul Anka	191
Atlanta Rhythm Section	71
AWB	46, 149
Roy Ayers	93
Joan Baez	94
Gato Barbieri	126
Bar-Kays	79
Bay City Rollers	116
Beach Boys	82, 109
Bee Gees	16, 54
George Benson	96, 184
Elvin Bishop	164
Stephen Bishop	175
Blackbyrds	39
Blue Oyster Cult	121
Boyz n the	5

David Bowie	82, 143
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JETHRO TULL



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1/16
Dorothy Chandler Pavilion
(Proceeds donated to
the Los Angeles Music Center)
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1/19, 1/20
Detroit Masonic Auditorium,
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1/22, 1/23
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At a time when many groups seem to work on a purely dollars and cents basis, it's refreshing to find a group that cares enough about the music community to donate their time. And a group that cares enough about their fans and music to play a small hall for the sheer joy it brings. We at Chrysalis are proud to be associated with Ian Anderson and Jethro Tull.



Chrysalis Records
The sound reason

Retailers' Sales Plummet In Sub-Zero Winter Weather

• Continued from page 71

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The weather has slowed business at Chicago's three Hear Here Records outlets, according to owner Max Tuchten. Sales are down 10% from last year, while the chain is involved in its most extensive radio promotion ever. But the cold was not entirely without advantages: "It gave us a chance to catch up on all the paperwork we have after Christmas," Tuchten says.

The weather had a "mild effect" on business, says Jon Shulman, manager of two Laury's Discount Records outlets in the Chicago area. The stores ran big sales during the cold. "Business is somewhat softer than I had hoped," notes Shulman.

"On days when the weather is good, my business is up 10% over last year," observes Marilyn Reich, owner of the Source in the Chicago suburb of Oak Park. "But if the weather is bad it's off by about 20%," she says. Overall the month of January will be down by 10%, Reich expects.

For major Washington and suburban record retailer chains, and the few independents left in the area, business has been off from 5% to 25% over the past two weeks.

A succession of storms, continuing freezing weather and to some extent the local preoccupation with inaugural plans and festivities have kept store traffic down.

No one wanted to quote the loss in dollar amount. None of the retailers says there was any noticeable difference between weekday and weekend traffic during this trying time; "both have been quiet."

Not all of the recent sales lag is attributed to the weather. Many different factors have entered into the picture here—which most say is strictly a temporary thing, and not

really what could be called "grim." Kenney Dobin, record buyer for the 15-store Waxie Maxie chain which services Washington and shopping malls in suburban Virginia and Maryland, says business is usually slow after Christmas—but he looks for an upturn as the new product begins to come in.

The weather did hurt, he says—with many Washingtonians and suburbanites choosing to stay home rather than brave icy streets. Also, there were early store closings due to heat failure and other problems spawned by the freeze.

Waxie Maxie's chain of Harmony Hut stores had different individual stories to tell—depending on the special situation.

The downtown D.C. Harmony Hut record shop on F St., had very slow traffic during the worst days of the freeze last week. D.C. streets were icy, and public transportation was at an all-time low, with buses stalled, delayed and frozen.

Cynthia Faust, manager of the shop, did not hazard a guess as to what percentage of business was lost—but she frankly admits that during the worst days business was very poor.

The store had a two-week bonanza previously, with its biggest warehouse clearance sale and low prices bringing in customers.

Even when the weather got bad (but not as bad as it climaxed during inaugural week) Faust says good window shows and the sale brought in both regulars and the browsers.

"Some came in just to get warm, and because they find our store different and very attractive—we carry a complete catalog, so we get all ages," Faust says.

At another Harmony Hut, one of their biggest, in Seven Corners, Va., Cindy Sharpe says the weather and the inaugural doings hit them for about a 20% drop in business in the past two weeks.

A big problem was an ice-covered

parking lot and the weather was just as discouraging weekends as weekdays.

