

Billboard

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PRINT INDUSTRY ALSO UP

RIAA Bares Record Disk & Tape Grosses

By STEPHEN TRAIMAN

NEW YORK—The music industry posted a new high in disk and music tape sales in 1976, with list price value up 15% to \$2.74 billion and unit sales rising 11% to 592 million, according to the RIAA.

At the same time, the music print industry racked up record domestic sales of \$211 million, an increase of 7% (excluding hymnals), according to the NMPA (see separate story).

For prerecorded product, biggest percentage increases were in the tape area, particularly cassette. Dollar volume at list was up nearly 20% to \$829 million, with unit sales showing a 9% gain to 128.6 million tapes.

LPs in 1976 rose 12% in dollar value to \$1.663 billion, with units up 6% to 273 million. Singles showed a sharp turnaround, as list price value jumped 16% to \$245 million, on a 16% unit gain to 190 million. Overall, disk dollar volume was up about 14% to \$1.908 billion, on a 10% unit increase to 463 million LPs and singles.

Big change in unit count this year

adopted by the RIAA research committee was the tally of multi-pack disks or tapes as one unit, rather than the prior multiples. This was done on the rationale of better reflecting the relation of list price value, according to Henry Brief, RIAA executive director.

(Continued on page 76)

Sales Splurge And Piracy Dominant Topics At IMIC

By ELIOT TIEGEL

AMSTERDAM—Recording industry pundits from around the globe predicted continued sales growth patterns in most countries while also expressing continued concern over the unchecked cancers called record and tape piracy, counterfeiting and bootlegging at IMIC '77 here last week.

In the three days of business ses-

sions Monday through Wednesday (16-18), the more than 400 registrants at the Okura Hotel put into sharp focus major challenges and issues facing the international music and recording industries.

This seventh International Music Industry Conference sponsored by Billboard was also the forum by which the emerging trend of a greater exchange of international music repertoire was emphasized. This is a healthy development to ride aside the somber concerns of the world's leading industry executives for sales lost to the illegal duplicators and the home taping hobbyists.

Sales growth patterns were discussed in healthy terms in a number of the seminars and touched on at a variety of levels from the American public's greater acceptance of a wider variety of musical forms than ever before and the new life sustenance for full-line record retailers to the breaking of international artists, thus creating new platinum levels of LP unit sales in the U.S.

The upbeat attitude of the registrants and session experts permeated the meetings with projections for future years, indicating the recording industry can weather inflationary spirals, albeit the industry is not totally "recession proof" as had previously been claimed.

Sir John Read, chairman of the EMI Group, London, in his keynote

(Continued on page 8)

Labels Scramble For Original Cast Albums

By RADCLIFFE JOE

NEW YORK—For the first time since the late 1960s when Broadway show tunes dominated the Billboard album charts, major recording companies are jostling each other for recording rights to original cast albums.

The unprecedented surge of interest in Broadway musicals—a category lamentably neglected by the

(Continued on page 16)

Casablanca Film Designed To Break Angel Worldwide

By JOHN SIPPET

LOS ANGELES—Casablanca Records and FilmWorks have cross-pollinated in a unique concept to produce a \$150,000-budgeted 90-minute 35 mm. feature-length film to break Angel globally.

While feature films of concerts by established star groups are produced sporadically for paid showings in movie houses, Peter Lake, film production veteran and vice president of Casablanca's creative service wing, emphasizes that this concert movie will be used to solely promote Angel through free or low-cost admission in station-sponsored theatre showings both here and abroad. The film, tentatively titled "Angel At Midnight," will also be shown upon completion around July 1 to MCA Disco-Vision brass for possible one-to-three videodisk set release.

(Continued on page 77)

DISCOUNT CHAINS MOTIVATE MOVE

Record Dealers Assn. May See Reactivation In N.Y.

By ROMAN KOZAK

NEW YORK—Independent New York dealers, feeling the squeeze by the rapidly expanding discount record chains, are thinking of reviving the now-defunct Record Dealers Assn., says Sy Bondy, past president of the organization and owner of Bondy's Music Shop.

Interest in reviving the organization comes at a time when the Jimmy's Record World chain in the area has just opened its 32nd store and has taken over the management of the Strawberry chain in Boston (Billboard, May 21, 1977).

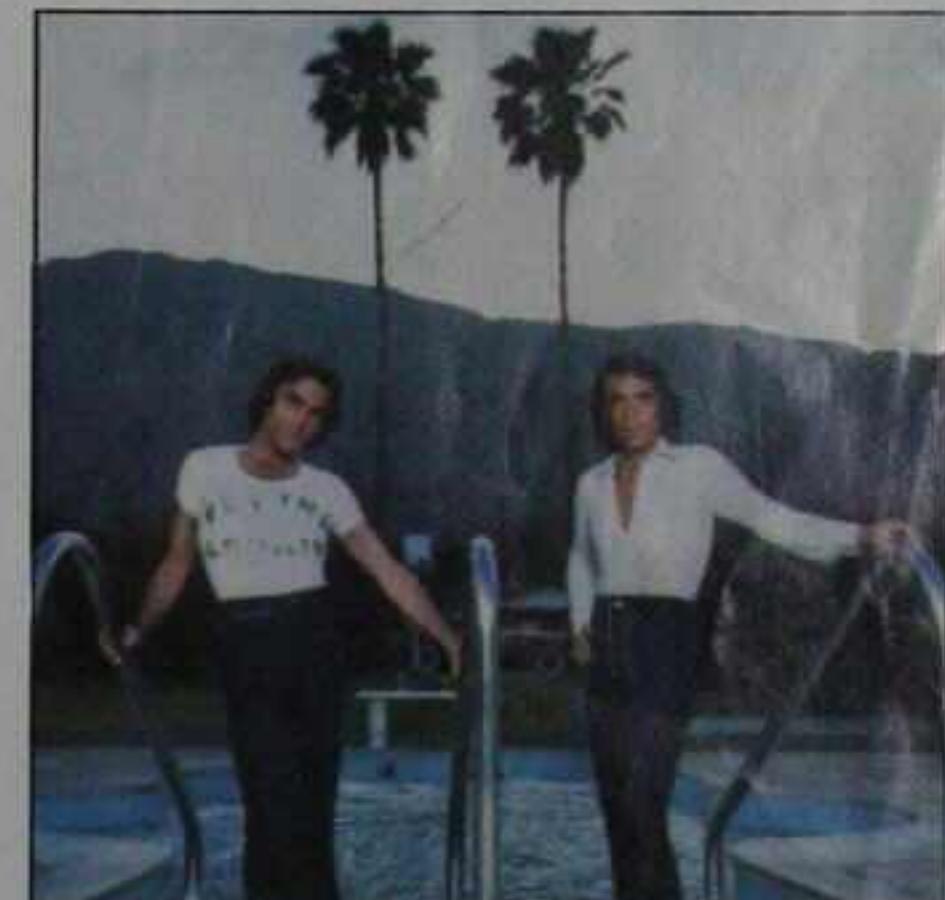
Bondy says many of the independent stores are finding it difficult to buy hot product from the record

companies because discounters are now getting the priority shipments.

"The record companies are taking away business from dealers who have been with them for 30 years," says Bondy. He claims that dealers have recently been unable to get the new Teddy Pendergrass and Lou Rawls LPs, while Jimmy's was selling the Pendergrass LP at \$2.99 though advertising it for \$3.99. Bondy says, to get Columbia co-op money.

He says some local dealers have had to buy their records from Jimmy's stores to supplement their own stocks, and he cannot understand

(Continued on page 74)

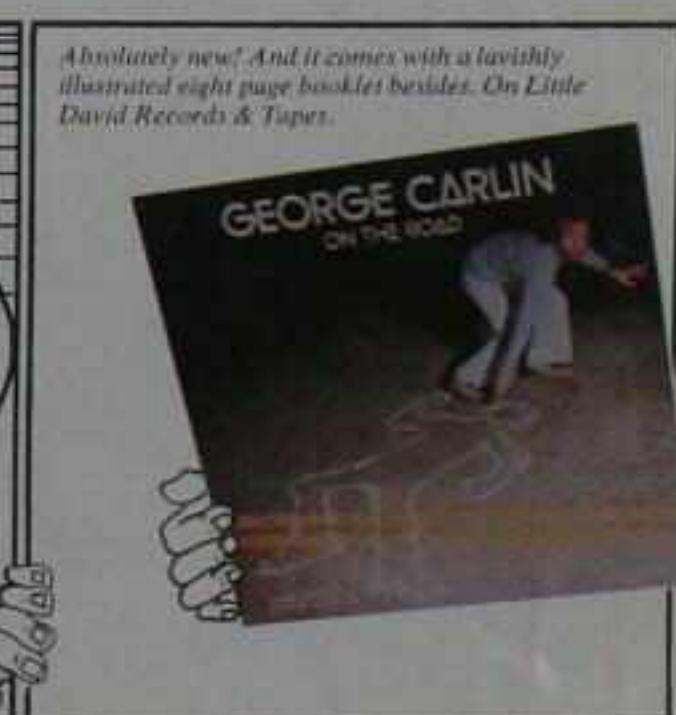


"Slow Dancin' Don't Turn Me On," the smash Buddah single by the Addisi Brothers, is the happy herald of their debut album, Addisi Brothers. "Slow Dancin'" has turned on the charts and chart watchers from coast to coast. And now, there's plenty more where that came from. Addisi Brothers on Buddah Records and Tapes.

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THE TUBES isn't "Lemmings" or "The Rocky Horror Show" or "Guys & Dolls." The Tubes is a rock & roll band first and foremost. Their new album "NOW" has heart, guts, and soul. No kidding... Now The Tubes is serious! But that doesn't mean it's short on entertainment... noisire. It rocks like crazy. Yes, folks, it's happening, it's trippy, it's bitchin', it's too much... it's Now. SP4632 ON A&M RECORDS & TAPES. (Advertisement)



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at CBS. (Biederman is now with ABC in Los Angeles.)

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Aladdin Hotel for opening Las Vegas' first concert hall facility on the Strip, the Aladdin Theatre For The Performing Arts, thus expanding that city's live talent capabilities.

George DeRado, president of TEAC, for expanding the market

General News

Colleges Mull How To Pay Costs Of Upcoming Copyright Licenses

By ED HARRISON

LOS ANGELES—Colleges will soon be paying performing rights organizations license payments on all professional talent once the new copyright law goes into effect Jan. 1, 1978.

Under the existing law that's been on the books since 1909, non-profit educational and charitable organizations have been exempt from paying performance royalties.

National Entertainment and Campus Activities Assn. (NECAA) chairwoman Mary Jo Mertens and past chairman Tom Matthews met April 1 in New York with William Dawson, executive director of the Assn. of College, Univ., and Community Arts Administrators (ACUCAA) and representatives of

rights organizations has set a royalty fee as of yet, Mertens believes the fee will undoubtedly affect booking costs.

She intimated that the extra cost of a possible license to cover musical selections might be absorbed in higher ticket prices or in other areas of student activities.

Says Mertens: "We're trying to discuss with them further and work things out the easiest way we can. We want to make it as less painful as possible."

"However, I see it rather difficult for them (performing rights organizations) to collect from all the colleges in the country but I'm sure they'll find a way," she says unfalteringly.

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The discussions touched upon the artist absorbing the responsibility since the school has no voice in the selection of music being played. Mertens says it is ridiculous to believe that a school has final say in what selections an artist performs.

Among other alternatives are that artist management firms obtain licenses for its artists or that promoters pay or deduct the cost of the performance license.

Mertens adds that the NECAA might try negotiating with the American Federation of Musicians for a change in contract to alleviate royalty responsibility from the schools, but that appears unlikely.

Mertens says she is in the process of helping the NECAA membership understand the copyright implications. "I know that contracts have been arriving in the mail with union contractors questioning the fee," she says.

But it's the law and it must be.
(Continued on page 74)

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LOS ANGELES—A&M Records has initiated a new album sign concept with the release of the Tubes' "Now" LP. The jacket is printed in four different color versions to offer retailers and merchandisers a built-in display feature.

Tubes LP Flies Using New Design

Product manager Jeff Ayeroff and graphic designer Chuck Beeson say that the idea for the multi-color back cover was borrowed from the merchandising and display technique used by paperback publishers.

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By DANIELE CAROLI

MILAN—CBS International is setting up its own independent record company in Italy, ending its long partnership with Sugar Records.

Though details are still being worked out, Sugar will continue to press CBS product, and its affiliate Messaggerie Musicale will continue to distribute it. A similar arrangement has existed for the last two years between CBS/Sugar and WEA International.

According to Dick Asher, president of CBS International in New York, "Nothing has been fixed in stone yet, and nothing has even been put into black and white." Citing differences in philosophy with Sugar, he says talks are still going on, and no final decision has yet been made. He indicates that CBS International would continue to distribute CBS/Sugar Italian acts internationally.

In a statement from Sugar, it was stressed: "Both parties intend to assure complete protection of the interests of artists and employees. Further information can only be given when negotiations are finally over."

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Promo Boosts Print Music Sales 7%

By DICK NUSSER

NEW YORK—Sales of printed music hit \$211 million in 1976, the National Music Publishers Assn. reports, up 7% over the previous year, and one of the reasons is aggressive marketing.

The recently released figures confirm earlier estimates predicting growth in dollars and units for the print business (Billboard, March 12, 1977). Print music sales have risen 193% since 1967, sparked by increased educational use.

Illegal duplicating of sheet music and folios is blamed for the sales figures not being higher, NMPA notes, adding that guidelines are now being sent to consumers of print music explaining the new copyright law restrictions on copying.

NMPA president Leonard Feist attributes the rising sales figures to an increase in volume rather than a rise in price.

Public schools are now buying more print music, he says, with an emphasis on pop material. "Together with that there has been a major increase in the public's interest in popular music, celebrity albums and anthologies," he adds. "Exciting new packing and showmanship in display" are other important factors, he claims.

Chappell, Warner Bros. and Controlled Sheet Music Service, one of the nation's largest "one-stop" distributors of print music, have all been pushing aggressive marketing and rack programs to ensure high retail visibility for product. Apparently their push is paying off.

Higher markups in print sales have encouraged mass merchandisers to add

sheet music racks, with Brentanos and the Waldenbooks chains now featuring one print music line or another.

Ironically, the rise in sales to educational users dovetails with the demise of many secondary and grade school music education courses due to budget cutbacks, particularly bands and orchestra programs. Consequently, the shift is toward pop product as a means of teaching kids the rudiments of music, rather than through participation in bands and chorals.

Amateur musicians and pop fans seem to be the largest market emerging for the print music industry, Feist opines. The key to reaching them is expanded distribution efforts, he notes.

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"Emergency" copies to replace "unavailable" purchased ones are legal if a performance is "imminent," the guide states. Additional purchased copies must then be substituted in "due course," it adds. Excerpts of larger works may be copied for class study, but never more than 10% of a work, and no pupil may have more than one copy of an excerpt.

Single copies of recordings of student performances of a protected work are allowed only for evaluation or rehearsal purposes, and single copies of protected disks or tapes are permitted only for aural exams or exercises, the guide states.

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Aladdin Hotel for opening Las Vegas' first concert hall facility on the Strip, the Aladdin Theatre For The Performing Arts, thus expanding that city's live talent capabilities.

George DeRado, president of TEAC, for expanding the market for semi-professional sound equipment through intense marketing campaigns.

Gillian Davies of the International Federation of Producers of Phonograms & Videograms (IFPI) for waging a battle to get records regarded around the world as cultural commodities like books.

K-tel for its massive television campaigns in Great Britain to sell special packages of music, thus generating new income through home advertising.

Yvan Dufresne, president of the Assn. Quebec des Productions de Disques for his efforts in the campaign for recognition for French Canadian music.

Paul Kessler, assistant head of the theatre and music section of the Hungarian Ministry of Culture for opening the doors for artists from the West to perform in his country.

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"We're still dealing in nebulous terms," says Mertens. "At the meeting we sat and chatted as to what the copyright law covered insofar as coffeehouse shows or major and minor concerts."

"Student unions previously had non-profit status. We now face paying a license fee," Mertens says.

Although none of the performing

rights organizations has set a royalty fee as of yet, Mertens believes the fee will undoubtedly affect booking costs.

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Says Mertens: "We're trying to discuss with them further and work things out the easiest way we can. We want to make it as less painful as possible."

"However, I see it rather difficult for them (performing rights organizations) to collect from all the colleges in the country but I'm sure they'll find a way," she says unfailingly.

While details on royalty payments are still up in the air, Mertens feels the royalty rate might be set commensurate with school and facility size.

"I know it will cost a great deal more in a 12,000-seat hall than a 1,200-capacity ballroom," she says.

Mertens explains the new law is inclusive of all paid talent, including fine arts, regardless if the show is free. However, should an artist perform a benefit without accepting wages, schools will be exempt from royalty payments.

Various alternatives are being discussed in an attempt to alleviate

payment responsibility for the schools.

The discussions touched upon the artist absorbing the responsibility since the school has no voice in the selection of music being played. Mertens says it is ridiculous to believe that a school has final say in what selections an artist performs.

Among other alternatives are that artist management firms obtain licenses for its artists or that promoters pay or deduct the cost of the performance license.

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WEA Hones Chart Edge

LOS ANGELES—WEA is zeroing in on black and country music to further solidify its leadership position among corporations' annual share of Billboard chart action (Billboard, April 23, 1977), the national distribution wing's president, Joel Friedman, told more than 100 of his key company personnel and marketing executives from Warner Bros., Elektra/Asylum and Atlantic labels. The occasion was last week's WEA annual summer marketing and planning seminar.

(Continued on page 74)

CBS, Sugar Split In Italy

By DANIELE CAROLI

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According to Dick Asher, president of CBS International in New York, "Nothing has been fixed in stone yet, and nothing has even been put into black and white." Citing differences in philosophy with Sugar, he says talks are still going on, and no final decision has yet been made. He indicates that CBS International would continue to distribute CBS/Sugar Italian acts internationally.

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clearly emerges as the biggest and most exciting yet.

Joining the opening panel of record label presidents are Irwin Steinberg of Mercury and the Polygram Records Group and Ron Axenborg, who heads operations at Epic and all Columbia Associated

Labels. The pair joins already-confirmed Bruce Lundvall of CBS Records Group, Jerry Moss of A&M, Jerry Greenberg of Atlantic and Phil Walden of Capricorn.

The Talent Forum starts with Billboard's cocktail and buffet reception.

(Continued on page 36)

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General News

Outside DJ Activities Reviewed FCC Payola Hearing May Interpret AFTRA Contract

WASHINGTON—A new interpretation of what outside activities are permissible for deejays under their AFTRA contract—such as concert production—may come out of the FCC's payola hearings which resumed here Monday (May 16).

AFTRA contracts permit outside activities by deejays (announcers) "if in the company's view they don't compete with the company's broadcasting business." However, the deejay must get prior consent from the company, and the company in turn must agree not to withhold permission "unreasonably."

The need for interpretation has grown out of the feud between deejays of Washington's leading black music station, WOL, and two major concert producers. The producer complaints—particularly by William Washington, president of Dimensions Unlimited—led to a ban on WOL's deejay concert production activities.

A former WOL deejay, Mel Edwards, ringleader of the now defunct DJ Productions at that station, has challenged the ban and has gone to AFTRA for a ruling, according to Harry Becker, attorney for Sonderling Broadcasting Inc.

An issue is whether WOL's licensee corporation can forbid these activities because they offend major advertisers, like Dimensions Unlimited and Jack Boyle's Cellar Door Productions. (Boyle has left all the battling with the WOL deejays to William Washington, who is also black.)

The Dimensions Unlimited president has testified that deejay concert competition is "unfair" in principle because of the deejay's opportunity to favor records of his own concert artists, and withhold or threaten to withhold vital radio play for com-

Life Term For Adler Kidnapper

LOS ANGELES—Zoltan Laslow Kakash, the man convicted of kidnapping Lou Adler, was sentenced to life in a state prison May 18 by a Santa Monica judge.

Co-defendant Veronica Franovich was sent to a state hospital for a 90-day diagnostic study. She is due back in court Aug. 17 for sentencing.

The two defendants were convicted April 18 on charges of kidnapping for the purpose of robbery, conspiracy and burglary.

Top Acts To Holland For July North Sea Jazz Fest

By WILLEM HOOS

THE HAGUE—More than 350 musicians from around the world have been signed for the North Sea Jazz Festival, to be held July 15-17 in the six halls of the Congress Building here.

Promoter Paul Acket presented the detailed program to the press, but would not reveal total costs of the event, though he admitted a subsidy of some \$35,000 from the municipality of The Hague. A request for further financial help from the Dutch Ministry of Cultural Affairs was turned down.

Acket is organizing the festival in collaboration with the jazz club of

petitors' artists. He alleged WOL deejays did both. The deejays countered by accusing him of trying to monopolize all concert production in the area.

Sonderling attorney Becker revealed at last week's FCC payola hearing that Mel Edwards is challenging the Sonderling ban and the question is coming up for arbitration at AFTRA. Both sides are awaiting a ruling. The loser is expected to take the case on to court.

Deejay Mel Edwards, who had also been a concert producer in Richmond, Va., before joining WOL, was summarily fired for

"gross insubordination" when the FCC March 11 hearing brought out that he had allegedly deceived the company by going ahead with a Richmond concert, using another person as a front.

This happened after the Sonderling policy was announced in the spring of 1976, banning deejay concert activities. It also banned "intros and extros" (ad lib extra comment by the deejay on a recording) or interviews when record artists come to Washington for a concert (Billboard, March 5, 1977).

At February testimony by Egmont

(Continued on page 77)

L.A. Pirate Loecsey, Two Others Indicted

LOS ANGELES—Arpad Loecsey, also known as Art Goldman, 37, 1300 Glenoaks Blvd., Pasadena, confessed tape pirate in 1973, is one of three men charged with 15 counts of tape piracy, conspiracy and transportation of tapes bearing counterfeit labels. A federal grand jury handed down the 15-count indictment last week.

Loecsey, along with Raymond Jennings, 35, 4790 Bannock Circle, San Jose; and Janos Novotni, 47, 6815 Hough St., Los Angeles, is charged with pirating 8-tracks including: Bee Gees' "Main Course," Seals & Croft's "Greatest Hits," Kiss' "Dressed To Kill," Deep Purple's "Come Taste The Band," Grand Funk Railroad's "Born To Die" and Nazareth's "Hair Of The Dog," among others.

Loecsey was given a five-year probationary sentence by U.S. District Judge Warren J. Ferguson here in mid-January 1974, after he pled guilty to 20 counts of infringing on copyrighted recorded performances. In October 1973, Loecsey was fined \$10,000 and given three years' probation when tried in state court here on similar charges. Loecsey admitted pirating a total of 150,000 illegal tapes from 18 different labels.

Loecsey surfaced first as a pirate defendant when local police and FBI agents jointly raided an Eagle Rock, Calif., duplicating plant (Billboard, Feb. 3, 1973). A Billboard reporter who covered the premises after the raid found a copy of the current publication, wherein the current best-selling album chart had been marked as to strong newcomer packages appearing on the chart. Carly Simon's "No Secrets," then

number one, was among inventory found in quantity on the warehouse floor. More than 30 of the top 160 albums on the chart were found among the inventory. Some 750 different titles in country, rock, soul and Latin were in stock. The plant was capable of producing from 5,000 to 10,000 tapes daily. The FBI confiscated about 75,000 tapes.

The indictment charges Loecsey started Goldman Enterprises, which manufactured and sold from Northridge and San Gabriel bases. Jennings allegedly duplicated the tapes, using the fictitious names of R.J. Buckwheat and B&W Enterprises. Novotni is accused of acquiring raw materials for manufacturing and picking up prerecorded tapes in bulk from Jennings. Assistant U.S. Attorney John Rapore, prosecuting the case, said the alleged conspiracy was national and distributed large quantities of tape with counterfeit labels.

Jennings and Novotni face maximum one-year imprisonment and \$25,000 fine sentences, while Loecsey could get a maximum two years' imprisonment and \$50,000 fine.

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Executive Turntable

Rodney Starmer has been named to the new position of division vice president, marketing, RCA Music Services, New York. He was director of marketing for record/tape club operations. Alan Kayes, manager of business affairs for RCA record/tape clubs, has been elected industry chairman of the U.S. Postal Service's Mailers Technical Advisory Committee. He has served as the RIAA principal delegate to MTAC for the past five years. Also at RCA Records, N.Y., Michael Abramson has been named director, artist development. He was director, marketing projects for the label. ... At Blue Note Records, Los Angeles, John Smith, vice president, marketing, in addition to his current duties will now be involved in all areas of inventory and production of the label's catalog. ... Robin Rothman has been named to a

general manager post at Warner Bros. Records, Burbank, Calif. Rothman, who has been with the label for four years, was most recently creative services coordinator and trade liaison. ... At MCA Records, Universal City, Calif., Wendell Bates moves into the newly created post of national r&b marketing director. He comes from RCA Records where he was national r&b album promotion manager. Also at MCA, Universal City, Wayne McManners and Paul Lambert have been upped to the position of national singles promotion directors replacing Pete Gideon, who has left. Joy Hall moves into the national album promotion director's slot, replacing Jon Scott. She was the firm's national secondary promotion manager. Chuck Meyer, national adult contemporary promotion director has exited. ... Marcy Doherty

has been elevated to director, national singles promotion at United Artists Records, Los Angeles, from national secondary promotion manager for singles. She joined the label in February 1977 from Chelsea Records. ... New appointments at Cream Records, Memphis, include Eddie Ray as general manager and Willie Mitchell, director of a&r. Ray previously headed Eddie Ray Music Enterprises, Memphis, while Mitchell was vice president of Hi Records, bought last week by Cream. ... At Arista Records, Mack King and Jeff Cook have been appointed promotion reps in Charlotte and Denver, respectively. King was music director at WSGA, Savannah, while Cook was head buyer for the Peaches retail outlet, Denver. ... Ritch Bloom has been named East Coast promotion coordinator for Life song Records, New York. He comes from Jem/Passport/Import Records. ... At CBS Records, New York, Eric Doctorow has been appointed supervisor, college program. He was a college rep at UCLA. At Columbia Records, New York, Eileen Schneider has joined the press department as a tour publicist. ... Amerama Records has added Harvey Kampf and Ted Selavos to its promotion staff. Kampf will cover the West Coast out of the label's Los Angeles office and Selavos will handle the Northeast headquartered in New York. In addition, the firm has retained independent promotion men Chuck Chellman and Scott McKay to handle the Southeast and Southwest, respectively.

* * *

Carol Ross has been named vice president of Rogers & Cowan's New York music department. Ross, who has been in the company's East Coast office for the past two years, directed various activities of the music operation. ... Helene Barte has been named publicity coordinator at the Howard Bloom Organization, New York and Marsha Stern, formerly an administrative assistant, has been named publicity associate. ... At BNB Management, Los Angeles, Burl Hechtman has been appointed manager of the firm and Neal Jackaway also joins the company. Both come from the William Morris Agency. ... Linda Lou McCall joins the Memphis-based National Artists Attractions, a talent booking/management firm where she heads up the new r&b department. ... Personal manager Vic Beri has been appointed entertainment director for the Galt Ocean Mile Hotel, Fort Lauderdale, Fla. ... Changes in Las Vegas include Nick Naff resigning as p.r. director at the Las Vegas Hilton to take the same position with the Aladdin Hotel while Bruce Banke, assistant director of p.r. at the Hilton moves up to director. Lee Fisher, p.r. director at the Aladdin Hotel has resigned. Ron Amos p.r. director at Caesars Palace has resigned to be sports director at the Hilton Hotel, a newly created post. Vince Anselmo, publicity director at the Sahara Hotel, has resigned and moves into the publicity department at the Stardust Hotel. Hank Kovell, p.r. director at the Frontier Hotel, has quit to go with a Los Angeles advertising/p.r. firm, and Tee Dee Kaufman is now publicity assistant to Tony Zoppi at the Riviera.

* * *

Bernie Rubinstein, former founder of Cue Recordings and Musicues Corp., has joined A&J Audio/Visual Services, New York, in partnership with Jerry Kornbluth, founder and president. ... Alan Zapakin has been named manager of the videotape, tv, film and commercial division of Morton D. Wax & Associates, New York. ... James Morrison is appointed vice president, commercial sales for Altec Corp.'s sound products division, Anaheim, Calif. He has been with the firm for five years as national sales manager for University Sound products. ... Terrance Donnelly joins the newly formed magnetic tape division of Fuji Photo Film, U.S.A., Inc., New York, as marketing and sales manager. He was Eastern regional manager, consumer products, at Ampex. ... Michael Koss, son of chairman John Koss, has joined the Milwaukee based Koss International Ltd. as a marketing executive. He was a copywriter for Milwaukee ad agency.

(Continued on page 69)



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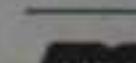
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Vol. 89 No. 21

General News

Sales Splurge And Piracy Dominant Topics At IMIC

• Continued from page 1

speech Monday (16) added a note of conservatism to the international industry's expansionist bent when he indicated that experts are predicting that by around 1985, 200-300 companies may control 80% of the world's (overall) products.

Despite this move by the multinational firms ("I prefer to call them multiracial corporations"), Read indicated he foresaw growth as there are new, untapped markets. (See separate story on his comments in the international section.)

But the EMI chieftain lent the first sobering note of IMIC '77 when he said the global industry faces piracy of "formidable proportions." He said the international industry loses 300,000,000 pounds (\$51.3 billion) annually to the criminals.

"Unless governments introduce new legislation or enforce control over piracy, the problem will grow," he said.

Stephen Stewart, director general of the IFPI (with representation in 40 countries), emphasized the longevity factor for piracy by adding this thought: "There is no moral stigma attached to piracy."

Jules Yarnell, RIAA special antipiracy attorney, said the American industry's newest step in fighting illegal duplications would be to begin working with Interpol, the international police force. This subject is slated for an upcoming RIAA meeting. America has cut into piracy and counterfeiting through aggressive campaigns, Yarnell explained, resulting in 47 states possessing criminal antipiracy laws, with Nebraska

and North Dakota including anti-bootlegging statutes.

The growing practice around the world for home taping of LPs emerged as a new concern, with Geoffrey Bridge, director general of the British Phonographic Industry Assn., pointing to a recent committee report before the government for a tax on blank tapes in the panel on piracy. And at a panel on ethics in the recording industry, the topic came up and there were strong feelings that there is a failure of the industry to get behind basic issues

Assistance in preparing this story by Gerry Wood, Is Horowitz and Mike Hennessey.

such as monies lost because of people dubbing music on their home tape recorders.

There was also concern for home taping of videotapes at a panel on new technological advancements in the video field, where the consensus is that disk and tape can coexist.

Bruce Lundvall, president of the CBS Records Division, in his remarks during the changing nature of the U.S. market session, provided healthy statistics on America's own growth and untapped potential.

Last year, U.S. retail disk and tapes sales "grew a dramatic 18% over the previous year—\$2 billion at retail to an estimated \$2.4 billion very nearly the growth experience during the combined previous four years," Lundvall said.

Concurrent with this sales plateau, the U.S. industry had a total of

69 acts achieve in excess of one million unit sales, 16 more than the previous year and 11 more than the peak year of 1974.

1976, Lundvall pointed out, was also the year for the "revitalization of the tape market with cassettes exhibiting the largest share of gains for the first time."

Paralleling the growth of different segments of the record buying public, Lundvall said, were full-line dealers. The exec noted the "60s outlets serviced by racks accounted for perhaps as much as 75% of total U.S. sales volume. Today by best estimates this figure is more like 50% . . . the pendulum has clearly swung in the direction of the full-line retailer."

In a panel on the evolution of retailing, Sam Sniderman, president of Canada's Sam the Man chain, offered a 10-point program for retailers which includes "a franchise dealer system. That'll help protect the industry from a great deal of the piracy going on and from unfair pricing at the retail level."

Sniderman also called for a "universal return percentage involving a certain amount of return and a certain ceiling for returns."

Irwin Steinberg, president of the U.S. Polygram Records group, added a touch of controversy to the president's panel with his suggestion that in the U.S. the movement is toward fewer companies in the next 10 years.

Although he stated five or six as remaining, he did clarify that com-

(Continued on page 15)

EMI's Read Pleads Intl Piracy Combat

AMSTERDAM—In his keynote address at IMIC '77 here, Sir John Read, EMI Group chairman, called for more united and vigorous industry efforts to stamp out record and tape piracy and for world governments to show a greater willingness to enforce existing copyright legislation or introduce new laws.

"This piracy problem has been unduly romanticized for too long and too widely," he emphasizes. "We know it is one of formidable proportions—certainly the biggest

single problem that confronts our industry. It touches, in varying degrees, not only major markets such as the U.S. and Europe, but also dominates entire territories in the Middle East, Asia and the Pacific.

"It has been conservatively estimated that our industry collectively loses sales totalling some \$510 million through the unauthorized copying of records and tapes for commercial purposes worldwide."

Though IFPI efforts have met

(Continued on page 68)

Publishers Plan Intl Federation

By IS HOROWITZ

AMSTERDAM—Steps to implement formation of a new organization to advance the interests of pop music publishers throughout the world were taken here last week at IMIC '77.

An ad hoc committee of publishers, meeting Monday (16), chose the International Federation of Popular Music Publishers as the name of the new group, and prepared a set of by-laws to be sent to prospective member associations for consideration and comment.

The IFPPM hopes to function as an international umbrella organization for pop music publisher associations in various countries much as the IFPI does for national record industry groups.

Named chairman of the new group is Sal Chianta of MCA Music (U.S.), with Leonard Feist of the NMPA (U.S.) as secretary general.

The first official act of the new

the interests of both industry segments.

Main objectives of the new organization are given as follows:

"To create and promote the rights of publishers of popular music nationally through statutes, case law or contract, and internationally through conventions and agreements, and where such rights already exist, to defend, preserve and develop them."

In addition, the federation intends to further the interests of pop publishers and writers by "negotiating with governments and international inter-governmental and non-governmental organizations and other representative bodies."

Other members of its ad hoc committee are Hans Gerig (Germany), Ron White (U.K.), Stig Anderson (Sweden), Georges Roquiere (France), Guus Jansen (Holland) and Felix Faecq (Belgium).



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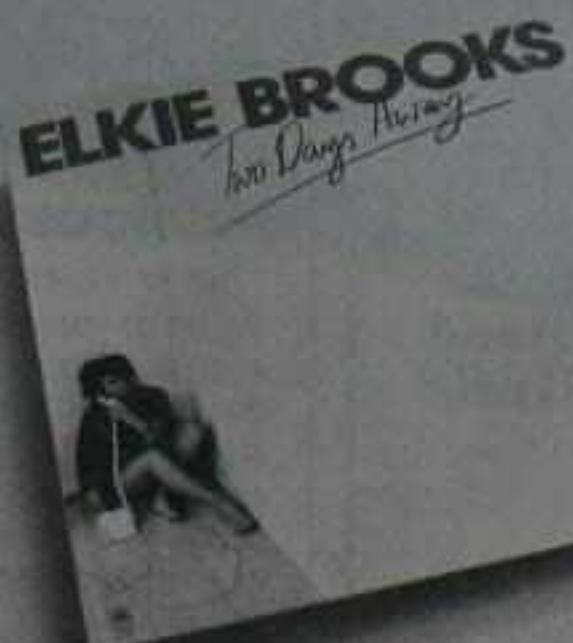
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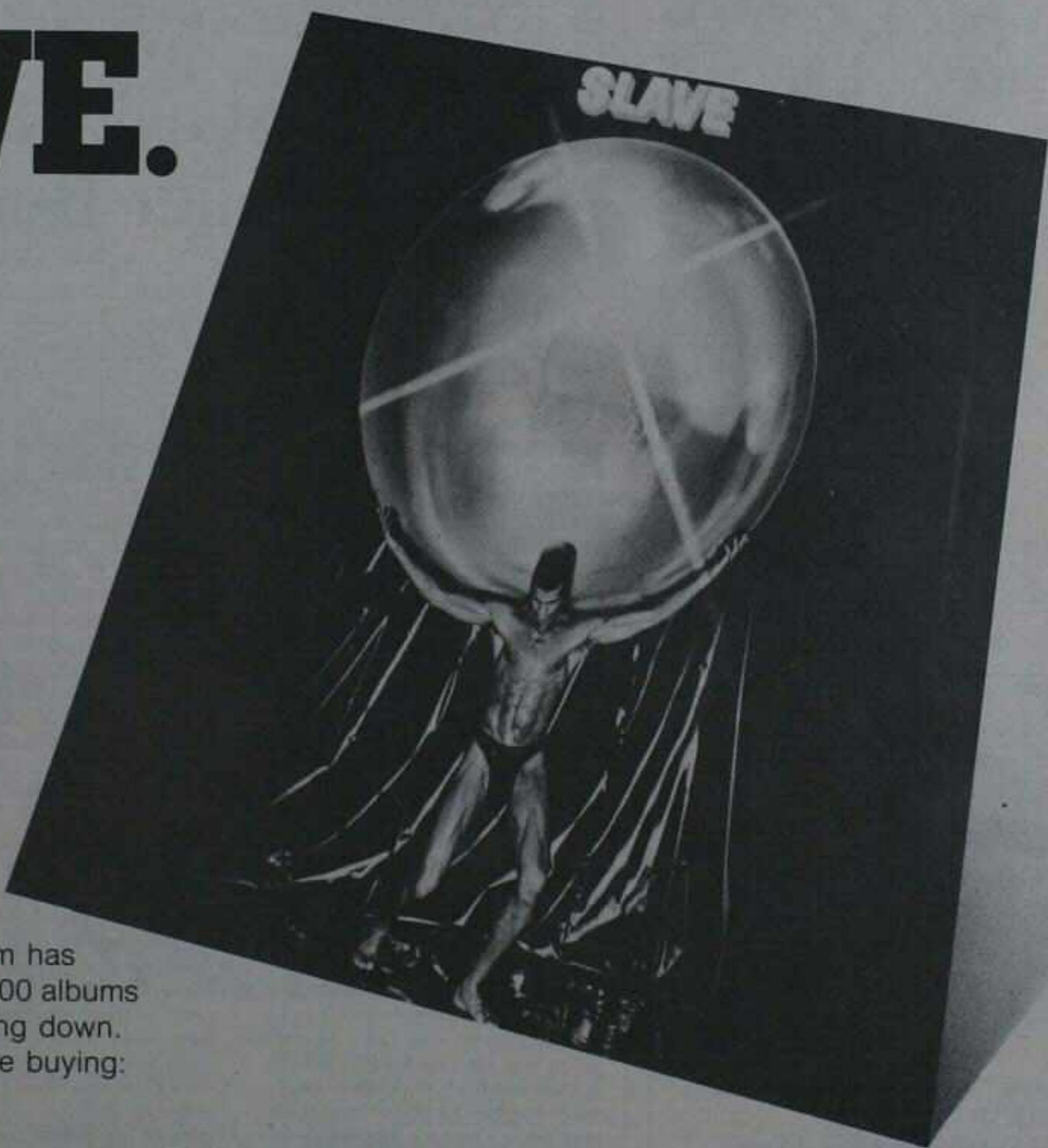
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COTILLION

General News

125 LPs From Edison Projected

By DAVE DEXTER JR.

LOS ANGELES—George Garabedian will observe the 100th anniversary of recorded sound in an unusual way.

As chief executive and owner of the Mark 56 label in nearby Anaheim, Garabedian will release 125 LPs within the next 18 months, all taped from masters recorded by Thomas A. Edison himself in the first quarter of the 20th century.

"Everyone knows that Edison invented sound reproduction, on a tin-foil cylinder," says Garabedian, "but few are aware that the thousands of masters he made have a lot more music on them than was discernible when they were released."

"All of Edison's cylinders, and his later disks, were recorded acoustically by what is called the hill and dale system. But by treating his masters electronically on 1977 equipment we have succeeded in bringing out remarkably improved sounds."

Garabedian has a contract with the Edison Institute which grants him exclusive rights to the Edison treasury.

"The Institute's director, Lyle D. Hughes, is as anxious as I to make many of these pioneer classics available. We believe there will be a demand for them in thousands of schools and libraries."

Garabedian launched his Mark 56 endeavor 21 years ago on an investment of \$60. A former bass player, radio announcer and entertainer, he issued 88 singles and, after four years, "hadn't made a dime profit but I hadn't lost my original 60 bucks either."

This year, based on sales through April, he is confident the gross on his 160-LP catalog will hit \$1.1 million.

There's nothing orthodox about Mark 56.

One finds no rock, no r&b, no country and no Latin artists. It's all old stuff, slanted to mature buyers. A double LP features the King Cole Trio from C. P. MacGregor radio transcriptions in the early '40s. There are albums featuring performances by the bands of Benny Goodman, Gus Arnhem, Ben Bernie, Red Nichols and Paul Whiteman.

"A steady seller," says Garabedian, who is well again following heart bypass surgery last year, "is an

LP in which Louis Armstrong talks about his days as a child, and a career which eventually saw him become America's beloved music ambassador throughout the world."

A San Francisco concert featuring Judy Garland, an aircheck of Bing Crosby singing in the early '30s, a vocal program by Helen O'Connell of the Jimmie Dorsey orchestra—these are a few of the offbeat items which bring orders for Mark 56 product daily to Garabedian's office in Anaheim.

Working without the help of a secretary, the Mark 56 chief employs just one distributor.

"All my product goes to California Distributors headed by George Hocutt in Glendale, Calif." Garabedian notes. "Hocutt then ships stock to other distributors all over the U.S. Thus I deal with only a single firm. It's working out well."

A solid portion of the label's rising annual sales gross is attributable to Garabedian's premium service.

"We produce special albums for firms like General Electric, Kellogg's and Chrysler Motors," he declares. "Some of their orders will run 500,000 for a single item."



'THE GREATEST'—George Benson, left, and Michael Masser exult over the Arista soundtrack LP of "The Greatest," the Muhammad Ali screen bio that had its world premiere May 20. WB star Benson performs two of composer Masser's songs in the film. LP ships soon.

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Jim Rissmiller (213) 659-8000.

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David Gest and Assoc. (213) 766-5188.

Mark 56 records are mastered by United Sound in Burbank and pressed in Monterey Park by Alberti Record Manufacturing Co.

"The most difficult aspect of my work," Garabedian says, "is acquiring permission from various sources to issue old radio airchecks and masters dubbed off 16-inch transcription. It takes time and extreme patience."

He claims his non-music albums outsell music. In his catalog are dozens of old shows like "Flash Gordon," "Little Orphan Annie," "Terry And The Pirates," "Red Ryder," "Lassie," "Captain Midnight" and "Mandrake The Magician."

The two biggest sellers? "Superman" and "The Shadow" keep building every year," Garabedian says. "But that's understandable. Hundreds of labels sell old music. Competition is tough. But with old radio shows Mark 56 has it cornered."

Still, Garabedian loves music and he is committed to issuing more of it, if only for his personal kicks. Along with the mass of Edison material now being engineered and processed, Mark 56 before 1977 ends will serve up a 1941 Stan Kenton program and individual albums by Johnny Mercer, Hoagy Carmichael, Harry "The Hipster" Gibson and an orchestra fronted by trumpeter Henry "Hot Lips" Busse.



OSCAR WINNERS—Two Oscar winners—Jerry Goldsmith for the score of "The Omen" and Leonard Roseman for his music adaptation to "Bound For Glory"—discuss plans for the June 15 BMI Motion Pictures and Television Dinner, Beverly Hills Hotel, Los Angeles, with two key BMI executives. From left: Ron Anton, BMI vice president; Roseman, Goldsmith and Richard Kirk, BMI vice president.