At the Harmony Hut store in Marlow Heights, Richard Cloague says that compared with last year, at this time they are about 25% below the norm—but there are very special circumstances.

He says the area was undergoing a transition from a rather well-off population to a lower income group.

In Nashville, snows, sub-freezing temperatures and imposing fuel cutbacks are having an effect on local area retail sales in varying degrees.

"Our retail business has taken a nosedive," notes John Thomas of Music City Record Distributors. "We've got some hot product on the market now that is dragging the people out even in the cold to buy it, but for the most part, people are not making any unnecessary trips. They are saving their money for the high electricity bills."

Thomas has been considering some discounts or special prices to counteract the decline in sales, but says he has been putting the idea off hoping for a break in the weather.

Music Mart USA, which draws 99% of its business from the tourist trade, reports the weather has cut store traffic in half but that its mail-order business has increased dramatically. "Because of the weather situation, we increased our mail-order advertising and have taken in four times the amount of last year's business," states Ray Ferguson, the firm's mail-order manager.

"The weather has affected our business quite a bit," says Mike Love, manager of Camelot Music, a shopping mall retail outlet. "People won't get out in the snow."

Camelot Music has experienced early closings because of the snows and electricity problems but only expects sales to be off about 3% to 5% as compared to last January's figures.

No special discounts or promotions are planned until February and Love doesn't expect any great resurgence in sales until March when labels put out their spring releases.

Discount Records is still maintaining October and November figures and hasn't experienced any

drop in sales because of the weather conditions. "We expected a big drop in sales," says Rick Terry, manager of Discount Records, "but so far, our business has been fantastic. We are open six nights a week until midnight and Sunday until 9 p.m. which probably accounts for our sales being so high."

Music City One-Stop, a wholesaler in the area, has had some problems with shipping, but Hutch Callock, owner of Music City One-Stop, sees the problem as being minor. "We ship within a 200 mile radius of Nashville and because of the adverse weather conditions, there have been days when we couldn't get shipment in and days when our accounts couldn't get their merchandise in. There's definitely a softening in the shops."

There were times, some dealers state, that just when they thought the worst weather was over, down came again.

And so they set their sights on future superstar releases helping bring customers back into the stores and malls again. That is if the snow don't paralyze their cities again.

Inside Track

Jerry Weintraub reportedly dickering with Jim Golden, Jeff Wright and Peter Burke to take over their music publishing interests to develop an embryonic wing to Management III. . . . Ear Wax Records, the full line Cleveland record shop opened 12 months ago by Paul DeDominicis, veteran Cleveland wholesale executive, has done a folderoo, with creditors taking their liens and merchandise as partial payment. . . . LOOK ALIKES: Harold Sulman, general manager of Private Stock Records and Burton Cummings. . . . Is a burgeoning independent label distributor readying an announcement about taking over a growing chain of super record/tape stores?

Helen Reddy was scheduled to create a first for Las Vegas—a satellite telecast from the MGM Grand to MIDEM in Cannes. Technical problems were being overcome Thursday (20) in order to beam her midnight show Friday (21) to Cannes. Also slated was a two-hour pre-show reception broadcast from the 26th floor Ben Hur suite. The transmission was slated for Las Vegas to Paris to Cannes. Jeff Wald, Helen's husband-manager, indicated Thursday the telecast would be "go."

New York's WNEW-FM turned its 6 p.m. to midnight slot over to a marathon broadcast Saturday-Sunday (22-23) of all the Beatles recorded works in alphabetical order. . . . Keith Richard's cocaine conviction in England won't immediately affect Rolling Stones tour plans. They'll release two albums this year, at least, and won't tour until year's end. By that time visa problems, if any, could be cleared. . . . RCA has developed a two-hour videodisk (hour per side) that will sell for "a top price of \$12 for the full two hours," president Edgar Griffiths confirmed publicly last week. But the RCA Select-a-Vision videodisk system will not be introduced this year, as anticipated.