'Greatest' Promo Linked To Movie

NEW YORK—Arista Records is embarking on a massive tie-in campaign with the release of "The Greatest" soundtrack LP in conjunction with the film biography of Muhammad Ali.

The campaign encompasses all forms of media, from daily newspapers to television, and includes advertisements specifically for the album as well as for the film in coop-

eration with parent Columbia Pictures.

The soundtrack was composed by Michael Masser and is performed by Mandrell. George Benson appears on two cuts on the album. "Ali Bom-Ba-Ye (Zaire Chant)," the first single from the LP, was played as the entrance theme during Ali's recent championship fight. The film opened Friday (20), and the LP ships Wednesday (25).

FORMER NARM PRESIDENT

La. Retailer Berry In Bloom

By JOHN SIPPET

LOS ANGELES—Raccoon Records, Lafayette, La., is a 900 square-foot free-standing independent retail store. By October, the end of its third year, it will gross \$500,000.

And about 25% of the 900 square-feet available serves as a combination backup stock warehouse and office for owner George Berry, one-time major rackjobber and president of NARM in 1965-66.

Berry decided after a year away from the record/tape industry that he wanted to return to Lafayette. He also wanted to get back into selling recorded product. His 17 years of rackjobbing prompted him to seek an advantageous location as close to the 13,000-student Univ. of Southwest Louisiana. A student dormitory was being converted to commercial quarters. Berry renovated four 15-by-15-foot rooms into his present shop. He opened in October 1974.

In his first two calendar years, he grew from \$200,000 to \$375,000. And again, he points to his rack experience for the small store's success. "You have to have the hit merchandise in when you advertise it. You ignite excitement with radio ads. We go on four stations KTDY, KVOL, KSMB and KXKW. As an example, when our buyer Lemuel Sylvest was notified of the new Brothers Johnson, we ordered 500 LPs and 250 tapes. If the record hits as we expect, we can move it. We have moved

1,500 LPs and 400 tapes on 'A Star Is Born,'" Berry notes.

When a new release strikes the Raccoon staff's fancy, spots are ordered immediately. Any advertised album is special. \$7.98 LPs and tape go for \$4.99 for six to eight weeks, while \$6.98 tapes special at \$3.99. And you can't miss a Raccoon special when you visit the store. Prominently located near the old electric NCR cash register are 28 pegboard baskets. When a hit album slows down, a newcomer replaces it. Raccoon features 28 specials always. And customers know it's a special because it's marked with a felt-tip pen. All shelf stock carries pressure-sensitive price stickers. The \$7.98 LP shelf for \$5.59 and \$6.98 records shelf for \$4.89. All tape shelves at \$5.99.

Berry estimates Raccoon stocks between 4,000 and 5,000 different titles. It's impossible to break down exact percentages, but Berry has two country and two classical bin areas, four jazz bins and about a dozen bins full of contemporary rock and soul. In each repertoire classification, Berry has all artist alphabetically separated by divider cards. He uses Friedman floor fixtures. Basically, he tries to expose as much product as possible through pegboard hooks and baskets on sidewalls almost to the ceiling.

There are about 10,000 to 12,000 units of album product on the store floor. Berry packs in another 8,000 to 10,000 units in his combination warehouse/office. As each album is checked out at the register, the label and number is written down. A part-time student worker comes in and transcribes the sold units to a master sheet, from which the ordering on specials is done daily and catalog three times per week. Berry's son, Michael, 27, a former pilot, has joined the Raccoon operation and

Berry has another full-time employee and two more part-timers.

Berry once operated nine Leisure Landing stores in Mississippi and Louisiana in the days from 1969 to 1973, when his Modern Record Service, New Orleans, was bought by Transamerica Corp., as part of Musical Isle of America. He's slow in expanding. Right now he's considering opening another location near the original store. But there's no timetable.

He's putting all his effort into trying to sell more product from his small location. He'd like to stock more accessories, but he has to limit himself to blank tape, record cleaners and other small items because of the space problem. Sheet music and folios? He's thought about it, but there's no space. Singles? He'd like to, but again, no space.

Will his next store be a monster? Definitely not. He likes the old rack axiom about increasing profits per square foot.

Sir Productions In Personnel Switch

NEW YORK—A growing roster of artists is keeping Sir Productions president Peter Rudge busy enough these days so he's shifted key aide Mary Beth Medley back to New York from Los Angeles.

Medley, former managing director of Sir West, Rudge's L.A. office, gets a new title (See Executive Turn-table) in the deal. She'll be working closely with bookers here. Sir handles the Rolling Stones, Lynyrd Skynyrd and 38 Special, as well as administering publishing rights for the latter two acts.

Rudge is also managing director of Rubber Records Ltd., which bowed with 38 Special recently. A&M distributes.

ASCAP Awards

NEW YORK—ASCAP's Deems Taylor Awards for excellence in writing about music and/or its creators will be presented Tuesday (31) at the society's headquarters here. Named after the former ASCAP president and composer, the awards include some \$6,000 in prizes to go to authors of books and articles on music.

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The Isley Brothers' latest—"Go for Your Guns." It's near platinum and getting heavy airplay on R&B, Progressive Black and

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- | | |
|--|--|
| 5/28 Kansas City, Mo.
Municipal Stadium | 7/23 Atlanta, Ga.
Brave Stadium |
| 6/4 Los Angeles, Calif.
L.A. Coliseum Stadium | 7/31 New Orleans, La.
Superdome |
| 6/11 San Francisco, Calif.
Candlestick Park | 8/7 Washington, D.C.
R.F.K. Stadium |
| 6/18-19 Houston, Tex.
Jeppesen Stadium | 8/13 Chicago, Ill.
White Sox Stadium |
| 6/25 Philadelphia, Pa.
J.F.K. Stadium | 8/26 New York, N.Y.
Madison Square Garden |
| 7/3 Detroit, Mich.
Pontiac Stadium | |

Billboard Album Radio Action

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

Based on station playlists through Wednesday (5/18/77)

Top Add Ons-National

- DON FOGELBERG—Nether Land—(Epic)
- ROY BUCHANAN—Loading Zone—(Atlantic)
- OUTLAWS—Hurry Sundown—(Arista)
- MOODY BLUES—Caught Live + 5—(London)

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.

Western Region

• TOP ADD ONS:

- ROY BUCHANAN—Loading Zone—(Atlantic)
- OUTLAWS—Hurry Sundown—(Arista)
- PAT TRAVERS—Makin' Music—(Polydor)
- THE TUBES—Now—(A&M)

★ TOP REQUEST/AIRPLAY:

- STEVE MILLER BAND—Book Of Dreams—(Capitol)
- FOREIGNER—(Atlantic)
- LITTLE FEAT—Time Loves A Hero—(Warner Brothers)
- CAT STEVENS—(21st Century—(A&M))

BREAKOUTS

- HEART—Little Queen—(Portrait/CBS)
- GREG KIHN—Greg Kihn Again—(Beehive)
- BETTE MIDLER—Live At Last—(Atlantic)
- BEN SIDRAN—The Doctor Is In—(Arista)

Southwest Region

• TOP ADD ONS:

- MOODY BLUES—Caught Live + 5—(London)
- HEART—Little Queen—(Portrait/CBS)
- DAN FOGELBERG—Nether Land—(Epic)
- OUTLAWS—Hurry Sundown—(Arista)
- STEVE MILLER BAND—Book Of Dreams—(Capitol)

★ TOP REQUEST/AIRPLAY:

- STEVE MILLER BAND—Book Of Dreams—(Capitol)
- FLEETWOOD MAC—Rumours—(Warner Brothers)
- LITTLE FEAT—Time Loves A Hero—(Warner Brothers)
- FOREIGNER—(Atlantic)

- FLEETWOOD MAC—Rumours—(Warner Brothers)
- STEVE MILLER BAND—Book Of Dreams—(Capitol)
- CAT STEVENS—(21st Century—(A&M))
- STEVE MILLER BAND—Book Of Dreams—(Capitol)

BREAKOUTS:

- Alice COOPER—Lace And Whiskey—(Warner Brothers)
- HEART—Little Queen—(Portrait/CBS)
- MICKEY THOMAS—As Long As You Love Me—(MCA)
- ROY BUCHANAN—Loading Zone—(Atlantic)

KXAN FM—San Antonio (Kenny Rogers)

- ALICE COOPER—Lace And Whiskey—(Warner Brothers)
- CAT STEVENS—(21st Century—(A&M))
- THE TUBES—Now—(A&M)
- PAT TRAVERS—Makin' Music—(Polydor)
- THE RUMBLERS—(Reservoir)
- ROY BUCHANAN—Loading Zone—(Atlantic)
- 10CC—Descriptive Bands—(Mercury)
- STEVE MILLER BAND—Book Of Dreams—(Capitol)
- GREG KIHN—Greg Kihn Again—(Reservoir)
- VAN MORRISON—A Period Of Transition—(W.B.)

KNST FM—Los Angeles (Mike Sabo)

KXII FM—Dallas (Kenny Rogers)

KPNO FM—San Diego (Arlene Burke)

KROQ FM—Los Angeles (Mike Sabo)

KTUE FM—Austin (Mike Sabo)

KYGO FM—Phoenix (Mike Sabo)

KZAP FM—Sacramento (Bruce Miller)

KZAP FM—San Jose (Diana King)



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General News

Labels Vie For Orig. Cast LPs

Continued from page 1

major labels for almost 20 years is due to the emergence of a number of critically acclaimed shows. Included are "Annie," "I Love My Wife," "The King & I," "Side By Side By Side By Sondheim," "Happy End," "Fiddler On The Roof," "Your Arms Too Short To Box With God," and "Godspell."

Further stimulating competitive interest in these productions by the labels is the advent of the annual Antoinette Perry (Tony) Awards, in which most of the new musicals have been nominated for top honors.

With few exceptions, the major labels have already gobbled up the recording rights to the boxoffice successes. "Annie" has gone to Columbia, "I Love My Wife," to Atlantic, RCA has released "Side by Side by Sondheim" and "Fiddler On The Roof." Motown has picked up the all-black cast album to "Guys & Dolls," ABC has "Your Arms Too Short To Box With God" and Arista has "Godspell."

The sudden all-round interest in

original cast albums has also given rise to pirating in this area. A N.Y. Federal Court Judge recently enjoined William Lerner, doing business as Music Masters, from the unauthorized taping, recording, sale and distribution of original cast music.

In an action brought by composer Richard Rodgers against the defendant, it was charged that Lerner sneaked recording equipment into various theatres to illegally record the live performances of such shows as "Rex" and the revivals of "Pal Joey" and "Dearest Enemy."

In addition to the jockeying for recording rights to the new shows, labels with product from such other long running shows as, "The Wiz," "Shenandoah," "Bubbling Brown Sugar," "A Chorus Line," "Grease," and "Chicago," are mounting new promotional pushes on these albums to capitalize on renewed public interest in Broadway music.

So big is public interest in Broadway musicals today that the major shows like "Annie," "Chorus Line,"

"I Love My Wife," "The King & I" and "Fiddler On The Roof," have been playing to capacity or near-capacity audiences. The Broadway theatre is expected to gross about \$90 million this season, and a sizable chunk of this revenue will be generated by the musicals.

Harvey Sabinson, of The League Of Broadway Theatres and Producers, attributes the turnaround in the fortunes of the Broadway theatre in general and the musical theatre in particular to several factors.

He cites innovative new material from writers, composers and producers; the establishment of a half-price ticket office to bring the theatre within the financial range of the average man-in-the-street; combined efforts by both City and theatre officials to spruce up the rundown Times Square area, and rid Broadway of unsavory elements; and heavy advertising schedules, using all available media, throughout the city and across the country.

The innovativeness to which Sabinson addresses himself is reflected in most of the new shows. "I Love My Wife," with music by Cy Coleman, features a score that runs the gamut of musical formats from swing to country to honky tonk to blues. The show also enjoyed the rare (nowadays) distinction of having a Frank Sinatra version of the title tune on Billboard's Easy Listening Chart long before it opened.

The long absent sparkle in scores from new musicals can also be found in "Annie," "Chorus Line," "Your Arms Too Short To Box With God," the recently closed "Rohber Bridegroom," and "Happy End," the Kurt Weill/Bertolt Brecht musical, which though not new, has never been done in this country.

Until now most labels have shied away from original cast album because they felt that the financial returns did not justify the cost. With the exception of shows like "Grease," "Hair," "Godspell" and "Jesus Christ Superstar," with pop and rock scores that appealed to a wide variety of music lovers, most show tunes had limited commercial appeal. Further, as is the case with big musicals with large casts and huge orchestras, the recording cost to the companies has been prohibitive.

However, the new generation of musicals, while appealing to the musical tastes of pop audiences, are generally smaller both in cast and musical accompaniment, and therefore represent a more feasible investment for the record companies.

The momentum now enjoyed by Broadway musicals is expected to be sustained at least through the rest of the season with the forthcoming revivals of shows like "Hair," "Hello Dolly," and "Beatlemania," and newcomers like "Three For All," "Merton Of The Movies," and "On Tobi Time."

New July 1-3 Jazz Fest Heads For Newport, R.I.

NEW YORK—"Jazz Returns To Newport-'77" is the title of a three-day jazz fest to be staged July 1-3 at Fort Adams State Park, Newport, R.I.

The event can't be called "The Newport Jazz Festival" because impresario George Wein owns the right to call his New York-based fest by that name.

New England promoter Phyllis Adessi is putting the outdoor event together with most of the booking handled by Sutton Artists here. "It's going to be a very traditional jazz festival," she says.

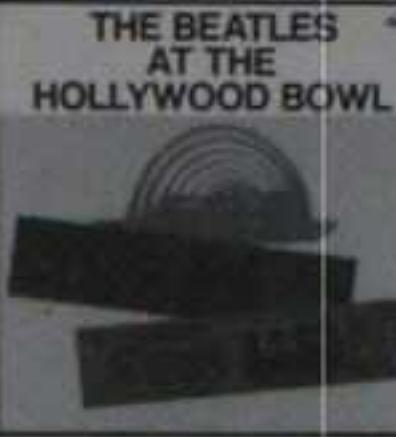
Adessi's license to stage a show at Fort Adams restricts the audience to

6,500 persons per show during the hours from 5 to 8 p.m. All artists receive a guaranteed salary; no percentages.

The lineup, according to Adessi, is Herbie Mann, Earl Klugh and the Woody Herman Orchestra (1); Sarah Vaughan, George Shearing and the Thad Jones/Mel Lewis Band (2); Ella Fitzgerald, Count Basie and Dizzy Gillespie (3).

An outdoor covered stage has been constructed for the gig and tickets are being sold via Ticketron, retail stores and mail order. Radio spots and print ads are being used. All seats are reserved and tickets are \$10 and \$12.

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Columbia Hikes Collectors Series

NEW YORK—Columbia Special Products is raising the list price of most of its Collectors series LPs to \$7.98 from \$6.98, effective July 1. The "J" series jazz titles will remain at \$6.98.

Until June 30, Columbia Special Products is holding a "last chance" sale on its classical titles (Billboard, May 21). Non-classical titles will be available at current prices. The Collectors series is reissues of famous titles from Columbia Records archives.

What A Spring Story!

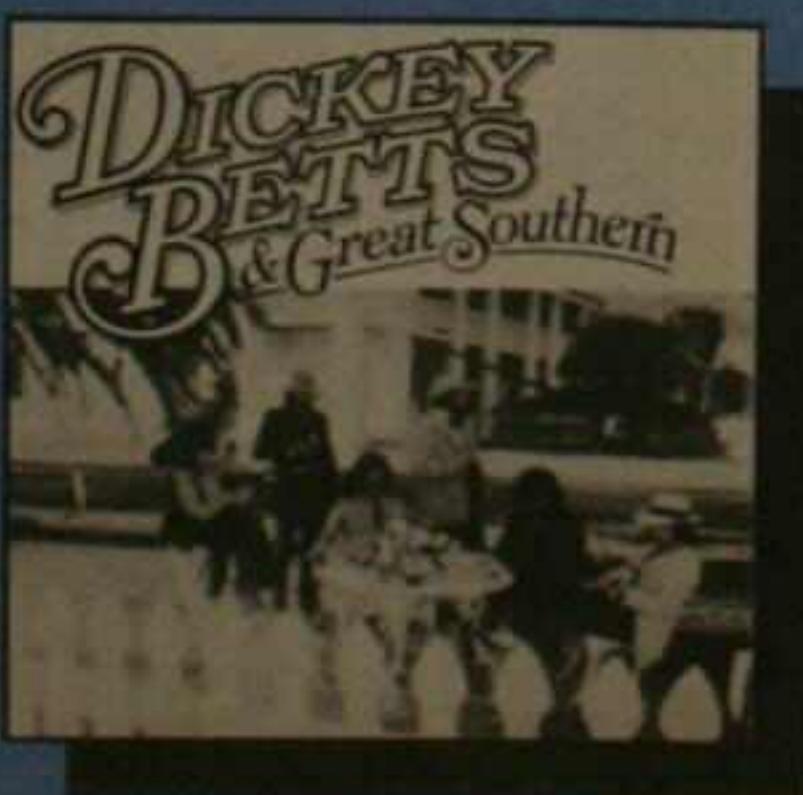
First, Barry Manilow breaks all industry records with an unprecedented achievement: Two of his albums go double-platinum the same week!



Next, Jennifer Warnes bursts on the scene with a smash hit single, "Right Time Of The Night," and her beautiful debut Arista album becomes one of the best-sellers by a new artist this year.



Then, The Kinks are launched to new heights of international stardom with a remarkable Arista debut, "Sleepwalker," their biggest selling album in years, being hailed worldwide as a classic.



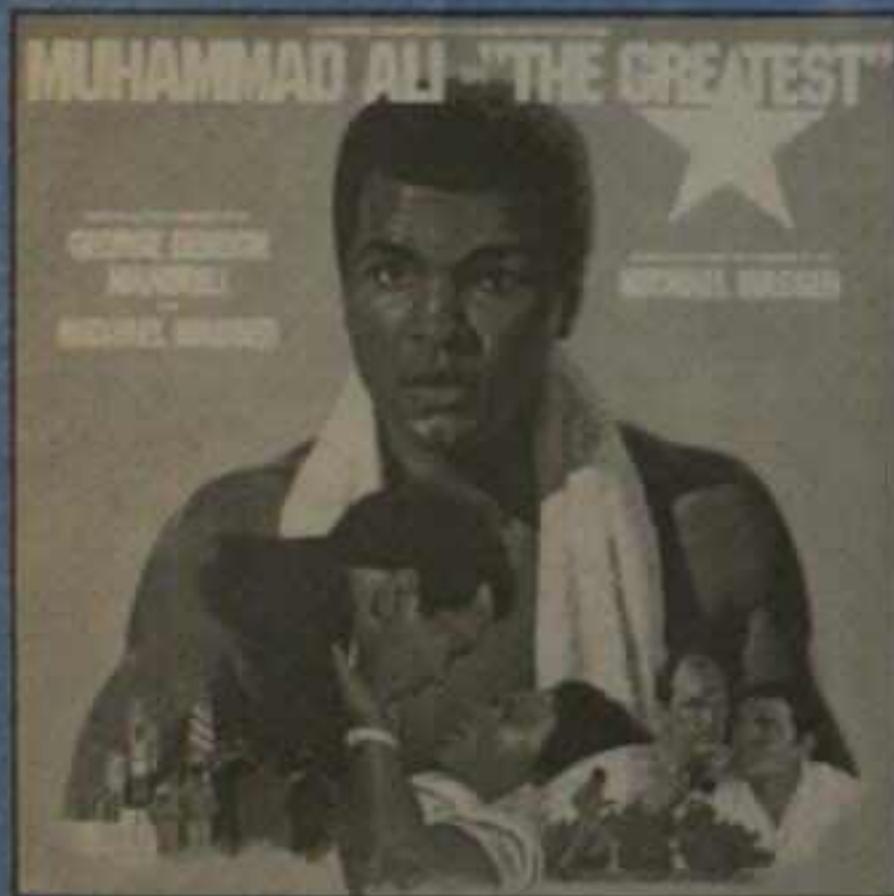
And then, Dickey Betts brings his new band to Arista and immediately explodes with his most exciting album ever, winning raves that herald his return to southern rock supremacy.

And look what's coming

GRATEFUL DEAD



Eric Carmen's second album confirms the unanimous acclaim that has singled him out as the most impressive rock talent to emerge in years.



Far more than just a soundtrack recording, this dazzling album explodes with stunning songs and music written and produced by Michael Masser, composer of #1 hits "Touch Me In The Morning" and "The Theme From Mahagony." Featured on this milestone album are truly incredible vocal and instrumental performances by George Benson, the pulsating knock-out rhythms of Mandrill, and Michael Masser.

The Arista debut by the Grateful Dead, "Terrapin Station," will stun you. With the Dead playing as they never have before, this album is sure to become a landmark recording and a major event in itself.

ERIC CARMEN

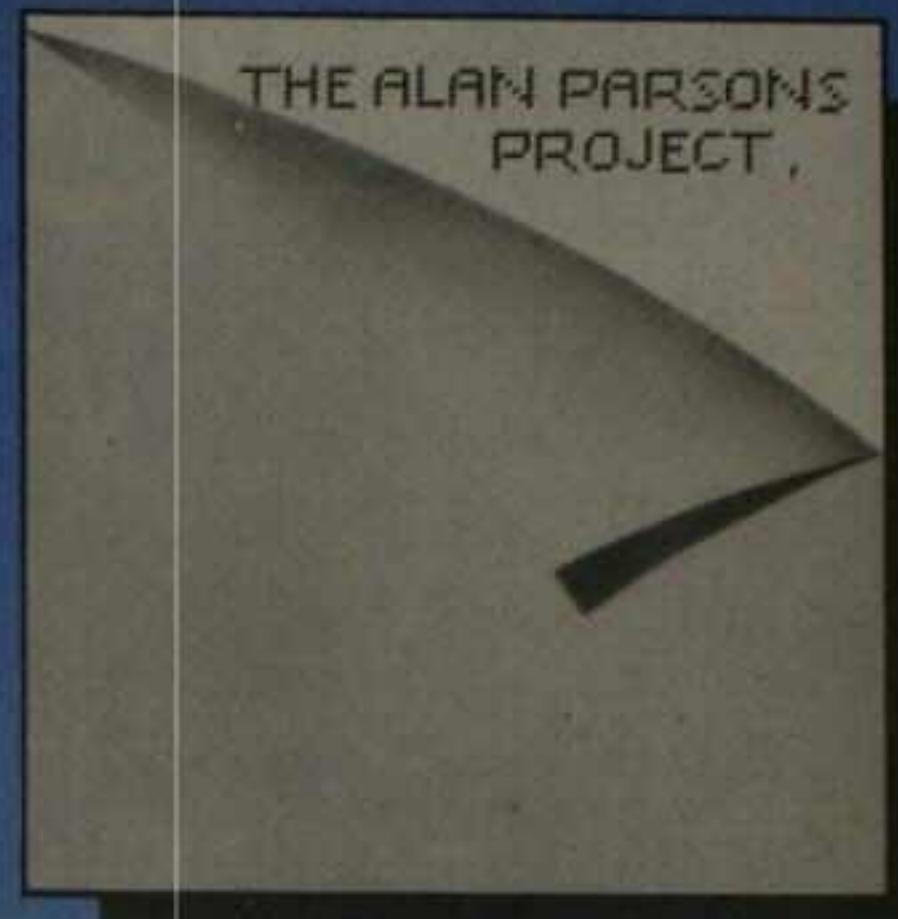
BOATS AGAINST THE CURRENT



Melissa Manchester's new album is her finest ever. It's the realization of every facet of the brilliant talent that has made her one of the most dynamic new stars of the seventies.



THE ALAN PARSONS PROJECT

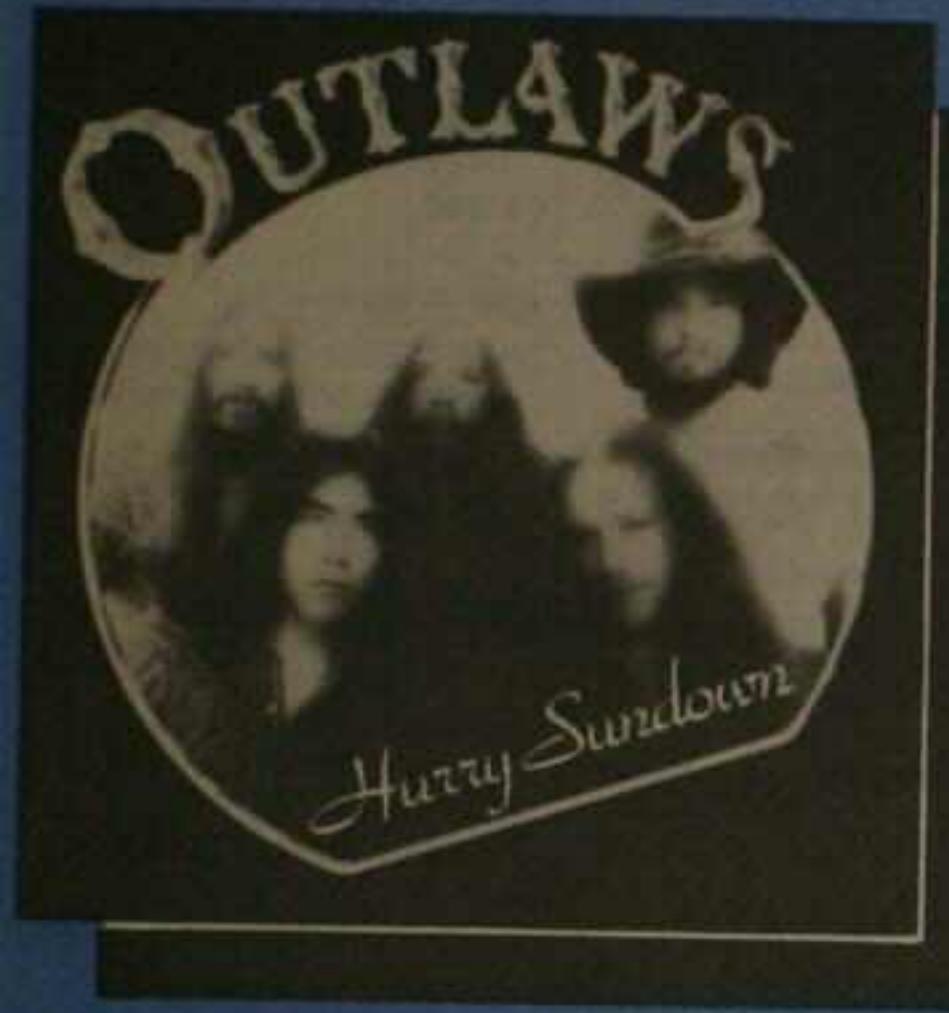


The first Arista album by Alan Parsons. The successor to his "Tales Of Mystery & Imagination / Edgar Allan Poe," it is purely and simply a rock masterpiece.



An excellent follow up to their previous album which sold more than two million copies worldwide, "It's A Game" coincides with the Rollers' first major U.S. tour, covering nearly 30 cities. Prepare for the invasion.

in the next four weeks!



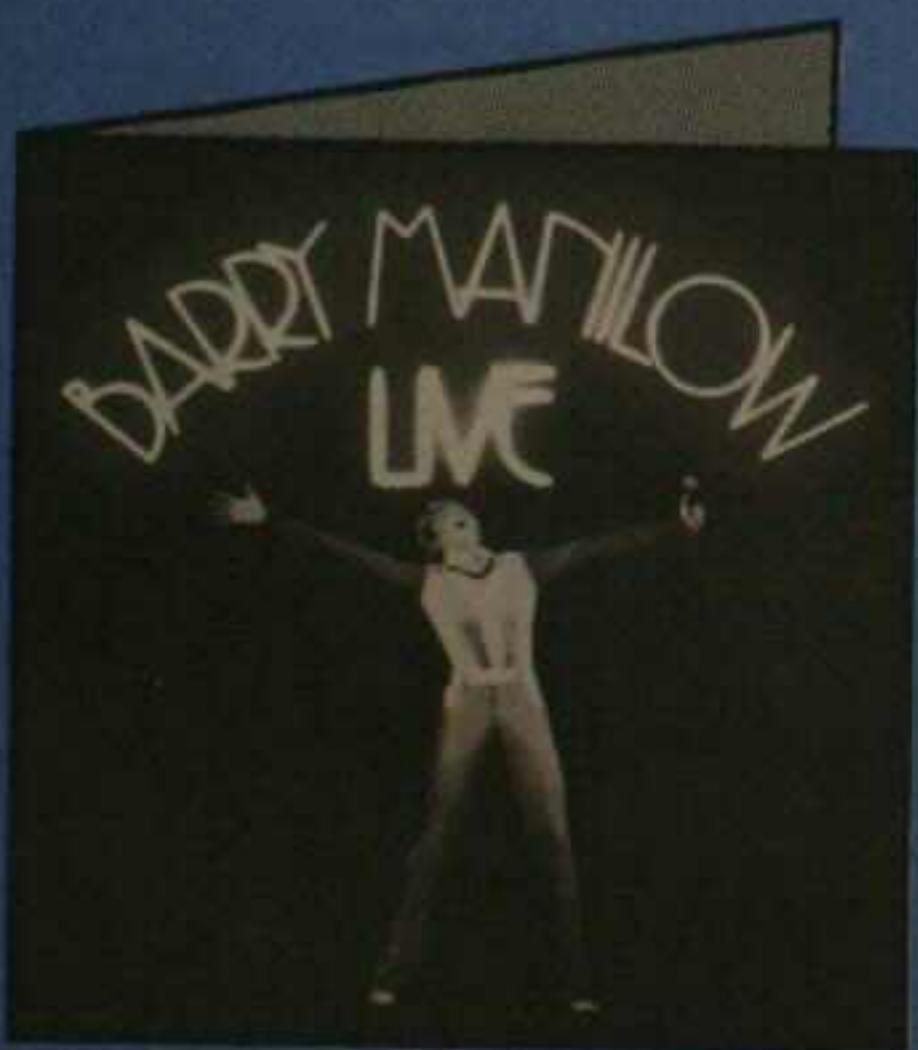
With this, their third album, the Outlaws are now ready to explode on record as they have in concert for the past year. Produced by Bill Szymczyk, this album will make 1977 the year of the Outlaws.



Lily Tomlin's smashing Arista debut captures all the brilliance of her "On Stage" Broadway performance, hailed as "the most dazzling one person show ever mounted." With recent cover stories in Time magazine and Rolling Stone, the timing is perfect.



The eagerly anticipated solo debut by Rick Danko. Stepping out from The Band, the great unmistakable Danko voice combines with great songs and inspired musicianship to make a truly exceptional album that will establish this major star.



And

With all four of his albums still on the charts, he's already the biggest-selling artist in America today. Now this special 2-record set captures the spectacular excitement of Barry Manilow live in concert, performing all of his classic hits, great new songs and his famous commercials medley. Double platinum? or Triple platinum? ...

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Arista Records

Billboard Singles Radio Action

Playlist Top Add Ons

Playlist Prime Movers

Regional Breakouts & National Breakouts

Based on station playlists through Thursday (5/19/77)

TOP ADD ONS - NATIONAL

- PETER FRAMPTON—*I'm In You* (A&M)
- EAGLES—*Life In The Fast Lane* (Asylum)
- KENNY ROGERS—*Lucille* (U.A.)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS

- PETER FRAMPTON—*I'm In You* (A&M)
- FOREIGNER—*Feels Like The First Time* (Atlantic)
- EAGLES—*Life In The Fast Lane* (Asylum)

PRIME MOVERS

- BILL CONTI—*Theme From Rocky* (U.A.)
- ALAN O'DAY—*Undercover Angel* (Pacific)
- FLEETWOOD MAC—*Dreams* (W.B.)

BREAKOUTS

- PETER McCANN—*Do You Wanna Make Love* (20th Century)
- CLIFF RICHARD—*Don't Turn The Light Out* (RCA)
- EAGLES—*Life In The Fast Lane* (Asylum) 33-24
- BILL CONTI—*Theme From Rocky* (U.A.) 27-20

KRIZ—Phoenix

- EAGLES—*Life In The Fast Lane* (Asylum)
- GARY WRIGHT—*Water Sign* (W.B.)
- BILL CONTI—*Theme From Rocky* (U.A.) 11-8
- STEVIE WONDER—*Sir Duke* (Tamla) 10-3

KTKE—Tucson

- PETER McCANN—*Do You Wanna Make Love* (20th Century)
- ALAN O'DAY—*Undercover Angel* (Pacific) 28-29
- BILL CONTI—*Theme From Rocky* (U.A.) 9-3

KQEO—Albuquerque

- PETER FRAMPTON—*I'm In You* (A&M)
- CROSBY, STILLS & NASH—*Just A Song Before I Go* (Atlantic)
- ALAN O'DAY—*Undercover Angel* (Pacific) 19-4
- BILL CONTI—*Theme From Rocky* (U.A.) 17-6

KENO—Las Vegas

- PETER McCANN—*Do You Wanna Make Love* (20th Century)
- CLIFF RICHARD—*Don't Turn The Light Out* (RCA)
- EAGLES—*Life In The Fast Lane* (Asylum) 33-24
- BILL CONTI—*Theme From Rocky* (U.A.) 27-20

KJOT—Stockton, Ca.

- PETER FRAMPTON—*I'm In You* (A&M)
- HEART—*Barracuda* (Portrait/CBS)
- PABLO CRUISE—*Whatcha Gonna Do* (A&M) 25-16
- EAGLES—*Life In The Fast Lane* (Asylum) 27-15

KGW—Portland

- DEAN FRIEDMAN—*Arieli* (Lifeson)
- PABLO CRUISE—*Whatcha Gonna Do* (A&M)
- MAYNARD FERGUSON—*Theme From Rocky* (Columbia) 25-15
- KISS—*Calling Dr. Love* (Casablanca) 27-22

KING—Seattle

- PETER FRAMPTON—*I'm In You* (A&M)
- KENNY NOLAN—*Love's Grown Deep* (20th Century)
- BILL CONTI—*Theme From Rocky* (U.A.) 20-10
- STEVE MILLER BAND—*Jet Airliner* (Capitol) 16-9

KJRB—Spokane

- EAGLES—*Life In The Fast Lane* (Asylum)
- PETER FRAMPTON—*I'm In You* (A&M)
- BILL CONTI—*Theme From Rocky* (U.A.) 18-12

KTAC—Tacoma

- FOREIGNER—*Feels Like The First Time* (Atlantic)
- BARRY MANILOW—*Looks Like We Made It* (Arista)
- STEVE MILLER BAND—*Jet Airliner* (Capitol) 21-13
- DEAN FRIEDMAN—*Arieli* (Lifeson) 22-15

KCFB—Salt Lake City

- PETER McCANN—*Do You Wanna Make Love* (20th Century)
- NEIL SEDAKA—*Amarillo* (Elektra)
- ADORISI BROS.—*Slow Dancin' Don't Turn Me On* (Buddah) 17-8
- EAGLES—*Life In The Fast Lane* (Asylum) 18-11

KRSB—Salt Lake City

- ADORISI BROS.—*Slow Dancin' Don't Turn Me On* (Buddah)
- PETER FRAMPTON—*I'm In You* (A&M)
- SHAWN CASSIDY—*Da Doo Ron Ron* (Warner/Curb) HB-23
- ANDREW GOLD—*Lonely Boy* (Asylum) 10-5

KTLK—Denver

- BOSTON—*Peace Of Mind* (Epic)
- BARBRA STREISAND—*My Heart Belongs To Me* (Columbia)
- FIREFALL—*Undercover Angel* (Pacific) 11-5
- ANDREW GOLD—*Lonely Boy* (Asylum) 20

Pacific Northwest Region

TOP ADD ONS

- BARRY MANILOW—*Looks Like We Made It* (Arista)
- TAVARES—*Whodunit* (Capitol)
- PETER FRAMPTON—*I'm In You* (A&M)

PRIME MOVERS

- EAGLES—*Life In The Fast Lane* (Asylum)
- BILL CONTI—*Theme From Rocky* (U.A.)
- STEVE MILLER BAND—*Jet Airliner* (Capitol)

BREAKOUTS

- BARBRA STREISAND—*My Heart Belongs To Me* (Columbia)
- HEART—*Barracuda* (Portrait/CBS)
- ALAN O'DAY—*Undercover Angel* (Pacific)

KFBC—San Francisco

- TAVARES—*Whodunit* (Capitol)
- CLIMAX BLUES BAND—*Couldn't Get It Right* (Sire) 26-18
- STEVE MILLER BAND—*Jet Airliner* (Capitol) 22-16

KYA—San Francisco

- SHAUN CASSIDY—*Da Doo Ron Ron* (Warner/Curb)
- ALAN O'DAY—*Undercover Angel* (Pacific) 18-8
- MARVIN GAYE—*Got To Give It Up* (Tamla) 18-8
- FLEETWOOD MAC—*Dreams* (W.B.) B-5

KJLJ—San Jose

- HALL & OATES—*Back Together Again* (RCA)
- PETER FRAMPTON—*I'm In You* (A&M)
- FLEETWOOD MAC—*Dreams* (W.B.) 19-2
- MAYNARD FERGUSON—*Theme From Rocky* (Columbia) 7-4

KNDE—Sacramento

- BARRY MANILOW—*Looks Like We Made It* (Arista)
- HEART—*Barracuda* (Portrait/CBS)
- EAGLES—*Life In The Fast Lane* (Asylum) 19-18
- FOREIGNER—*Feels Like The First Time* (Atlantic) 12-8

KROY—Sacramento

- MARSHALL TUCKER BAND—*Heard It In A Love Song* (Capitol)
- SYLVERS—*High School Dance* (Capitol)
- EAGLES—*Life In The Fast Lane* (Asylum) 19-18
- BILL CONTI—*Theme From Rocky* (U.A.) 16-8

KRYO—Fresno

- T CONNECTION—*Do What You Wanna Do* (Dash)
- BARBRA STREISAND—*My Heart Belongs To Me* (Columbia)
- ALAN O'DAY—*Undercover Angel* (Pacific) 21-12
- JOE TEX—*Ain't Gonna Bump No More* (Epic) 17-4

KCBQ—San Diego

- DEAN FRIEDMAN—*Arieli* (Lifeson)
- PETER FRAMPTON—*I'm In You* (A&M)
- ADORISI BROS.—*Slow Dancin' Don't Turn Me On* (Buddah) 18-13
- ALAN O'DAY—*Undercover Angel* (Pacific) 6-12

KAFY—Bakersfield

- DEAN FRIEDMAN—*Arieli* (Lifeson)
- PETER FRAMPTON—*I'm In You* (A&M)
- ADORISI BROS.—*Slow Dancin' Don't Turn Me On* (Buddah) 18-13
- ALAN O'DAY—*Undercover Angel* (Pacific) 6-12

PRIME MOVERS - NATIONAL

- BILL CONTI—*Theme From Rocky* (Gonna Fly Now) (U.A.)
- FLEETWOOD MAC—*Dreams* (W.B.)
- ALAN O'DAY—*Undercover Angel* (Pacific)

BREAKOUTS - NATIONAL

- ALAN O'DAY—*Undercover Angel* (Pacific)
- BARBRA STREISAND—*My Heart Belongs To Me* (Columbia)
- BARRY MANILOW—*Looks Like We Made It* (Arista)

WKY—Oklahoma City

- BARRY MANILOW—*Looks Like We Made It* (Arista)
- BOB SEGER & THE SILVBR BULLET BAND—*Mainstreet* (Capitol)
- NONE

KOMA—Oklahoma City

- HALL & OATES—*Back Together Again* (RCA)
- MARSHALL TUCKER BAND—*Heard It In A Love Song* (Capitol)
- STEVE WONDER—*Sir Duke* (Tamla) 33-20
- ANDREW GOLD—*Lonely Boy* (Asylum) 28-23

KAKC—Tulsa

- ENGLAND DAN / JOHN FORD COLEY—*It's Sad To Be Young* (Big Tree)
- PABLO CRUISE—*Whatcha Gonna Do* (A&M)
- EAGLES—*Life In The Fast Lane* (Asylum) 33-26

KELI—Tulsa

- SYLVERS—*High School Dance* (Capitol)
- PETER FRAMPTON—*I'm In You* (A&M)
- ALAN O'DAY—*Undercover Angel* (Pacific) 13-6

WTIX—New Orleans

- ABBA—*Knowing Me, Knowing You* (Atlantic)
- PETER FRAMPTON—*I'm In You* (A&M)
- ALAN O'DAY—*Undercover Angel* (Pacific) EX-20

KEEL—Shreveport

- NONE
- JIMMY BUFFETT—*Margaritaville* (ABC) 21-11

KNN—Knoxville

- KENNY NOLAN—*Love's Grown Deep* (20th Century) 22-15

Midwest Region

TOP ADD ONS

- PETER FRAMPTON—*I'm In You* (A&M)
- JOE TEX—*Ain't Gonna Bump No More* (Epic)
- NEIL SEDAKA—*Amarillo* (Elektra)

PRIME MOVERS

- MARVIN GAYE—*Get To Give It Up* (Tamla)
- ALAN O'DAY—*Undercover Angel* (Pacific)
- BILL CONTI—*Theme From Rocky* (U.A.)

BREAKOUTS

- HALL & OATES—*Back Together Again* (RCA)
- ANDREW GOLD—*Lonely Boy* (Asylum)
- JIMMY BUFFETT—*Margaritaville* (ABC)

KILT—Houston

- JOE TEX—*Ain't Gonna Bump No More* (Epic)
- PETER FRAMPTON—*I'm In You* (A&M)
- MARVIN GAYE—*Get To Give It Up* (Tamla) 30-18

KLR—Houston

- ANDREW GOLD—*Lonely Boy* (Asylum)
- TAVARES—*Whodunit* (Capitol)

D—MARVIN GAYE—*Get To Give It Up* (Tamla) 20-15

- FLEETWOOD MAC—*Dreams* (W.B.) 8-4

KNOX—Dallas

- MELBA MOORE—*Long & Winding Road* (Buddah)
- BRAINSTORM—*Loving Is Really My Game* (Tulu)
- BOOKER T & THE MG'S—*Sticky Stuff* (Asylum) 23-15
- PABLO CRUISE—*Whatcha Gonna Do?* (A&M) 9-3

KUF—Dallas

- NEIL SEDAKA—*Amarillo* (Elektra)

D—MARVIN GAYE—*Get To Give It Up* (Tamla) 20-11

- ANDREW GOLD—*Lonely Boy* (Asylum) 25-19

KNUS—Dallas

- JOE TEX—*Ain't Gonna Bump No More* (Epic)
- STEVE MILLER BAND—*Jet Airliner* (Capitol)

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#1 IN SCANDINAVIA

#1 IN AUSTRIA

#1 IN BELGIUM

#1 IN HOLLAND

#1 IN GERMANY

#1 IN SWITZERLAND



#1 IN SOUTH AFRICA

#1 IN ISRAEL

#1 IN AUSTRALIA

#1 IN NEW ZEALAND

#1 IN POLAND

#1 IN EAST GERMANY

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is Available on EMI Records**



(From Capitol)

Billboard Singles Radio Action

Based on station playlists through Thursday (5/19/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 20

- WYON—Chicago
- HALL & OATES—Back Together Again (RCA)
- YVONNE ELLIMAN—Hello Stranger (RSO)
- RUFUS/CHAKA KHAN—Hollywood (ABC) 23-10
- JOHNNY GUITAR WATSON—A Real Mother For Ya (DIM) 22-11

WNDE—Indianapolis

- DAVID DUNDAS—Another Funny Honeymoon (Chrysalis)
- KENNY ROGERS—Lucille (U.A.) 18-10

D★ MARVIN GAYE—Got To Give It Up (Tamla) 12-7

WOKY—Milwaukee

- ABBA—Knowing Me, Knowing You (Atlantic)
- DAVE MASON—So High (Columbia)
- KENNY ROGERS—Lucille (U.A.) 16-8
- BILL CONTI—Theme From Rocky (U.A.) 9-2

WZUU FM—Milwaukee

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- BOSTON—Peace Of Mind (Epic)
- MAYNARD FERGUSON—Theme From Rocky (Columbia) 18-5
- FLEETWOOD MAC—Dreams (W.B.) 10-4

WHLR—Peoria, Ill.

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- KENNY ROGERS—Lucille (U.A.)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 13-8
- BILL CONTI—Theme From Rocky (U.A.) 14-5

KSLQ FM—St. Louis

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- SHALAMAR—Uptown Festival (Soul Train)
- FLEETWOOD MAC—Dreams (W.B.) 14-6

BILL CONTI—Theme From Rocky (U.A.) 8-3

KXOK—St. Louis

- HOT—Angel In Your Arms (Big Tree)
- DAVE MASON—So High (Columbia)
- BILL CONTI—Theme From Rocky (U.A.) 20-13
- EAGLES—Life In The Fast Lane (Asylum) 23-17

KIOD—Des Moines

- EMERSON, LAKE & PALMER—Fanfare For The Common Man (Atlantic)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ANDREW GOLD—Lonely Boy (Asylum) 14-8
- BARRY MANILOW—Looks Like We Made It (Arista) 21-12

KDWB—Minneapolis

- HALL & OATES—Back Together Again (RCA)
- EAGLES—Life In The Fast Lane (Asylum)
- FLEETWOOD MAC—Dreams (W.B.) 8-1
- BARRY MANILOW—Looks Like We Made It (Arista) 28-21

WDGY—Minneapolis

- NO LIST
- NO LIST
- NO LIST
- NO LIST
- KSTP—Minneapolis
- EAGLES—Life In The Fast Lane (Asylum)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- HALL & OATES—Back Together Again (RCA) 15-9
- FOREIGNER—Feels Like The First Time (Atlantic) 20-14

WHB—Kansas City

- STEVE MILLER BAND—Jet Airliner (Capitol)
- ALAN O'DAY—Undercover Angel (Pacific)
- BILL CONTI—Theme From Rocky (U.A.) 17-6
- FLEETWOOD MAC—Dreams (W.B.) 13-5

KKLS—Rapid City, S.D.

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- STEPHEN BISHOP—On And On (ABC)
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 26-7
- HALL & OATES—Back Together Again (RCA) 27-20

KQWB—Fargo, N.D.

- NONE
-
- ALAN O'DAY—Undercover Angel (Pacific) 20-14
- PETER McCANN—Do You Wanna Make Love (20th Century) 14-7

Northeast Region

• TOP ADD ONs:

- KENNY ROGERS—Lucille (U.A.)
- PETER FRAMPTON—I'm In You (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic)

★ PRIME MOVERS:

- FLEETWOOD MAC—Dreams (W.B.)
- FOREIGNER—Feels Like The First Time (Atlantic)
- ALAN O'DAY—Undercover Angel (Pacific)

BREAKOUTS:

- EAGLES—Life In The Fast Lane (Asylum)
- HOT—Angel In Your Arms (Big Tree)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)

WABC—New York

- HOT—Angel In Your Arms (Big Tree)
- KENNY ROGERS—Lucille (U.A.)
- FLEETWOOD MAC—Dreams (W.B.) 29-11

WBLS—New York

- HAROLD MELVIN & THE BLUE NOTES—After You Love Me Why Do You Leave Me (ABC)
- ZEST CREATION—Tailgate (Gordy)
- NONE
- *

WPXI—New York

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- DEAN FRIEDMAN—Ariel (Lifesong) 25-18

WWRL—New York

- DONNA SUMMER—Can't We Just Sit Down (Casablanca)
- COMMODORES—Easy (Motown)

- RALPH MacDONALD—Jam On The Groove (Marlin) HB-15
- EMOTIONS—Best Of My Love (Columbia) HS-20

WPTR—Albany

- D★ MARVIN GAYE—Got To Give It Up (Tamla)
- ABBA—Knowing Me, Knowing You (Atlantic)
- FLEETWOOD MAC—Dreams (W.B.) 14-5
- ALAN O'DAY—Undercover Angel (Pacific) 20-13

WTRY—Albany

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- PETER FRAMPTON—I'm In You (A&M)

- D★ JOE TEX—Ain't Gonna Bump No More (Epic) 18-9
- ALICE COOPER—You And Me (W.B.) 22-14

WKWB—Buffalo

- ABBA—Knowing Me, Knowing You (Atlantic)
- ALAN O'DAY—Undercover Angel (Pacific)

WYSL—Buffalo

- EAGLES—Life In The Fast Lane (Asylum)
- BOSTON—Peace Of Mind (Epic)

- D★ MARVIN GAYE—Got To Give It Up (Tamla) 20-11
- FOREIGNER—Feels Like The First Time (Atlantic) 30-23

WBFF—Rochester, N.Y.

- EAGLES—Life In The Fast Lane (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- ★ BILL CONTI—Theme From Rocky (U.A.) 13-7
- FLEETWOOD MAC—Dreams (W.B.) 6-1

WRKO—Boston

- FOREIGNER—Feels Like The First Time (Atlantic)
- KENNY ROGERS—Lucille (U.A.)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 27-14
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 22-17

WBZ-FM—Boston

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- BILL CONTI—Theme From Rocky (U.A.)
- ALAN O'DAY—Undercover Angel (Pacific) 25-14

WVBF-FM—Boston

- PETER FRAMPTON—I'm In You (A&M)
- JACKSON BROWNE—The Pretender (Asylum)

WYRC—Worcester, Mass.

- STARBUCK—Everybody Be Dancin' (Private Stock)
- rita COOLIDGE—Higher & Higher (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol) 12-8
- HELEN REDDY—You're My World (Capitol) 13-10

WYRE—Baltimore

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- ALAN O'DAY—Undercover Angel (Pacific) 15-8
- ADORISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 23-18

WLIE—Richmond, Va.

- FOREIGNER—Feels Like The First Time (Atlantic)
- ADORISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 20-10
- STEVE WONDER—Sir Duke (Tamla) 10-6

WPRO—Providence

- NEIL SEDAKA—Amirillo (Elektra)
- PETER FRAMPTON—I'm In You (A&M)
- FOREIGNER—Feels Like The First Time (Atlantic) 19-15
- *

Mid-Atlantic Region

• TOP ADD ONs:

- PETER FRAMPTON—I'm In You (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

★ PRIME MOVERS:

- (D) MARVIN GAYE—Got To Give It Up (Tamla)
- (D) JOE TEX—Ain't Gonna Bump No More (Epic)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)

BREAKOUTS:

- BARRY MANILOW—Looks Like We Made It (Arista)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- ABBA—Knowing Me, Knowing You (Atlantic)

WFIL—Philadelphia

- PETER FRAMPTON—I'm In You (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

WIBG—Philadelphia

- STEVE MILLER BAND—Jet Airliner (Capitol)
- BARRY MANILOW—Looks Like We Made It (Arista)

WIFI-FM—Philadelphia

- BARRY MANILOW—Looks Like We Made It (Arista)
- FOREIGNER—Feels Like The First Time (Atlantic)

- BOSTON—Peace Of Mind (Epic)
- TAVARES—Whodunit (Capitol)

- FOREIGNER—Feels Like The First Time (Atlantic) 30-23
- HOT—Angel In Your Arms (Big Tree) 13-8

WPCC—Washington

- JIMMY BUFFETT—Margaritaville (ABC)
- COMMODORES—Easy (Motown)
- D★ JOE TEX—Ain't Gonna Bump No More (Epic) 24-7
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 30-22

WOL—Washington

- NONE
- *
- NONE
- *

WGH—Washington

- NONE
- *
- NONE
- *

WQAM—Miami

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ANDREW GOLD—Lonely Boy (Asylum)
- ALAN O'DAY—Undercover Angel (Pacific) 14-8

Y-100 (WYHI-FM)—Miami

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

ADORISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)

- ALAN O'DAY—Undercover Angel (Pacific) 17-7
- FLEETWOOD MAC—Dreams (W.B.) 15-9

BJ-105 (WBWJ-FM)—Orlando

- ADORISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- ALICE COOPER—You And Me (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol) 19-13

ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 24-18

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- D★ MARVIN GAYE—Got To Give It Up (Tamla) 16-12
- BARRY MANILOW—Looks Like We Made It (Arista)
- BILL CONTI—Theme From Rocky (U.A.) 15-6

WQFD—Lakeland, Fla.

- SWEET—Fever Of Love (Capitol)

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ROSE ROYCE—I'm Going Down (MCA) 22-8

WMFJ—Daytona Beach

- RUFUS/CHAKA KHAN—Hollywood (ABC)
- MAC DAVIS—Picking Up The Pieces Of My Life (Columbia)
- FLEETWOOD MAC—Dreams (W.B.) 10-3

ALAN O'DAY—Undercover Angel (Pacific) 14-7

WAPE—Jacksonville

- PETER FRAMPTON—I'm In You (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- STEVE MILLER BAND—Jet Airliner (Capitol) 20-11

ALAN O'DAY—Undercover Angel (Pacific) 9-2

WATS—Charlotte



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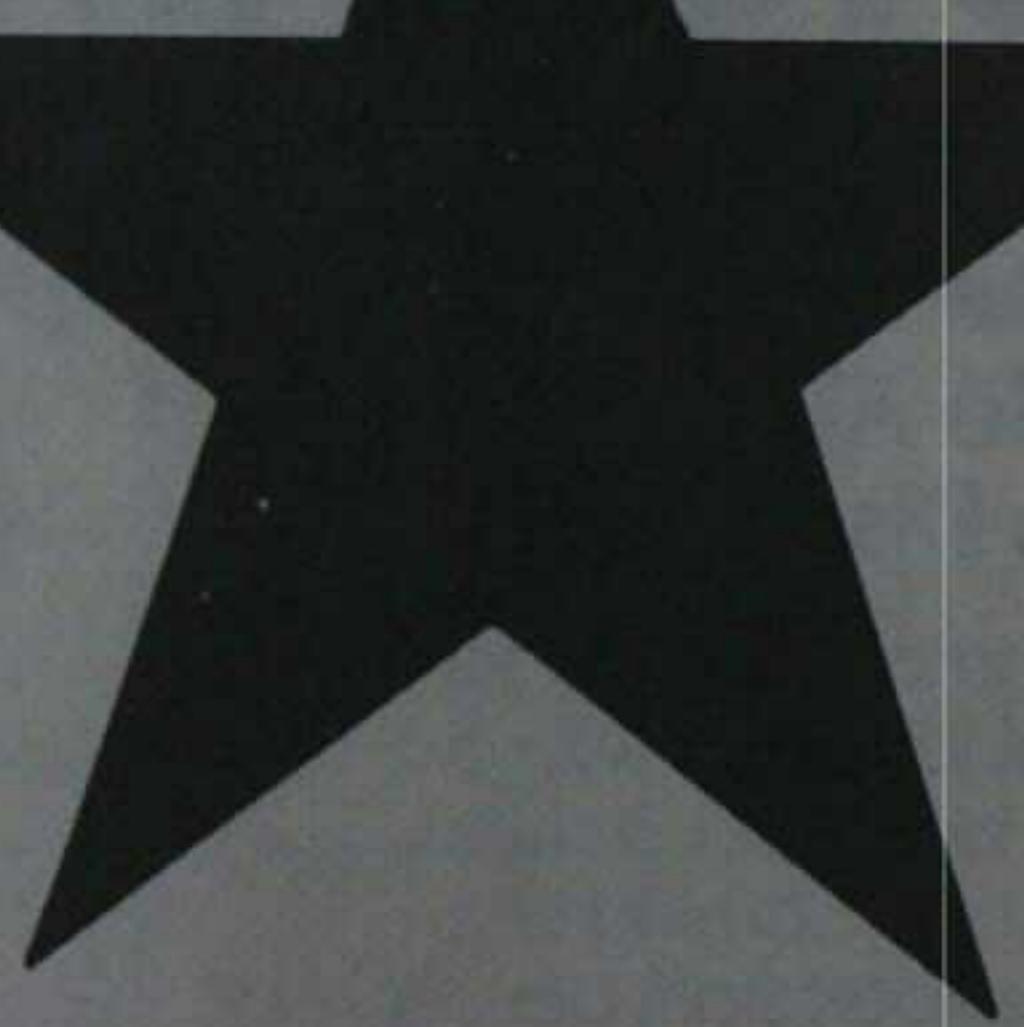
City _____ State _____ Zip _____

The Soundtrack

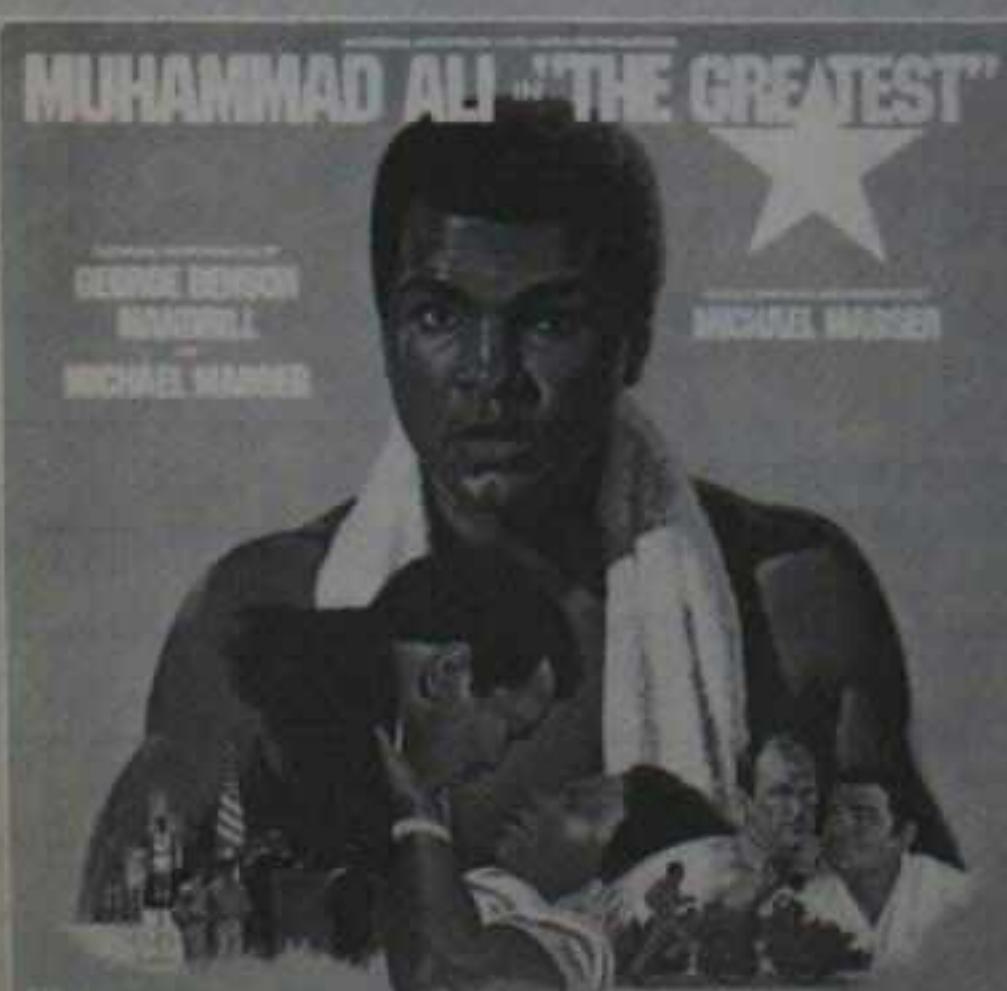
GEORGE BENSON and MANDRILL Performing
MICHAEL MASSER's Brilliant Music From

The Columbia Pictures Release

"THE GREATEST"



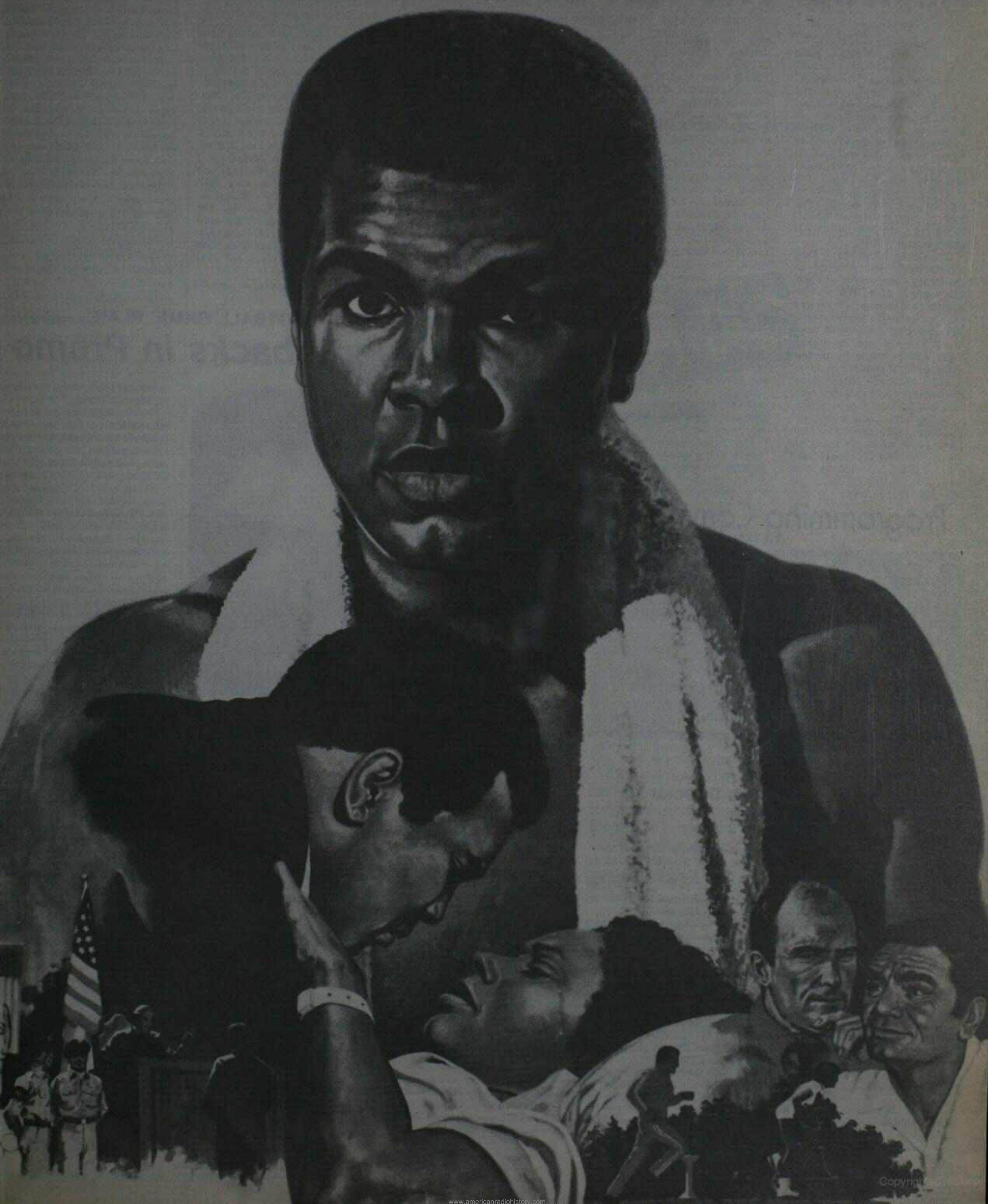
This unprecedented collaboration features the stunning songs and music of **Michael Masser**, (composer of "Touch Me In The Morning" and "The Theme From Mahagony") brilliant vocal and instrumental performances by **George Benson** and the powerful rhythms of **Mandrill**. Produced by Michael Masser, "**THE GREATEST**" is unquestionably the blockbuster soundtrack album of the year.



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Radio-TV Programming

10th Intl Radio Programming Forum Revives 'The Hot Seat' Rap Session

By CLAUDE HALL

LOS ANGELES—The Hot Seat—a session where outstanding radio persons are grilled both by a commentator as well as the audience—has been revived for the 10th annual International Radio Programming Forum in Toronto Aug. 3-7. Already slated to sit in the Hot Seat and have questions fired at them are Ken Palmer, former owner and manager of one of the greatest Top 40 stations of all time—KIMN in Denver; Michael Spears, operations director of KHJ in Los Angeles; and Bob Pittman, program director of WMAQ in Chicago and WKQX, its FM rock-formatted affiliate.

In addition, commentator Gary Stevens, senior vice president for Doubleday Broadcasting and general manager of KDWB in Minneapolis, will be lining up a couple of others for the Hot Seat, including representatives of Canadian radio. Mostly, however, Hot Seat appearances will be made by persons drawn from the audience on an impromptu basis and they will not know anything about it until Stevens summons them from the audience.

Stevens and Keith James, vice president of programming for Moffat Communications in Canada, are international cochairpersons for this year's Forum, expected to draw

more than 1,000 of the world's outstanding radio folk to the Harbour Castle on the lakefront in Toronto.

Ed Prevost, president du Conseil d'Administration, Radiodiffusion Mutuelle Limitee, Montreal, will welcome the attendees to the four-day event which will be highlighted by the annual Awards Banquet Saturday night, Aug. 7. The awards competition for radio stations, program directors, air personalities and record executives at all levels was announced earlier in *Billboard* (page 29, *Billboard*, May 21, 1977). Already, radio stations and personnel from the U.S., Canada and countries abroad are entering the competition. This year, Al Herskovitz, operations manager of KPOL, Los Angeles, is awards chairperson.

The Hot Seat was installed four years ago at an International Radio Programming Forum in Los Angeles and proved to be one of the most dramatic sessions of the entire meeting and, in fact, had to be extended into a second day.

James and Stevens have outlined topics for the rest of the convention and moderators and speakers are now being slated.

The Forum opens Wednesday, Aug. 3, with a cocktail party hosted by *Billboard* Magazine on behalf of

the Forum Advisory Committee, the speakers and the moderators.

Thursday morning, the opening event will be a Flying Airchecks brunch and rap session. Here, anyone attending the meeting may bring a cassette aircheck of their radio station or a given disk jockey or radio show. A major successful program director will be at each table. He will play your aircheck on the spot and critique it as well as guide critiques from other program directors and general managers at the table.

Then Prevost will officially open the Forum and later introduce the keynote speaker.

At 12:30 p.m., there will be two concurrent sessions. One is devoted to Radio—The Realities; "How

Timebuys Affect Your Station, Your Life, And Your Pocketbook." Moderating this session will be Paul Cassidy, general manager of KTNQ in Los Angeles. Katie Coke, media director for J.F. Murray Co., New York, has agreed to be on the panel.

At the same time, another session will deal with Music—The Realities: "How Records Affect Your Station, Your Life, And Your Pocketbook."

After a lunch break, there will be a promotion summit meeting until 4:30 p.m. that will deal with these aspects: "Television Spots Are The Way To Win In Radio," "Billboard Signs That Sign You On," and "Airborne Promotions That Score With Listeners." Presentations and samples will be on hand.

(Continued on page 29)

'Beatles Special' Into Syndication

LOS ANGELES—RKO Radio and O'Connor Creative Services have joined forces to produce and market a 15-hour syndicated special called "Beatles Special." The show has already been aired on KHJ in Los Angeles, the other RKO rock stations and CHUM in Toronto, plus KLIF in Dallas. Harry O'Connor, president of O'Connor Creative Services, expects the special to be heard eventually by nearly 100 million listeners around the world. It was produced by the RKO staff. RKO also produced the 27 hour-long specials marketed by O'Connor billed as "The RKO Superstars." These specials feature such acts as Elton John and Neil Diamond and were aired also on RKO stations. O'Connor has reproduced the specials open-ended to allow a radio station to use its own personalities; a script comes with each show.

CAP'S WEEKLY 'FOOTBALL GAME' PLAN

Meyer Quarterbacks In Promo

LOS ANGELES—Steve Meyer, Capitol's national promotion manager, has a week that is a constant barrage of phone calls with radio stations and a field promotion force of 23, visits to trade publications, internal marketing meetings and conversations with Bruce Wendell, vice president of promotion.

Meyer's Monday begins on Friday when, from his Tower office and in between phone calls with the promotion field force, he prepares sales figures on key pop product to present to Bill Wardlow, director of marketing services for *Billboard*.

After that, he meets with Bruce Wendell, and Wendell sets the priorities "and we go over sales figures and discuss current chart positions as well as future chart positions, as well as new product."

Wendell may say: "Let's run with Steve Miller's new album on such and such a date to create maximum airplay and sales impact."

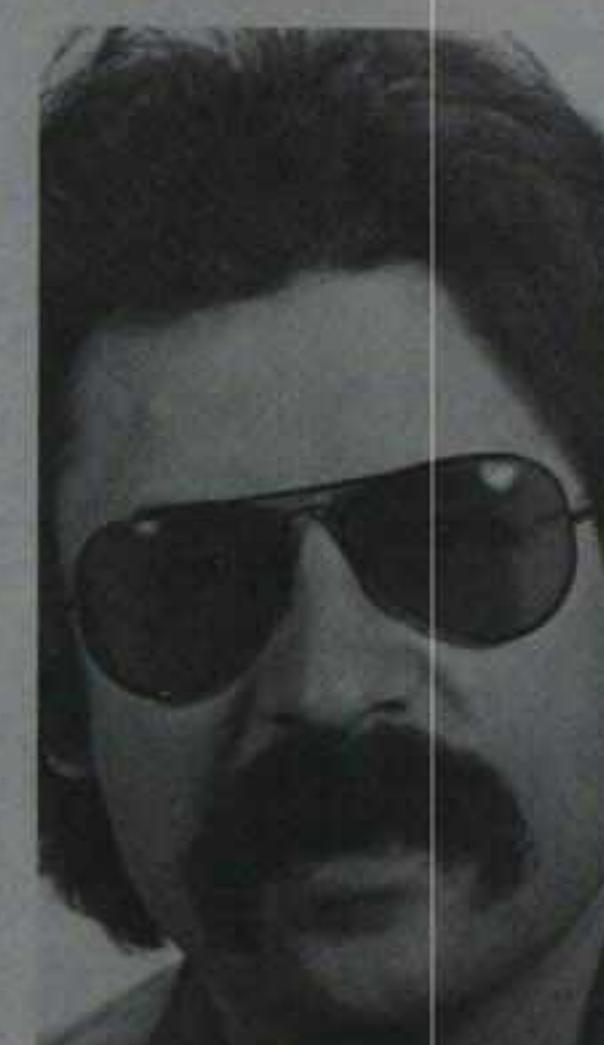
Meyer comments: "We set up a game plan like a football team. Bruce and Ray Tusken have decided the best blitz day for the album and everything thereafter is like a well-executed football play—a team operation."

On Monday morning, Meyer sets up his day's activities. First, he sees Wardlow in the morning and "gives him all of the information available to me, including sales figures on singles and albums and on going merchandising campaigns that might reflect in chart activity like a Beatles promotion. I also give Nat Freedland, *Billboard* records review editor, copies of new singles for review."

Then he drops by Record World with singles and albums for review (he sees them Tuesday with chart information), before heading back to his office in the Capitol Tower to start phoning record promotion and radio people "to make sure they have all of the information possible about any of our records. It's a matter of checking and rechecking."

"Then the daily airplay reports start coming in by phone from our promotion people. As it does, I enter this information on report sheets—the same ones I take with me to the trade magazines on Tuesday."

Tuesday, he says, "starts out real busy because the promotion force start phoning as early as 6:30 a.m.



Steve Meyer: A Beatles buff at Capitol.

with information. If it's significant airplay, I may immediately phone other of our promotion people to tell them about it, especially if they're located in a nearby region that could possibly spread the record."

By the time he gets to the office, the phone calls are coming in faster, reporting airplay on records and radio station chart increases and add-ons. He racks this information. "Tuesday is basically an information day. And by 2 p.m. I head out to the trade magazines with all of that information."

Wednesday, he's still getting airplay information phone calls regarding the stations which change their playlists on Tuesday. This is when 65%-70% of his information arrives.

"Late in the day, I do an airplay trouble sheet and, together with Walter Lee, national sales manager, and Dennis White, vice president of sales, we pick out areas where we might be having problems on key singles."

"Then they speak to the individual sales managers about these problems—like why a record only went up two places on a local radio station's playlist or why it was dropped."

"And usually Jim Mazza, vice president of marketing, will call a

meeting at 3 p.m., which all heads of departments attend."

On Thursday, he starts setting up information on r&b and country music records for *Billboard* by doing sales figures on those records and getting an update on airplay from Ed Keeley of Capitol in Nashville.

Keeley calls him Thursday afternoon. He does the sales figures on r&b Thursday, but won't receive the airplay information until the next day. In between his calculations, promotion people working for Capitol coast-to-coast call in to get final analysis of update on record chart additions, information about artist tours in their areas, etc.

Friday, Meyer heads for *Billboard* to give Barry O'Neil in charts all of Capitol's r&b record information, then sees Bob White, *Billboard* chart manager, to present information on country music records. He answers any questions they might have. "And I might ask them why we have X amount of sales on a record but it's not charted."

Then he returns to Capitol's Tower for more phone calls with his staff and to begin preparing pop record information.

Meyer, a Beatles buff, took music in college and he still plays guitar as a hobby. He started in the record business as a sales territory manager for Capitol in November 1969 in Miami, calling on key dealers and chain stores from Miami to West Palm Beach.

After a year, he became an album market specialist—the forerunner of the album rock promotion man. In this capacity, he worked out of New York. Then he was promoted 18 months later, after a Capitol realignment of staff that did away with his old position, to the position of promotion manager for all Florida. In March 1976, Wendell brought him to Los Angeles to handle national promotion.

CLAUDE HALL

Disco For WXYY

BALTIMORE—WXYY (V-103) has gone on the air here with a disco format, reports Ron Riley, operations manager of the station and its AM counterpart, WCAO. WXYY was a classical radio station under the old calls of WCAO-FM. Program director is Larry Hall, formerly the production director at WCAO.

Programming Comments



The Voice Of Peace: Pirate ship operates from "somewhere in the Mediterranean."

Crispian St. John, Program Director The Voice Of Peace Radio P.O. Box 4399, Tel Aviv

This is a 50,000-watt, 24-hour operation here somewhere in the sunny Mediterranean Sea. Musically, we feature the top numbers from Britain and the States, together with a certain amount of local product. Our playlist of approximately 80 singles operates on rotation, between 05:00-24:00 hours daily. All programs are in English, though we do feature two programs of Hebrew on Friday night and two hours of Arabic music on Saturday morning.

We are a commercial operation in the sense that we take advertising, which is on the increase at the moment. But after paying our operating costs, we donate to charities and worthwhile organizations in the Mideast and elsewhere.

Advertising rates at the moment stand at \$50 per 30 seconds (one rate, all times) weekdays and \$65 at the weekend. Clients include Coca-Cola, Lee Jeans, Fiat, Agfa, Kodak, Zenith and numerous local operations. Our London advertising office is at present concluding contractual arrangements with such businesses as an international airline, a company in Lebanon and a series of commercials aimed directly at the Arab states and places to reside and visit and shopping areas to note, whilst in London.

Our signal, 50,000 watts on 1540 kHz, can be heard throughout Israel and Cyprus, as well as in Lebanon, Jordan, Egypt, Syria, etc., etc.

We have been running "American Top 40" with Casey Kasem, but at the moment I am looking for a replacement. I'm also after a new, exciting jingle package."

Current staff lineup (all from the U.K.): Program Director Crispian St. John, Carl Kingston, Tony Britten and Tony Mandell. We are also looking for a broadcast staff with good experience, great ratings.

We have pretty stiff competition, but with the sound we have at the moment, I think on the next survey we will look very happy indeed. If there's anything that any *Billboard* reader would like to know in addition, I'd be only too pleased to oblige.

Vox Jox

By CLAUDE HALL

LOS ANGELES—It's a strange world sometimes. **Bobby Vee**, just back from six weeks of performing in Australia, and I packed up our various wives and children and headed this past weekend for Hidden Valley campsite at Joshua Tree National Monument. Bob has four kids—Jeff, Rob, Tom and Jenny. I had two of my three boys down there—Darryl and Andy. The older boys played baseball one day, with rather weird ground rules in case the ball went into a clump of cactus, etc. Two other kids joined the fray. Later, their father came by—**Rick Holmes** of KIIS, Los Angeles. I don't think he knew who we were or perhaps he didn't care. There's something about being out in the desert like that which sort of disassociates the rest of the world; I came back to Los Angeles and Los Angeles radio totally refreshed.

One interesting thing I noticed on radio as I drove through San Bernardino, Calif., was KFXM giving away a stereo radio-phonograph set a day on the air as a promotion. KFXM is an AM station. What they were actually doing, it seems to me, was giving away a listener a day to FM radio. I think it's a mistake for any radio station to give away anything detrimental to its signal. The dumbest mistake I've ever heard is when a radio station gives away a television set. Same reason, only more so.

WFBC, Greenville, S.C., just ran the old "lost W" promotion and among the prizes given away, according to promotion director **Ken Rogers** was "color televisions."

Bubbling Under The
HOT 100

- 101—I CAN'T GET OVER YOU, Dramatics, ABC 12258
- 102—SUPER BAND, Kool & The Gang, De-Lite 1590
- 103—LOVING YOU LOSING YOU, Phyllis Hyman, Buddah 567 (RCA)
- 104—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 105—BREAK IT TO ME GENTLY, Aretha Franklin, Atlantic 3393
- 106—SLIDE, Slave, Cotillion 44218 (Atlantic)
- 107—DISCO REGGAE (Tony's Groove), Kalyan, MCA 40699
- 108—ONLY LOVE CAN BREAK A HEART, Bobby Vinton, ABC 12265
- 109—ISN'T SHE LOVELY, David Parton, Private Stock 45139
- 110—ON AND ON, Kenny Rankin, Little David 735 (Atlantic)

Bubbling Under The
Top LPs

- 101—FIREBALL, Atlantic SD 18174
- 102—NEIL DIAMOND—Beautiful Noise, Columbia PC 33965
- 103—BILL QUATEMAN—Night After Night, RCA APLI-2027
- 104—STEVIE WONDER—Innervisions, Tamla T 326 (Motown)
- 105—BRAINSTORM—Stormin', Tabu BQL1-2048 (RCA)
- 106—BOBBY VINTON—The Name Is Love, ABC AB 981
- 107—STEVIE WONDER—Talking Book, Tamla T 319 (Motown)
- 108—STEPHEN DEES, Hipshot, RCA APL1-2186
- 109—DAVE EDMUNDSON, Get It, Swan Song, SS 8418 (Atlantic)
- 110—BOOKER T & THE MG'S, Universal Language, Asylum 7E-1093

Ron Harper, KQIZ, Amarillo, Tex., writes: "This question has never come to mind before; maybe it's because my toupee has a short in

it. Anyway, does the Forum judging committee keep scores from the air personality competition confidential, or is it possible to learn where

our collective strong and weak points are? Just wondering. Thought it would help me see which areas need work." I suppose if you wrote a

letter and asked, the regional judging committee might be willing to answer that question for you, Ron. I

(Continued on page 29)

RKO Radio and O'Connor Creative Services
PresentThe
BEATLES
From Liverpool to Legend

A 15-Hour Radio Biography In Sound.

From the first notes played in the English factory town to the recently released Hollywood Bowl Concert, it's all there. All the music. And a treasure of comments by *The Beatles* drawn from a decade of dialogue, never before aired anywhere. Plus all of the artists and influences which went into making *The Beatles* the most important group in the history of contemporary music.

This all-new musical documentary is constructed with each hour as a separate unit. Thus it can be aired

on your station in a variety of ways; three hours a day for a week, an hour daily for two weeks; all-in-one as a super-special... anyway you like it.

Premiered to critical acclaim on KHJ-Los Angeles, KFRC-San Francisco, WRKO-Boston, WHBQ-Memphis, 99X-New York, KLIF-Dallas and WFYR-Chicago, it reached an audience of millions.

Order it now. Then, your station and your listeners can travel the long and winding road with *The Beatles* in a special that brings them back together one more time.

O'CONNOR CREATIVE SERVICES

P.O. Box 8888, Universal City, CA 91608

Gentlemen: We want to reserve exclusive broadcast rights for "The Beatles—From Liverpool to Legend" for our market.

Please rush our license agreement for this 15-hour special along with complete details on cost, program content, promotion and production aids provided and our guaranteed delivery date.

Name	Title
Station	Address
City	State Zip

Albany WPTR Looks Up From the Depths

By MIKE ADASKAVEG



Talking Time: Midday air personality Gary Evans, right, and WPTR program director Brian Scott discuss cuts to play from an album.

His job depends on whether or not he can bring the 50,000-watt station back up in the ratings.

"It was no secret that this station

was in bad shape," says Scott. "The station was disorganized. We had no format to speak of."

WPTR went through 1976 with a

screaming Top 40 approach to contemporary radio. The station was one of the only ones in the country to continue the practice of circa 1965 radio. There were jingles after every record, reverberation, echo and the like.

"We actually had a potpourri of formats," explains Scott. "Audio-wise, the station was a disaster. There was no direction. For the personalities, it was do what you want."

The station was geared to a teen audience. Instant request lines and touch tone station IDs were used.

"The touch tone thing was very plastic and old-fashioned—much like the chime time stuff used in the '60s," says Scott. "The station sounded too fake."

Scott decided to change things around.

"Right now, we're bringing the station back to 1977. We're putting together the mechanics of contemporary radio and becoming communicable. I feel the 'Q' format thing has burned out, and 'Boss Radio' is definitely out."

Scott has dumped the joke books, and gotten away from "triteness," both with personalities and in music selection.

"We're playing good contemporary music, with a playlist of 25 titles," he says. "We're not breaking records. We're just playing the monsters."

WPTR has eliminated almost all of its gold library. The station had an unlimited gold playlist which numbered almost 6,000 titles from as far back as 25 years ago. Now there are only 600 gold titles which can be aired.

"Right now, we are heavily day-parted and structured, something the station has never been before. I cannot label what we call our format, but it is best described as contemporary Top 40," says Scott.

He explains the emphasis is on

(Continued on page 30)



Brian Scott: "This station was in bad shape."

Crawdaddy Mag Serves Up New Syndicated Show

NEW YORK—Crawdaddy magazine is offering radio stations a syndicated radio program modeled after the magazine on a no-cash-barter basis.

The "Crawdaddy Rock Review" is hosted by Pete Fornatale, personality on WNEW-FM in New York, and is available to radio stations on an exclusive basis in each market. It is produced in self-contained units, allowing it to be broadcast as one weekly show or in shorter daily segments.

Each 52 minutes of entertainment programming is accompanied by two minutes of national advertising and six local availabilities. It is being produced in 13-week flights.

Sponsored nationally by Discwasher, the program features a mix of music, original interviews with music personalities, comedy, reviews and nonsense news. A pilot is free from Cinema Sound Inc., New York.

THE WORD'S OUT

"Playin' Up A Storm is a pleasant surprise. Gutsy and forceful! The record we've been waiting for Gregg to record for years."

—SHELLY STILE, WMMS-FM, Cleveland

"Welcome back Gregg!!! A solid performance."

—CLAY GISH, KRBE, Houston

"It's a Killer!" —LARRY GROVES, KEZY-AM

"I really feel the energy. It's great to see him gettin' off his ass. A FINE album."

—CHARLIE KENDALL, KZEW-FM, Dallas

"There have been many attempts to duplicate the sound of the Allman Brothers Band. After listening to the new Gregg Allman album, it is obvious why the band was named the ALLMAN BROTHERS."

—BILL TODD, WDAI-FM, Chicago

"It's been so long, but it was worth the wait. I love it. It's fantastic!"

—SAM BELLAMY, KMET-FM, Los Angeles



VISITING ORLEANS—Rollye Bornstein, noon-3 p.m. personality for WDNC in Durham, N.C., is invaded by the group Orleans, who did an interview on the air in conjunction with its appearance in nearby Raleigh. From left: Brad Carver, 3-7 p.m. personality of WDNC; Chris Hensley of Elektra Records; WDNC program director Joe Nuckles; Larry Crockett of the FM country affiliate WDCG; and Orleans members Jerry Marotta, Lance Hoppen, lyricist Joanna Hall, Larry Hoppen, and John Hall.

Norfolk's WHNE Switches To Country Format May 30

NORFOLK, Va.—A new country music station, WHNE at 1350 on the dial, will hit the air here May 30, according to new general manager Bob Sinclair.

The 24-hour operation now features an all-news format. Sinclair has already hired Carolina Charlie, a market veteran, from WCMS in the market, to program the station and serve as an air personality.

Jack Gales, once program director of WAYS in Charlotte, N.C., and its award-winning morning personality, has been hired as morning personality. At the moment, Sinclair was looking for a female personality to do an all-night show.

Current call letters are WKX. It's a 5,000-watt station. WCMS, a country music mainstay in the market for years, is also a 5,000-watt station but is limited to daytime broadcasting.

10th Intl Radio Programming Forum

• Continued from page 26

At 4:30 p.m., there will be a ratings summit meeting dealing with the question: "Is A New Ratings Service Needed?" This will be a panel discussion of the pros and cons of various ratings services; how to program your station to ratings, how to use special computations to improve average quarterhour, etc.

Friday morning will again feature two concurrent sessions. One will be devoted to Sales-The Realities; "How Sales Affect Your Station's Programming, Your Pocketbook And Your Job." The other session will deal with Engineering-The Realities: "Your Sound Is More Important Than You Realize For Better Ratings And Bigger Dollars."

Then everyone attending the Forum will split into five smaller workshop groups dealing with "Reading

Ratings-The Realities," "Computer Inroads-The Realities," "Production Magics-The Realities," "News That Can Improve Ratings-The Realities" and "Syndication For Higher Earnings-The Realities."

At lunch Friday, Dick Orkin and Bert Berdis of Dick Orkin Creative Services, Chicago, creators of the world-famous "Chickenman" and "Tooth Fairy" series, will do a presentation called "Spots Before Your Eyes-Creating Humorous Radio Commercials."

Then comes the Hot Seat which will continue into the late hours.

Saturday morning, there will be a general session dealing with "The Regulators," an in and out discussion of the values of regulation in radio with top-level decision-makers from the FCC and the CRTC, Canada, participating on a panel. A question and answer session will al-

low the audience to confront the regulators on a one-to-one basis.

"FM Faces The Future" will follow that session and already signed to appear as a panelist on this meeting is Bill Parris, programming consultant to United Broadcasting with stations such as WLPL in Baltimore and others to his credit.

Afterwards, there will be free time to visit the sights of Toronto before the Awards Banquet at 6:30 p.m. Jodie Lyons, noted ID jingles producer, will arrange and conduct the awards ceremonies. A major entertainer is being lined up for the Awards Show and other recording artists will serve as presenters at the awards ceremonies.

This year, there will be an early-bird fee of only \$180 for radio people and \$220 for non-radio people if you register before July 16. Small market

personnel pay only \$160 if they register early. In addition, any radio station represented at the meeting by a general manager or owner, program director, and another staff member may register all three for the discount rate of \$475. To register, fill out a registration form in this issue or send a check to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

After July 16, all radio persons must pay \$220, all non-radio persons must pay \$250.