Zero temperature outside and no heat inside 810 Seventh Ave., Manhattan, gave Buddah, Polydor and Capitol Music staffers holidays during the recent chill. . . . K.C. & the Sunshine Band made a videotape concert available for distribution through the collegiate Video Tape Network. Tape will also be shown at forthcoming NECAA meets. . . . The Glen Campbell re-signing for long term marks the 15th year Campbell has been under the Capitol banner. . . . Neil Sedaka may pen the score for the upcoming "Superman" movie starring Marlon Brando and Gene Hackman.

Former Mitch Ryder producer Bruce Alpert is back after a four-year illness, with production sessions for James Parrish and April Lawton, formerly with Ram Jam. . . . WKTU-FM, New York, and Paul Colby's Other End Club here teaming for a new radio concert Sunday night series. WKTU finds its soft rock mellow sound to be successful. . . . Irene Kahn Atkins, daughter of the late Gus Kahn, is interviewing film composers Nelson Riddle, Miklos Rozsa, Alex North, David Raksin, Arthur Morton, Ray Heindorf and Morris Stoloff for the newly formed film unit of Yale Univ.'s oral history of American music project.

Terry Rhodes, vice president of Paragon Agency, reportedly leaving, may stay after all. "Terry has taken 30-day leave of absence and at the end of that time, he and I will determine what happens," says Alex Hodge, agency president. . . . LATE SIGNINGS: Slave to work wide contract with Cotillion. . . . Million Dollar Babies: Prevue Management of Michigan. . . . Bassist Teruo Nakamura to Polydor with debut release called "Rising Sun." . . . Dexter Gordon to MsManagement for management and bookings.

American Music Kudos On 2-Hour ABC-TV Program

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The following nominees for the major awards were selected from year-end sales charts of the major trade publications.

In the pop/rock field, Peter Frampton, Elton John and Barry Manilow are vying for the title of favorite male vocalist.

The award for favorite pop/rock female vocalist will go to either Olivia Newton-John, Helen Reddy or Linda Ronstadt.

And nominees in the same genre for favorite duo, group, or chorus are Chicago, the Eagles, and Earth, Wind & Fire.

In the soul field, Marvin Gaye, Lou Rawls and Stevie Wonder are running for favorite male vocalist, while Natalie Cole, Aretha Franklin and Diana Ross vie for favorite female vocalist in the same category.

Either Earth, Wind & Fire, K.C. & the Sunshine Band or the O'Jays will take the soul award for best duo/group/chorus.

Finally, in the country category, the favorite male vocalist contenders are Freddy Fender, Charley Pride and Conway Twitty.

The female country vocalist nominees are Loretta Lynn, Dolly Parton and Tanya Tucker.

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Poor TV Sound Manufacturers' Fault

• Continued from page 5

"The equipment is already there. The sound emanates from the tv station on a coaxial cable from the studio to the transmitter that accommodates FM sound," declares Clark.

On the other hand, Cornelius says: "I think the basis for the controversy on the subject is the gripes that people get when they do music shows. Consequently, many producers are going to sophisticated sound equipment to record artists on music shows."

Some producers bring in remote 16 or 24-track boards. As opposed to using the videotape track, they record sound right on 16 or 24-tracks. "It's better separation, it's like making a record, but it still comes out mono on tv," says Cornelius.

"Television sound is not going to be improved until it's absolutely necessary or either legislation or consumer demand demands it," claims Clark.

Cornelius, on improving "Soul Train" sound says: "The key for 'Soul Train' has not been elaborate sound equipment, but we have a correct television mix. It's about good balance and not elaborate equipment."

"Our audio engineer knows how to make the best mix with standard tv studio equipment that will give the best sound for the kind of speakers it's going out on."

"But it still comes out on about a six-inch speaker."

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provided with a dual head stereo system which will enable tv sets to receive stereo.