Spouses may attend the cocktail reception, other entertainment functions, and the Awards Banquet by buying tickets at the door of these functions. A special session for spouses Friday morning qualifies their trip as an income tax deduction.



OLD TEDDY BEAR-Dene Hallam, program director of WFEC in Harrisburg, Pa., guides guest disk jockey Red Sovine (with headset) through a 90-minute stint on the station. Sovine, who recently exploded to national prominence again with a country music record called "Teddy Bear," is no stranger to being a guest disk jockey.

Vox Jox

• Continued from page 27

know that in years past many of the judges did write some personal letters of comment back to the air personalities who entered. By the time the airchecks get to the national level, however, the task would be almost impossible. If you don't believe me, just call Mardi Nehrbass at Big Tree Records in Los Angeles.

* * *
Ric (Charlie Tiger) Lippincott has left WAVY in Lafayette, Ind., by the time you read this to join WNDE in Indianapolis. Staff there features Ron Jordan, recently of Memphis, on 6-10 a.m., Scott Wheeler 10 a.m.-3 p.m., music director Barry Chase 3-7 p.m., Jeff Lucifer 7-midnight. Lippincott under the air name of Dave Denver will do the midnight-2 a.m. show, and Michael O'Brien 2-6 a.m. Dave Parks, the program director, expects to balance out the hours a little better about July 1.

* * *
Radio stations looking for fresh beautiful music records might write Irving T. Wilson, ITW Productions (Rare Records), John Dalton St., Manchester, England. KEWI in Topeka, Kansas, is looking for an experienced air personality to do the all-night show. No calls. Tapes and resumes to Bob Finot, program director. At WZCP (Z-106) in Cleveland, the staff of the FM rocker features Bob Box 5-9 a.m., Cook Russell 9 a.m.-1 p.m., program director Bob Payton 1-4 p.m., Skip O'Brien 4-8 p.m., music director Dick (Max Haywood) Smith 8 p.m.-1 a.m., and Steve Brodie all-night, with Kevin Cohen on weekends.

* * *
Tom Crockett, Concept Productions, P.O. Box 12644, Roanoke, Va. 24027, writes that the firm is now marketing two rock automation music services. One is called "Album-rock" and is progressive Top 40 with current hits and oldies from the past five-seven years. The main difference is the service also programs current top album cuts as picked weekly by major progressive outlets with album cuts from the past three-five years. "I think you can get a demo by writing him."

* * *
Bob Mercer, promotion person at Fantasy Records, Los Angeles, called me the other day to brief me on the outstanding job KZEL in Eugene, Ore., is doing. The progressive station raised \$20,000 with a local



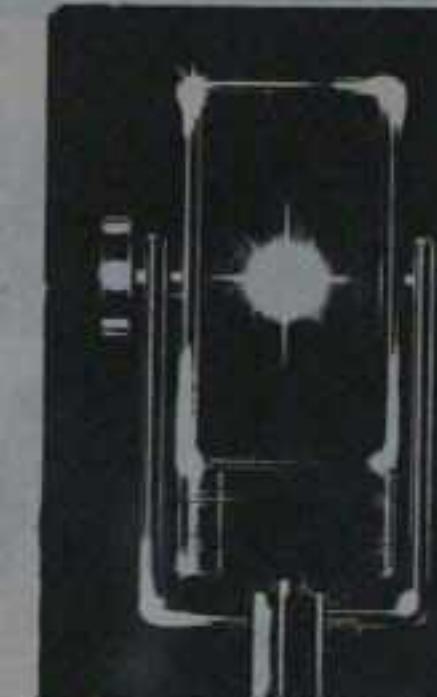
H.A. THOMPSON: Broadcasting live from WBTS's fourth annual World's Largest Attic Sale in Charlotte, N.C.

auction. Fantasy's Country Joe flew in from Denver for the event. It was a beautiful event, says Mercer, to raise funds for a Save The Whales campaign.

* * *
WHEW! I just received a newsletter from the fantastic Chuck Dunaway, 214-245-5683. He's now doing Southwest regional promotion for London Records and his newsletter is about Texas radio and then some. If you're interested in radio down in that part of the country or would just like to keep in touch with old friends, I'd call and ask for a copy. One of the comments goes like: "The last trip to Oklahoma, we listened to Danny Williams of WKY. At 46 years of age, he still cooks with the best of them. While Danny's interest in radio has decreased, he is still one of the most interesting people in the business. He is a man who can do anything he has a desire to do. Just for the hell of it, Danny, do it again."

* * *
Ms. Wolf Schneider, 7367 Hollywood Blvd., Los Angeles, Calif. 90046, notes: "I have been religiously sneaking into liquor stores and peeking through issues of Billboard, but have yet to see my name in print along with my virtues as an AOR jock through college. I have now acquired a second class license and am free and anxious to relocate. I can be reached at 213-876-2039. I have recently been working at KWST, Los Angeles, on a temporary basis in the music library and I also continue to engineer at KPFK on weekends. The latest issue of BMI-The Many Worlds Of Music features their million-performance

Tenth Annual



BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM

August 3-7, 1977

This is your convention!

sponsored by radio people, for radio people. We'll be tackling the hard issues surrounding radio programming and operations. Advertising and promotion, rating services and computations, broadcast quality, syndication, marketing, government controls and timebuys are just some of the topics YOU can discuss with other top people in the radio field.

Learn from others as they'll learn from you at the 10th Annual Billboard International Radio Programming Forum in the beautiful Toronto Harbour Castle Hotel. Fill out the registration form below and take advantage of our special earlybird prices. (Spouses are invited to meetings and need only pay for meal functions. They do not have to register. There will also be a spouses seminar which qualifies their travel as a business trip and thus deductible.)

Complete this registration form and mail to Diane Kirkland, Billboard, 9000 Sunset Boulevard, Los Angeles, Calif. 90069

(Please register me for) the 10th Annual Radio Programming Forum, August 3-7, 1977, at the Toronto Harbour Castle Hotel

I am enclosing a check or money order in the amount of: NOTE: REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE COSTS

<input type="checkbox"/> EARLYBIRD RADIO STATION (Before July 16)	\$180
<input type="checkbox"/> EARLYBIRD NON-RADIO STATION (Before July 16)	\$220
<input type="checkbox"/> EARLYBIRD SMALL MARKET RADIO STATION (Before July 16)	\$160
After July 16, Small market pays same as Regular Radio. Small Market means Market size of 200,000 metro or less.	
<input type="checkbox"/> Regular Radio Station	\$220
<input type="checkbox"/> Regular Non-Radio Station	\$250
<input type="checkbox"/> Combination Radio Station Rate (3 people) Any combination of three persons at one Radio Station. (Example: Gen. Mgr., P.D., D.J.)	\$475

I wish to charge my registration on:

Master Charge (Bank number _____)
 Diner's Club American Express
 BankAmericard

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

NAME _____
COMPANY _____
ADDRESS _____
PHONE _____

(Continued on page 31)

Albany WPTW Looks Up From the Depths

• Continued from page 29
communication and entertainment. This is a new image for the station.

"In effect, we are growing up with the people who grew up with us," says Scott. "We're not alienating teens. We're aiming for an 18-49 audience, and hoping that teens string along."

"There's a stigma attached to teen radio," continues Scott. "Teens are not loyal, and they tend to be fickle. I can't see basing the direction or format of a station on teens. It's simply foolish."

"There is factual evidence that the baby boom is over, and the percentage of population age has shifted upwards. I believe a station has to create an adult image to survive today. WPTW was more than five years behind its time."

Scott found that a station cannot communicate with jingles between

every record and disk jockeys zinging one-liners out of joke books. He describes WPTW's personalities as no longer talking at people, but with people.

"It is wrong to thumbtack bits and pieces of other stations onto your station," Scott says. "We're not WFIL or WABC, we're not in New York City or Philadelphia. We're WPTW and we're in Albany. We have to have our own image."

The theories and philosophies behind some of radio's greatest stations could be applied in formulating an image for a station, according to Scott. But, the theories have to be combined, changed, or altered to fit that station. The stations he has heard and the program directors he has talked to have influenced Scott in building an image for WPTW, though he would never straight-out "copy" other stations, as has been done by many.

"I have a large number of favorite stations throughout the country," says Scott. "I would like to apply some of the good or better elements of other stations into programming WPTW—KTSA in San Antonio, the RKO stations, KCBQ in San Diego in the days of Jack McCoy and Buzz Bennett, Jon Sebastian at KDWB in Minneapolis. Mike Spears and KFRC in San Francisco are men and stations I admire. Some, I've never met or listened to, just read about, and they have good theories."

"Now, for the first time in my life, I have the opportunity to apply my theories and assess other people's theories," continues Scott. "I'm on an acting program director capacity. I've got to show trends beginning in the next rating book. The trends I have to deliver have to be positive. We've got to get solid numbers—my future depends upon it."

Though Scott is in a "do or die"

situation, he is not hyper. He sees the situation as a learning opportunity. One thing he has got going for him is a staff which is high on morale.

"Everyone here works 60 or 70 hours a week, though they are asked to work only 40," he says. "Everyone wants to see the station go in the right direction. We even have a hard working weekend staff which sounds as good as the weekday staff. I've worked at six stations and have never seen anything like this."

Scott calls meetings. Everyone at the meeting talks out policies before they are put into effect. Scott explains that there must be unanimous approval of a policy.

"We drag out all of the skeletons at these sessions," says Scott. "Everyone is allowed to express his opinion, even the secretaries."

"People who work here like to be part of the station ... part of a team," Scott says. "Everyone wants to win so bad. They are self-edified when they have a part in policy decisions. I cannot take credit if the station is successful in the future. I provide the guidance, but it's the staff which will make the station successful."

WPTW is the property of Rust Communications, based in Leesburg, Va. Housed in the same building as WPTW is its sister station, an automated FM operation. The FM operation, WFLY, was acquired two years ago. It has 13,000 watts power and utilizes Drake Chenuit's "Contempo 300" automated programming.

Other FM competition in the market includes WGFM, a General Electric station, and WWOM, a soft-rock station. WGFM is also automated and programs rock music. WROW-FM programs beautiful music.

FM radio in the Albany market is in primitive stages compared to other markets in the country. Scott could make no comment on FM, since his job is divorced from the FM operation in the same building.

AM competition is summed up in the market's giant—WGY. The GE station has a firm hold on the number one spot in the market.

"WGY is an extremely respectable station," commented Scott. "They do a helluva job over there. They've always been number one...they're an institution in the market."

WGY is programmed by Lee Fowler, formerly of WIVY in Jacksonville.

Second place in the market is AM and FM station WROW, which is a beautiful music operation owned by Capitol Cities. Third is GE's WGFM, which has automated rock programming from TM. WTRY, a 1,000-watt AMer holds fourth place.

Coming in fifth place in the last rating period was daytime AM station WQBK, which programs all-talk.

"When they beat us for fifth, things changed here," says Scott. "I feel we should be in the top three. We are just about finished in squaring off our format, now we have to present the station to the people."

Scott explains that over the past few months, when change was occurring, the station tried not to give the audience any idea that it was changing.

"The changes were installed over a period of time," says Scott. "Now, however, we are trying to get people to look at us."

The station has launched a television advertising campaign. The advertisements were produced by Kathy Donovan, wife of WPTW's morning man. Mrs. Donovan had



Gold Goes: Program director Brian Scott explains why he cut the station's oldies library from 4,000 to 600 titles.

worked in the advertising department of WLS.

The TV ads key in with the theme of the station, which is "the station you grew up with grows up with you." The ad starts off with one radio on a table and a voice saying: "At one time all you wanted was the best music." Then, another radio is added and the voice says, "Then you needed the time and weather." It continues until a large number of radios, all playing, are accumulated on the table. Then, a hand sweeps them away and replaces them with a single radio, with WPTW on. The voice tells the viewers what WPTW offers. Then the call letters are flashed on the screen.

WPTW's programming now includes record sales research both for singles and albums. There had never been research used at the station before. In the daytime, softer records, from a group labeled "Also Playing" on the survey, replace some of the harder rock selections. The "alsos" are kept to about five per week. In addition to the top 25 hits, and the five "alsos," an average of five hit-bound selections are on the playlist weekly.

"We're not laid-back Lennies, nor are we screamers," says Scott. "We look for sound when we pick a selection for airplay. The sound has to enhance the station, and fit with what we're playing already."

"Sometimes we're wrong. We didn't get onto the Jennifer Warnes hit because we thought it was too country. But, phones and sales changed our minds later," he explains.

Don Brooks, night personality at the station, serves also as music director. Brooks has worked at the station since January. He came from WMID in Atlantic City and WAEB in Allentown, Pa.

Morning man at WPTW is Dave Donovan. He had been known as A.J. Donovan at WHYN in Springfield, where he worked prior to WPTW. Donovan goes on the air at 5:30 to accommodate the early risers.

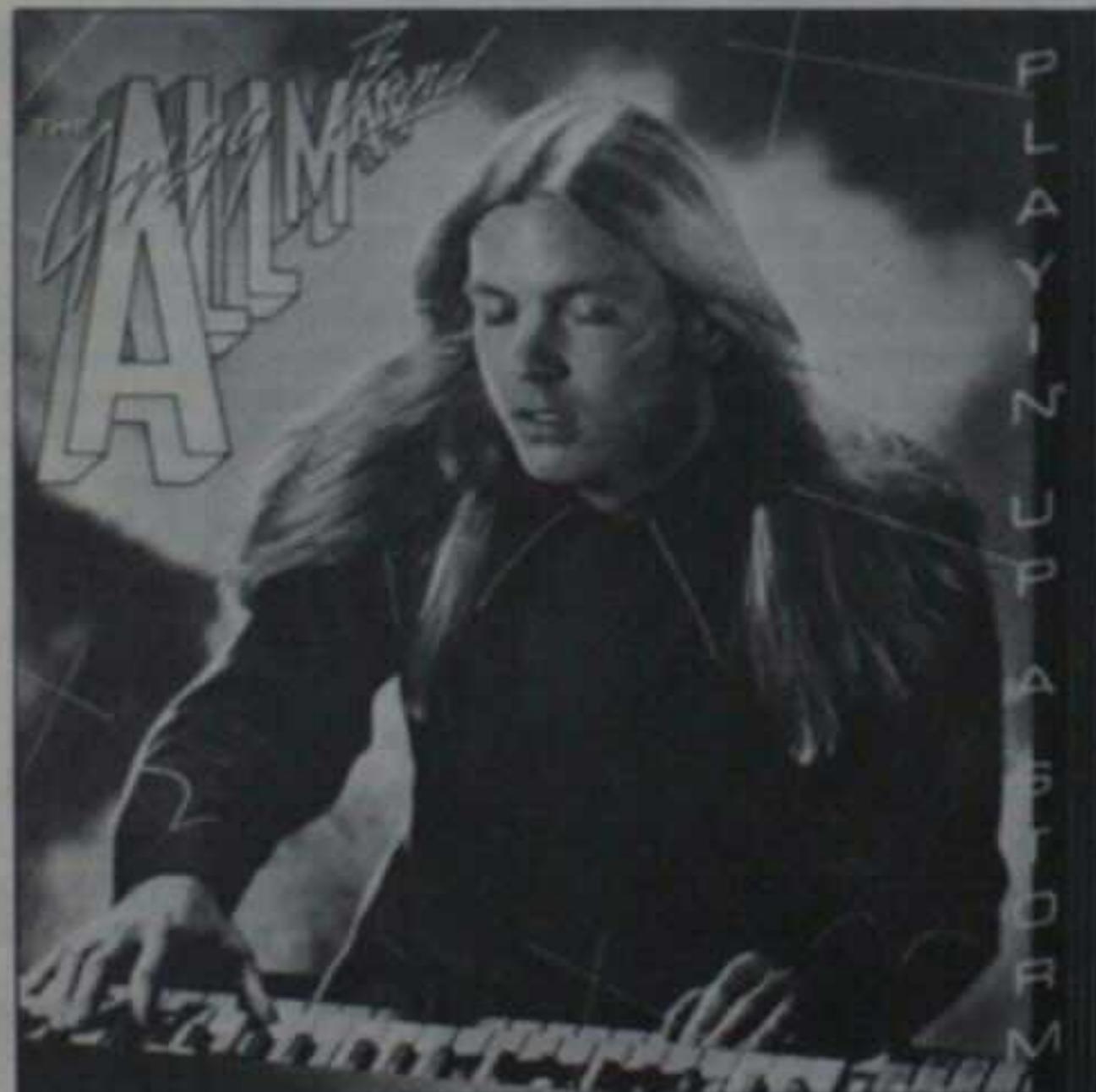
Gary Evans, formerly of WHEN and WOLF in Syracuse is mid-day personality. Scott, who formerly worked at WBAB in Babylon, N.Y., and KARL in San Diego does the afternoon shift.

The new evening personality at the station is Mike "Mother Bear" Kelly, who is out of WGBF in Evansville, Ind. He replaced "Shotgun" Johnny Ringo, who is now at KCBQ.

Doing weekends at WPTW are Lee Hamilton, Johnny Williams, and Ken Barlow.

"We screamed at people so long, then we giggled them to death. Now, we're going to entertain them. We've now gotten away from the long list. There was no research then, but there is now. The stuff on our playlist is justified," says Scott. "This is and always has been a strange market. We're going to try something different. We're going to innovate. If it is justifiable, we'll be back in good graces again."

BECAUSE THE ALBUM'S OUT



Playin' Up A Storm,
the Gregg Allman Band's debut LP.
has just shipped on
Capricorn Records and Tapes.
Macon, GA.



CAPRICORN RECORDS.

Rock Singles Best Sellers

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As Of 5/17/7

Complied from selected rackjobbers by the Record Market Research Dept. of Billboard	
1 WHEN I NEED YOU—Leo Sayer— Warner Bros. B332	21 MARGARITAVILLE—Jimmy Buffett—ABC 12254
2 SIR DUKE—Stevie Wonder— Tamla 54281	22 HEARD IT IN A LOVE SONG— Marshall Tucker Band—Capriccio 0270
3 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940	23 UNDERCOVER ANGEL—Alan O'Day—Pacific 001
4 HOTEL CALIFORNIA—Eagles— Asylum 45386	24 JET AIRLINER—Steve Miller Band— Capitol 4424
5 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376	25 ANGEL IN YOUR ARMS—Hot—Big Tree 16085
6 LIDO SHUFFLE—Boz Scaggs— Columbia 3-10491	26 ARIEL—Dean Friedman—Lifesong 45022
7 COULDN'T GET IT RIGHT—Climax Blues Band—Sire 736	27 RICH GIRL—Daryl Hall & John Oates—RCA 10860
8 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022	28 HELLO STRANGER—Yvonne Elliman—RSO 871
9 LUCILLE—Kenny Rogers—United Artists 929	29 DON'T LEAVE ME THIS WAY— Thelma Houston—Tamla 54278
10 DREAMS—Fleetwood Mac—Warner Bros. B371	30 MAINSTREET—Bob Seger—Capitol 4422
11 RIGHT TIME OF THE NIGHT— Jennifer Warnes—Arista 0223	31 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280
12 DON'T GIVE UP ON US—David Soul—Private Stock 45129	32 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244
13 FEELS LIKE THE FIRST TIME— Foreigner—Atlantic 3384	33 BACK TOGETHER AGAIN—Daryl Hall & John Oates—RCA 10970
14 CALLING DR. LOVE—Kiss— Casablanca 880	34 CHERRY BABY—Starz— Capitol 4399
15 I WANNA GET NEXT TO YOU—Rose Royce—MCA 40662	35 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450
16 LONELY BOY—Andrew Gold— Asylum 45384	36 DANCING MAN—Q—Epic/Sweet City 8-50335
17 THE THINGS WE DO FOR LOVE— 10cc—Mercury 73875	37 LONG TIME—Boston—Epic 8-50329
18 I'VE GOT LOVE ON MY MIND— Natalie Cole—Capitol 4360	38 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920
19 SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373	39 I LIKE DREAMIN'—Kenny Nolan— 20th Century 2287
20 DO YOU WANNA MAKE LOVE— Peter McCann—20th Century 2335	40 CINDERELLA—Firefall—Atlantic 3392

Radio-TV Programming

Vox Jox

● Continued from page 2

songs. If you'd like a list of songs that have been played on the air more than a million times, you might call Russ Sanjek at BMI in New York or write him via BMI, Public Relations Dept., 40 W. 57th St., New York N.Y. 10019. A million performances would mean that a given song has been on the air for 50,000 hours. There are 212 songs on the list as of June 30, 1976.

WBT in Charlotte held the world's largest attic sale a couple of weeks ago. For the fourth year, the station invited all local non-profit groups to participate. More than 80 cultural, civic, and church groups filled up the booths. Each group supplied its own merchandise and retained all profits from sales. WBT air personalities broadcast live from the site both days. WBT sold over 1,000 T-shirts with profits going to the local chapter of the Big Brothers/Big Sisters.

Wayne Brewies, program director at KELD and KEZU in El Dorado, Ark. 71730, needs better album service for the station's night-time programming. Brewies says the station is the only one on the air at night in South Arkansas. . . And remember, the 10th annual International Radio Programming Forum will be Aug. 3-7, 1977, in Toronto in the beautiful Harbour Castle on the lakefront; every room, including most of the meeting rooms, faces the lake. There'll be education in the daytime and entertainment from top recording artists in the evening. It'll be the best convention of your life, we suspect.

Rick Bohs, 215-872-6509, says he's an experienced AOR jock and needs work. He's been working weekends at WEEZ in Chester, Pa. Very good, Rick, but don't you know that AOR really means All Over The Road? AOR as you think it is, is really a myth created by R&R. . . . **Gary Stevens**, senior vice president of Doubleday Broadcasting and general manager of KDWB in Minneapolis, last week at a meeting at Billboard offices with **Keith James**, vice president of programming for Moffat Communications, Calgary, remarked that **Frank Ward** was the disk jockey that got him interested in radio as a career and that Ward taught him more about being an air personality in a few weeks than you could learn anywhere else in five years. Ward, in his disk jockey hey-day in Buffalo, literally "owned" more than 50% of the listening audience. It's a pity some airchecks aren't around for some of the younger personalities to study.

Bill Gardner, WIBG, Philadelphia, has an excellent idea for the air personality of the year award this year (see rules for entry in this section): "Why not, instead of jock of the year, a kind of all-star lineup? In 1974 when I won major market Top 40 jock of the year, I was a 9 noon guy against morning and afternoon drive guys like **Don Rose**, **Charlie Van Dyke** and **Steve Lundy**. It just seems to make more sense to have kind of a dream staff, right?" Good idea, Bill. **Gary Stevens**, **Keith James**, **J. Robert Wood**, **Danny Davis**, **Al Herskovitz** and a few others are meeting here in Los Angeles this week; I'll discuss the matter with

BMI Gives \$15,000 To 13 Composer

NEW YORK—Cash prizes totaling \$15,000 were awarded to 13 student composers from the U.S. at a reception here May 12 marking the 25th anniversary of the annual BMI-

Competition is open to composers

age. Prizes range from \$300 to \$2,500, with judges having the right to determine the size of each individual award. Composer William Schuman is permanent chairman of the judging panel. Selection is made from submitted manuscripts and judged under pseudonyms.

Lange . . . The new music director of WONN, Lakeland, Fla., is **Dave St. John**. Format features adult contemporary music days, with a blend of rock at night and album rock on weekends. St. John says he's willing to talk to promotion executives 3-6 p.m. his time Monday through Friday.

Jay Michaels writes that he has taken over the music duties at WKTM, North Charleston, S.C., and the format is "somewhere between Top 40, pop-adult, and album rock—difficult to describe, perhaps." Staff includes **Bobby Nash** 6-10 a.m., **Steve Russell** 10-noon, Jay Michaels noon-3 p.m., Tony Lee Creamer 3-7 p.m., Scott Shannon 7-midnight, and **Rob Braddock** midnight-6 a.m. Weekends are handled by Terry Al-

Mike Edwards, program director of WHPY, Clayton, N.C., has a new lineup on the air. John Roebuck does 6-10 a.m., billing himself as "Roebuck In The Morning" after a friend who need not be named but occasionally associates with Robert W. Morgan; Mike (Mike Edwards) Twining 10 a.m.-2 p.m., Bryan (Bill Jackson) Conners 2-6 p.m., Greg Parrish 6-signoff, with Milt Minter helping on weekends. "We're doing well with our adult contemporary and oldies format," says Edwards, "we play a current to every oldie and it's enjoyable. The oldies keep us from going insane."

Jeff Moulton, 315-797-4870, a 10-year veteran with a first ticket, says he accepted a new position, but it fell through at the last moment because of a change of ownership. He's a Top 40 personality and is looking.

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* * *

Lineup features Al Ibarguen in the mornings at WKTJ-AM-FM in Farmington, Maine, following the D.J. Morin mid-days, program director Michael D. (Dave Michaels) Lange afternoons, music director Sue Waldron night, and Michael Persons, Don Hansen, and Mar Fisher on weekends. "Although we're Top 40 running 50% gold and selected album cuts, we run Doc Bowman's 'American Country Countdown' Saturday nights and a locally-originated progressive coun-

Soul Sauce

Inspirational Meets Soul On WMPP

By JEAN WILLIAMS

LOS ANGELES—Nashboro Records, with several gospel programs across country on white stations including KFOX, a predominantly country outlet in the Los Angeles area, has begun a daily program on WMPP in Chicago, thus making its entry into black-oriented radio. The show airs Monday-Friday 6-7 a.m.

According to Rick McGruder, a vice president at Nashboro, several soul outlets have offered time in the wee hours of the morning or on Sunday. He says it's most difficult to get black inspirational music in prime time on soul stations but he feels this new show on WMPP will open the doors of other r&b stations.

McGruder notes that black inspirational music is expanding to where retail record outlets and department stores such as Zody's, Tower Records and Wharehouse Records, with locations in both black and white communities on the West Coast, are now stocking this music in both areas.

"Historically," says McGruder, "black inspirational music has been confined to predominantly black communities. Nashboro is attempting to capture the mass audience."

* * *

North Delta Broadcasting Co. in Bastrop, La., comprised of three local black businessmen, Norman Johnson Jr., Henry Reese and Charles Dickerson, has purchased KTRY, formerly a country/easy listening outlet in Bastrop, changing its format to soul/jazz/gospel and rock.

Mel Davis, music director/announcer at the 3,000-watt station, reports that with Steve Scott, program director/announcer, they have trained local residents to sit at the microphone.

Davis, who comes from WLLE and WSHA, both in Raleigh, N.C., and Scott, who hails from WEAS in Savannah, Ga., and WTVL in McComb, Miss., have brought on Ed Brown to host the 6-8 p.m. show, William Hendrix 8 p.m.-midnight, Leroy Simmons 2-6 p.m., and Lewis Jones, Jimmy D., Earl Jordan and Ray Trenton to hold down weekend shifts.

Scott is on the air 6 a.m.-10 a.m. and Davis has the 10 a.m.-2 p.m. show. The station is on the air 6 a.m.-midnight.

* * *

Donald Byrd, Johnny Taylor and Norman Connors have been added to the list of acts set to perform when the Los Angeles branch of the NAACP presents its Memorial Day Concert May 30 at the Los Angeles Sports Arena honoring Richard Pryor, Alex Haley, Roy Wilkins and Dr. Claude Hudson. Aretha Franklin and Ray Charles are the first to be confirmed.

* * *

Hot, a trio of femmes on Big Tree Records, is scoring on Billboard's Hot 100, Easy Listening and Soul charts simultaneously with "Angel In Your Arms."

The group, comprised of Juanita Crue, who is Mexican; Cathy Carson, who is white, and Gwen Owens, who is black, is set to be a regular feature on R.F.D. Hollywood," a syndicated rock'n'roll dance show,

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	* STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
			This Week	Last Week	Weeks on Chart				This Week	Last Week	Weeks on Chart						
1	2	7	SIR DUKE— <i>Stevie Wonder</i> (S. Wonder), Tamla 54281 (Motown) (Jobet/Black Gold, ASCAP)	35	42	5	KISS IN 77— <i>James Brown</i> (C. Sherrill), Polydor 14388 (Dynatone/Belinda/ Unichappell, BMI)	★	NEW ENTRY	YOUR LOVE IS RATED X— <i>Johnnie Taylor</i> (R. Moore), Columbia 3-10541 (Groovesville, BMI)							
2	3	8	GOT TO GIVE IT UP— <i>Pt. I—Marvin Gaye</i> (M. Gaye), Tamla 54280 (Motown) (Jobet, ASCAP)	36	37	8	LOVING YOU, LOSING YOU— <i>Phyllis Hyman</i> (T. Bell, L. Credit), Buddah 567 (Mighty Three, BMI)	★	NEW ENTRY	EASY— <i>Commodores</i> (L. Richell), Motown 1418 (Jobet/Commodores, ASCAP)							
3	4	5	HOLLYWOOD— <i>Rufus Featuring Chaka Khan</i> (D. Wolinski, A. Fischer), ABC 12269 (Big Elk/American Broadcasting, ASCAP)	37	35	7	EVERYTHING MUST CHANGE— <i>George Benson</i> (B. Igner), Warner Bros. 3350 (Almo, ASCAP)	★	NEW ENTRY	SPELLBOUND— <i>Bar-Kays</i> (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Sentika, BMI)							
4	1	10	WHODUNIT— <i>Tavares</i> (K. St. Lewis, F. Ferrell), Capitol 4398 (Bell Pen, BMI/Penton Vibes, ASCAP)	38	38	7	WHAT IT IS— <i>Garnett Mimms</i> & Truckin' Company (J. Lane, R. Miller), Arista 0229 (Big Bonn/Careers, BMI)	★	83	2	GO AWAY LITTLE BOY— <i>Marlins Show</i> (C. King, G. Goffin), Columbia 3-10542 (Screen Gems/BMI, BMI)						
5	5	12	THE PRIDE (Part 1)— <i>Isley Brothers</i> (R. Isley, I. Isley, D. Isley, J. Isley, R. Isley, C. Isley, E. Isley, M. Isley), T-Neck 2262 (Epic) (Boena, ASCAP)	★	50	4	AFTER YOU LOVE ME WHY DO YOU LEAVE ME— <i>Harold Melvin & The Blue Notes</i> (H. Melvin, R. Gamble), ABC 12268 OHA/Mel/Mighty Three, BMI)	72	73	7	SOUR AND SWEET/LEMON IN THE HONEY— <i>Dr. Buzzard's Original Savannah Band</i> (G. Browder Jr., A. Darnell), RCA 10923 (Pink Pelican, BMI)						
6	7	9	SHOW YOU THE WAY TO GO— <i>Jacksons</i> (K. Cambie, I. Huff), Epic 8-50350 (Mighty Three, BMI)	★	54	3	I'M GOING DOWN— <i>Rose Royce</i> (N. Whitehead), MCA 40721 (Duchess, BMI)	12	89	2	SLIDE— <i>Steve</i> (G. Washington, M. Hicks, M. Adams, G. Webster, T. Doppe, F. Miller, T. Lockett, D. Wilhite, C. Bradley), Coalition #42118, (Atlantic) (Capitol, BMI)						
7	9	6	HIGH SCHOOL DANCE— <i>Slyvers</i> (L. Syvers, III, R. Syvers, J. Syvers, E. Syvers), Capitol 4405 (Sony, ASCAP)	★	51	4	IF IT'S THE LAST THING I DO— <i>Thelma Houston</i> (S. Cain, C. Chapman), Tamla 54283 (Motown) (Chappell, ASCAP)	★	91	5	SUNSHINE— <i>Enchantment</i> (M. Stokes, B. Johnson), Roadshow 931 (United Artists) (Desert Moon/Wilson Girl, BMI)						
8	6	11	IT FEELS SO GOOD TO BE LOVED SO BAD— <i>Manhattans</i> (T. Randolph, V. Pike, R. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI)	42	36	11	ON YOUR FACE— <i>Earth, Wind & Fire</i> (M. White, C. Stearns, P. Bailey), Columbia 3-10495 (Sapphire, BMI)	★	86	2	THIS WILL BE A NIGHT TO REMEMBER— <i>Eddie Holman</i> (E. Tyree, R. Baker), Salvo 2026 (Lucky Thine/Burma East, BMI)						
9	12	5	BREAK IT TO ME GENTLY— <i>Aretha Franklin</i> (M. Hamblin, C. B. Sager), Atlantic 1293 (Ed Bulif, ASCAP/Begonia Melodies/Unichappell/ Fedora, BMI)	43	39	10	YOU TURNED ME ON TO LOVE— <i>Johnny Bristol</i> (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	★	77	76	3	I FEEL SO AT HOME HERE— <i>Michelle Wiley</i> (E. Townsend, M. Wiley), 20th Century 3317, (Cherryhill, BMI)					
10	10	10	UPTOWN FESTIVAL— <i>Shalamar</i> (Holland, Dizet, Holland), Soul Train 10885 (RCA) (Jobet, ASCAP/Stone Age, BMI)	44	47	8	SAD GIRL— <i>Carl Graves</i> (A. Gordon), Ariola America 7650 (Capitol) (Copeland, Nasada, BMI)	78	84	5	ONE WAY STREET— <i>Willie Fisher</i> (Gill Langner-Saks, T. Zackery), Tigress/RCA 359, (Selena, ASCAP)						
11	8	14	I'M YOUR BOOGIE MAN— <i>RC & The Sunshine Band</i> (G. W. Casay, R. Finch), TR 10522 (Sherlyn/Herrick, BMI)	★	55	4	SHOW ME LOVE— <i>Curtis Mayfield</i> (C. Mayfield), Carton 0215 (Warner Bros.) (Mayfield, BMI)	79	79	5	IF YOU GONA DO IT (Put Your Mind To It) (Part 1)— <i>People's Choice</i> (L. Huff), Tap 4785 (Epic) (Mighty Three, BMI)						
12	18	8	I CAN'T GET OVER YOU— <i>Dramatics</i> (J. Brinson, E. McGhee, F. Fleischman), ABC 32258 (Commodator, ASCAP)	13	15	GOOD THING MAN— <i>Frank Lucas</i> (F. Lucas, V. Pea), Ica 801	★	57	3	MAKE ME YOURS— <i>Jackie Moore</i> (B. Swain), Kayette 5129 (TK) (Capitol, BMI)							
13	22	5	I DON'T LOVE YOU ANYMORE— <i>Teddy Pendergrass</i> (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	15	11	YOUR LOVE— <i>Marilyn McCoo & Billy Davis Jr.</i> (M.B. Barnum, W. Johnson), ABC 12762 (El Patrón, BMI)	14	48	6	I DID IT FOR LOVE— <i>Love Unlimited</i> (L. Laune, T. Ellinger), Unlimited Gold 20011, (7th Century), (Arch, ASCAP/January, BMI)							
14	16	18	AIN'T GONA BUMP NO MORE (With No Big Fat Woman)— <i>Joe Tex</i> (B. McGinty, B. Kien), Epic 8-50313 (Tree, BMI)	16	14	I WANNA DO IT TO YOU— <i>Jerry Butler</i> (J. Butler, H. Talbert, P. Henley), Motown 1414 (Ghettos/Butler, ASCAP)	15	62	4	FEEL THE NEED— <i>Detroit Emeralds</i> (A. Tilmon), Westbound 55401, (Atlantic) (Bridgeport, BMI)							
15	24	10	DO WHAT YOU WANNA DO— <i>T-Connection</i> (T. Coalley), Dash 5022 (TK) (Sherlyn/Decibel, BMI)	17	24	THE PINOCCHIO THEORY— <i>Bootsy's Rubber Band</i> (W. Collins, G. Clinton), Warner Bros. 8328 (Rubber Band, BMI)	16	66	2	YOU GOT TO KNOW BETTER— <i>Touch Of Class</i> (P. Jackson, G. Jackson), Midsong International 10764 (RCA) (Diagonal/Ak Me, BMI)							
16	20	9	BABY, I LOVE YOUR WAY— <i>Walter Jackson</i> (P. Frampton), Chi-Sound 954 (United Artists) (Almo/Fram-Dex, ASCAP)	18	25	BODY VIBES— <i>Ohio Players</i> (W. Beck, J. Williams, M. Jones, M. Prince, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73913 (Phonogram) (Play One/Unichappell, BMI)	17	53	4	FLY LIKE AN EAGLE— <i>Steve Miller Band</i> (S. Miller), Capitol 4372 (Sailor, ASCAP)							
17	28	5	HATS OFF TO MAMA— <i>Philip Wynn</i> (P. Wynn), Capitol 44213 (Atlantic) (Wynn's World, BMI)	19	23	DISCO INFERNO— <i>Trammps</i> (L. Green, R. Kersey), Atlantic 3389 (Six Strings/ Golden Fleece, BMI)	18	60	5	GIRL— <i>Billy Preston</i> (B. Preston, B. Fisher), A&M 1925 (Irving/WEP, BMI/Almo/Rick-Fish, ASCAP)							
18	17	13	YOU'RE THROWING A GOOD LOVE AWAY— <i>Spinners</i> (S. Marshall, T. Wortham), Atlantic 3382 (Mighty Three, BMI)	20	26	SUPER BAND— <i>Kool & The Gang</i> (Kool & The Gang), De-Lite 1590 (Delightful/Gang, BMI)	21	59	8	ONCE I'VE BEEN THERE— <i>Norman Connors</i> (N. Connors), Buddah 570, (RCA), (Hot Stuff, BMI)							
19	19	11	KEEP THAT SAME OLD FEELING— <i>Side Effect</i> (W. Henderson), Fantasy 792 (Four Knights, BMI)	22	21	I'VE GOT LOVE ON MY MIND— <i>Natalie Cole</i> (C. Jackson, M. Yancy, Jay's Enterprise), Capitol 4360 (Jay's Enterprise/Chappell, ASCAP)	23	58	11	BEST OF MY LOVE— <i>Emotions</i> (M. White, A. McKay), Columbia 3-10584 (Sapphire, BMI/Stenich, ASCAP)							
20	23	12	YOU'RE WHAT'S MISSING IN MY LIFE— <i>G.C. Cameron</i> (H. Beatty, B. Holland, E. Holland), Motown 1412 (Holland, Dutch Holland/Jobet, ASCAP/Stone Diamond, BMI)	24	27	WHILE I'M ALONE— <i>Maze Featuring Frankie Beverly</i> (F. Beverly), Capitol 4332 (Pacif. BMI)	25	65	8	HOT TO TROT— <i>Wild Cherry</i> (R. Persaud), Epic 5007 (Sug-Sug/PAP, ASCAP)							
21	26	10	SO SO SATISFIED— <i>Ashford & Simpson</i> (R. Ashford, V. Simpson), Warner Bros. 8337 (Nick O'Val, ASCAP)	26	21	TRYING BESIDE YOU— <i>Eugene Record</i> (E. Record), Warner Bros. 8322 (Angelbell, BMI)	26	69	4	HELLO STRANGER— <i>Young Elmian</i> (B. Lewis), RSD 871 (Polydor) (Cathleen/Braintree/Loveline, BMI)							
22	31	14	THERE WILL COME A DAY (I'm Gonna Happen To You)— <i>Smoky Robinson</i> (R. Wakefield, M. Sutton, B. Sutton), Tamla 54279 (Motown) (Jobet, ASCAP/Stone Diamond, BMI)	27	31	ANGEL IN YOUR ARMS— <i>Hot</i> (T. Woodard, C. Ivory, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI/Eve Got The Music, ASCAP)	27	78	3	LOVING IS REALLY MY GAME— <i>Brainstorm</i> (B. Woods, T. Womack), Tabu 10961 (RCA) (Intern, BMI)							
23	32	16	SEE YOU WHEN I GET THERE— <i>Luc Rawls</i> (K. Gamble, L. Huff), Philadelphia International 1673 (Epic) (Mighty Three, BMI)	28	33	TRYING TO LOVE TWO— <i>William Bell</i> (W. Bell, P. Mitchell), Mercury 73829 (Phonogram) (Bell Nat., BMI)	28	77	4	WHATCHA GONA DO?— <i>Pablo Cruise</i> (L. Lewis, Jenkins), A&M 1929 (Living Pablo Cruise, BMI)							
24	33	10	I CAUGHT YOUR ACT— <i>Hues Corporation</i> (W. Holmes), Warner Bros. 6334 (Jim Lane, Enough, BMI)	29	33	TURN ON TO LOVE— <i>Junie</i> (C. Darius, I. Omer), Prelude 71018 (Heath Levy, ASCAP)	29	99	3	LEANING TREE— <i>Arlie White</i> Ailee							
30	32	25	SLOW DOWN— <i>Ike Miles</i> (I. Miles, R. Marshall), London 20192 (British R&B, ASCAP)	30	100	2	SUPERMAN— <i>Cell Bee & The Buzzy Bunch</i> (F. Sotz, Ap), Ap 17001 (TK) (Four International, BMI)										

WHAT THE FUNK IS GOING ON?

What's going on is "What The Funk" by The Memphis Horns. Key stations across the country are already programming it as an LP cut and the reaction has been so positive that, before the week is out, you'll have it in your hands as a single.

But if you want to hear it today, you can find it on The Memphis Horns' latest album, "Get Up And Dance."

So "What The Funk" are you waiting for?

PB-10999



RCA
Records



General News

L.A. GROUP CREATES DEMAND FIRST

Gospel Firm Pushes Concerts

By JEAN WILLIAMS

LOS ANGELES—The Joy Of Gospel production firm here is attempting to create a demand for its acts before seeking recording contracts.

The firm, headed by Bill Wood, a sports producer at ABC-TV, and Juanita Manley, soloist with the Wings Over Jordan gospel ensemble, is sponsoring a gospel concert in August using special effects including fog machines, strobe lights and dancers.

According to Wood, he is using the same methods utilized by popular soul and pop acts in presenting concerts. "We have the same type of props and production that other artists have. Since big productions are what the mass audiences are looking for when going to concerts, we can give them the same thing but only with gospel music," says Wood.

The firm has also formed Joyful Sounds, a contemporary gospel group with six singers, two lead gu-

tarists, two bass guitarists, a drummer and keyboard player.

Wood claims that while his group is made up of professionals who have for the most part come out of r&b groups, his method of mapping out successful careers as gospel artists is to first create a demand before seeking recording contracts.

"We're putting together as many concerts as possible prior to recording. We don't intend to rush into anything," says Wood.

"Through these concerts we are raising money to pay for everything that our artists will need to further their careers.

"The idea is to be able to offer gospel artists a chance to perform and later record without having to sell their souls to gospel DJs in order to get their records played or to anyone else because they will already have some kind of track record as performers. That's why we are going about creating a demand for the artists first," he adds.

He notes that he realizes the difficulty in getting records played because of tight playlists but he feels that if people are asking stations about a group before that group

even records, chances are good that when a record is released, it will be aired and purchased.

The group put on its first production at jazz organist Jimmy Smith's Los Angeles nightclub on March 13, 1977. Wood is setting up other such engagements for the group. Its August showcase is being sponsored by Wood's firm.

Joy Of Gospel Production is also working with independent singers Dee Etta Meryoyer, who sang part of the soundtrack for the motion picture "Rocky" and Glenda Tullum, whom he discovered from TV's "Gong Show."

"Our music is pure gospel, not borderline like the Mighty Clouds Of Joy or the Staple Singers. It's solid hard core but with as much emphasis placed on the visual aspect as on the group's talents.

"What we're also trying to get across is that we're first of all a profit making business. Without a record, we're marketing ourselves through aids like T-shirts, concerts and other small giveaway items just to get our name into the streets.

"We are also renting out our studio which will bring us some kind of popularity with other artists. This is all a part of creating that demand," says Wood.

200 Retailers At WEA Chi Session

CHICAGO—A WEA marketing presentation drew close to 200 retailers and wholesalers to the O'Hare Hyatt Regency Hotel here May 3.

The merchants were introduced to an Atlantic Records' "We've Got Your Music" display contest, a promotion that will run through June, and viewed a 20-minute institutional slide show created by Russ Bach, WEA Western region branch manager.

The audio/visual presentation, which was shown at the recent Stark Records convention, highlights innovative merchandising techniques in use on the West Coast, including displays of merchandise on all labels.

Warwick's Album Plugged Via TV

NEW YORK—Springboard International is planning a major 26-market television advertising campaign to support Dionne Warwick's current Musicor LP.

"Hundreds" of 30 and 60 sec. spots will be aired beginning Monday (16) for a week featuring the singer crooning the title cut of the LP, "Only Love Can Break A Heart." The spots end with a tag listing the name of a local retail store where the album is available.

Memphis Awaits Music Museum

MEMPHIS—A museum in the Beale St. area near the Mississippi River to house the history of the role Memphis and Memphis composers and performers have played in the development of American music is being built by the Memphis Development Foundation.

To be called Memphis Music Museum, the aim of the developers is to make it a major tourist attraction such as the Country Music Hall of Fame is in Nashville.

The museum will be part of a major rebuilding of the entire Beale St. area, a federally financed project which has been under way for several years.

The museum will be located in a refurbished warehouse at Wagner and Linden Sts., just south of Beale between Front St. and the Mississippi River.

Publish Songbook

NEW YORK—Screen Gems/Columbia-Gemini-EMI are distributing a hardcover songbook with 300 titles of top hits from their catalog to industry executives, producers and foreign affiliates.

Included in the volume, the first of a projected series, are tunes by Barry Mann and Cynthia Weil, Neil Sedaka, Carole King, Marvin Hamlisch, Tommy Boyce and Bobby Hart and Gerry Goffin.

Swamp Dogg Signed

NEW YORK—Swamp Dogg (Jerry Williams) has signed a production agreement with Springboard International Records. The pact calls for immediate release of "Swamp Dogg," the new album by Swamp Dogg and Riders of the New Funk.

Upcoming product will include an LP by new English group, Little Big Man, to be produced by Williams. Both albums will be released on Musicor.

• *Continued from page 32*

scheduled to begin airing Saturday (28).

The shows, 26 in all, are being taped in amusement parks around the country such as Great Adventure in Jackson, N.J., and Juaga Park, Juaga Lake, Ohio.

* * *

New Birth is in the studio recording its second Warner Bros. LP scheduled to be released June 24. A single is expected to be released from this album next week, with former Motown Records producer Frank Wilson producing the package.

The group is set to support its album with a six-month tour. The new show is being put together with Pete Peterson directing.

* * *

20th Century recording group Formula V is attempting to raise money for various Los Angeles minority school activities by giving benefit performances during lunch hours at several high schools. The group has performed at Los Angeles High School, Dorsey High School and Jordan High School. All are predominantly black schools.

* * *

I hear the Spinners have become the first black act to sell out a major concert in Minneapolis, at the 8,400-seat Minneapolis Auditorium. Minneapolis has a black population of only 2%.

The Atlantic recording group left

Veteran announcer Cecil Hale, who held the drive-time position at WVON in Chicago, has been relieved of his duties and Jerry Boulding, operations manager at the station, has brought on Tom Jorner from KKDA in Dallas.

* * *

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

Billboard SPECIAL SURVEY For Week Ending 5/28/77

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	+STAR Performer-LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	COMMODORES	Motown M-78461	31	29	12	RATED EXTRAORDINAIRE Johanne Taylor, Columbia PC 34401
2	2	8	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tamla 17-35202 (Motown)	32	32	4	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LAB33G
3	3	7	GO FOR YOUR GUNS	Talley Brothers, T-Block PE-34432 (Epic)	33	33	5	A BLOW FOR ME, A TOOT FOR YOU Feele Wesley & The Honey Horns, Atlantic SD 18214
4	4	6	A REAL MOTHER FOR YA	Johnny "Guitar" Watson GIM DILPAJ (Amherst)	34	37	4	BUMP AND BRUISES Joe Tex, Epic PE 34660
5	5	14	UNPREDICTABLE	Natalie Cole, Capitol SD 11600	35	35	21	WHAT YOU NEED Side Effect, Fantasy F 9513
6	6	17	A-A-AH, THE NAME IS BOOTSIE BABY	Bootsie's Rubber Band, Warner Bros. BS 1972	36	45	3	MAGIC T-Connection, Dash 30004 (TK)
7	7	11	TEDDY PENDERGRASS	Philadelphia International PE 34290 (Epic)	37	34	33	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rox Royce, MCA 2-5000
8	20	4	PARLIAMENT-LIVE-P. FUNK EARTH TOUR	Parliament-NBLB 7053	38	NEW ENTRY	TRAVELIN' AT THE SPEED OF THOUGHT O'lays, Philadelphia International PE 34884 (Epic)	
9	9	9	ANGEL	Ohio Players, Mercury SRM 1-3701 (Phonogram)	39	40	3	CELI BEE AND THE BUZZY BUNCH APK 77001 (TK)
10	36	2	RIGHT ON TIME	Brothers Johnson, ASW-SP 4644	40	42	4	THEY SAID IT COULDNT BE DONE BUT WE DID IT Dells, Mercury SRM 1-1145 (Phonogram)
11	13	9	SLAVE	Capitol SD 9914 (Atlantic)	41	31	13	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M-78751
12	12	5	NOW DO U WANNA DANCE	Graham Central Station, Warner Bros. BS 2041	42	NEW ENTRY	FUNCTION AT THE JUNCTION B.T. Express, Columbia PC 34202	
13	17	4	FRIENDS & STRANGERS	Ronnie Laws, Blue Note BN-LA730-H (United Artists)	43	NEW ENTRY	HEAVY WEATHER Weather Report, Columbia PC 34418	
14	10	33	SONGS IN THE KEY OF LIFE	Stevie Wonder, Tumba T13-3402C (Motown)	44	47	2	UPTOWN FESTIVAL Shalamar, Soul Train BVLL-2288 (RCA)
15	15	12	MAZE featuring FRANKIE BEVERLY	Capitol ST 11602	45	47	2	WHAT THE WORLD IS COMIN' TO Dexter Wansel, Philadelphia International PE 34487 (Epic)
16	22	5	LOVE STORM	Towers, Capitol ST-10 11626	46	48	2	FOUR Bob James, CTI 7074
17	8	17	ASK RUFUS	Rufus featuring Chaka Khan, ABC KB 975	47	48	2	REFLECTIONS IN BLUE Sobie Bland, ABC AB 1018
18	18	7	STILL TOGETHER	Gladys Knight & The Pips, Buddah BOS 5689 (RCA)	48	49	4	LOVE NOTES Ramsey Lewis, Columbia PC 34096
19	19	7	UNMISTAKABLY LOU	Lou Rawls, Philadelphia International PE 34488 (Epic)	49	39	3	SUNPOWER Sun, Capitol ST 11609
20	14	11	SWEET BEGINNINGS	Marlene Shaw, Columbia PC 34455	50	46	26	THE JACKSONS Epic PE 34229
21	21	21	ANYWAY YOU LIKE IT	Thelma Houston, Tamla T-10-34551 (Motown)	51	49	4	PHYLLIS HYMAN Buddah BOS 5681 (RCA)
22	11	16	IN FLIGHT	George Benson, Warner Bros. BSK 2913	52	50	18	DISCO INFERNO Trammps, Atlantic SD 18211
23	23	14	IT FEELS SO GOOD	Manhattans, Columbia PC 34450	53	41	4	LIFESTYLE MCA 2246
24	26	4	V.S.O.P.	Herbie Hancock, Columbia PC 34688	54	38	14	DEEP IN MY SOUL Smiley Robinson, Tamla T-35051 (Motown)
25	24	8	ROMANTIC JOURNEY	Norman Connors, Buddah BOS 5682 (RCA)	55	25	7	I WANT TO COME BACK AS A SONG Walter Jackson, Chi-Sound CH LA-3346 (United Artists)
26	44	2	ARE YOU SERIOUS	Richard Pryor, LHM 4196	56	43	8	JOYOUS Pleasure, Fantasy F 9524
27	27	31	PART 3	K.C. & The Sunshine Band, TK 615	57	51	11	STAY IN LOVE Minnie Riperton, Epic PE 34191
28	28	9	YESTERDAY TODAY & TOMORROW	Spinners, Atlantic SD 19100	58	59	3	MORNING, NOON & NIGHT Roadshow RS 6712 (United Artists)
29	16	9	COMING BACK FOR MORE	William Bell, Mercury SRM 1-1146 (Phonogram)	59	NEW ENTRY	STORMIN' Blaxploitation, Tabu BQL-2048 (RCA)	
30	30	5	PLAYERS ASSOCIATION	Vanguard VSD 19384	60	NEW ENTRY	GINSENG WOMAN Eric Gale, Columbia PC 34171	

Easy Listening

Billboard SPECIAL SURVEY For Week Ending 5/28/77

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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	2	9	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
2	1	10	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Loveland, BMI)
3	5	4	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	4	6	SIR DUKE Stevie Wonder, Tamla 54281 (Jobete/Black Bull, ASCAP)
5	7	8	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
6	8	7	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI
7	6	11	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
8	15	2	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
9	3	8	HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
10	11	6	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
11	13	5	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
12	10	16	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
13	14	14	YOU'RE MOVING OUT Bettie Midler, Atlantic 3379 (Dawnbreaker, BMI)
14	37	2	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
15	9	8	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
16	17	5	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Cheviot/Warner-Tamerlane/BRC, BMI)
17	12	17	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
18	19	6	I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
19	25	3	GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
20	23	3	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unit, BMI)
21	22	6	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
22	24	3	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
23	16	9	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
24	31	5	ON THE BORDER Al Stewart, Janus 267 (Dick James, BMI)
25	18	8	I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
26	34	5	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
27	43	4	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor), Shagwood/Unichappell, BMI)
28	28	12	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI)
29	27	12	HOTEL CALIFORNIA Eagles, Asylum 45386 (Nancy, ASCAP)
30	26	12	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
31	30	9	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
32	32	6	THIS GIRL Mary MacGregor, Ariola America 7662 (Capitol), (Silver Dawn, ASCAP)
33	35	4	WHODUNIT Tavares, Capitol 4398 (Bull Pen, BMI/Perren Vibes/ASCAP)
34	20	6	YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Elk/Make Me Smile, ASCAP)
35	21	8	YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patrío, BMI)
36	33	9	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)
37	29	7	EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)
38	36	8	TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell-Kat, BMI)
39			DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
40	42	3	HASTA MANANA The Bonnes, Warner/Curb 8385 (Countless, BMI)
41	47	2	EVERYBODY BE DANCIN' Starbuck, Private Stock 45144 (Brother Bill's, ASCAP)
42	45	4	FREDDIE Charlene, Prodigal 0633 (Stone Diamond, BMI)
43	44	5	COULDN'T GET IT RIGHT Climax Blues Band, Sire 735 (ABC), (Blue Disque, ASCAP)
44			HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
45			TAKE ME TONIGHT Tom Jones, Epic 8-50382 (Arch, ASCAP)
46	41	6	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)
47	46	4	GONNA FLY NOW (Theme From "Rocky") Maynard Ferguson, Columbia 310468 (United Artists, ASCAP/Unit, BMI)
48	48	2	SLOW DANCIN' DON'T TURN ME ON Adrienne Brothers, Buddah 566 (RCA), (Music Way/Flying Addis, BMI)
49	49	2	ONLY LOVE CAN BREAK A HEART Bobby Vinton, ABC 12265 (Arch, ASCAP)
50			UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)

NEW ENTRY

Easy Listening

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Classical Notes

Robert LaMarchino signed up for another season as artistic and music director of the Honolulu Symphony. Sidney Rothstein, meanwhile, has been promoted to associate conductor from his former post as assistant... Paul Polivnick, once active in Los Angeles as a conductor for many pop record sessions, named as associate conductor by the Indianapolis Symphony. Youth and pop concerts will be among his responsibilities... Jay Dawson signs as conductor of the Nashville Youth Symphony and assistant conductor of the Nashville Symphony. He's a native of Music City, U.S.A.

Administrative changes at the Saint Louis Symphony sees Joan C. Fann as director of sales and promotion, and Judith Frankfurt as assistant manager... David J. Joseph Jr. is chairman of the new board of overseers of the Cincinnati Symphony. The orchestra, meanwhile, reports that more than 11,000 subscription renewals are already in hand for next season. The renewal program continues through the end of this month.

Ray Hamlin Johnson performs John Powell's "Sonata Teutonica" in the latest addition to Composers Recordings historical series... Mitch Miller on the podium May 13 for a "pops" concert with the Rochester Philharmonic. The orchestra has cancelled its pension fund concert the following night which was to have featured newsmen Walter Cronkite as narrator.

Alfred Brendel, prolific Philips recording artist, the author of "Musical Thoughts and Alter-thoughts," published by Princeton Univ. Press... The Cleveland Orchestra to perform 11 all-Beethoven concerts in Mexico next fall. Lorin Maazel will conduct the entire series.

Seymour Solomon, president of Vanguard Records, will produce a new recording of Bach's St. Matthew Passion in London in July. Johannes Somary will conduct. Also planned by the label is a complete edition of the Sibelius symphonies with the Utah Symphony under Maurice Abravanel... Leonard Bernstein has received the "Golden Europe" trophy at a special ceremony in Paris. Award, sponsored by a German radio station, is normally given to "an outstanding figure in the field of popular music."

Plato Karayannis named general director of the Dallas Civic Opera. Appointment is effective July 1... Under his new longterm contract with Polydor International, Dietrich Fischer-Dieskau will continue to record Bach cantatas for the firm's Archive series, as well as a variety of later repertoire. Among items planned is a set of Liszt songs with Daniel Barenboim collaborating at the piano.

Puerto Rican Music Plays Larger Casals Fest Role

By LORRAINE BLASOR

SAN JUAN—The Festival Casals launches its 21st season June 4 with a performance of "Plegaris por Puerto Rico," a composition by local avant garde composer Francis Schwartz.

Other Puerto Rican works to be included in the Casals program this year are "Macias," a 19th century opera by Felipe Gutierrez orchestrated by composer Rafael Aponte Ledee, songs for guitar and voice by Ernesto Cordero and six pieces for clarinet and flute by Luis Manuel Alvarez.

This is the second year in a row that works of Puerto Rican composers have found their way into the festival program. It has up until very recently been rather traditional in nature, including for the most part the music of the old guard, i.e. Bach, Mozart, Brahms, Beethoven and Tchaikovsky.

Last year, Jack Delano, Hector Campos Parsi and Amaury Veray became the first Puerto Ricans whose music was integrated in the Casals program. The breakthrough, however, only came after the local music groups voiced extensive criticism of the way the Casals festival was being run.

Classical



GOODYS SPECIALS OF THE MONTH

FIRST RECORDING

LEONI'S

L'ORACOLO

GOODYS

GOODS

MAYFAIR IN FLUSHING

Queens House Books Rock Every Weekend

By DICK NUSSE

NEW YORK—Adverse community reaction to porn films plus a proliferation of local rock acts had encouraged several movie palace owners here to begin booking live rockers on a regular basis, but now there's community opposition to rock as well as porn.

Manhattan's Elgin Theatre and Queens' Mayfair Theatre are now under attack by the same groups that initially squawked about porn. The Mayfair porn policy is four years old, but the Elgin discontinued it after a three-day run, switching to rock and punk bands.

Al Daley, a civic leader in Queens, wants city officials to hassle the Mayfair now on zoning regulations, fire codes and the use of a trailer as a dressing room annex. A similar campaign against the Passaic (N.J.) Capitol Theatre was recently crushed by a court order questioning its constitutionality.

"The concerts will go on if I have to stage them on the roof," vows promoter Steve Young of Mayfair Concerts.

Elgin owner Roger Euster says much the same, adding that opposition to rock at his venue was based on a noise problem that has since been corrected. However, an imbroglio involving the group Blondie and Euster over who would pay for a sound system may hurt his future

dealings with major acts. (See Talent Talk, this issue.)

The 600-seat Mayfair Theatre in Flushing, Queens, owned by the Young family, bows as a rock venue May 20-21 with a Long Island group called Baby and a Columbia act called American Tears.

The Mayfair has access to free parking. The campuses of Queens College, St. John's Univ. and Queens Community College are nearby.

Sid Bernstein and Billy Fields recently announced they'll be using the Harkness Theatre, a legit house, as a concert hall. It's located on Manhattan's Upper West Side, a stone's throw from Lincoln Center and within walking distance of the Beacon Theatre, which Ron Delsing plans to use occasionally in addition to the East Side's Yorkville Palace and his downtown Palladium.

The Yorkville Palace has been used recently for showcasing new acts, but there's a major drawback for groups, or rather roadies, in the fact the venue is two flights up with no elevator.

The Elgin, which specialized in old film classics before launching a short-lived gay porn policy, is now capturing the young crowd with what amounts to rock vaudeville. Elgin bowed May 11 with nine acts ranging from porn chirp Barbara Markay to a string of local rockers. Private Stock group Blondie was booked May 15 and a special screening of tapes and films featuring Britain's Sex Pistols was set for May 18.

General admission tickets for the 600-seat house are \$2 and \$5, depending on the act. Acts share the gate on a percentage deal according to their clout. A man named Bleu Ocean is handling the booking, which is not, he emphasizes, restricted to punk rockers. Hip Comics, a women's band and a fire-eating rock act are scheduled in the future. Elgin does two shows nightly when rock is booked, otherwise the class film format prevails. Opening night pulled a full house.

A bluegrass concert was recently booked into the 2,663-seat St. George Theatre on Staten Island. Like the Beacon, it's an elegant but slightly worn roccoco film palace that began life in the 1920's as a vaudeville hall. Unlike the Beacon, it has parking for 1,000 cars across the street.

Rock and soul shows have been staged there in the past but its remoteness is considered a drawback, notwithstanding it being only a five-minute walk from the Manhattan ferry slip.

The Palace Theatre in Oakland, Calif., has booked rock and so has the Atlanta (Ga.) Fox, but it's too early to see if the trend takes hold nationally. Vaudeville's attraction was, after all, the relatively low cost of a ticket. With a \$2 gate and a central Manhattan location, the Elgin stands the best chance of cashing in if the trend persists.

Booking for the Queens' Mayfair is handled by Dick Towers of Hampton Artists Corp. in conjunction with Steven Young of Mayfair Concerts, whose father owns the venue plus another Queens neighborhood movie palace. All seats will be \$5.50, available through Ticketron.

(Continued on page 42)

Talent

OPENS MAY 31 AT N.Y. HILTON

Add Label Chiefs, Brilliant Music Stars To Talent Forum

• *Continued from page 5*

tion the evening of May 31, followed immediately by a Warner Bros. artist showcase featuring Cathy Chamberlain's Rag 'N' Roll Revue plus the premiere appearance of former Bob Dylan violinist Scarlet Rivera's new band.

The next evening, June 1, will see a four-act showcase at the Bottom Line litery combined with an on-the-spot seminar by Bottom Line owners Allan Pepper and Stanley Snadowsky. Showcase acts are Capitol's Mink DeVille, Elektra/Asylum's Blondie Chaplin and Johnny's Dance Band of John Denver's RCA-distributed Windsong label. Entertaining at intermissions will be the comedy team Joey Edmonds & Tom Curley, veterans of scores of college dates. Buses will be on hand to transfer forum registrants between the N.Y. Hilton and the nightclub.

In yet another major first for the Talent Forum, Lorne Michaels, producer of NBC-TV's "Saturday Night Live," will address the registrants at 10 a.m. June 3 on how his hit tv series has effectively broken out an

unusual variety of recording artists and what other tv shows could adopt from "Saturday Night Live" in showcasing record talent.

Eric Gardner, whose Panacea firm has designed staging and coordinated complete tours for many top artists such as Kiss and Jefferson Starship, will start the June 4 "Basic Information Seminars" program with an hour presentation on "Putting A Tour Together."

Other recently added panelists are top Canadian concert promoter Donald K. Donald, Sam L'Homme dieu of Washington, D.C. Cellar Door Concerts, Labelle manager Vicki Wickham, entertainment attorney Nat Weiss, Peter Kauff, who produces the syndicated King Biscuit Flower Hour radio concerts, and prominent r&b manager Forest Hamilton.

Only 1 Hotel Will Be Buying Big Names

By SARA LANE

MIAMI BEACH—Has the glitter-filled, illustrious entertainment scene that put Miami Beach on the map come to an end?

Long known for a format of presenting superstar names in its oceanfront hotels, Miami Beach may be warbling its swan song and odds are very much against a full season of star-studded entertainment in 1977-78.

It appears that only the Diplomat Hotel (in nearby Hollywood-by-the-Sea) will be featuring name talent next season. Both the Fontainebleau Hotel and the Deauville Star Theatre have taken severe losses this year.

Overall, it was a dreadful season in Miami Beach with the only exception the Swinger Lounge which had the best January, February and March in its six-year history.

The hotel nightclub format was what created Miami Beach in the beginning. However, as the years passed Miami Beach began to lose

some of its glitter and appeal to Northern and Midwest tourists as many of these people turned to the Bahamas for gambling.

When the nightclub and hotel operators started suffering losses, another policy was put into effect—that of using the hotel's large rooms as a hotel theatre, selling tickets to patrons replaced the nightclub concept with a theatre concept. And for awhile, it worked.

At both the Deauville and Fontainebleau customers purchased a reserved seat at varying prices dependent upon location.

The Deauville Star Theatre, brainchild of the late Morris Lansburgh and run by Music Fair's Shelly Gross and Lee Gruber, lost money on just about every act this year.

The Fontainebleau is now in the hands of a receiver and none of its acts made money. A spokesman for the hotel expressed hopes that next

Scalpers' Ploy: Classified Ads

By STEPHEN FORD

DETROIT—The sleazy character in front of the sold out rock concert selling tickets for three times the amount he paid at the boxoffice is far from obsolete, but the wiser ones have nearly eliminated chances of being charged with ticket scalping in Michigan. Their secret is "classified."

Two weeks ago in a Detroit newspaper's classified pages, more than a half dozen ads offered tickets to the April 30 Led Zeppelin concert at Pontiac's Silverdome stadium, sold out for weeks.

Of those contacted, four were selling the precious tickets for three to five times more than the \$10.50 they paid for them.

Michigan statute 750.465, passed into law 46 years ago, describes scalping as "... offering (tickets) for sale in any public place or thoroughfare in excess of the advertised rate."

The practice is prohibited and violations are a misdemeanor, punishable by up to \$100 fine and 90 days in jail.

sider investigating for a violation unless there was a complaint from the public. It is possible such a case would indeed set a precedent."

Padziewski concurs on that point. "Unfortunately, we don't have the manpower to look into this on our own and test the statute, but if anyone complains to us about overpriced tickets in the classifieds, we will."

Two days after the ads appeared, all but one of the classified scalpers had unloaded their tickets on desperate Zeppelin fans willing to part with exorbitant sums. Only one of those selling tickets in the classifieds, a young woman, offered and sold them at the \$10.50 face value.

On the other hand, there was the scalper contacted early that week who was frantic because there were no takers interested in his offer of three tickets for \$90.

"I never had any plans to go to the Zeppelin show," he said. "I just stood in line and got the tickets for \$10.50 and hoped to make a profit out of them. I don't know what I'm going to do with these tickets."

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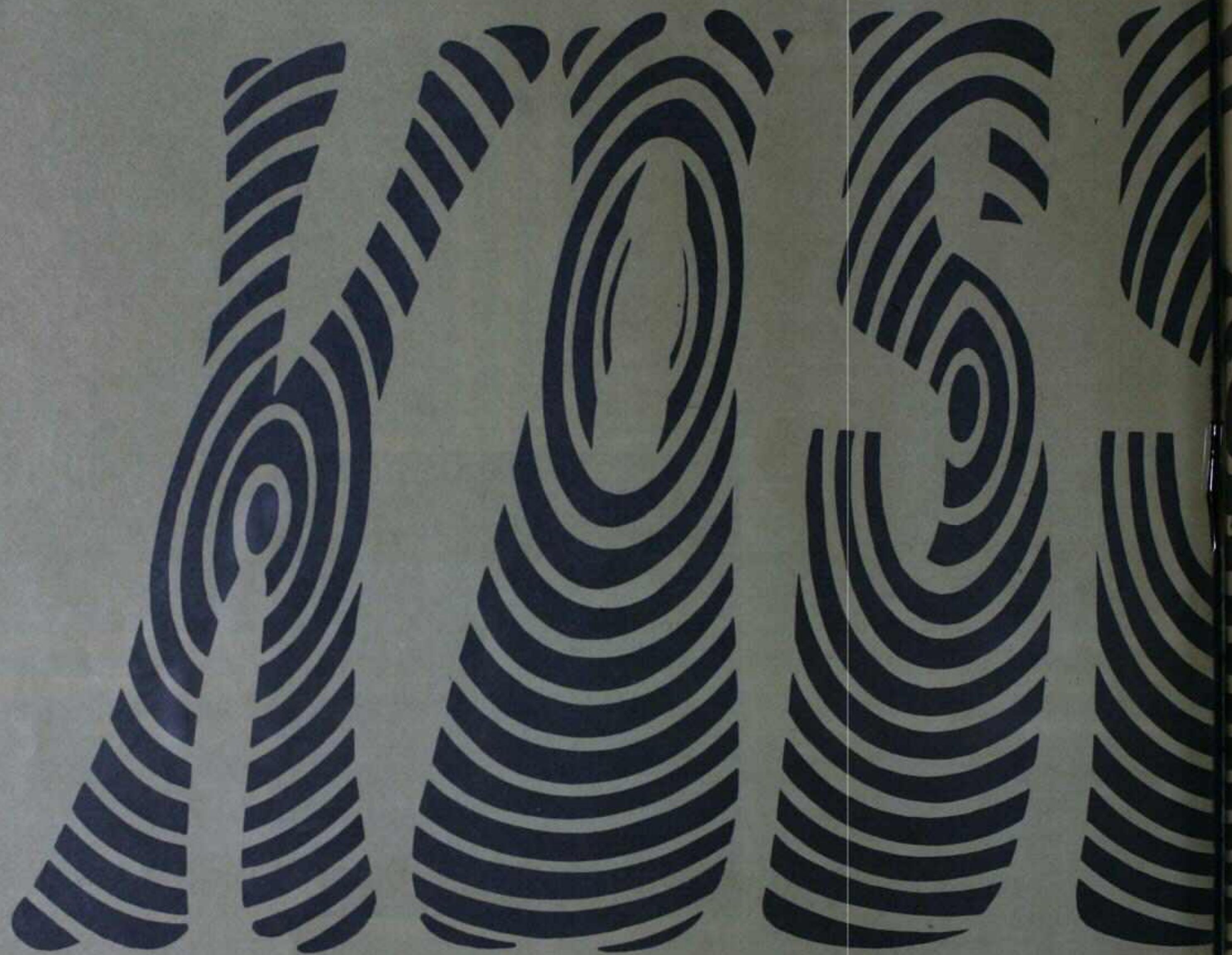
(Continued on page 42)

(Continued on page 42)

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Composer/Arranger/Producer GABRIEL-OLU-GEORGE

New On The Charts



UNIVERSAL ROBOT BAND
"Dance And Shake Your Tambourine" - 95

The charting of this disco debut hit by the six-man Robot Band marks the first time Red Greg Records has officially broken through to the Hot 100.

Last December the label's seven-member New York based Bumble Bee Unlimited made the pop charts with "Love Bug," but only after having been picked up on a one-shot master deal by Mercury.

That disco smash was written by Patrick Adams and produced by Adams and Gregory Carmichael, who have the same credits on this hit, which is being handled by Sunshine Distributors, though all future Red Greg product will be handled by a network of independent distributors.

Red Greg Enterprises, which was incorporated in June 1976, is headed by Carmichael and Victor Carew and is headquartered in the Bill Building, 1650 Broadway, Suite 714, New York, N.Y. 10019, (212) 586-5543. It includes this label plus two others that will be used, Sheridan and Almeria, publishing affiliates Doyles Music and Sag-Sag Music; and a management outfit, Carmike Mgt.

The Robot Band formed last November with the release of this record and is now doing some live dates and television lip synch assignments. "Dance And Shake Your Tambourine" has finally taken off in its seventh week on the soul chart, earning a star for the first time as it moves to 53. An LP titled after it is due in four to six weeks; it will be Red Greg's first LP release.

The six members are originally from the Washington, D.C. and New York areas; they are now based in New York. The Red Greg co-principals are managing and booking the act.

LOVERS

"Discomania" - 100

Medleys of disco hits have proved highly successful in the past six months, first with the Ritchie Family's top 20 "The Best Disco In Town" last November and now with Shalamar's top 30 "Uptown Festival" on Soul Train.

The black male/female duo from Philadelphia is also riding a disco medley, with original material interspersed with bits of "Don't Leave Me This Way," "That's Where The Happy People Go," "Shake Your Booty," "More, More, More" and "Turn The Beat Around."

It was produced by Jacques Morali and written by Morali, Phil Hartt, Henry Belafonte and Ritchie Romeo, who performed the same chores on the Ritchie Family hit last year, which was also on T.K. distributed Marin.

Belo also heads Can't Stop Productions in New York, (212) 752-0160, which is the management/booking outfit for both the Lovers and the Ritchie Family. He reports the duo is backed by three male and three female singers, but that at present it is entirely a studio act and will only do personal if the single is a hit.

There will, though, reportedly be an album in September.

There is also a 12-inch version of "Discomania," which is top 20 on the disco action list; it is vocal on one side; instrumental on the other.

Lutz Expanding

LINCOLN, Neb.—The Richard Lutz Entertainment Agency here is creating a talent management division to be called Lutz Management. As a booking agency the firm has existed here for nearly 15 years, primarily handling club dates in the Midwest. The agency has more than 100 acts signed to it for booking, informs Craig Lutz, who will head the new management division.



HOLLYWOOD STARS

"All The Kids On The Street" - 99

This five-man group (not to be confused with Capitol's quintet Stars) has parlayed its youth and street savvy into a strong local following, bringing its punchy, accessible sound to virtually all of the Hollywood clubs.

Its debut album was produced by Harry Martin, who's handled David Bowie's biggest hits; this cut was co-written by Kim Fowley, who's recently branched out from the punk rock of the Runaways, Quick and Venus & the Razors Blades to produce top MOR acts like Helen Reddy and Andy Williams.

Fowley co-wrote this song with the group's lead vocalist and main writer, Mark Anthony, whose best-known composition is "Down The Line," a top 50 single for BTO in early 1975. Anthony also wrote "Escape" for Alice Cooper (from "Welcome To My Nightmare") and "King Of The Night Time World" for Kiss (from "De Stroyer"); plus two songs on the Runaways' first album.

Anthony first formed the group more than three years ago with lead guitarist Ruben de Fuentes and Canadian-born drummer Terry Rae, in addition to two other members who have since departed. Their replacements, both native Los Angelesians, are drummer Bobby Dyer and bass guitarist Michael Rummans.

The Stars had previously been associated with two other major labels, but its debut album for Arista is its first actual release. The LP, which has been out for about a month, is highlighted by this excellent single, a catchy, direct rock anthem along the lines of Peter Frampton or the Sweet, with some of the layered harmony grandeur of Blue Oyster Cult's recent "Don't Fear The Reaper."

The group is managed by Jack Nelson, (213) 550-7375, who also handles Maxine Nightingale and was Queen's manager before John Reid took over. It is without an agent, though it just completed a West Coast tour with fellow Arista act the Kinks.

Magid & Spivak To Management

PHILADELPHIA—Larry Magid and Allen Spivak, who head Electric Factory Concerts here have turned to the personal management field for the first time. Teaming with Murry Swartz, manager for a number of top recording names, they formed a new company to be known as the New Company. For a starter, the New Company will concentrate on the recording activities of the talents already on its roster.

Swartz, also a Philadelphian, manages Richard Pryor, Billy Paul, MFSB, and the team of pianist Dexter Wansel and songbird Jean Carn. Offices of the New Company will be in the same townhouse building here that houses Electric Factory Concerts.

Michigan Agency In Larger Offices

NEW YORK—Diversified Management Agency, one of the first national booking agencies to operate from the Midwest, is expanding and moving to larger quarters.

Firm's new offices are at 17650 West Twelve Mile Road, Southfield, Mich. 48076, (313) 559-2600.

The addition of two new staffers prompted the move.

DMA opened in 1969, booking acts such as Ted Nugent, Alice Cooper, Parliament/Funk-a-delic and Bob Seger.

Talent

Signings

Black Oak, heavy-hitting Southern rock band with previous stints on Atlantic and MCA, to Capricorn Records. *Calefaction II* to MCA. David Frizzell, California country writer-singer also to MCA. Steve Easton to Jerome Valas for management.

Quodato to Warner Bros. from MCA. Mink DeVille, New York group led by Willy DeVille, to Capitol. Dan McCrory, former leader of Dusty Drapes & the Drapers, to MCA.

Nigel Glisson to Marty Pickering Management; he was Elton John's drummer. David Wills to United Artists. Moonlighters, San Francisco group with members of Pottery At The Wheel and the Lost Planet Airmen, to Amherst Records.

Gail Wynters to RCA. Shirley Caesar, gospel Grammy winner, to UA-distributed Roadshow Records. Re-Lacey to Commander Records.

Scarlet Rivera to Jim Wisner Productions and its publishing affiliate, Famous Music. Christopher Langfellow to Sovereign Records, distributed through IDEA.

Vince Matthews and William P. Davidson to Famous Music. Grant Turner, veteran "Grand Ole Opry" announcer, to Scorpion Records. Mick Lloyd to Musician Records.

Rising Star Records to World Wide Music, Inc. for total promotion and distribution. Kenny Price to MRC Records. Bobby G. Rice resigns with the Joe Taylor Artist Agency with exclusive booking agreement. Danniebelle Hall, former member of Andrea True & the Disciples, to Sparrow Records. Hargus "Pig" Robbins to Elektra/Asylum Records. O.B. McClinton to ABC/Dot Records. Earl and Charlene Montgomery to Alan Carter Music, BMI. Jerry Jones to Special Productions Ltd. for management. Ray Sanders to Republic Records. Jim & Jesse to GRIT Records.

Silly Walker to Casini Records with Ray Pennington producing.

"This is not a battle of the bands or a contest," McCabe stresses. "There are no prizes. This is a chance for local songwriters to show their talent before a large audience and representatives of the major recording labels."

Talent Talk

Phil Leeds, manager of Private Stock's blonde, filed an assault charge against Elgin Theatre owner Roger Easter after Easter allegedly threw him out of the place in the afternoon of blonde's May 15 debut there. Hassle ensued over who was to pay for a sound system, ordered at the group's behest after reported difficulties with the house P.A. system. blonde canceled the show and left for a U.S. tour thereafter. Easter is suing for breach of contract.

Ron Deibener reports that United Artists Theatres, which operates New York's major medium-size rock venue, the Palladium, is coughing up \$10,000 for a new air conditioning system. To say the Palladium is a hot venue is an understatement. Incidentally, Deibener's still trying to bring rock concerts outdoors in New York this summer. "We're still talking with city officials," he says. "But that's it so far... talk."

Dickie Betts is settling down. He fired his bass player and drummer in Chicago after a ruckus at the Holiday Inn, then he went on to Las Vegas where he married Paulette Ephazan. Eric Clapton, Jack Bruce and Ginger Baker may re-form Cream. The New Commander Cody Band lost \$25,000 worth of equipment, stolen on a tour in New Jersey. Super jockey Stevie Caulkin has recorded an album of c/w songs for Bearback Records.

Linda Ronstadt was reportedly offered \$1 million to pose for a nude centerfold in Hustler Magazine and felt the price was right. However, manager Peter Asher is said to be holding off so that Playboy and Penthouse can enter bids.

Riverfront Productions of Cincinnati reports a recent Billboard story was in error alleging that someone got killed at the firm's April 19-20 Led Zeppelin shows in the Coliseum there. A few gate-crashers suffered minor injuries at the first of the two sold-out shows.

The Eagles start a U.S. tour at the Oakland Coliseum May 28 & 30 after selling out 17 Europe dates. Alice Cooper will bring back his snake and goliath June 19 at Anaheim Stadium. Neil Diamond has an advance sellout of 18 European dates with a 40,000-capacity outdoor show now added for the Duke of Bedford's estate.

Tom Petty & the Heartbreakers had Al Rosen-

NARAS Atlanta Showcase Will Help Southern Talent

By BILL KING

ATLANTA—Southern bands will get a chance to showcase their talents before representatives of major recording labels at Six Flags of Georgia from Monday through Sunday (23-29), to Tim McCabe, president of the Atlanta chapter of NARAS.

McCabe says NARAS, along with Coca-Cola, WKLS (96 Rock) and Six Flags is sponsoring the five-day showcase to "introduce new writers/musicians acts in this area."

Any groups in the Atlanta NARAS chapter's area (Georgia, Florida, North Carolina, South Carolina, Virginia and most of Alabama) are eligible to enter, McCabe says, but only original material may be submitted.

He says the NARAS chapter came up with the idea of a showcase for area groups when so many bands wanted to take part in a songwriters seminar (for solo artists) held by the Recording Academy last fall.

The showcase is open to all performing talent in any area of music, McCabe says, and tapes at least 15 minutes long, and not over 60 minutes (7½ i.p.s.) submitted by groups will be considered by the showcase committee of NARAS.

"This is not a battle of the bands or a contest," McCabe stresses. "There are no prizes. This is a chance for local songwriters to show their talent before a large audience and representatives of the major recording labels."

After a five-year hiatus, Elektra's Carly Simon decided to return to the live concert stage, breaking the ice with a three-day unannounced run at Phil Coby's Greenwich Village bar of intimacy. Needless to say, the 210-seat joint was jammed, particularly for a celebrity-studded May 13 show.

Simon opened May 13 with husband James Taylor's current band, ace Gathman session men Billy Meritt, piano; Tony Levin, bass; Rick Marotta, drums; and David Spinetta and Hugh McDermott, lead guitars. Friends Ray Coleman and Jay Hitch provided vocal backing and a glimpse of their talents when they performed three tunes of their own. Taylor joined his wife for a pleasing duet on "Close Your Eyes."

The Other End engagement proves Simon can deliver instage the same powerful, personal message she captures in the privacy of the studio. Stage-fright is a phobia she's valiantly trying to overcome. Her stock-in-trade is personalized love songs, and the projection of the feelings they evoke in front of an audience is what rock'n'roll is all about.

Her unusual nature is at odds on stage, of course, and one can only wish her good luck in finding a way to share this with an audience. With her vocal talents and selection of material there's no doubt many are eager to see her perform.

Her 70-minute set consisted of 13 past hits, arranged perfectly. Her voice is good form as she soared through "You're So Vain," "Legend Is Your Own Time" and "Nobody Does It Better," her upcoming new single release.

Will she be touring again? Yes, says manager Ariene Rothberg, but probably not before the fall. Meanwhile, friends say she'll make unannounced appearances with her husband during his summer tour.

DICK NUSSER

SARBARA MARKAY & HOT BOXES

Elgin Theatre, New York

Markay was the first act to play the Elgin when it opened May 13, and judging from the ticket stubs onstage when she was on two nights later, she may be the first act to break big out of the new punk rock venue.

Which may be somewhat ironic since she doesn't play hard rock 3-chord punk music at all. Rather she uses rock, as well as elements of vaudeville, burlesque and music hall to accompany her scatological lyrics.

She and her two other singers use language that is no more obscene than most club comedians these days, and they keep their clothes on. But when they started singing and dancing to her only little others, the offstage audience

(Continued on page 42)

(Continued on page 42)

BILLBOARD'S THIRD ANNUAL INTERNATIONAL TALENT FORUM

NEW YORK HILTON - MAY 31-JUNE 4 1977

THE AGENDA:

MAY 31

10 am-6 pm
REGISTRATION

7 pm-8:30 pm
TALENT FORUM '77 COCKTAIL RECEPTION & BUFFET

8:30 pm-11 pm
Warner Bros. Artist Showcase
-Scarlet Rivera Band
-Cathy Chamberlain RAG 'N ROLL REVUE

JUNE 1

10 am
KEYNOTE SPEECH

"Is There A Better Way: Constructive Alternatives in the Talent Industry" FRANK BARSALONA, President Premier Talent

10:30 am-Noon

"A Label Presidents Panel: Coordinating With Live Entertainment Industry"

Panelists: BRUCE LUNDVALL, CBS Records Division
JERRY MOSS, A&M Records
JERRY GREENBERG, Atlantic Records
PHIL WALDEN, Capricorn Records
IRWIN STEINBERG, Polygram Record Group
RON ALEXENBURG, Epic Records & CBS Associated Labels

12:15 pm-1:30 pm
ONE-ON-ONE LUNCH

2:00 pm-3:30 pm
"Black Live Music Crossover"

Chairman: QUENTIN PERRY, Concert Promoter-Atlanta

Panelists: BILL WASHINGTON, Dimensions Unlimited Concerts
ED PUGH, Nat'l R&B Promotion Director Warner Bros. Records
GEORGIE WOODS, Air Personality WDAS Philadelphia
ROY RIFKIN, President Spring Records
MIKE MARTINEAU, Gemini Artists
FOREST HAMILTON, Personal Manager

4 pm-5:30 pm

"Personal Managers: Is There A Better Way?"

Chairman: DEE ANTHONY, Bandana Enterprises
STEVE PAUL, Blue Sky Productions
STEVE GOLD, Far Out Management
SHEP GORDON, Alive Enterprises
TOMMY MOTTOLO, Champion Entertainment
RICK TAYLOR, Taylor Management
STEVE LEBER, Leber & Krebs
DAVID KREBS, Leber & Krebs
PAUL AHERN, Manager of BOSTON
PETER RUDGE, Sir Productions
JOHN HARTMANN, Hartmann & Goodman

8 pm-11 pm

ALLAN PEPPER & STANLEY SNADOWSKY, Bottom Line Nightclub Operation Seminar and Label Showcase (Bus transportation available 7:00 & 7:15 pm)

Showcase Acts: Mink DeVille/Capitol, Blondie Chaplin/Elektra Asylum; Johnny's Dance Band/RCA-Windsong, Edmonds & Curley, Comedy Team

JUNE 2

10:30 am-Noon

"Concert Promoters: Is There A Better Way?"

Chairman: RON DELSENER
ARNIE GRANAT
SHELLY FINKEL
DONALD K. DONALD
JOHN BAUER
DEREK BLOCK
ALEX COOLEY
SAM L'HOMMEDIEU
BILL GRAHAM
DON LAW
STEVE WOLF
LARRY MAGID
BOB BAGARIS
MIKE BELKIN
BARRY FEY

12:15 pm-1:30 pm
ONE-ON-ONE LUNCH

2 pm-2:30 pm
"Booking Agents: Is There A Better Way?"

Chairman: FRANK BARSALONA, Premier Talent

Panelists: SHELLY SCHULTZ, ICM
CHIP RACHLIN, ICM
HAL RAY, William Morris Agency
JAY JACOBS, William Morris Agency
JEFF FRANKLIN, ATI
RON SCRIBNER, Music Shoppe Int'l
ALEX HODGES, Paragon Agency
RON RAINES, Magna Artists
MIKE MARTINEAU, Gemini Artists

4 pm-5:15 pm

"Facility Operators: Is There A Better Way?"