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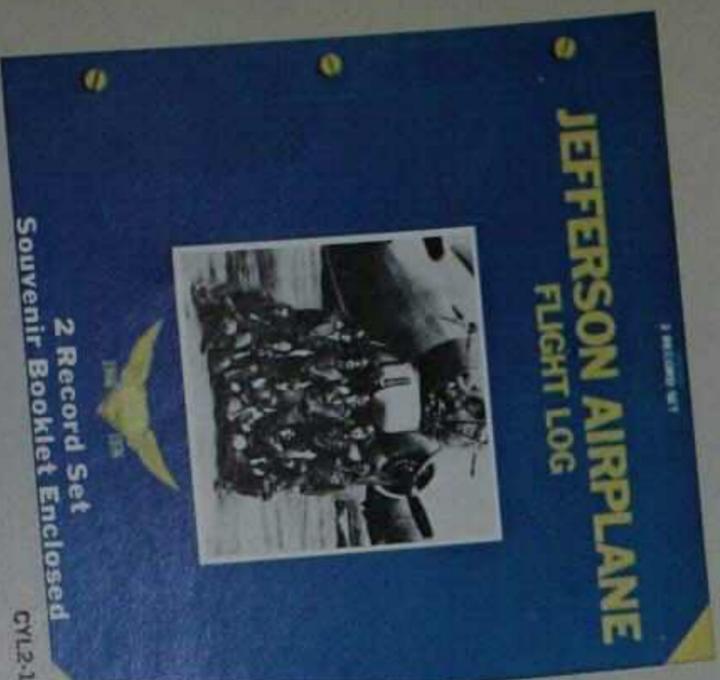
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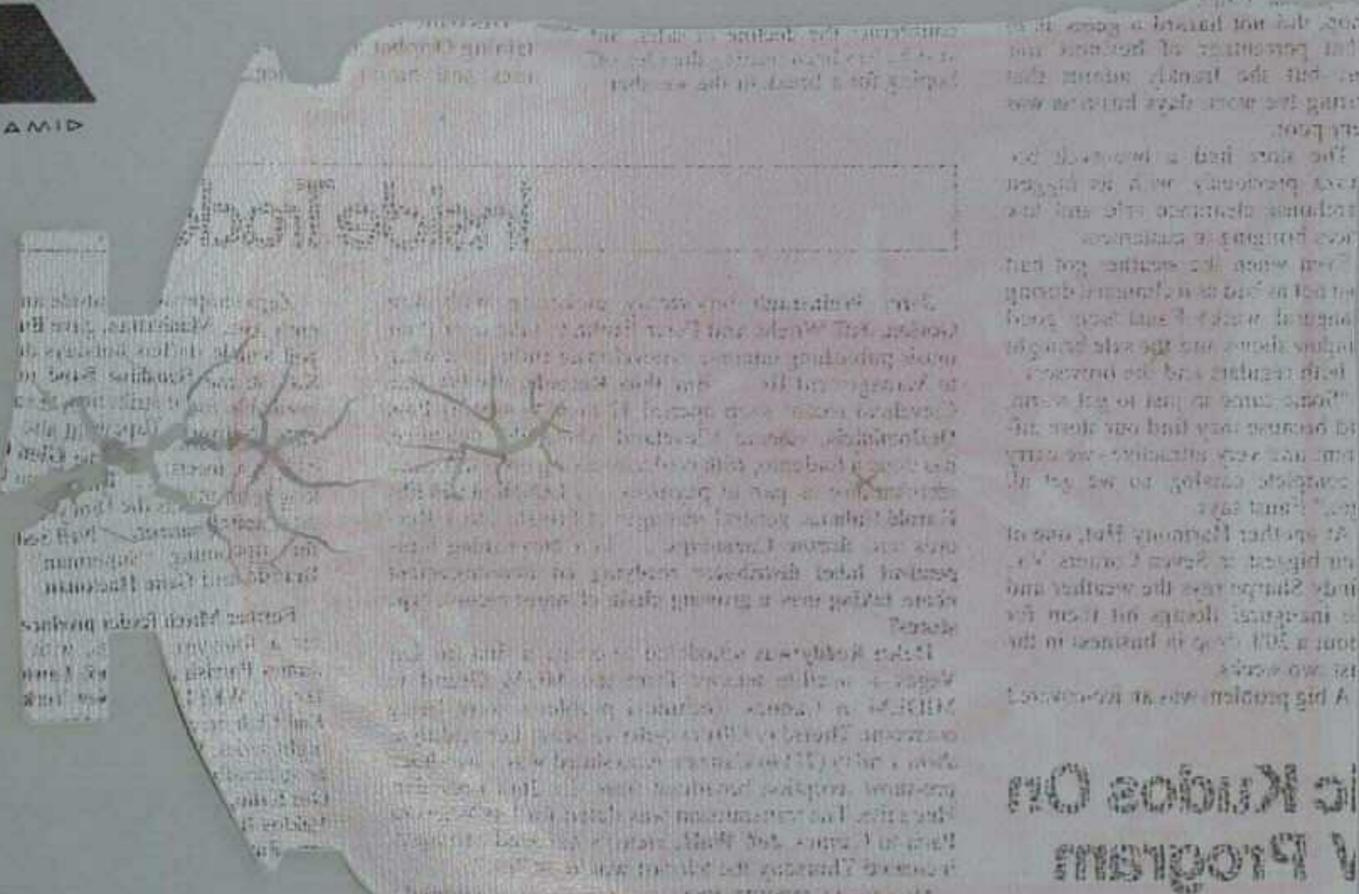