Chairman: JACK GLOBENFELT, Nassau Coliseum
Panelists: BILL CUNNINGHAM, Oakland Coliseum Stadium
TOM LIEGLER, Anaheim Stadium-Conv. Ctr.
CLAIRO ROTHMAN, Los Angeles Forum
MARTY KUMMER, Westbury Music Fair
TEDDY SLATUS, Blue Sky Productions
SID BERNSTEIN, Promoter/Manager
RAND LEVY, Schon Productions
BARBARA SKYDEL, Premier Talent
JOE COHEN, Madison Square Garden
JERRY SELTZER, Bay Area Seating Service
JOHN TOFFOLI Jr., Concord Pavilion

5:15 pm-6:30 pm

"Promoters-Managers: Wearing Two Hats"

Chairman: DAVID FOREST, David Forest Company
Panelists: IRV ZUCKERMAN, Contemporary Productions
JOE SULLIVAN, Sound 70 Productions
MIKE BELKIN, Belkin Productions
JOHN SCHER, Monarch Entertainment
KEN KINNEAR, Albatross Productions
MARTIN ONROT, Martin Onrot Inc.

8:30 pm-11 pm

Fania Records R. M. Mgt., Salsa Showcase

-Tipica '73"
-Bobbie Rodriguez & Co.
-Richie Merrero & Group

JUNE 3

10:30 am-noon

"Radio Power: Plugging In Air Support For Touring Dates"

Chairman: GEORGE DUNCAN, Metromedia President
Panelists: JOHN SEBASTIAN, KDWB Minneapolis
BOB BURCH, Century Broadcasting
SCOTT MUNI, WNEW/FM New York
LEE ABRAMS, Burkhardt/Abrams
BOB SHERRWOOD, CBS Records Promotion VP
LES GARLAND, KFRC San Francisco
PETER KAUFF, King Biscuit Flower Hour

12:15 pm-1:30 pm

ONE-ON-ONE LUNCH

2:00 pm-3:30 pm

"Artist Relations-Publicity: Is There A Better Way?"

Chairman: MIKE KLENFNER, Arista Records
Panelists: BRUCE GARFIELD, Capitol Records
AL DE MARINO, Epic Records
BOB REGEHR, Warner Bros. Records
JONATHAN COFFINO, Columbia Records
JERRY SHARELL, Elektra/Asylum Records
MIKE GORMLEY, Mercury Records
ROY BATTOCCIO, RCA Records
LARRY HARRIS, Casablanca Records
DAVID DASHEV, A&M Records
MICHAEL LIPPMAN, Arista Records

4:00 pm-5:15 pm

"Entertainment Attorneys: Which One Of Us Is Unnecessary-Lawyer, Manager, Agent?"

Chairman: INA MEIBACH, Weiss & Meibach

Panelists: ELLIOT HOFFMAN, Attorney
ERIC KRONFELD, Attorney
CHARLES LEVINSON, Virgin Records
PETER RUDGE, Sir Productions
SHELLY SCHULTZ, ICM
ALEX HODGES, Paragon Agency
VICKI WICKHAM, Personal Manager
NAT WEISS, Weiss & Meibach

5:15 pm-6:30 pm

"Campus Buying: Is There A Better Way?"

Chairman: TOM CHAPIN, Fantasy Records Artist

Panelists: CAROL SIDLOW, William Morris Agency
ED MICONE, ICM
ED KASSES, Rider College, New Jersey
RYALL SMITH, Louisiana Tech
SUZANNE YOUNG, Univ. of Michigan
LOIS ADAMS, Univ. of New Hampshire

7:30 pm

COCKTAILS

8:00 pm

AWARDS DINNER, MC, Ron Delsener

(Intermission:
PERSUASIONS presented by Elektra/Asylum Records)

11:00 pm-1 am

SHOWCASE
Detective, Swansong Records (Atlantic)
Mickey Thomas, MCA Records

JUNE 4

9:30 am

"Putting A Tour Together"

ERIC GARDNER, Panacea Inc.

10:30 am

"Personal Management"

DEE ANTHONY, Bandana Enterprises

11:30 am

"How To Communicate With Your Record Company"

BOB REGEHR, Warner Bros. VP

12:30 pm-2 pm

LUNCH BREAK

2 pm-3 pm

"Concert Promotion"

LARRY MAGID, Electric Factory Concerts

3 pm-4 pm

"Intimidation: Does It Help?"

STEVE GOLD, Far Out Management

4 pm-4:30 pm

COFFEE BREAK

4:30 pm-5:30 pm

"Booking Agencies"

CHET HANSON, Athena Artists

5:30 pm-6:30 pm

"Publicity"

CAROL STRAUSS, Strauss Publicity

CAROL ROSS, Rogers & Cowan VP

BARBARA CARR, Atlantic Records



Billboard International Talent Forum

Attn: Diane Kirkland

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No refunds after May 10. Registration Fee does not include hotel or airfare

REGISTRATION AT THE DOOR WILL BE \$225, SO REGISTER NOW!

Talent

New On The Charts



BONNIE RAITT

"Runaway"—80

Like such other current artists as Natalie Cole, Daryl Dragon and Andrew Gold, Raitt was reared in the traditional Hollywood musical establishment; her father, John Raitt, was the star of such Broadway smashes as "Oklahoma!," "Carousel" and "Pajama Game." Yet, despite this privileged, affluent upbringing, Raitt has made her name singing the blues, becoming the most successful female blues-based artist since Janis Joplin. And now that she has teamed with Joplin's former producer, Paul Rothchild, she has her first Hot 100 single.

In 1963, when Raitt was 14, she was greatly moved by Vanguard's "Blues At Newport" LP, and she later wound up going to Radcliffe to be near the booming East Coast folk/blues scene of the late 1960s. Unfortunately, within her first year at college many of the blues clubs closed under the acid rock onslaught, but she still managed to meet her present manager, Dick Waterman of Avalon Productions in Cambridge, Mass., (617) 492-3332.

Waterman managed most of the traditional blues giants who came out of retirement in the wake of that blues resurgence of the mid-to-late '60s. This permitted Raitt to come to know personally many of these aging veterans, most notably Sippie Wallace, a black blues artist in her 80s with whom Raitt appeared on a 1973 Atlantic LP, "Ann Arbor Blues And Jazz Festival," and whose songs Raitt has frequently covered.

Since signing with WB in 1971, Raitt has released six LPs. The first missed the charts, but each of the next five has beaten the chart peak of its predecessor, to the point that the current "Sweet Forgiveness" made the top 30 in just five weeks.

The last two Rothchild-produced LPs have moved from rural, bottleneck guitar Mississippi Delta blues to traditional ballads and funky blues-oriented rock almost in the Maria Muldaur/Linda Ronstadt vein. As Raitt explains, "Many people are taking the blues form and moving it ahead so it's not so limited. Little Feat does that; so do Phoebe Snow and J.J. Cale, and I want to do that too."

This single is a dramatic, FM-oriented remake of Del Shannon's goodtime, AM smash, a No. 1 record in May 1961.

Raitt, who is a Quaker, does numerous political and feminist benefits. She has been based in Los Angeles since 1973.

Former Caribou Execs Teamed

LOS ANGELES—Larry Fitzgerald, who left Caribou Management here after running it for 10 years, has formed the Fitzgerald Hartley Co. with Mark Hartley, another Caribou executive who departed several months ago.

Fitzgerald had been Chicago's manager since the group started. Hartley previously worked for Epic and Columbia. Their firm is located in the Encino area. No clients or projects are announced yet.

Miami Beach Drive

Continued from page 36

Beach scene is a comparative newcomer—Zev Busman who operates the Theatre of the Performing Arts which has been presenting top Broadway shows for the past six or seven months. It is reported that Busman is considering the idea of putting name acts into the Miami Beach facility.



TEDDY PENDERGRASS

"I Don't Love You Anymore" ★

Pendergrass was born in 1950, which means he was only six when, elsewhere in Philadelphia, Harold Melvin was forming the Blue Notes. He was 10 when that group had a top 20 soul hit and a pop chart item with "My Hero" on Val ue, he was 15 when Melvin made the soul Top 40 solo with "Get Out" on Landa.

The two men first crossed paths in 1969, when Melvin visited a North Philadelphia club where Pendergrass was performing as drummer with the Cadillacs, a group which, a decade before, had enjoyed a couple of pop and soul top 30 hits on Josie, "Speedo" and "Peek A Boo."

At the time of the visit, the Blue Notes had just lost their backup band and were in the market for new musicians. The Cadillacs were recruited, and Pendergrass served as the Blue Notes drummer for one year, whereupon he was shifted to the lead vocalist slot.

A year after that, in 1971, the group signed with Philadelphia International. In 1976, following a much publicized split-up, Harold Melvin & the Blue Notes left for ABC and Pendergrass resigned with Gamble & Huff's label as a solo act. His first solo album made the top 20 in just 10 weeks on the chart.

This single and three other cuts on the LP were written and produced by Gamble & Huff, who helmed the Blue Notes' two gold top 10 hits: 1972's "If You Don't Know Me By Now" and 1973's "The Love I Lost." Several of the other cuts were handled by the team of John Whitehead, Gene McFadden and Victor Carstarphen, who wrote the group's other two top 15 hits: "Bad Luck" (the No. 1 disco action record of 1975) and "Wake Up Everybody."

Pendergrass' passionately soulful vocal style is the result of firmly-planted gospel roots; he was reared in a religious home and was ordained as a minister by the age of 10.

His manager is Taaz Lang of Philadelphia, (215) 546-9373. Bookings are through William Morris in New York, (212) 586-5100.

Talent Talk

Continued from page 40

Wembley Pool concerts. Three trucks delivered 137,886 ticket applications. 30,000 were sold.

Lionel Hampton soldout for two concerts at Prague, Czechoslovakia. . . . The Chieftains play the soundtrack of the movie "Taxi Mauve" starring Charlotte Rampling, Peter Ustinov and Fred Astaire. The movie was filmed in Ireland and is the official French entry at the Cannes Film Festival. . . . Eric's bistro on the upper East Side moving to a hard rock format with a debut appearance by Uncle Son.

Mayfair Rock

Continued from page 36

Towers says local groups will be emphasized. Many of these have headlined elsewhere and some are signed to labels. Sire Records' Stank Brown Group and Pez Band will share the bill May 27-28, followed by All Platinum's Good Rats and comedian Chris Rush, who records for Atlantic.

Will rock 'n' rollers work three-a-day for a cut of a \$2 gate? Is the audience there? These are questions to be answered in the weeks and months to come.

Talent In Action

Continued from page 40

It was funny, and despite certain awkwardness due to inexperience, a rather sophisticated show. Markay, one of Juilliard's more off-beat graduates, has a firm sense of music and it showed in the songs.

The band consists of Markay on vocals and keyboards, two singers/dancers, a bass player, drummer and a remarkable woman guitar player with some of the fastest, and most controlled riffs heard from a new player in a long time.

The band had been together as a unit for only a few days before the opening of the theatre and the rough spots showed. But Markay found musicians who were able to read her charts, so the basic structure was there.

While the content of some of the 10 songs the band performed in 40 minutes cannot be detailed in these pages, songs with titles like "Give Your Flesh To Me," "Lesbian Lament," or "Women In Jail" (the clean single), give an idea of what to expect.

And it is done with such verve, spirit and (bad) taste that for the first two numbers the audience was stunned. Then it cheered.

ROMAN KOZAK

GRATEFUL DEAD

Palladium, New York

The Dead lived up to its reputation April 30 as a band greater than the sum of its parts. An evening with the band is more than a concert, it is a unique, almost transcendental experience.

The audience has a lot to go with it. "Deadheads" are still numerous, and enthusiastic in New York, and having waited for half the night to purchase tickets for the performance, they were well up for the show when it did take place, frequently creating slight changes within a song with cheering ovations.

The band supplied the music, as much as the audience could want. The Dead began playing a little after 8:15 in the evening, and by 12:30 was just getting to the encores. Though there was an intermission, the group did play for about 3½ hours.

The Grateful Dead in its long history has drawn from many musical sources, from blue grass to electronics, but for live performances the emphasis is on long rock improvisations that run up to 20 minutes and more.

Beginning with "Roll Away The Stone" and including "Dark Star," "Blues From Allah," and some 10 other songs, the set was held together by the band's remarkable cohesion, its crisp sound system and the inventive interplay between the lead guitar of Jerry Garcia and Bob Weir's rhythm guitar.

While Garcia and Weir, with the help of Donna Godchaux, provided the lead vocals, these were short, and quickly gave way to the instrumentals. Supporting Garcia and Weir were Keith Godchaux on keyboards and Phil Lesh on bass. There were two drummers, Bill Kreutzmann and Mickey Hart, who supply the beat but rarely call attention to themselves.

At the same time freaky, friendly and quite polished the music of the Dead rolls along at its own pace, sometimes quiet and jazzy and then building in power and intensity, until it almost shines with white light.

The Dead is a very informal band in performance, radiating good cheer as much from its presence as its music. Garcia & Co. actually speak very little onstage. To the fans, their being there is enough. The band took its time between songs, making sure it was in perfect tune. When a set of speakers onstage didn't work as well as wanted, they were removed.

The Dead is a band that has a great understanding of its audience, getting the kids dancing when they started getting restless in their seats, and blitzing them pie-eyed with sound when the time came for that. At the end nobody complained.

ROMAN KOZAK

BOBBY VINTON

MGM Grand Hotel, Las Vegas

Capitalizing with his intense brand of entertainment, Vinton moved into the exclusive arena of "in concert," one-man show format April 23 before an enthusiastic Celebrity Room audience.

The "Polish Prince" gave the soldout crowd what it wanted and expected, 70 minutes of loud, adrenalin-flowing MOR music to clap, sing and stomp feet in a tight, clean performance.

Much to the credit of Bobby Vinton, he has created an above-average show, featuring hip ethnic comedy star Hank Garcia from his weekly

Supervisors Thwart Pocono Rock Event

LONG POND, Pa.—There won't be any repeat performance of the rock concert held at the Pocono International Raceway here which attracted 180,000 fans in July 1972. Tunkhannock Township supervisors this week said "no" to the request from Chicago Productions of Illinois to promote a six-hour concert at the raceway this summer.

Brian Hansen, representing Chicago Productions, told the supervisors that Peter Frampton and Aerosmith had already agreed to do the proposed concert and that there would be one or two other groups signed for the one-day event. He said that the anticipated attendance would be between 60,000 and 80,000, and that the Pennsylvania State Police has assured him they could handle traffic leading to this community in the state's Pocono Mountains resort area.

When Hansen had to admit on questioning that Frampton and Aerosmith were of the "hard rock" genre, the supervisors voted a speedy and unanimous "no" to the request. The rock concert five years ago, which some called another "Woodstock," left tons of trash and angry residents in its wake. The size of the crowd overwhelmed police and security guards. Traffic was clogged on the roads leading to the raceway for 24 hours, while traffic on the main highway leading to the resort area was backed up for more than five miles.

Since the local "Woodstock," Philadelphia's Electric Factory Concerts had attempted to promote a rock festival here. The promoters had even secured a permit for a weekend event. But when localities saw "hard rockers" listed in the newspaper ads, the permit was withdrawn and the festival cancelled.

Despite the complaints of inconvenience from township residents, the township earned nearly \$70,000 from the "Woodstock" event here from the 5% amusement tax it imposed on profit-making performances. That amount nearly totaled the township's entire 1972 budget of \$72,467. But the owners of the Pocono International Raceway were not as lucky. Several months after the 1972 concert, its promoters filed an \$810,000 lawsuit against the raceway claiming that 90,000 gate-

crashers entered the concert without paying the \$11 admission price.

Following the 1972 rock concert, the township supervisors responded to residents' complaints by enacting an ordinance requiring promoters seeking to use the raceway to first notify the township and apply for a license to sponsor a rock concert, for which "hard rock" is a no-no. The ordinance also requires promoters to post security bonds and liability insurance up to \$500,000.

Joseph Mattioli, chairman of the raceway, said he was disappointed the rock concert was turned down, noting that the promoters were highly recommended and had a long history of successful concerts in the Midwest. "I don't feel that word like 'hard rock' means very much," he said. "If these people can put on a good show, they should be able to set up business like anyone else."

In contrast, there was no concern here over an anticipated crowd of 200,000 expected to be attracted by country stars here for the Memorial Day Weekend (28-30). Promoted by Makoul Productions of Allentown, afternoon and evening grandstand shows were headed by Tammy Wynette, Red Sovine, Ronnie Milsap, George Jones and Dave Dudley.

Sacramento Rink Turns To Talent

SACRAMENTO—Starting May 8, the Ice House Music Palace here converted a skating rink to a 3,000-capacity festival seating auditorium for weekly Sunday evening concerts through September.

Hal Hunt Productions has readied a portable floor of styrofoam and plywood to cover the ice and a self-contained 1,400-foot-square modular stage with sound, lighting and curtain.

Most shows with record headliners will price tickets between \$3.75 and \$4.75 at the facility.

Opening acts will be local talent in a \$100 prize competition emceed by KCRA radio-television personality Dave Darin.

L. I. Complex Ready When Gambling Wins N.Y. Okay

By DICK NUSSER

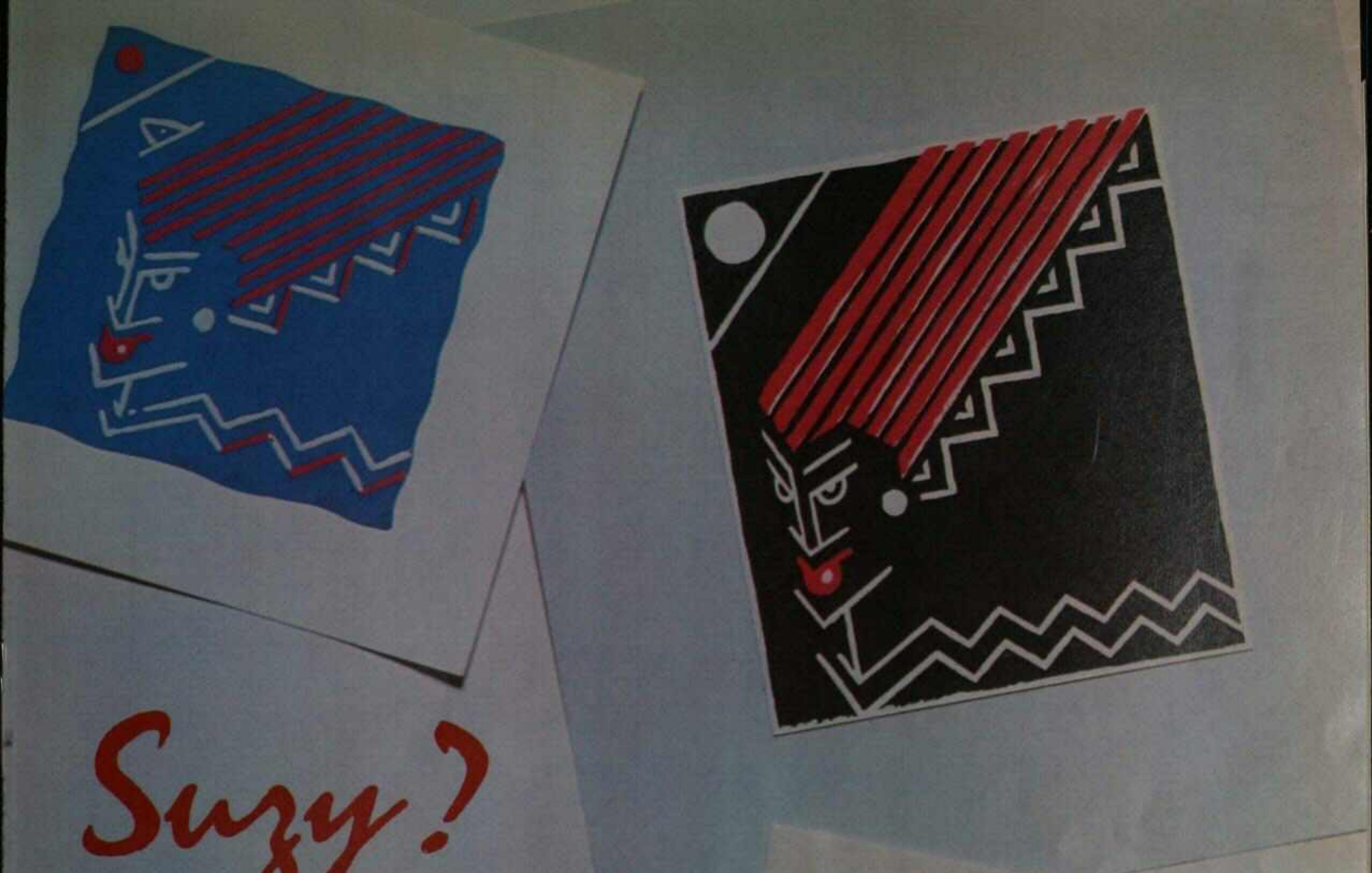
NEW YORK—If the state legislature ever approves casino gambling here, the Colonie Hill complex stands a chance of being Long Island's answer to a Las Vegas venue.

The \$40-million complex, operated by John Smythe Food Services Inc., is located in Hauppauge, about 25 miles farther out on the Island than its competitor, the Westbury Music Fair. Colonie Hill boasts a banquet hall auditorium with a seating capacity up to 5,000, a 59-room motel unit, a health club and indoor and outdoor swimming pools plus an 18-hole golf course.

King Broder, a New York independent booking agent, has been directing Colonie Hill's entertainment policy since early 1975. He stages 12-15 weeks of Vegas-style acts per year.

Broder isn't interested in rock acts, but he'd like to do more one-nighters involving acts that appeal to a slightly younger crowd.

"We'd like to get people like Gladys Knight, Barry Manilow, Neil Diamond," he says. "Our main ballroom adapts to theatre or cabaret seating and we could get 6,000 into one room if we wanted to."



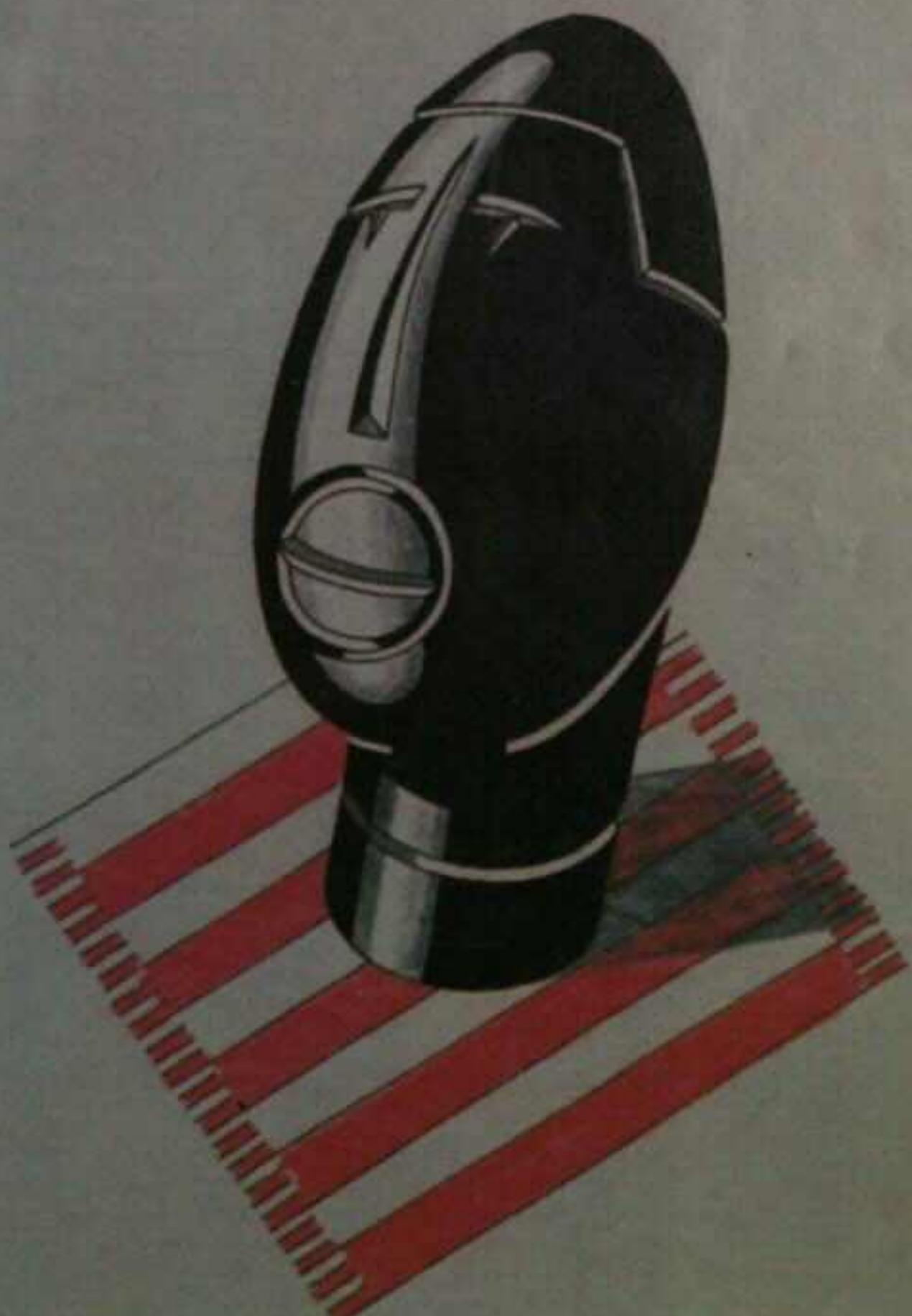
Suzy?

We asked one of our
favourite artists to come
up with ideas for

Suzy and the Red Stripes
"Seaside Woman"

This is what he came
up with

But that's not all . . .
wait till you see the
album cover!



Talent

Talent In Action

• Continued from page 42

syndicated television show and three backup vocalists Annie McGough, Barbara Gebhart and Bernadette Glaze.

The three girls, known as Melody Of Love, open the 15-segment program with fair warmup material from "The Wiz" in quick costume changes and harmonious, strong deliveries.

Vinton implements all stage elements from rhythmic lighting to fast-paced medleys in keeping the audience's attention throughout. Included in three medleys containing past hits, Vinton incorporated newer songs such as "I've Got The Music In Me" and "You Don't Have To Be A Star." His powerful tenor voice matched his outgoing personality, an integral ingredient of his appeal.

The inevitable polka selections worked successfully with a female Polish dancer clad in native colors, followed by Vinton's new single release, "Only Love Can Break A Heart," a recorded hit oldie.

An international medley preceded a salute to big bands perfectly accompanied by the 30-piece Tom Moses orchestra. Vinton's piercing vocal effort carried through the religious ballad, "He."

Prior to the "Melody Of Love" finale which re-established Vinton in the recording business, the versatile musician showcased his talent on clarinet, piano, drums, sax and trumpet followed by his past hit "Mr. Lonely" and an Al Jolson tribute which slowed the pace before "Melody" completed the show. Several forays into the audience, well-timed, kept the performance's pitch high and the fans delighted.

HANFORD SEARL

MINNIE RIPERTON

Ivanhoe Theatre, Chicago

Even without the acclaimed upper extension of her vocal range, Riperton must be regarded as one of the most extraordinary female pop singers of this or any age. That was apparent here April 21, the second sold-out night of a two-day "home town" engagement.

Riperton's voice has darkened and grown richer since we last heard her 2½ years ago. A gutsy lower register has been uncovered, while her remarkable stratospheric notes remain intact.

Riperton's singing is more regal and womanly now than girlish, and these changes are manifest in her stage presence as well. Dressed in a flowing Egyptian robe of sequined crimson, she danced exotically throughout most of the performance, bracketed by two male supporters who provide subtle vocal harmonies.

The eight-member unit behind the songstress provides a subdued weave of support against which Riperton's jewel-like presence can sparkle. There were colorful and imaginative touches on synthesized keyboards and some delicate percussion sounds, though almost nothing in the arrangements is allowed real prominence.

The set was too brief it seemed, only nine tunes in 50 minutes, with one of them, the set-opening "Reasons," reprised as a brief encore. All the songs were Riperton penned, except for Quincy Jones' "If I Ever Lose This Heaven," and most were the simple love effusions which have been Riperton's compositional trademark.

There is no question that some of this material is extremely affecting, particularly as it explores the singer's unique vocal gift. However, Riperton's vocal artistry is so great that we are being cheated for her not to interpret a much broader range of material.

ALAN PENCHANSKY

FOUR SEASONS

Roxy, Los Angeles

How good are the Four Seasons without Frankie Valli? Its appearance April 13 indicates that the band without its famed lead singer is currently void of the excitement it previously created.

While on vinyl the band still sounds invigorating, onstage the Seasons lack the charismatic appeal that packed audiences for 15 years. Instead it is reduced in stature to an ordinary rock band playing some catchy tunes that become less stimulating as the evening wears on.

The 45-minute, eight-tune set opened on a high note with Valli adding his high-pitched vocals on "Who Loves You" from the Seasons' past album. But from there on the show sagged as Valli relinquished the stage to show off the band.

Most of the material was from its newest Warner Bros. album "Helicon." Drummer Gerry Polci, who carried most of the lead vocals, was unfortunately staged too far in the rear. Polci

has a solid rock voice and hidden in the rear it leaves him visually hard to focus on.

While a hit is likely destined to emerge from the newer material, written by Bob Gaudio, hearing it live leaves much to be desired mainly due to the lackluster way it is delivered. The new album's title cut was effective as was the chart topper hit "December, 1963." A horn section added instrumental punch.

Valli returned for the last tune, a reprise of "Who Loves You." When he reappeared onstage heads turned and waited for more than was delivered.

Comedian Gary Muledeer opened with a fast-paced 30-minute set of off-the-wall humor. Relying on various outfit changes and visual accompaniments, he concentrated on one-liners and sarcastic mocks of movie scenes. ED HARRISON

JOHN MILES 38 SPECIAL

Palladium, New York

Miles' appearance here April 15 was his third in three weeks in this area, and each time it seems he is getting a bigger and better response.

Miles plays good rock and blues, fronting his four-man band on vocals and guitar. The sound he and his band produce doesn't really sound like anybody, but rather like everybody.

But because he does what he does so well, he is very similar to acts like Boston and Hall & Oates, who have also found the vast rich middle ground.

While Miles' 50-minute set was mostly up-tempo solid rock, he did change pace when necessary, beginning "Music," possibly his best song, in a quieter vein, then building up intensity as he moved from piano to guitar.

Miles is best known as a singer, but his guitar playing should not be overlooked. During his 10 songs he provided some very fine guitar lines that underscored his powerful vocals.

Opening the show was 38 Special, a hard driving, double-drum Southern boogie band. While not yet up there with the Allmans, 38 Special does provide enough energy and power to get the audience moving.

"We're going to get down and play some three-chord rock 'n' roll. There's nothing to it," announced lead singer Don Van Zant during the 40-minute performance. He was totally in keeping with the tradition of such things during the show, helping his whiskey voice along with sips of Jack Daniels in between numbers.

The band performed 10 songs during its set with something called "Traveling On" sounding the most interesting.

Nils Lofgren headlined the show, but he has been reviewed here recently. ROMAN KOZAK

MEISBURG & WALTERS SAMMY MILLER

Exit/In, Nashville

With their one-nighter here April 21, the country-pop duo of Steve Meisburg and John Walters demonstrated a perfection not only in vocal harmonies and instrumental interpretations, but also in lyrical content of original material.

The hour-long, 11-song set featured tunes from their Casablanca LP, "Just Like A Recurring Dream," including "You've Got A Hold On Me" and "Life Is Never Knowing," with a standard gospel number, "I Saw The Light," a Jonathan Edwards tune, "Angelina," and a new self-penned tune, introduced by Walters, "Dance To The Music," which is planned for their next LP.

Backed by Rich Redmon on bass and a masterful David Consinsky on fiddle, Walters, the bearded and shorter member of the duo, traded licks between the banjo, guitar and piano while Meisburg, the tall, blond and lean member, tried his hand at the clarinet in between his guitar playing.

Sammy Miller, singer-songwriter/guitarist, opened the evening's entertainment with an eight-song set, spinning light-humored stories that took a look at being locked in a toilet, among other things, in a smooth-moving story-telling approach.

SALLY HINKLE

NEIL SEDAKA

Riviera Hotel, Las Vegas

Signing with a new recording label must agree with Elektra-Avast artist Sedaka, for the spry composer-singer delivered one of his best one-man exhibitions April 1 before an enthusiastic house. His 15-song set, which seemed to effortlessly showcase old hits, ballads and rockers, was tight and profoundly enjoyable. From opener "Tin Pan Alley" to encore combination "Breakin' Up Is Hard To Do"/"Stormy

Weather," Sedaka was in control, intimate with the soldout audience and at all times professional.

Aside from his regular selection of past and recent hits, Sedaka was impressive on an old ballad waltz "One More Ride On The Merry Go Round," in a Jaque Brel type carnival sound and easy-listening tune "My World Keeps Gettin' Smaller Everyday," hitherto unplayed melodies here. A reflective look back at first song "My Life's Devotion," to a tango rhythm, almost overshadowed his earlier hits medley of "Oh, Carol," "Sweet Sixteen" and "Calendar Girl."

Sedaka's contagious music exploded on rock versions of "That's Where The Music Takes Me," "Bad Blood" and climaxed with disco hit "Love In The Shadows."

"Laughter In The Rain," "Solitaire" and "The Immigrant," which opened his comeback career, proved why original writers perform their work best. The recent song of the year, "Love Will Keep Us Together" cemented that contention.

Unlike other contemporary pianist-vocalists, Sedaka's creations sound better live. That energy and freshness from a live recording would be greatly enhanced by a full, backup orchestra, as witnessed during the Riviera date. The brass and string sections of Dick Palombi's Orchestra were a rich accompaniment. HANFORD SEARL

JOHN TROPEA STEVE MARCH

Smuckers, Brooklyn, New York

Tropea helped inaugurate this new 650-seat club April 2 with his explosive 12-piece, all-star, jazz-rock ensemble. A moderate crowd braved stormy weather and endless stage delays to hear Tropea's tasty, imaginative orchestrations played by New York's best sidemen including Rick Marotta, Steve Gadd, Sam Burris, Leon Pendarvis, John Faddis, Don Grolnick and Wilbur Bascombe. Bascombe was particularly impressive as he flawlessly played the intricate bass charts without benefit of rehearsal in the absence of regular bass man Will Lee, who was called out of town.

Tropea's first set started nearly two hours late as the club, in its second night of operation, struggled with technical snafus. But the wait was worth it as the show got off to a hot start with "Tambourine," a song from Tropea's first album that featured a fabulous double drum solo from Gadd and Marotta. Tropea's best solo came on "You Can't Hide Love," a song popularized by Earth, Wind & Fire. Tropea's lyrical guitar work spurred on by Marotta and Gadd's butt-kicking drumming made for one of the show's highest points. The 8-song, 50-minute act was brought to a close by "Muff," a funky show stopper that brought the crowd to its feet.

Tropea is planning to take this super band on the road soon but he may have trouble finding acts willing to get on the same stage with his powerful music machine.

One act which should not have gotten on the same stage with Tropea was Steve March. March is a singer-songwriter with a pleasant pop-rock voice and some interesting song ideas. Unfortunately March's arrangements tend to get out of hand and his band is undisciplined and self-indulgent. To make matters worse March opened his set by letting his band do three solo numbers that were atrocious. ROBERT FORD JR.

JOHNNY MATHIS JEANNINE BURNIER

Avery Fisher Hall, New York

This April 1 opener of Mathis' three-day Big Apple stand produced predictable results: a packed house, a relaxed and tasteful show and three standing ovations.

While most of the performers from his era grope for new identities, Mathis keeps his fans satisfied by remaining constant. Though he has updated his repertoire over the years, he retains the style and musical point of view that first made him popular.

The show opened with the orchestra doing an overture that neatly presented Mathis' greatest hits. After that Johnny Mathis entered to do 20 flawless minutes which featured elegant renditions of them Bells' "Stone In Love With You" and the old Ruby & The Romantics standard "Our Day Will Come."

Mathis then turned the stage over to comedienne Jeannine Burnier who delivered 20 minutes of first-rate gags and song parodies that were in keeping with the tasteful, relaxed tone which Mathis had set.

Following a 20-minute intermission Mathis returned to do 45 minutes more. Highlights of the second half of the show included a classy medley of Brazilian tunes and Stevie Wonder's "It's

(Continued on page 49)

Billboard SPECIAL SURVEY For Week Ending 5/15/77

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	TOM JONES —Contemporary Prod./Chris Fritz, Civic Aud., Omaha, Neb., May 15	8,513	\$7-\$10	\$77,405
2	GRATEFUL DEAD —Contemporary Prod./Monarch Entertainment, Arena, St. Louis, Mo., May 15	10,346	\$5.50-\$7.50	\$75,188
3	TOM JONES —Star Date Prod., Arena, Milwaukee, Wis., May 13	7,513	\$6.50-\$8.50	\$61,363
4	BOSTON/JAMES MONTGOMERY BAND —Ruffino & Vaughn/N.E. Prod., Cumberland Civic Center, Portland, Me., May 10	8,462	\$7-\$7.50	\$59,234
5	GRATEFUL DEAD —Schon Prod., Arena, St. Paul, Minn., May 11	12,000	\$5.50-\$6.50	\$59,000
6	LYNYRD SKYNYRD/NAZARETH —Alex Cooley Inc., Civic Center, Savannah, Ga., May 14	7,869	\$6.50-\$7.50	\$55,130*
7	BOB SEGER & THE SILVER BULLET BAND/STARZ —Belkin Prod., Public Hall, Cleveland, Ohio, May 12	10,000	\$5.50	\$55,000*
8	FOGHAT/JAMES MONTGOMERY BAND —Ruffino & Vaughn, Suffolk Forum, Commack, L.I., N.Y., May 13	8,000	\$6.50-\$7	\$53,282*
9	TED NUGENT/FOREIGNER/MICHAEL STANLEY BAND —Schon Prod., Arena, St. Paul, Minn., May 15	9,200	\$5.50-\$6.50	\$50,500
10	BREAD/STEPHEN BISHOP —Alex Cooley Inc., Omni, Atlanta, Ga., May 12	7,133	\$6.50-\$7.50	\$50,169
11	BREAD/STEPHEN BISHOP —Mid-South Concerts, Col., Memphis, Tenn., May 15	6,500	\$6.50-\$7.50	\$48,750
12	TED NUGENT/HEAD EAST/MICHAEL STANLEY BAND —Contemporary Prod./Chris Fritz, Civic Aud., Omaha, Neb., May 12	6,846	\$6.50-\$7.50	\$45,806
13	BOB SEGER & THE SILVER BULLET BAND/STARZ —Belkin Prod., Hara Arena, Dayton, Ohio, May 10	7,373	\$5.50-\$6.50	\$42,148
14	TOM JONES —Schon Prod., Met Center, Bloomington, Minn., May 14	5,800	\$5.50-\$8.50	\$42,000
15	TED NUGENT/RUSH/MICHAEL STANLEY BAND —Celebration Prod., McElroy Auditorium, Waterloo, Iowa, May 13	5,814	\$6.50-\$7.50	\$38,967
16	BREAD/STEPHEN BISHOP —Sound 70 Prod., Municipal Auditorium, Nashville, Tenn., May 14	4,960	\$5.50-\$7.50	\$35,482
17	MARSHALL TUCKER BAND/SEA LEVEL/HEARTSFIELD —Bill Graham, Pavilion, Concord, Calif., May 15	5,326	\$6-\$7	\$33,891
18	OUTLAWS/ATLANTA RHYTHM SECTION —Sound 70 Prod., Municipal Auditorium, Nashville, Tenn., May 13	5,770	\$5.50-\$6.50	\$33,770
19	TED NUGENT/HEAD EAST/MICHAEL STANLEY BAND —Contemporary Prod./Chris Fritz/Full Tilt Prod., Arena, Sioux Falls, S.D., May 11	5,747	\$5.50-\$6.50	\$32,610

Auditoriums (Under 6,000)

1	GRATEFUL DEAD —Celebration Prod./Flipside, Auditorium, Chicago, Ill., May 12, 13 (2)	7,954	\$7.50-\$8.50	\$62,044*</td
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BOB MARLEY & THE WAILERS

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and
Billy Davis, Jr.

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To Love In Time*

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On ABC Records and GRT Tapes

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Rufus
featuring

Chaka Khan

Ask Rufus

Their fifth album.

PLATINUM

SoundBusiness

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Direct to disk recording has become increasingly popular and producers Michael Phillips and Ed Wodenack from Crystal Clear Records were in at Kendun for another one of those sessions, this time with Peter Nero. Michael Schuman was the live mix engineer and John Meyer was special equipment engineer. In other Kendun activity, Rene Simard was in doing vocals for Don Costa Productions, Humberto Gatica at the board; Wayne Henderson was in supervising the mastering of the new Ronnie Laws LP and single, Geoff Sykes and John Golden the cutters; and Steve Barri was in co-producing the new Dionne Warwick LP with Michael Omartian. Barri was also working with Dion on his new release, Phil Kaye engineering both projects.

Group IV Recording, a major new complex in Hollywood, held its open house May 12, hosted by co-principals Angel Balestier, Dennis Sands and Kim Paladino. Cat Stevens is slated in soon and recent projects have included mixing Mary Lou Williams' live takes at Carnegie Hall for Pablo; and Wingman Productions group Laudir, co-engineered by Bart Chiate and Sands.

In Cherokee action: Automatic Man was in, Michael Lloyd producing, Bruce Robb engineering with George Tutko assisting; Shawn Phillips produced himself, engineered by Dee Robb with David Hines assisting; Paris, Capitol artists, worked on a third LP project produced by John Carter, Warren Dewey helped by Chip Leech; Verdine White was producing Pockets, engineered by Dewey; and Kenny Kerner and Ritchie Wise were producing Tina Brocket with Doug Ryder at the board. The duo also produced the Faragher Bros.

Hectic activity at Sunset Sound. The Doobie Bros. were recording a new LP, Ted Templeman again producing with Donn Landee engineering and Kent Nebergall assisting. In other activity: Sanford & Townsend were in overdubbing and editing a new LP, John Haeny producing and engineering, Paul Black assisting; Michael Jackson produced Tim Moore, Tim Sadler at the board; Paris was also in with producer John Carter; Matt Moore was in mixing an LP, Robert Appere producing and engineering, Jack Rouben assisting; A&M's Driver completed their debut LP, David Anderle producing; and producer Michael Jackson was in with Paul Williams doing several tracks for an upcoming classics LP on A&M.

Jeff Barry was producing Tommy James at Larabee, Marc Piscitelli at

the board... MCA's Lisa dal Bello did vocal overdubs at Sound Labs... Roger Williams worked at United Western for an MCA project.

David Frizzell mastered his first MCA single at the MCA Studios... Emmy Lou Harris did some basic tracks with the Enactron truck and Enactron also spent some time on the MGM lot for the Band's "Last Waltz" project.

Sound Labs has been hopping. Hall & Oates have been working on a new LP, Chris Bond producing and John Mills at the board. Norm Kinney has been producing Carole King's new Capitol LP. Richie Havens was in for A&M, Bond and John Mills handling production and engineering. Jay Lewis produced Brian & Brenda Russell; Barbra Streisand mixed and overdubbed with producer Armin Steiner; Dabell overdubbed and mixed with Tommy Vicari producing and engineering; and Vince Poncia produced Melissa Manchester, Bob Schaper at the board.

Graham Bell was in at Shelter producing his solo LP, Alan Sutton engineering.

In out-of-town activity:

Paul Anka at SuperSound, Monterey, Calif., cutting tracks for a future project... Mercury artists Con Funk Shun taped an LP at CBS Studios, San Francisco.