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- Comin' Back to Me
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- If You Feel
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- Genesis
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- Please Come Back

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3. LET COOL 30-60 seconds.
4. Pull paper up slowly, checking for adhesion. Remove paper.
5. If design has not transferred, repeat step #2.
6. Do not iron directly on design after paper is removed.

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... and dancing pleasure.



Jack Casady

Spencer Dryden

Manufactured and Distributed by RCA Records



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JANUARY 29, 1977, BILLBOARD

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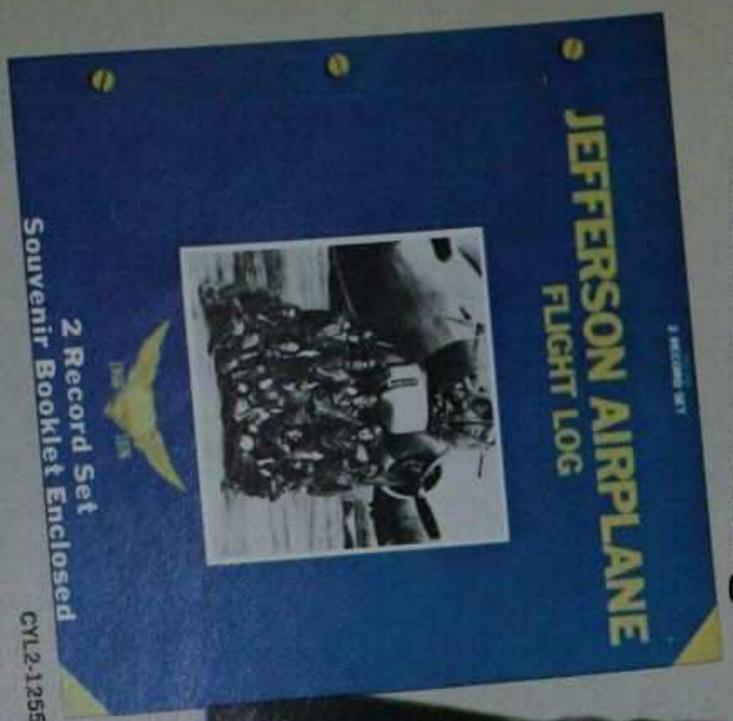
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You Make Me Feel Like Dancing
from the album
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