Paul McCartney and Wings were recording in London at Abbey Road Studios, the first time in quite a while he's used those facilities.

The Record Plant, N.Y., and Ram Records have signed an agreement to produce "Max's Kansas City 1977," an LP showcase for local bands.

Dominic Troiano, formerly with the James Gang, was recording at Automated Sound, N.Y., with Richard Landis and Randy Brecker co-producing and members of AWB on the sessions... Charlie Grean was in at Dick Charles Studios, N.Y., recording and mixing "Automobile Honeymoon," a tribute to America's love affair with the car.

Neil Portnow produced Ralph Graham at Hit Factory, N.Y., Ed Spragg at the board... The New York Disco Orchestra laid down tracks at RBY, Roslyn, N.Y.... Kool

Music Recorders In L.A. Completes Its Expansion Ambition

LOS ANGELES—Music Recorders, Inc., Hollywood-based independent recording studio owned and operated by Garry Ulmer, has completed its most extensive expansion program with special focus on motion picture and TV scoring.

MRI has renovated its physical plant, and upgraded its equipment repertoire to feature complete computerized mixing capabilities and computerized video capability for dubbing in sync to picture via video interlock to 24-track.

Increased studio space can now accommodate up to 50 musicians offering the option of complete separation for strings, horns and rhythm simultaneously with full visual contact of all isolation rooms by the conductor.

A newly added color video projection and monitoring system, plus video interlock to 24-track gives MRI live scoring to film or TV picture capabilities, in addition to allowing independent audio and visual communication by the conductor with musicians.

& The Gang wound up mixing tracks for its new LP at De-Lite Recording, Philadelphia.

Actor Doug McClure was working on a solo project at Dallasonic, Dallas, Don Smith and Rob Kendrick co-producing. Al Hirt also came in to record with Thom Caccetta at the board, while Smith and Don Nix co-produced Kendrick, ex-Trapeze member.

Tom Chapin was in at Sound Heights, Brooklyn, working on new material, Vince Traina engineering.

Cook House Recording Studios, Minneapolis, has begun to put out a monthly newsletter.

Hank Williams has joined the engineering staff of Woodland Sound, Nashville. Glen Snoddy, president, indicates business at Woodland has been booming for both recording and mastering.

Jay Ferguson was recording at Bay Shore Studios, Miami, with producer Bill Szymczyk... Kansas is slated for Studio In The Country, Bogalusa, La., with producer/engineer Jeff Glixman for its followup LP to platinum "Leftoverture."... Epic's Ed Bruce was in at Sound Shop, Nashville, with producer Buddy Killen. MCA's Kenny Starr was also in.

Nat Stuckey was in at Bradley's Barn for MCA... Chariot & The Lady were working at Normandy Sound, in Rhode Island, while the state theme song was also cut there.

2 New Facilities For Philadelphia

PHILADELPHIA—Two new recording studios have opened shop here—Alpha International Recording Studios in the South Philadelphia section of the city and Starr Recording in midtown's Society Hill sector.

Headed by Peter S. Pelullo, Alpha is a complex of two studios. Danny Starobin, with his brother Dave as manager, opened Starr Recording in the same building that housed the defunct Society Hill Studios. Danny Starobin formerly played guitar with Sweet Stavin Chain, a leading local rock band a few years back. The studio's opening was marked by Kenn Kweder and his Secret Kidds coming in to cut their first album.

At Alpha, Boris Midney, who formerly owned and operated Midney Recording in Princeton, N.J., is the chief engineer. Both studios are equipped with a 24-track system, the machines using 3M product. The console board is Spectrasonic and DEX is used for the noise reduction system.

Featuring floating floors and suspended ceilings, Pelullo believes his studio A to be the largest in the area. The room size is 40' x 31'4" approximately 1,250 square feet. It consists of spring-suspended ceilings, floating floors, acoustical baffled walls; isolation booths for piano, drums and vocals. The interior is finished with parquet flooring, plush carpet and specially designed glass for the isolation booths.

The east wall is covered with one-inch solid oak, constructed with four accordion-type baffled screens, covered with carpet running from the floor to the ceiling. The accordion doors are intended primarily for the rock sessions, utilizing the solid oak surface for the softer sounds. The studio B is approximately 700 square feet including a control room with the same floating floor and suspended ceilings.

Campus

RAGHU IN LOS ANGELES

Sound Arts Taught By 1-Man University

By ED HARRISON

LOS ANGELES—The Univ. of Sound Arts is not your conventional academic institution. Yet oral and written tests must be passed before graduation and the curriculum is geared only to the serious student.

The school is geared to the music and film recording industry and its purpose is threefold:

- To provide a working understanding of the advanced equipment used in the music field and to provide the technical ability to use the equipment creatively.

- To provide the student with an overview of the music field and the various careers in it.

- To provide the industry with capable personnel in between the inexperienced amateurs and the high priced professionals.

Noted engineer Raghu is the director of the institution.

Says Raghu: "During the time I was recording I found people who wanted to learn how to become engineers. People came to me who were sincere but didn't know anyone. So I decided to give my knowledge to others."

Raghu previously taught at the Recording Institute of America and Sherwood Oaks Experimental College.

"They weren't treating the student right and not giving them the courses they wanted. Some students didn't even know how to run a tape machine," he says.

Raghu's engineering courses consist of three 10-week segments which include three hours a week of studio time at a 24-track board.

"The students work on the boards from the first day. If they should be weak in theory I give a free class on Thursdays in my office."

"Those who can't take it leave and I'm left with the serious hard workers," Raghu says.

After the initial two classes the studio time is expanded to four hours. Classes usually begin with 15 students and conclude with 12. The advanced classes accommodate eight students and the super advanced class is restricted to a select five.

Beginning in June Raghu starts a six-week seminar entitled "An Overview Of The Recording Industry." The course will be broken down into various phases of the music industry such as engineering, production methods, legal aspects, promotion,

and for those not in Los Angeles or Vancouver, B.C. (where there is another school) a 10-week correspondence course is available.

30,000 Bust Ban On Rock At Mass. Univ., Amherst

By DICK NUSSER

NEW YORK—An orderly crowd estimated at 30,000 packed Alumni Stadium at the Univ. of Massachusetts' Amherst campus May 7 for a day-long rock concert. The event was the first of its kind there since college authorities banned major outdoor rock fêtes in 1971.

Richie Havens, Melanie, Procol Harum, South Side Johnny and the Ashbury Jukes with Ronnie Spector, the Poissette-Dart Band and El Conjunto Libra, a salsa outfit, comprised the spring concert bill, sponsored by the Student Activities Board. A similar bash in 1971, headlined by Traffic and Ten Years After, resulted in some damage being done to the stadium which put a damper on future shows.

publishing and film recording and the videodisk.

Raghu claims that five of his graduates are now employed in various industry jobs.

He says: "The Univ. of Sound Arts is not an institution where graduates leave. Everyone grows as a family."

Raghu's students recently did the sound for the Filmex Festival here and formed a monthly industry newsletter. "Students have the opportunity to gain professional experience and money," he says.

For students who want to be producers, Raghu or the student has the opportunity to find the talent and be supplied with free studio time and the know-how to produce. Raghu helps in the formation of a demo tape which is then forwarded to labels.

Raghu has also assisted in the formation of one publishing company and one production company consisting primarily of his students. Students have the freedom to find writers and under Raghu's guidance, are taught how to hustle songs.

Todate one song has been sold and finishing touches are being put to an album that hopefully will be sold to a label.

Classes take place at various Los Angeles studios including Eldorado, Paramount, Capitol and Stage & Sound. "We use different studios so students can get acquainted with different equipment," Raghu says.

He claims that studios like Eldorado, Paramount, Record Plant, Wally Heider and Sound City have called asking to employ Raghu's students in various part-time capacities.

Most students learn about the school from word-of-mouth, radio time buys (produced by students) and other advertising. All are accepted on a first come, first served basis.

Prices for the music recording classes range from \$375-\$200; marketing classes are \$100 and publishing classes are \$200.

Raghu also lectures at college campuses such as Long Beach State, Irvine and at junior colleges to help raise students' standard of knowledge and to increase awareness to the music industry.

And for those not in Los Angeles or Vancouver, B.C. (where there is another school) a 10-week correspondence course is available.

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Talent In Action

Continued from page 44

Magic" which featured Mathis backed only by a harp.

Another Wonder tune, "Sir Duke," was the show's low spot as it was the only number in the 20-song set that did not fit. Throughout the evening Mathis was complemented by his disciplined and well arranged orchestra under the deft direction of pianist Jim Barnett.

ROBERT FORD JR.

WEATHER REPORT AL DiMEOLO

Beacon Theatre, New York

Two of the more dynamic acts in the progressive or jazz rock field shared the bill as the Beacon reopened as a major pop venue.

Enthusiasm ran high among the SRO crowd at the April 30 early show as DiMeola led off the proceedings with a tight, 55-minute set that concentrated almost exclusively on material from his recently released Columbia album.

Playing with an effortless style that belied the complexity of his instrumental excursions, DiMeola was the definite focal point as he drove the sextet through a half-dozen selections which included "Flight Over Rio," "Midnight Tango" and "Race With Devil On Spanish Highway." The only tune off his earlier debut album was "The Wizard" and this was greeted by the audience almost as an old favorite.

DiMeola is an exciting performer who never loses control of his musical direction. This was demonstrated repeatedly as he maintained center stage while allowing individual members of his ensemble to step out for some solo attention.

Of these, Lee Pastora on congas, and Stu Goldberg on keyboards, proved most adept at providing the kind of crowd-pleasing sounds that kept the Beacon jumping.

Weather Report wasted no time in getting down to business, kicking off its 85-minute set with a barrage of futuristic sound that raised the decibel level to near-Concorde proportions. Having survived several personnel changes, the group has now evolved into a group that looks and plays like pop stars, rather than as the less extroverted cult favorites of yesteryear.

Without losing its force and originality, its music has become more accessible and, in the course of its eight selections it reached out to the crowd with an aggressiveness that was warmly reciprocated.

Looking like a mad scientist behind a wall of pianos and synthesizers, Joe Zawinul was responsible for many of the space-like effects which highlighted the set, but percussionists Alejandro Acuna and Manalo Badrena took command when it came to providing the pounding intensity which was at the heart of the evening's excitement. A rousing drum duel between these musicians captured the essence of Weather Report's unique appeal.

ED KELLEHER

FOUR TOPS FREDA PAYNE

Tropicana Hotel, Las Vegas

It was an overwhelming night of soul-rock music March 29 when the top-billed Tops, veterans of past hits, and strong balladeer Payne teamed. Payne, a beautiful vocalist with a powerful, clear voice, nicely offset the hard-driving, rock sounds of the Four Tops. Freda Payne's cabaret-type act complemented the Tops' dynamic program of 11 songs during a one-hour set.

Opening with new album title song, "The Show Must Go On," the ABC-Dunhill artists made a fast-paced, lighter program compared to last July's appearance at another Strip hotel. The Tops combined past hit, "Baby I Need Your Lovin'" with the opener, followed by the mellow "Ain't No Woman Like The One I Got" in establishing early its trademark sound.

Lead vocalist Levi Stubbs produced soulful interpretations, highlighted during a past hits medley which included "Bernadette," "The Same Old Song," "Walk Away Renee," "Reach Out" and their classic "Standing In The Shadow Of Love." Lawrence Payton rounded out the other vocals, harmoniously supported by Realdo Benson and Abdul Fakir.

The group scored well on pairing "I Write The Songs" with "Masquerade" in superb arrangements by conductor Gale Askey. The blues rock "Feel Free" was a standout effort by the group.

After a 10-year absence from Strip shows, Payne returned with a strong act, backed by two male dancers and two female singers. Her 40-minute set included 10 vocal efforts such as the

opener "Don't Rain On My Parade," giving Streisand a run for her money in a powerful rendition. A 1970 hit, "Band Of Gold," established Payne's credentials as a soul artist, while "You Brought The Woman Out Of Me," a new rock effort, worked well with her four backup troupe.

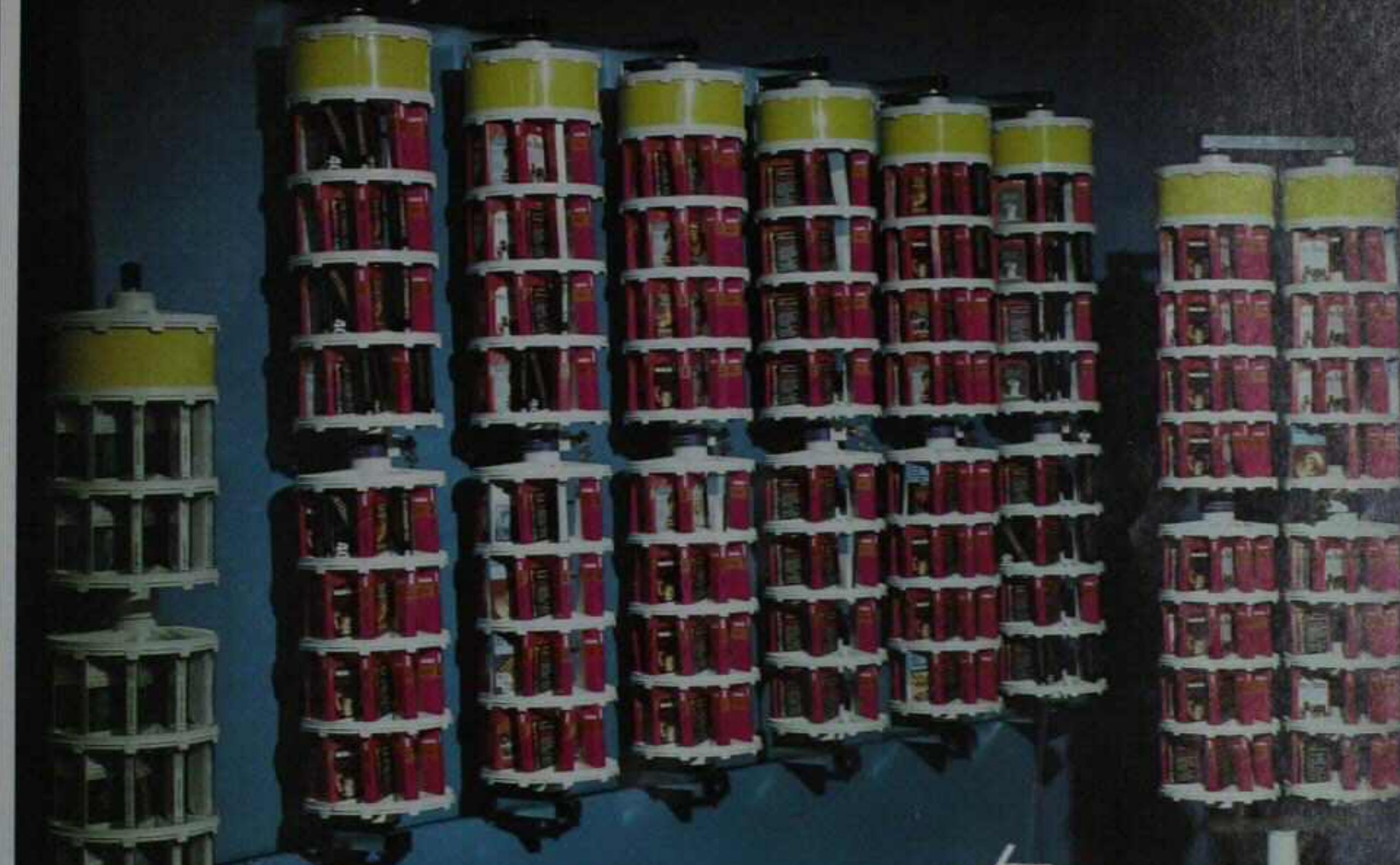
"Lady Is A Tramp" bogged down with a lengthy intro by the dancers, but Payne's jazzy rendition saved the number. Dixieland "Sandy Brown" was slowed by a stage costume change

by Payne, but she salvaged the momentum with a new Capitol single release, easy-listening ballad "High On A Memory." Her impersonations of Eartha Kitt, Lena Horne, Garland and Ella Fitzgerald were good, with Garland the weakest.

A melancholy version of Michele LeGrand's "Little Girl Blue" was articulate and magical, followed by her scat talents on finale "Last Blues Song" in completing a pleasing, entertaining package.

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Discos

Dogs Of War Launches Offensive

Chi Pool Offers Training, Placement And Radio Show

By JEAN WILLIAMS

LOS ANGELES—The Dogs Of War, a Chicago disco association, not only offers record distribution, but focuses on training programs, job placement and on May 7, went on WNIB-FM, a local classical music station with a self-sponsored "Dogs Of War Disco Program."

According to Eddie Thomas, founder and chief of the six-month-old organization, the concept of disco is broadening and pools must expand beyond acting as a record depot in order to best fulfill their obligation to the record companies.

He notes that the Dogs Of War, with 150 members and 60 on a waiting list, has tied into local radio sta-

tions with radio personalities as frequent speakers at the group's bi-weekly meetings.

Radio personalities most often joining in on the disco meetings are E. Rodney Jones, program director at WVON in Chicago; Jerry Boulding, operations manager of WVON and Dave Lawrence of WGCJ-FM, Chicago. All are also honorary Dogs Of War members.

Other speakers at the group's meetings include Jack Gibson, publisher of Jack The Rapper; Regina Jones, publisher, Soul Magazine; Norman Trasher, formerly with Monument Records; artists, record producers, songwriters, plus com-

puterized lighting firms, sound engineers, equipment firms, and DJs who instruct in their special methods of blending records.

"We are servicing all of these people in some way and the more we know about their businesses and how they operate, the better we can do our jobs," says Thomas.

"We also want our DJs trained to not only spin records but if they want, to be able to move into other areas of the music industry," he adds.

He points out that a member is not required to work in a standard disco, as radio announcers and regular nightclub spinners are also welcome.

"Our association is viable because we are not limiting our situation to merely so called disco-oriented music," says Thomas.

"Because we have DJs who spin in clubs where the people like blues, jazz, MOR, rock and other forms of music," he continues, "labels will get some kind of feedback on all of their product."

The association distributes a play-list to its members, compiled from feedback sheets which are submitted at each meeting.

The sheets are broken down in six categories with the category "pick to click" a mandatory requirement for play in all clubs. Other categories are "disco ballads," "disco," "climbers," "wax to watch" and "extras."

The group has also formed four committees within the Dogs, the watchdog committee, which operates as a security patrol in addition to keeping tabs and files on members; feedback committee, to insure complete, accurate and prompt feedback; the air team which produces the radio show with the show's hosts Gwen Johnson and Don Leon; and the finance business committee.

During meetings all product is played, reviewed and rated while LP jackets are displayed and analyzed.

The organization, which has adopted as its theme song "Windy City Theme" by Carl Davis, head of Chi-Sound Records, requires all members to close their disco shows nightly with the tune. The radio program is following the same format.

The radio show, which Thomas feels will soon be sponsored by record labels, will plug all members of the Dogs Of War and their respective clubs. "This," says Thomas, "will get the club owners to tune us in and patrons at the clubs will hear about our organization."

The spinners, who pay a \$10 monthly association fee, will all have an opportunity to participate in the radio program through the group's remote limousine, which goes directly to the clubs to tape live shows. These vignettes are inserted in the regular programming.

The group has its own logo, T-shirts, originally donated by Greedy Records.

Discos 'Make' 3 U.K. Hits—Possibly

By PETER JONES

LONDON—The Birmingham-based Professional Night Club Disk Jockeys Assn. is claiming it has been instrumental in breaking three currently popular single disks on to the charts.

According to Pat Martin, organizer of the association, the tunes are Joe Tex's "Ain't Gonna Bump No More" (Epic), the Manhattans' "It's You" (CBS), and the Delegations, "Where Is The Love?" (State Records).

Martin claims the tunes were boosted up to the charts through his association's saturation play system. "This," he says, "guarantees for at least two weeks, three plays a night for the chosen singles in every member disco in Birmingham, Derby, Leicester, Stoke, Sheffield, Coventry, Banbury, Bury and Manchester."

Martin says the tunes by the Manhattans and Joe Tex had been worked by the 70-plus members of the association for about a month before breaking on to the charts. He further states that until then neither tune enjoyed any significant airplay, and that interest created through saturation plays was primarily responsible for pushing sales through to chart-hitting proportions.

However, Graham Haughton, head of regional promotion for CBS, declines to back Martin's claim, although he does confirm the growing importance of discos in this area in selling records.

According to him, the Tex single did appear to break through discos.

but he stresses that it was played in clubs throughout the country and was not limited to exposure in the British Midlands. He says, "I can't honestly say it was the association which broke it."

Haughton further adds that "It's You," by the Manhattans was not broken by the discos as it received airplay soon after its release. However, he does agree that the association's choice of the singles for concentrated play helped their success. "I believe that what the association is doing is a good thing, and I also feel that the record companies need the discos," he says.

Wildwood Getting Playpen—a Giant

WILDWOOD, N.J.—The Hippodrome arena in the Diamond Beach sector of this holiday resort is being turned into a giant discotheque for the summer season, according to Art Stock, the new owner.

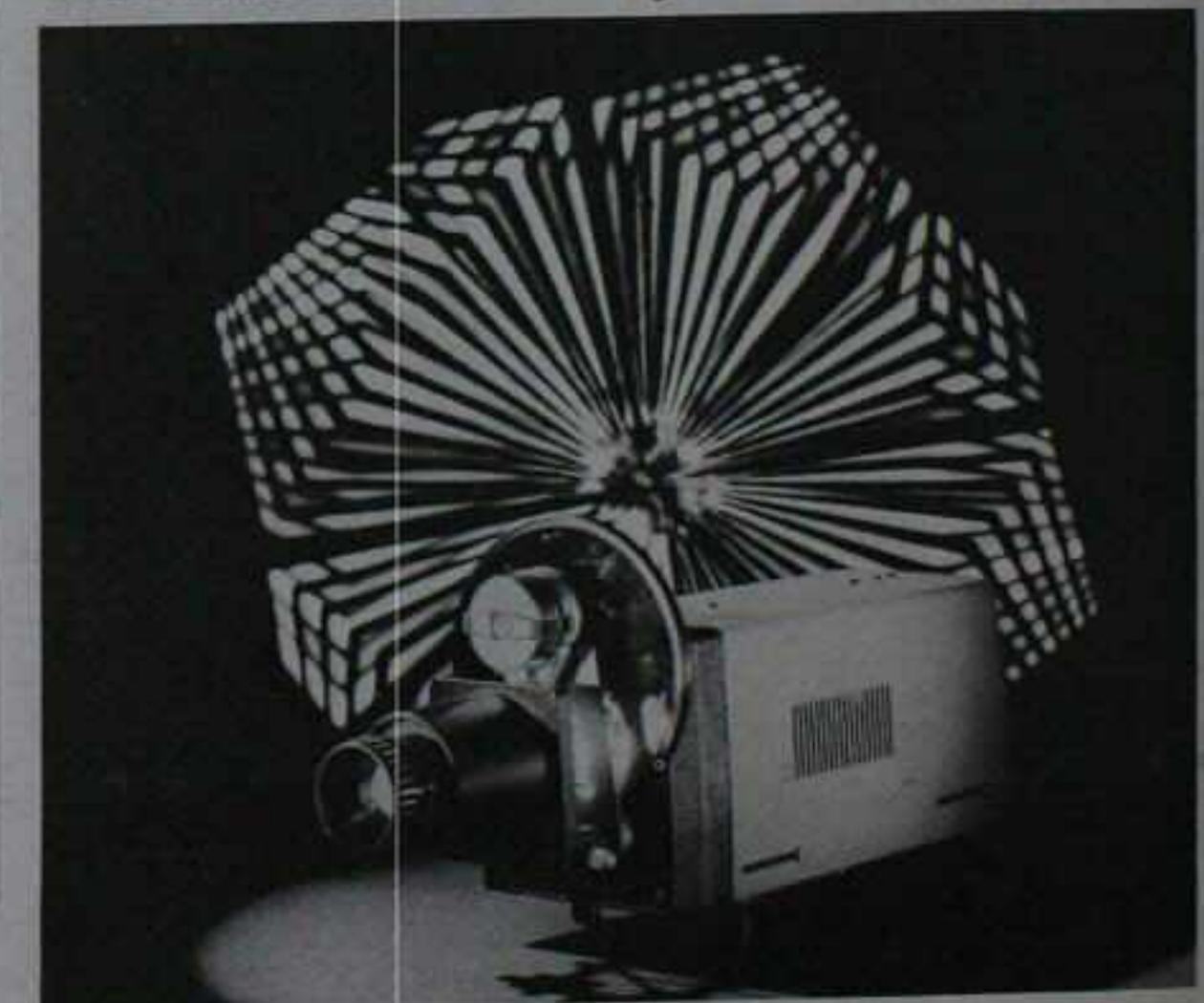
The club, to be called the Playpen, is being completely remodeled for a Friday (27) opening. It will cater to an 18 to 30 party crowd.

The giant space is being designed to include a spacious dance floor, six bars, a restaurant, two oversize electronic game rooms and a fashion boutique.

Live acts will alternate with the disco deejay, and a group called "Squeeze" will open the establishment.

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RECORDS

Disco Mix

By TOM MOULTON

NEW YORK—Casablanca Records has released the new Donna Summer album, "I Remember Yesterday." There are two strong cuts, "I Feel Love" and "Take Me." "I Feel Love" is the stronger of the two and undoubtedly one of the best things Summer has done. The sound is built around two Moog synthesizers which play the same rhythm over and over again throughout the entire song. The result is a hypnotic effect into which a second melody line is woven. The production is enhanced by a good break.

The second strong tune, "Take Me," is more in Summer's style and features the distinct German sound. "I Remember Yesterday," the title cut, was inspired by Dr. Buzzard's Original Savannah Band and actually sounds a lot like it. This song segues into "Love's Unkind," an updated sound alike of Phil Spector's old Crystals hit, "Then He Kissed Me." This dovetails into "Back In Love Again," which is similar to the Supremes' "Baby Love." The package ends with a reprise of "I Remember Yesterday." It will be interesting to see what happens with the medley side of this album which is uptempo as opposed to the slower sound, now gaining a stronghold in clubs.

"Best Of My Love," the new single by the Emotions on Columbia Records, is a strong followup to "I Don't Want To Lose Your Love." There are many similarities between the two tunes, but "Best Of My Love" has more commercial appeal.

Westbound Records distributed by Atlantic has released "Devil's Gun" by C.J. & Co., "Feel The Need" by the Detroit Emeralds and "Back Home" by Dennis Coffey. Both C.J. & Co. and the Detroit Emeralds have their LPs named after their current hit singles. The Coffey album has three strong cuts geared to the disco market. "Wings of Fire" is funky and uptempo with a hard drive and a strong horn sound. There is also a percussion break with sound effects and a good guitar solo by Coffey.

"Free Spirit," also from the "Back Home" album, embodies a Latin sound with heavy percussion. It is a haunting melody, well named, and features a strong flute solo plus a guitar solo that seems to build to different levels. "Boogie Magic" is more funky and is built around a strong horn section. This cut also features a strong break. The album was written, arranged and produced by Coffey and is his best effort to date.

PIR Records has released the new O'Jays album, "Travelin' At The Speed Of Thought." There are two good cuts. The title cut is the better, and represents another dimension in the group's sound. A lot of special effects are used giving the song an eerie, swirling, swarming quality. As with all Gamble & Huff songs, this carries a strong message.

"Work On Me" is rabb in quality and is built around a catchy hook. It has a commercial sound. "We're All In This Thing Together" is somewhat slower, but does have good rhythm and will get some play.

Biddu's new LP, "Eastern Man," on Epic Rec-

J.K. Satril's Promo By Mail

LONDON—Henry Hadaway, managing director of Satril Records here, has partially unveiled a new disco promotion scheme used for the first time on the new Sandpipers' single "Life Is A Song Worth Singing."

It involves an expanded mailing list of close to 3,000 disk jockeys who participate in a series of promotions, involving big cash prizes and smaller consolation gifts. Hadaway says he is reluctant to divulge full details of the campaign but it is designed to eliminate the "indiscriminate distribution of free records and to provide a co-ordinated link between dealers, disk jockeys and their audiences."

Satril, he says, hope to get sufficient response to use the scheme regularly on releases. "It is a costly scheme to set up and disco releases provide the best way of recovering our expenses. We may set up the Disco Revolution, as the scheme is called, as an independent promotion company, offering its services free-of-charge to other companies."

ords has two good cuts. "Boogieton" is a funky, Americanized sound that features a girl chorus and horns along with the rest of the orchestra. Its texture is a mix of Van McCoy's delicate qualities, and the rawness of Brass Construction. "Funky Tropical" is more of the same sound with more percussion instruments used to create a jungle-type effect. This product represents an entirely new direction for Biddu, and should prove successful.

"Pedlin' Music On The Side" is Lamont Dozier's new album on Warner Bros. Records. There is one forceful cut, "Break The Ice," one of the most exciting things he has done. The tune is at times reminiscent of "Love Hangover." The cut incorporates some interesting changes and

builds to an uptempo ending. "Going Back To My Roots" is also on the LP.

The new Brothers Johnson LP, "Right On Time" on A&M Records, has two good cuts. "Brother Man" is an instrumental which features a synthesizer, has a strong rock/soul feel and is extremely danceable. "Find Yourself, Be Yourself" is a strong, uptempo, funky track with pop-sounding vocals and a good melody line that grows on the listener. "O" is an instrumental with strong jazz overtones. Though somewhat slower than "Brother Man" and "Find Yourself, Be Yourself," it does have some funky parts. The tune is a fine production by Quincy Jones, and though not a typical disco sound, it could catch on.

PHILLY CLUB OFFERS JAZZ

PHILADELPHIA—The Newstand, a midtown discotheque, is joining a trend among clubs in the city by offering live music in addition to its regular deejay to help stimulate attendance.

However, unlike other clubs that feature disco or rock acts, the Newstand is offering jazz on Monday nights. The new policy will start off with the Jim Johnson Quartet. Johnson is a former tenor sax player with the Dizzy Gillespie and Cannonball Adderley bands.

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ATLANTA

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 3 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
- 4 I'M A SUPERSTAR/EVERYBODY'S FOOL—Brenda & the Tabulations—Chocolate City (LP)
- 5 ANDREA—Hamilton Bohannon—Mercury (12-inch)
- 6 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
- 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 10 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN/OUR LOVE—Dells—Mercury (LP)
- 11 DR. LOVE—First Choice—Salsoul (12-inch)
- 12 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 13 GOIN' BACK TO MY ROOTS—Lamont Dozier—Warner Bros. (12-inch)
- 14 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE—Moment Of Truth—Salsoul (LP)
- 15 LIVING WITH YOU—Gordon Grady—RCA

BALT./WASH., D.C.

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 3 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
- 4 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
- 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 6 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch/LP)
- 7 I'M A SUPERSTAR—Brenda & the Tabulations—Chocolate City (LP)
- 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 9 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE—Moment Of Truth—Salsoul (LP)
- 10 JUST WANNA DO MY THING—Edwin Starr—20th Century (12-inch)
- 11 DR. LOVE—First Choice—Salsoul (12-inch)
- 12 THEY SAID IT COULDN'T BE DONE/TEASER/RICH MAN, POOR MAN—Dells—Mercury (LP)
- 13 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 14 EVERYBODY DANCE—Bumblebee Unlimited—Mercury (12-inch)
- 15 TAILGATE—21st Creation—Gordy (12-inch)

BOSTON

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 3 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 4 OUR LOVE/THEY SAID IT COULDN'T BE DONE/TEASER—Dells—Mercury (LP)
- 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 9 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 10 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
- 11 DR. LOVE—First Choice—Salsoul (12-inch)
- 12 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 13 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 15 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)

CHICAGO

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 4 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 6 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
- 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 8 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
- 9 DR. LOVE—First Choice—Salsoul (12-inch)
- 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 11 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 13 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 14 SLOW DOWN—John Miles—London (12-inch)
- 15 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)

DALLAS/HOUSTON

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 3 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
- 4 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 6 FUNK MACHINE—Funk Machine—TK (12-inch)
- 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
- 8 GET HAPPY—Jimmy Bo Horne—TK (12-inch)
- 9 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 10 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
- 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 12 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 13 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 14 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 15 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)

DETROIT

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 3 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
- 5 LOVIN' YOU IS KILLING ME/CHAINED BY YOUR LOVE—Moment Of Truth—Salsoul (LP)
- 6 THE FINAL THING—Steve Bender—London (12-inch)
- 7 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 8 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 9 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 10 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
- 11 I WANNA BE NEAR YOU—Ruby Andrews—ABC (LP)
- 12 GOIN' BACK TO MY ROOTS—Lamont Dozier—Warner Bros. (12-inch)
- 13 DR. LOVE—First Choice—Salsoul (12-inch)
- 14 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
- 15 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)

LOS ANGELES/SAN DIEGO

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
- 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 6 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
- 7 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 8 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 9 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 10 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 11 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 12 UPTOWN FESTIVAL/INKY DINKY WANG DANG/FOREVER CAME TODAY—Shalamar—Soul Train (LP)
- 13 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
- 14 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
- 15 I'M A SUPERSTAR/EVERYBODY'S FOOL—Brenda & the Tabulations—Chocolate City (LP)

MIAMI AREA

This Week

- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
- 2 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 5 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 6 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 7 SLOW DOWN—John Miles—London (12-inch)
- 8 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 9 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 10 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
- 11 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
- 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
- 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
- 14 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 15 LOVING YOU IS KILLING ME—Moment Of Truth—Salsoul (LP)

NEW ORLEANS

This Week

- 1 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 2 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 4 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 6 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 7 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
- 8 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 9 SLOW DOWN—John Miles—London (12-inch)
- 10 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 12 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 13 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 14 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
- 15 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)

PITTSBURGH

This Week

- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
- 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 3 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 6 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (LP)
- 8 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 9 FLIP—Jesse Green—Red Bus Tempo (12-inch)
- 10 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
- 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 12 DO WHAT YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 13 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 14 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
- 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)

SAN FRANCISCO

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT—Idris Muhammad—CTI (LP/12-inch)
- 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
- 4 DR. LOVE—First Choice—Salsoul (12-inch)
- 5 THEY SAID IT COULDN'T BE DONE/OUR LOVE—Dells—Mercury (LP)
- 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
- 8 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE UNKIND—Donna Summer—Oasis (LP)
- 9 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 10 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
- 11 THE FINAL THING—Steve Bender—London (12-inch)
- 12 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 13 DON'T STOP THE MUSIC—Bee Gees—Arista (12-inch)
- 14 LOVE IS REALLY MY GAME—Bee Gees—Tabu (12-inch)
- 15 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)

SEATTLE

This Week

- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 2 SLOW DOWN—John Miles—London (12-inch)
- 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
- 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 6 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 7 THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
- 8 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 9 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 10 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 11 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
- 12 SHOW ME WHAT YOU'RE MADE OF—Mita Charge—Target (import)
- 13 HIT & RUN—Loleatta Holloway—Salsoul (12-inch remix)
- 14 NIGHT & DAY—Frank Sinatra—Reprise (12-inch)
- 15 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Martin (12-inch)

PHOENIX

This Week

- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
- 2 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 4 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 5 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 6 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Oasis (LP)
- 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 8 JUST WANNA DO MY THING—Edwin Starr—20th Century (12-inch)
- 9 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
- 10 KATRINA/JUST WANT TO BE WITH YOU—Lifestyle—MCA (LP)
- 11 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 12 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 13 LOVING YOU IS KILLING ME—Moment Of Truth—Salsoul (LP)
- 14 THE FINAL THING—Steve Bender—London (12-inch)
- 15 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)

MONTREAL

This Week

- 1 I'LL GONE BUMP NO MORE—de Tex—CBS
- 2 UPTOWN FESTIVAL—Shalamar—RCA (12-inch)
- 3 SOUL SISTER—Runway Jones—London (12-inch)
- 4 DRACULA DISCO—Gerry Bibb—Polydor
- 5 DO WHAT YOU WANNA DO—T Connection—Quality (12-inch)
- 6 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 7 DISCO REGGAE—Katy Perry—MCA
- 8 BABY COME ON—Sex O'Clock USA—London (12-inch)
- 9 PUSSYFOOTER—Jackie Robinson—RCA (12-inch)
- 10 EVERYBODY DANCE—Bumble Bee Unlimited—RCA (12-inch)
- 11 YOU'RE GONA GET NEXT TO ME—Bo & Ruth—Polydor
- 12 SUPERMAN—Celi Bee & the Buzzy Bunch—RCA
- 13 FALLING IN LOVE WITH YOU—Jimmy Ruffin—CBS
- 14 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
- 15 LOVE IN C MINOR—Corinne—WEA

National Disco Action Top 40

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- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 2 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 4 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
- 5 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 6 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 7 I GOTTA KEEP DANCING—Carrie Lucas—Tamla (LP)
- 8 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 9 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch/LP)
- 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 11 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 12 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 13 DR. LOVE—First Choice—Salsoul (12-inch)
- 14 UPTOWN FESTIVAL/INKY DINKY WANG DANG/BEAUTIFUL NIGHT/FOREVER CAME TODAY—Shalamar—Soul Train (12-inch/LP)
- 15 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 16 THEY SAID IT COULDN'T BE DONE/OUR LOVE/RICH MAN, POOR MAN—Dells—Mercury (LP)
- 17 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 1

Tape/Audio/Video

CARRYING CASES, MUSIC BOOKS

Lieberman Sees Accessories Zooming

By GRIER LOWRY

KANSAS CITY—Although rack-jobbed LPs, tapes and 45s are the lifeblood of Lieberman Enterprises' business, accessories are zipping up in sales.

This area is now a significant part of volume for the company that has continued to expand with the acquisition of the Musical Isle one-stops in Chicago, St. Louis and here in July 1976.

Overall volume has doubled in size to \$40 million under the guidance of president David Lieberman and vice president Harold Okinow, with more than 1,100 accounts now serviced.

Included are such major chains as Sears (150 to 160 stores), Venture, Shopko, Wieboldt, Woolco, Burstein-Applebee, Carson-Pirie-Scott and Goldblatt's.

"The buildup in accessory sales with many of our accounts in the

past year has been fantastic," says Roger Sattler, sales executive and accessory buyer in the Minneapolis Lieberman headquarters.

"Your typical record retailer has finally awakened to the plus profits and income potential of accessories. The 40% average gross profit margin is sufficient food for thought to galvanize perceptive dealers into action on accessories."

"Our rackjobber retail customers are extended the same service amenities on accessories that we give on records and tapes, he advises. "The business is profiled, programmed and computerized. Every possible promotional and display aid is provided."

He cites a Venture store in Kansas City—six are served in the area—as an example. "After extensive preliminary studies of the potential, we'll furnish the store a sheet reflect-

ing number and type of pieces to be stocked. It may include 12 of one accessory item, 24 or 48 pieces of another. Through tear-off computerized ticketed programming, the stock will be maintained at the prescribed level. A typical Lieberman rack account will feature a minimum of 24 linear feet of accessory display."

Among the top turnover accessories are blank tape, music books, carrying cases, needles and record care products.

Sattler notes particularly keen growth in two categories—carrying cases and music books. Carrying cases are enjoying a sharp sales surge, perhaps, as he observes, because there was room for growth.

The Lieberman carrying case offering features lines such as Soma, Savoy, Peerless, Le-Bo and Horian.

(Continued on page 54)

Zenith Bows Its New VCR

CHICAGO—A home video cassette recorder deck and a unique combination videocassette recorder/25-inch console tv have been introduced by the Zenith Radio Corp.

The units, shown at the recent Zenith national sales convention in Las Vegas, represent the entry of the nation's largest volume tv manufacturer into the consumer video field. They will be available by fall.

Zenith's plan to enter the home video market was announced in February, when the company revealed that it would adopt Sony's Betamax video scan technology.

The new machines, utilizing the improved two-hour Betamax format, are being manufactured for Zenith by Sony. They carry the Zenith brand and a VCR "betatape system" logo to identify their format.

The company has disclosed no price information on the VCR entries, but it is judged that the console tv/cassette recorder combo will list at \$3,000, the highest ticket item Zenith has ever offered.

The Mediterranean-styled console incorporates the same deck offered as a separate, a unit with a unique "tracking control" feature that allows fine tuning of cassettes recorded on other Betamax format machines.

Other features of the deck are built-in UHF and VHF tuners, one-button automatic fine tuning, six-function piano key controls, three indicator lights and a switch allowing utilization of tapes recorded in the one-hour mode.

A black and white sound tv camera and a digital clock/timer will be offered by Zenith as optional accessories. The company plans to supply

(Continued on page 55)

EAST & WEST Hardware Manufacturers Bring Audio Exhibits To Polish Fair

By ROMAN WASCHKO

POZNAN—Western manufacturers of amplifiers, speakers, tape recorders, record players, studio and disco hardware took part for the first time at the recent second International Eastern Meeting Point here.

The event was organized in Warsaw some time ago, but proved less interesting than the Poznan "fair," which presented many artists from socialist countries including Russia. It also was a meeting place for impresarios and bookers from Eastern Europe.

In addition to Polish electro-acoustic equipment, hardware was demonstrated from Persiel (West Berlin); Compact Cassettes (West Germany); MCI (U.K.), studio recording equipment; Cetec (U.K.),

recording and cassette duplication; Stramp (West Germany), the company which provided the equipment for the exhibit hall here, amplifiers and P.A. systems, and Dynacord (West Germany), discotheque and portable sound equipment.

Some firms sold both to state-owned companies and to individual buyers, with deejays purchasing the disco equipment. A general view was that this was one of the best annual "fairs" currently organized.

In addition to the local Wifon Poltel, selling cassettes, and Tonpress and the Polish Recording Co., vending disks, foreign companies with record product included Hungaroton (Hungary), Supraphon (Czechoslovakia), Deutsche Schall-

platten Gesellschaft (East Germany), Electrecord (Romania) and Melodiya (Russia). Also represented were Pagart, the Polish artists' agency, and the Authors' Agency.

The Eastern Meeting Point is organized by Pagart and the entertainment council of Poznan. It is regarded as a ideal setting for such an event because it has plenty of exhibition space, used during the International Poznan Fair.

This year, concerts were organized by Russia, East Germany, Czechoslovakia, Bulgaria, Romania, Hungary and Yugoslavia, while Poland presented a package of gifted, young up-and-coming artists. As a result, it went a long way toward getting Eastern artists and producers known in the West.

AES Had 'Something For Everyone' In L.A. Emphasis On Technology & Innovation

By JIM McCULLAUGH

"Hands" automated mixing system recently installed in Mack Emmerman's Criteria Studios in Miami.

• Audio Concepts/Dave Kelsey Sound showed their new Concept 1 consoles; Audiotronics introduced its new 600 series of consoles; Audiotechniques showed a new console from Allen & Heath; Harrison featured its line of automated consoles at the Westlake Audio booth; and Interface Electronics exhibited its Series 316 mixers.

• Helios (distributed by Everything Audio in Los Angeles) explained its 1160 series console; Sound Workshop showed its new 1280 console; Spectrasonics demonstrated its model 1026-26 board; Sphere demonstrated several new boards; Tangent showed a medium priced console and Quantum Audio Labs demonstrated two new boards.

• Trident showed its 32 in./24 out A Series console.

• Uni-Sync demonstrated a Trouper series of modular PA mixers.

In monitor/speaker highlights:

• Electro-Voice showed several new monitoring systems including the Sentry V, Sentry III, Series II (an upgraded version of Series III) and the Sentry VI.

JBL demonstrated its full complement of monitors and amplifiers including the new 4301 broadcast monitor aimed at the semipro mart.

• Klipsch showed its new MCM1900 PA loudspeaker system; Techniques exhibited its recently introduced Linear Phase loudspeakers; U.S. Pioneer Electronics featured its new SPEC-15L monitor speaker and UREI demonstrated the Time Align monitoring system.

• Altec showed its line of professional products supplemented by an audio/visual presentation.

In sound processing gear highlights:

• Orban/Parsound exhibited five signal processing products; Crown showed its new EQ-2 stereo equalizer; Gotham exhibited its EMT-250 reverb unit and Dolby showed its CP-50 optical sound processor for decoding Dolbyized film sound tracks.

• Audio Pulse exhibited two low cost digital time delay systems; Lexicon demonstrated the Delta T 102-S stereo delay unit; MXR showed its compander and digital delay machines and Quad Eight showed a

new computer-programmed reverb simulator.

In microphone highlights: AKG showed its new C-414EB condenser mike; Sennheiser showed a range of product including the MKE10 electret mike and Shure demonstrated its analyzer system.

In tape and tape recorder highlights:

• Capitol Magnetic Products displayed mastering tape; Otari exhibited its line of Mark II recorders; Scully exhibited its 280B and 284SB machines; while Stephens introduced an automatic tape location system.

• TEAC/Tascam introduced its new series of 25-2 half-track, 2-channel machines.

• Ampex also showed its portable ATR-700.

In tape duplication highlights:

• Recorte displayed its cassette duplicating units; Superscope exhibited an automatic cassette loader; Pentagon exhibited its new 16-1 reel-to-reel/cassette tape duplicating system; and Cetec Audio showed the Gauss 64:1 duplication system while Shape Symmetry & Sun showed models of its automated cassette and 8-track assembly equipment.

• B&K Instruments exhibited its lineup of professional measuring equipment.

2 Surveys Point Way For Pioneer 'Compacts'

By STEPHEN TRAIMAN

(This concludes an exclusive two-part profile of Pioneer Electronics of America's new marketing thrust which began last week with a look at the products.)

NEW YORK—The decision to move strongly into the high-end compact market and compete with low-end component lines was based on continuing consumer research, president Jack Doyle of Pioneer Electronics of America emphasizes.

Called "component stereo without components," the new line to be bowed at the Summer CES accents the combination of price, size, sound quality, flexibility and design/appearance most noted by both college and other consumers.

Two separate surveys conducted late last year and earlier this year gave Pioneer much of the documentation on which to base its massive marketing plan. According to Doyle's estimates, the compact market at \$927 million last year is rapidly closing the gap on the component market of \$1.12 billion at retail.

And buyers making up that gap will come, in large part, from today's college consumer. Research on 10 campuses is projected for a student population that already owns more than \$1.5 billion in home stereo equipment.

Interestingly, both male and female students share almost equally in the market. And with more than 8 million in school today, they will set the trends for tomorrow as they become wage earners and home owners, he points out.

Among significant findings: Two-thirds of all students indicate ownership of home stereo; 37% of males

(Continued on page 54)

LOS ANGELES—The recently concluded Audio Engineering Society's (AES) conclave here at the downtown Hilton Hotel featured a little something for everyone.

New and improved product was displayed in virtually every category—consoles, recorders, speakers, emipro equipment, sound reinforcement, tape duplicating, microphones and outboard gear—all with an emphasis on technology and innovation (Billboard, May 21, 1977).

Among additional highlights:

• Ampex exhibited its full line of professional audio tapes, recorder/reproducers (including the critically acclaimed ATR-100), and demonstrated its new MQS-100 multiple user/synchronizer from EECO broadcast products.

• Mitsubishi Electric Corp. displayed its new monitoring loudspeaker system (in conjunction with its Pulse Code Modulation system) which is claimed to cover the entire audio frequency range. The purpose of the development, the firm indicated, was to provide a top level high-fidelity loudspeaker system so that new audio techniques such as direct-cutting or PCM recording can offer their advantages sufficiently.

In the console/mixer category:

• MCI demonstrated its JH-500 series of automated consoles and explained its new JH-50 "Helping

A/V Imports Up, Exports Mixed In First Quarter

WASHINGTON—The U.S. trade deficit in consumer electronics that hit more than \$3.3 billion last year (Billboard, April 23, 1977), shows no signs of letting up in 1977.

First quarter import/export figures from the U.S. Commerce Department, prepared by the EIA/CEG marketing services department, show all imports increased in units over the same 1976 period except auto radios and phonographs. Dollar value at customs level also rose, except for phonographs.

On exports, home and auto radio, phonograph and videotape units were ahead, and dollars were up for all categories except videotape machines. However, the totals show an increasing gap for both units and dollars, particularly with Japanese products.

Reflecting the home video surge, big import gain is in videotape recorder/players, more than doubling units to 28,253, and up 112% in value to \$20.53 million. Videotape players-only show a 62% jump in units to 60,435, with valuation up 30% to \$4.58 million.

Audiotape recorders are up 44% in units to 3,148 million, with value showing a 40% gain to \$111.9 million. Home audio tape player imports are up 33% in units to 950,000, with a value to \$25 million, up 48%.

Auto tape players are up 13% in units to 1,67 million, with a 31% valuation gain to \$63 million. At the same time, auto radio units are off 6.6% to 1.29 million, with valuation up 11.5% to \$38.9 million.

Record/players, changers and turntables jumped 28% in units to 2,42 million, with valuation up 29% to \$42.2 million. Phonographs and phono combo imports totaled

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Tape/Audio/Video See Commercial Mart For New Pianocorder

By JIM McCULLAUGH

LOS ANGELES—Superscope, Inc., is targeting a huge commercial market for its recently introduced Pianocorder—a magnetic cassette tape-controlled recorder and player piano which performs "live" music on upright or grand pianos (Billboard, May 14, 1977).

Available near the latter part of 1977 or early next year and priced at \$1,250 for upright pianos and \$1,400 for grand pianos (including installation and 100 free Pianocorder cassette albums), Joseph Tushinsky, board chairman and president, told an assemblage of press and security analysts that the Pianocorder is "the perfect alternative to costly live entertainment."

"Our market research has shown us," said Tushinsky, "that patrons in cocktail lounges and bars prefer the live sound of a piano."

Superscope pegs some 105,000 cocktail lounges and bars in the U.S. and 33,000 worldwide, all prime targets for the Pianocorder.

In addition, the firm's research estimates some 250,000 restaurants in the U.S. and 750,000 worldwide, and some 14,000 hotels in the U.S. with 33,000 worldwide.

In commercial establishments, the

529,000 units, an 84% increase, with value up 86% to \$27.8 million.

On the export side, 156,000 auto radios were shipped, a 70% unit gain, with valuation of \$8.4 million, a 47% increase. Phonograph shipments were up 51% to nearly 84,000 units, but value was up only 7% to \$6.9 million.

For tape equipment, audio units were off 19% to 38,385, but valuation was up 27% to \$9.5 million. On video units, the total was up 62% to 3,066, but valuation was down 19% to \$12.08 million.

Pianocorder will be adapted to 8-track cartridge albums rather than cassette albums for longer play. The Pianocorder album will play for 80 minutes and then will replay if it is not changed.

Other key markets the company sees are: in home, with an estimated 10,000,000 pianos in U.S. homes already and 27,000,000 worldwide as well as an estimated 17,800,000 amateur piano players in the U.S.; the original equipment manufacturer, who will have an opportunity to add a "new feature" to pianos; and the used piano dealer market, with an estimated 100,000 already in the U.S. and 300,000 worldwide.

There are also educational, religious, fraternal and social organizations, and military markets to be tapped, indicated Tushinsky, who also added that Superscope/Marantz' enormous hi fi dealer network worldwide will play a role later on in Pianocorder marketing.

Superscope also estimates there are 5,445 piano retailers in the U.S. as well as 5,000 piano tuners (20,000 worldwide). The firm intends training piano tuners and technicians to install the Pianocorder and will supply tools, all for an approximate \$200 fee.

The Pianocorder resembles a portable cassette player which fits under the keyboard section of a piano and connects to an elaborate network of electronic equipment installed inside the piano, which moves the keys.

In conjunction with Superscope's manufacturing plans, the firm has already begun the transfer to magnetic tape cassette great piano performances from Tushinsky's famous collection of more than 15,000 piano rolls. These albums, containing 45 to 80 minutes of playing time, will be marketed in conjunction with the Pianocorder.

The cassettes employ a digital technology and although resembling a normal cassette would be unintelligible if placed in a regular cassette deck. Speed of the Pianocorder cassette is 3 1/4 i.p.s. as compared with 1 1/4 i.p.s. of a normal cassette.

Superscope also intends to have its newly developed Master Recording Piano produce a full range of contemporary piano music, both classical and popular covering a gamut of famous composers.

The system is also capable of recording and playing back with wide dynamic range any piece that is played on the piano, thus functioning as a music education tool.

Tushinsky also maintains the system in no way harms the musical quality or operation of the piano.

"Superscope," said Tushinsky, "is the only company that has all the elements to bring this product to market. We have our own tape duplicating facility, our own tape recorder factory, our own electronics factory, a worldwide dealer network, and, of course, I have one of the largest collections of piano rolls in the world."

New Videtape Facility

LOS ANGELES—Troy Cory's new American Video, Inc. has opened here in Hollywood.

The new videotape production facility is the site of Cory's own variety television show but the 80 by 100-foot stage with 27-foot ceiling is available for outside projects as is a complete lineup of production equipment.

Pioneer Surveys See Growth

• *Continued from page 53*

and 52% of females own compacts, while 63% of males and 48% of females have components; one of every four students plans to purchase a home unit within a year—one of every three males, one of every five females; about one-quarter opt for compacts, the rest for components.

On brand preference, asked what is your compact stereo, Panasonic had 19%, followed by Pioneer with 10%, Sony with 9% and Electrophonic, GE and Zenith each with 6%. Asked which brand of compact they intend to purchase, 28% said Pioneer, 15% Panasonic and 10% Sony. However, Doyle admits that there could be confusion on his Pioneer and sister U.S. Pioneer Electronics which introduced "component systems ensembles" earlier this year.

On the type of store at which existing compacts were purchased, audio and department stores were each noted by 28% of respondents, while 20% marked appliance/tv and only 5% discount. On "intend to purchase," it was audio outlets 33%, appliance/tv 21%, department 18% and discount 15%.

As to features now included in existing compact systems, of the 60% with a tape system, 66% are 8-track, 31% cassette and 62% have record capability. But on features looked for in new systems, 82% note tape, with cassette up to 50%, 8-track down to 43% and 79% opting for record capability.

Lieberman On Accessories

• *Continued from page 53*

One of the hot items is the Horian organizer which accommodates 50 LPs. A typical rack account would be stocked with 72 units of this item, or perhaps a gross, and, given front display positioning, they would be put on special promotion at a price of, say, \$1.99.

Sattler says the old supermarket mass display concept gets full-throttle treatment in merchandising accessories—stack 'em high and wide and put 'em where shoppers all but stumble over them.

On blank tapes, the company has settled on two types of display fix-

Meteor Bows Clubman Four

NEW YORK—After two years in research and development, the Clubman Four is bowing as Meteor Light & Sound's most sophisticated and flexible mixer. It will make its debut at the International Light & Sound Expo in Chicago during the Summer CES.

According to Vince Finnegan Jr., Meteor marketing director, the new mixer combines nine inputs, user-selectable to five channels, including three turntables, two tapes, two mikes, one stereo mike pair and one auxiliary source.

Also featured are a deejay mike input with level and tone controls, a full-band stereo equalizer, comprehensive cueing facilities, multiple LED level display, stereo headphone output with level control, two tape outputs, link-jacks to incorporate special effects and three switch AC outlets.

At suggested \$1,160 list, the Clubman is being manufactured at Meteor headquarters in Syosset, N.Y., and will be available for delivery in June.

On the general consumer survey that queried both component and compact owners, the conclusion was that two separate, viable markets do exist, and both are growing.

Among the more interesting responses: More than 50% of first-time buyers get compact home stereos; for compact owners, price, size and appearance/design are the biggest reasons for buying; for component buyers, it's price, flexibility/selectivity of choice and sound quality. Biggest advantage of compacts over components was noted as size by 66%; for components over compacts, flexibility by 32% and sound quality by 30%.

Pioneer Electronics not only is introducing an extended line of Centrex compacts for CES, but also will have two new in-dash Supertuner car stereo units, and four new autosound speakers.

The new Supertuners include TP-704, an 8-track AM/FM/MPX pushbutton combo for Chrysler products, and KP-5005, AM/FM/MPX cassette unit. Speakers include TS-570, a 5 by 7-inch flush mount dual-cone, with 10-oz. magnet and 20 watts capacity; TS-120, a 5 1/2-inch door mount with only 1-inch depth; TS-571, a 2-way coaxial 5 by 7-inch flush mount with 10-oz. magnet and 20 watts, and a unique TS-M2 tweeter-only unit for dash mount to reflect off the windshield, 20 watts with 450-20,000 Hz frequency range.

Lieberman On Accessories

tutes, a spin-around rack and eight-foot sections of wall-placed pegboard. Each hooked, pegboarded item is back-tagged so the retailer has only to check quantity cited on the tag as constituting proper stock to keep up the inventory. Memores and Audio Magnetics' Tracs are the two names in the Lieberman program and Sattler says blank tape buyers are the most brand-conscious of all accessory buyers.

The big accessory boom spot in many stores is the music book display, says Sattler. It is a lucrative, high-gross, brisk-turnover category. And behind ever-increasing business is a growing cult of self-taught music-minded consumers with an almost insatiable appetite for new music books for use in teaching themselves new songs.

"Our prime aim in displaying music books, and other accessories for that matter, is to give them eye-appeal and highlight them," Sattler says. "We say emphatically a retailer should stock a minimum of 75 books to be in the business and we encourage him to think end-caps in displaying the offering."

"How do we buy music books?", he replies in answer to a question. "Very carefully. Seriously, basically our aim is to 'cream' the business, take only the best of the many new offerings."

Sattler expresses concern over one aspect of music book buying. Manufacturers, he complains are incredibly antiquated in their business methods. Backorders pile up. Delivery bottlenecks are a continuous problem. And the manufacturers maintain haphazard contact with their customers. It takes a burning desire, he says, for a distributor or a retailer to want to be in the music book business and buck all those manufacturer-originated hassles. In short, he'd like to see the music book makers clean up their act.



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Rep Rap

Sonic Research, Danbury, Conn.-based manufacturer of Sonus phono cartridges, has named two new reps. **Gilbert E. Miller Assoc.**, 375 N. Broadway, Jericho, N.Y. 11753, will rep the line in metro New York including Northern New Jersey. **F.B. Sales, Inc.**, headed by Frank Barmakian of Waltham, Mass., will cover the New England area.

The **Markman Co.**, Van Nuys, Calif., received at least six awards collectively and individually from consumer electronics manufacturers for its achievements in 1976. Included were citations for BSR, Dokordor, Dynaco, Sherwood and Tivola home entertainment products. Additionally, Lee Siamon was awarded a personal achievement trophy from Motorola. President **Mark Markman** also was honored with a plaque for the job he did as 1976 president of Southern California Chapter of ERA.

Herbach & Rademan, Philadelphia-based consumer electronics distributor, has a new executive troika following the recent death of president Leon "Lee" Bunkin. All stock in the company is now held by long-time employees Joseph Berger, new president; **Bernard Rademan**, senior vice president and secretary and **Gordon Langer**, executive vice president and treasurer.

Karen Kausen, vice president of Los Alamitos, Calif.-based **Broom's Electronics, Inc.**, was presented a trophy for outstanding 1976 sales performance by Tom Pfeiffer, executive vice president of the Finney Co. Firm reps and ware-

Note Exemptions in Import Duties

NEW YORK—All videotape recorders, including the new home video units, and a number of basically lower priced Japanese consumer electronics products have been exempted from the countervailing duties imposed by the New York Customs Court last month (Billboard, May 7, 1977).

In issuing the exemptions from existing duty bonds, the Treasury Department explained that the products listed are not given the special tax breaks by the Japanese government that led to the imposition of 10 to 20% duties. Treasury's appeal will be heard in Washington June 8 by the U.S. Court of Customs and Patent Appeals.

In addition to VTRs, which were the original 10% duty list, also exempted are all marine radio transmitters for maritime mobile use, receiver-only radios (scanner-monitors) and pocket sentinels (beepers), according to an import specialist with the U.S. Customs Service here. Other exempt categories, by manufacturer f.o.b. value on the dock (\$5 yen to \$1 U.S.), include amplifier radios under \$22; mono record players with amps and speakers, and mono radio/phono combinations under \$24; mono radios under \$35; car radios under \$44; mono tape players, mono tape recorders and mono radio/tape recorder combos under \$48.

Zenith VCR Shown

Continued from page 53

Zenith-branded blank cassettes through its dealer network.

An optional changer, which will permit four hours of recording on two, two-hour cassettes, becomes available later this year when Sony introduces a similar unit for its Betamax machines.

Zenith says future generations of VCR products will be based upon increasing proportions of Zenith-designed and manufactured components." The company has indicated that it may undertake the manufacture in this country of Betamax-designed VCR machines.

houses the Finney line of CATV and MATV equipment in Southern California, Nevada and Arizona.

Allison Acoustics, Natick, Mass., has named a

pair of new rep firms to handle its line of room-matched speaker systems. **Audio Marketing Assoc.**, 9470 Whitewood Rd., Brecksville, Ohio 44141, will cover Ohio, West Virginia and Western Pennsylvania. **Marketing Assoc., Inc.**, 6909 Ashcroft, Suite 310, Houston 77098, is the rep in Texas, Oklahoma, Arkansas and Louisiana.

Ashcroft, Suite 310, Houston 77098, is the rep in Texas, Oklahoma, Arkansas and Louisiana.

Selcor, headed by Steve Gillespie at Box 734, Woodland Hills, Calif., is the newest rep for

Nikko Audio, national sales manager Jim Maynard announced. Selcor will handle the line in Southern California and Southern Nevada, and also reps Sonic International and DTR speakers in those areas.

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Country

Kenny Rogers Solos Solidly With 'Lucille'

By SALLY HINKLE

NASHVILLE—The first associations that probably come to mind when the name Kenny Rogers is mentioned are the First Edition, "Just Dropped In To See What Condition My Condition Was In" and "Ruby."

But within the past year, Rogers has achieved validity as a solo artist with three top 20 country singles to his credit, including "Love Lifted Me," "While The Feeling's Good" and "Laura."

And one top 20 country/pop crossover single, "Lucille," which

held the No. 1 chart position on Billboard's Hot Country Singles chart for two consecutive weeks and is now winging its way up Billboard's Hot 100 chart.

Rogers believed that "Lucille" had the potential to be a top 10 country record, but I never imagined that it would gain enough momentum to cross into the pop field.

"Lucille's" rise on the pop charts amazes me," says Rogers. "I really felt that it only crossed over into the pop charts because of the momentum of the country chart success and that it would fizzle out."

Reflecting on his successful recording career with United Artists, Rogers points to the relationship with producer Larry Butler as a main factor.

"Before, when I was with the First Edition, we would pick out certain songs, take them out on the road and live with them sometimes for three to five months before recording," notes Rogers. "'Ruby' was performed for a year before recording."

"Now, with Butler, I'll come in on the day of the session, and he'll have picked 30 songs out of 100 for me to go through. Out of that 30, we'll pick four to be recorded that night, and I will have never heard the songs before that day and I won't hear them again until we get into the studio."

"That's what happened with 'Lu-

(Continued on page 60)

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7-11 Stores Aid In Rock Search

NASHVILLE—The process of finding Texas' best rock music group and launching it on its way to possible stardom began May 16 when applications for a first-ever Texas Top Rock statewide search contest became available at some 800 7-Eleven stores.

Following the June 11 submission closing date, co-sponsoring radio stations will stage eliminations in the state's key marketing areas between June 18 and July 3. Finals are scheduled for July 9-10 at Six Flags Over Texas.

Radio stations holding regional contests include KNUS, Dallas/Fort Worth; KILT, Houston; KTFM, San Antonio/Austin; KELP, El Paso; KSEL, Lubbock; KEYS, Corpus Christi; KOZA, Odessa/Midland; KPUR, Amarillo, and WACO-AM, Waco.

The Texas Top Rock competition is limited to groups that have never released musical recordings on a nationwide basis nor had recordings listed on any recognized music industry charts. Groups must have no more than eight nor less than three members, including at least one vocalist.

Opryland Fest Begins Aug. 27

NASHVILLE—"Grand Ole Opry" members will be the featured performers at Opryland, U.S.A.'s first annual Country Music and Crafts Festival to be held Aug. 27-Sept. 5 in Nashville.

Crafts, clogging and country music highlight the 10-day event that will feature different "Opry" artists each day in the park's Lakeside Theatre.

Among the artists scheduled are Connie Smith, Aug. 27; Jim Ed Brown, Aug. 28; Bill Monroe, Aug. 29; Marty Robbins, Aug. 30; the Osborne Brothers, Aug. 31; Lester Flatt, Sept. 1; Roy Acuff, Sept. 2; Charlie Louvin, Sept. 3.

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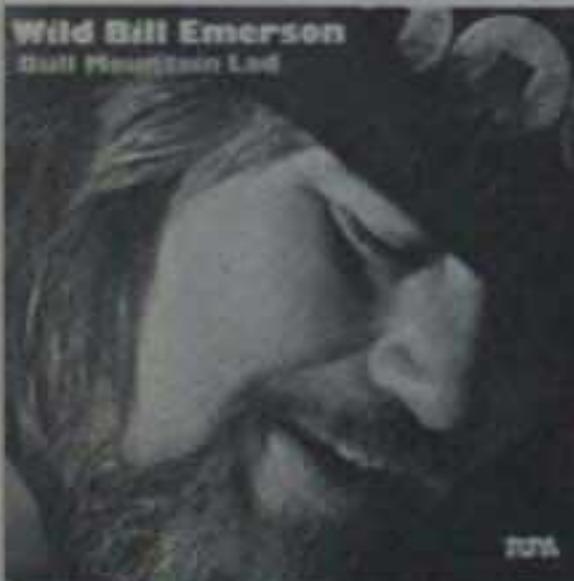
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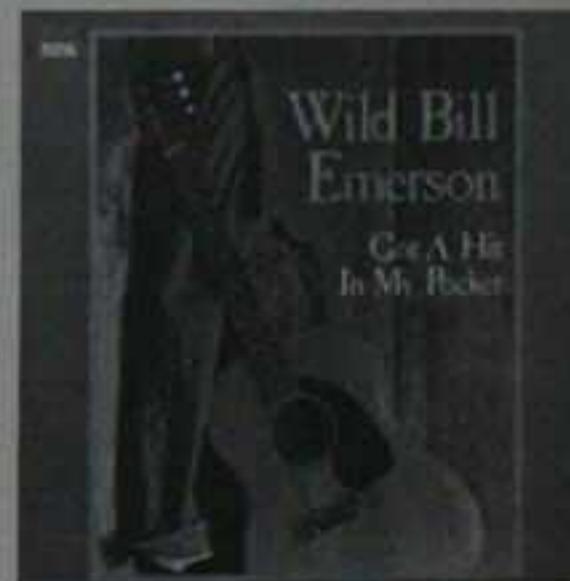


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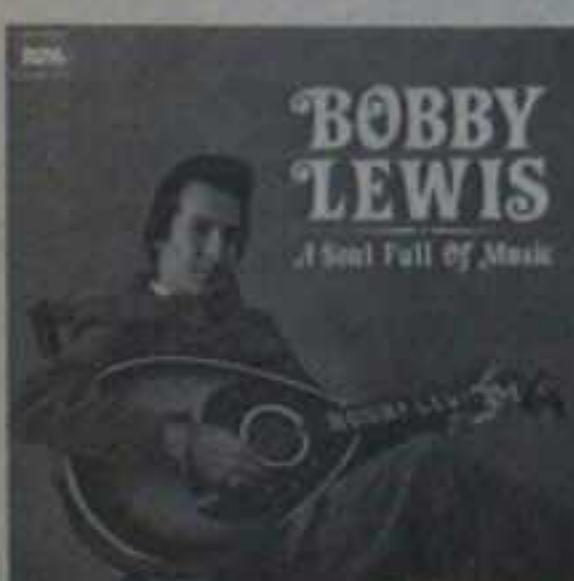
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AUTUMN 7623 BOBBY SMITH 'DO YOU WANNA MAKE LOVE'
RPA 7621 DICK DAMRON 'SUSAN FLOWERS'
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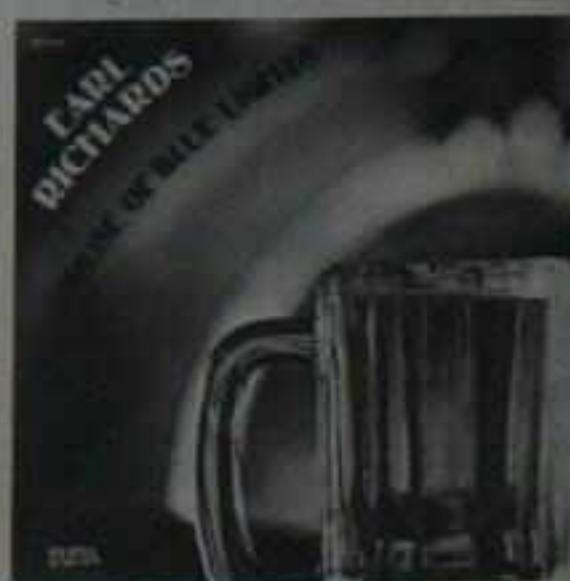
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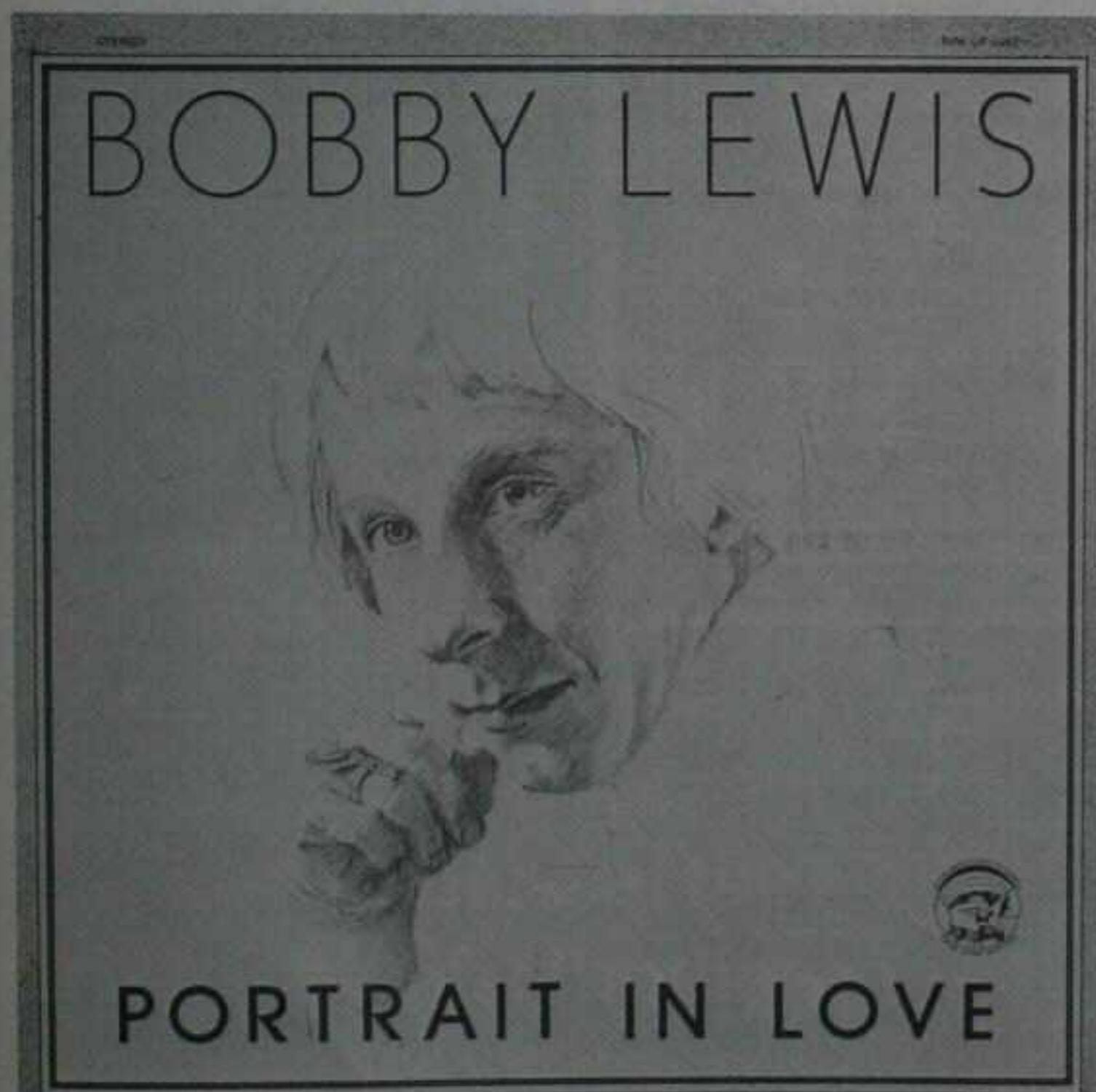
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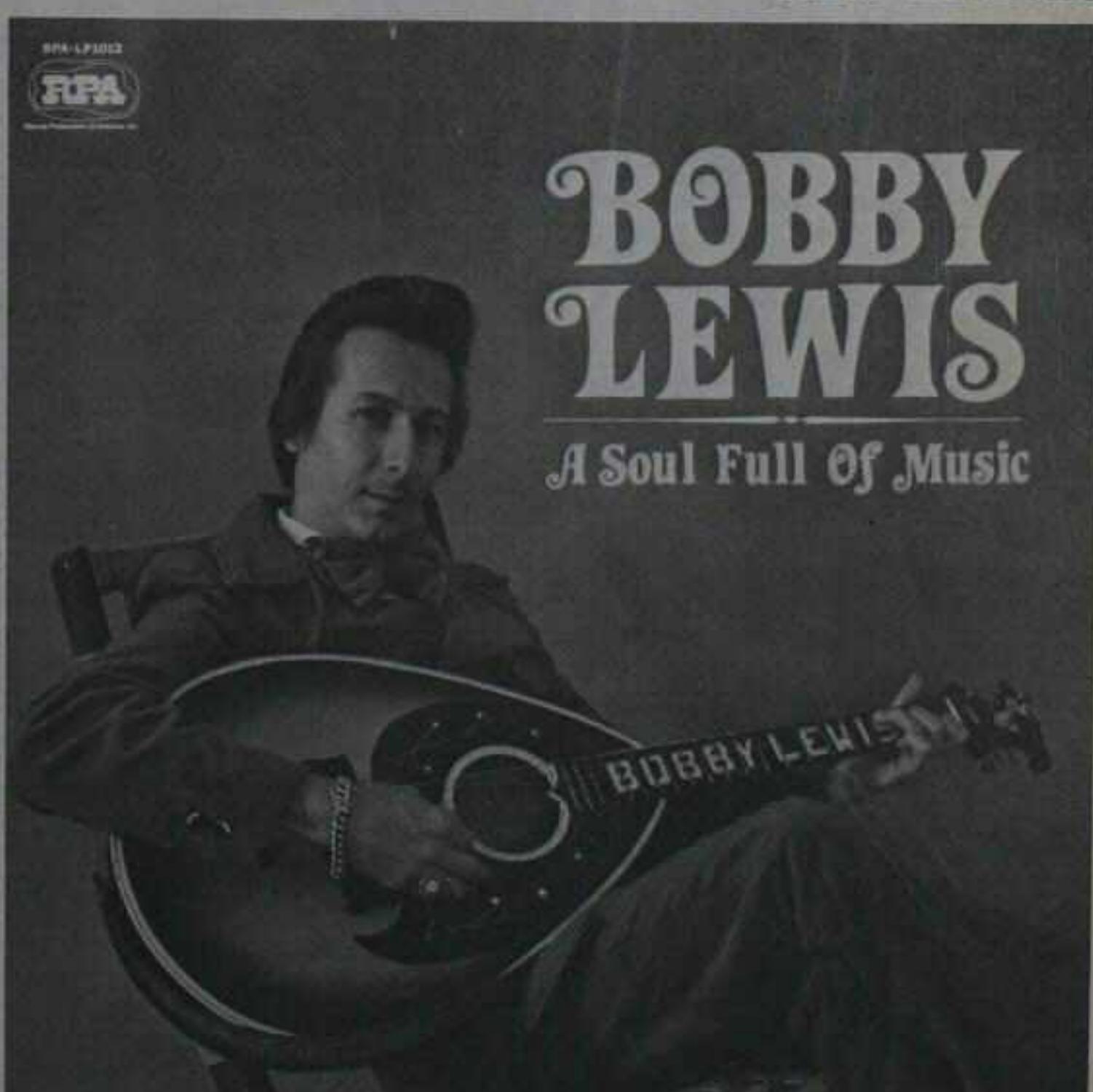
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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
	This Week	Last Week	Weeks on Chart	Title—Artist (Writer), Label & Number (Dist., Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title—Artist (Writer), Label & Number (Dist., Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title—Artist (Writer), Label & Number (Dist., Label) (Publisher, Licensee)
★	1	7	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Monroe), RCA 31024 (Baby Chick, BMI)	★	48	3	CHEAP PERFUME AND CANDLELIGHT—Bobby Bare (S. Whipple), Playboy 8-5003 (Epic, Tree, BMI)	68	67	7	RHYTHM OF THE RAIN—Floyd Cramer & The Keyboard Kick Band (D. Gammie), RCA 10908 (Warner-Tamerlane, BMI)	
2	3	9	IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin S. Throckmorton), MCA 40706 (Tree, BMI)	36	21	13	YESTERDAY'S GONE—Vern Gosdin (B. Bradford), Elektra 45353 (Par House, ASCAP)	69	74	4	YOU ARE MY SUNSHINE—Duane Eddy (E. Davis, C. Mitchell), Elektra 45258 (Peer International, BMI)	
3	2	10	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McRae, W. Holleyfield), United Artists 348 (Hall-Clement/Mayhill, BMI)	★	60	2	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holleyfield), RCA 10975 (Hall-Clement/Mayhill/Vogue, BMI)	70	72	5	I'LL HOLD YOU IN MY HEART (Till I Can Hold You In My Arms)—Jan Howard (E. Arnold, R. Harton T. (Silvers), Columbia 3118 (MSO) (Adams, Vee & Abbott, BMI)	
★	6	9	I CAN'T HELP MYSELF—Eddie Rabbit (E. P. Ramone, C. Stevens), Elektra 45290 (Birapart/Del Dove, BMI)	38	41	6	THIS GIRL (Has Turned Into A Woman)—Mary MacGregor (P. Terrie M. MacGregor), Arista America 2462 (Capitol) (Silver Dawn, ASCAP)	★	81	2	THE BEST PART OF MY DAY (Is My Nights With You)—David Wilcox (R. Zimmerman), United Artists 388 (Hacienda, ASCAP)	
5	4	12	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holleyfield), ABC/Dot 17683 (Mayhill & Vogus, BMI)	39	28	12	LOOK WHO I'M CHEATING ON TONIGHT/JF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Barry Biers (B. McDowell), RCA 10902 (Hall-Clement, BMI)	★	81	2	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 310545 (Starship, ASCAP)	
★	9	9	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaFaille F. Miller), ABC/Dot 17688 (Orions/Bridgeport, BMI)	★	50	5	SO MANY WAYS—David Houston (B. Stevenson), Starday-Gusto 156 (Times Square/Eden, BMI)	★	81	2	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 1318 (Knock Rose, BMI)	
★	10	8	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T. T. Hall), Mercury 73099 (Phonogram) (Hallmark, BMI)	41	22	13	I'M SORRY FOR YOU, MY FRIEND—Mac Randy (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	74	66	10	YOU DON'T HAVE TO BE A BABY TO CRY—Ann J. Martin (Merle Stand, Prairie Dust 7613 (MSO) (RFD, ASCAP)	
8	5	11	THE RAINS CAME/SUGAR COATED LOVE—Freddy Fender (H. Meiss, E. Miller), ABC/Dot 17688 (Dixie Chicks-Diamond/Crazy Cajun, BMI)	42	31	10	KENTUCKY WOMAN—Randy Barlow (N. Diamond), Castle/RCA 381 (Tallyrand, BMI)	★	86	2	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis), Columbia 3-10535 (Song Pointer, BMI)	
★	13	7	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (R. Rogers), MCA 40708 (Newkays, BMI)	44	29	11	I DON'T KNOW WHY (I Just Do)—Marty Robbins (W. Turb, T. Abbott), Columbia 3-10536 (Fred Mark/Fred Abbott/TRO-Crimson, ASCAP)	76	83	4	DO YOU WANNA MAKE LOVE—Bobby Smith (P. McCants), Autumn/RPA 1623 (American Broadcasting, ASCAP)	
★	14	6	BURNING MEMORIES—Merle Tillis (M. Tillis, P. Walker), MCA 40710 (Cumberland, BMI)	45	38	11	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dickey Lee (R. Clark), RCA 10914 (God Songs, BMI)	★	77	77	6	TEXAS TEA—Lenny Van Dyke (B. Peters), ABC/Dot 17693 (Shelly Doggett, BMI)
11	12	8	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Reba McEntire (W. Holleyfield), Warner Bros. 3354 (Mayhill-Vogue, BMI)	46	52	5	EVERY WORD I WRITE—Dottie West (R. Bowing, G. Reiley, J. Crutchfield), United Artists 346 (Brougham Hall/Dixie Jones, BMI)	★	81	2	DIFFERENT KIND OF FLOWER—Ray Price (G. Settimi), ABC/Dot 17690 (Memory, BMI)	
12	15	7	THANK GOD SHE'S MINE—Freddie Hart (C. Putnam, M. Kiser, S. Throckmorton), Capitol 4409 (Tree, BMI)	★	61	3	FOOL—John Wesley Ryles (J. Skinner), ABC/Dot 17678 (Marvel The Marvel, BMI)	79	82	4	WE'RE ALL ALONE—La Costa (B. Scaggs), Capitol 4414 (Big Scaggs, ASCAP)	
★	20	5	THAT WAS YESTERDAY—Donna Fargo (B. Fargo), Warner Bros. 8375 (Primavera, BMI)	48	45	8	I'M A MEMORY—Willie Nelson (W. Nelson), RCA 10955 (Willie Nelson, BMI)	★	81	2	ISHABILLY—Mac Vickery (M. Vickery), Playboy 8-5800 (Epic, Tree, BMI)	
14	7	11	LET'S GET TOGETHER (One Last Time)—Tammy Wynette (B. Showell, C. Reichey), Epic 8-50145 (Allegro, BMI)	49	34	12	IT'LL BE HER—Tempted Glitter (B. Reynolds), ABC 32261 (Divertass/Kimberly, ASCAP)	★	81	2	WHAT A DIFFERENCE A DAY MAKES—Bobby Lewis (G. Adams, M. Green), Record Productions of America 7522 (Stanley Adams, ASCAP/E.E. Marks, BMI)	
15	18	8	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (D. Parton), RCA 10935 (Yellow Apple, BMI)	★	62	5	LOVE'S EXPLOSION—Marge Smith (N. Wilson, M. Smith), Warner Bros. 8339 (Robbie Al-Ghazzi, BMI)	★	81	2	MERRY-GO-ROUND—Freddy Weller (F. Weller, T. Root), Columbia 3-10525 (Low-Tax/Young World, BMI)	
16	11	13	BLUEST HEARTACHE OF THE YEAR—Kenny Dade (W.W. Winberly), Capitol 4389 (Publincare, ASCAP)	★	73	2	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral River, BMI)	★	81	2	IF YOU LOVE ME (Let Me Know)—Brian Collins (J. Nestell), ABC/Ort 17654 (All Galaxies, BMI)	
17	19	8	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Rennie Sessions (B. Goldfarb), MCA 40705 (House Of Gold, BMI)	52	44	12	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975 (Forrest Hills/Rose Bridge, BMI)	★	81	2	COMING AROUND—Cameo Smith (R. Lane), Monument 45219 (Tree, BMI)	
★	23	5	I WAS THERE—Stiltsville Brothers (B. Reid), Mercury 73016 (Phonogram) (American Cowboy, BMI)	53	51	8	LILY DALE—Darrell McCall & Willie Nelson (R.J. White, T. Morris), Columbia 3-10410 (Four Star, BMI)	★	85	2	SHE'S STILL ALL OVER YOU—Jeanne Pruett (W. Holleyfield, B. McDowell), MCA 40723 (Hall-Clement/Mayhill/Vogue, BMI)	
19	8	13	PLAY, GUITAR, PLAY—Conway Twitty (C. Twitty), MCA 40862 (Twitty Bird, BMI)	★	69	3	I JUST CAME IN HERE (To Let A Little Hurt Out)—Peggy Sue (M. Phillips, D. Zeppe), Door Knob 7029 (WIG) (Door Knob, BMI)	★	86	2	CANT' HELP IT—Cates Sisters (J. Hunter, R. Lehman), Caprice 2022 (Sound, ASCAP)	
★	30	4	HEAD TO TOE—Bill Anderson (B. Bradstock), MCA 40713 (Tree, BMI)	55	43	18	I CAN'T STOP LOVING YOU—Sammi Smith (D. Gibson), Elektra 45396 (Acuff Rose, BMI)	★	87	2	IT'S TOO LATE TO LOVE ME NOW—Charly McClain (J. Wilson, R. Bourke, G. Dobbins), Epic 8-50378 (Chappell, ASCAP)	
21	17	14	SHE'S GOT YOU—Loretta Lynn (M. Cochran), MCA 40679 (Tree, BMI)	56	63	5	LUCILLE—Kenny Rogers (R. Bowing, H. Bryant), United Artists 828 (Brougham Hall/Atlantic, BMI)	★	87	2	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50192 (Allegro, BMI)	
22	16	15	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 Epic (Jack & Bill, ASCAP)	57	42	16	SATURDAY NIGHT TO SUNDAY QUIET—Susan Raye (J. Sheeves), United Artists 876 (Chess, ASCAP)	★	87	2	I DON'T HURT ANYMORE—Karel Petty (J. Rollins, D. Robertson), ABC/Ort 17706 (Anne Rachel, ASCAP)	
★	35	4	DON'T GO CITY GIRL ON ME—Tammy Overstreet (M. Koser, R. Verhey), ABC/Ort 17697 (Tree, BMI)	58	53	13	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (B. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	★	91	2	SOMEONE TOOK HER LOVE (AND DIDN'T GIVE IT BACK)—Jimmy Petrus (J. Petrus, Michael, Mercury 7-9111 (Phonogram) (Twisty Bird/Soundtrack, BMI)	
24	24	9	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pai Hansen (N.D. Wilson P. Rakes-E. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	★	79	2	LEONA DON'T LIVE HERE ANYMORE—Wayne Aspin (S. Throckmorton, C. Putnam), United Artists 882 (Tree, BMI)	★	91	2	JUST AN OLD FLAME—Hank Thompson (H. Thompson, B. Robinson), ABC/Ort 17695 (Brace Valley, BMI)	
★	37	4	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Bob Peters, BMI)	★	NEW ENTRY	—	(I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, F. Bryant), RCA 10999 (House Of Bryant, BMI)	92	93	2	I'M THE MAN—Dogg Collie (B. Sprinkle), SCR 142 (Fort Knox, BMI)	
★	32	6	IT'S NOTHING TO ME—Janet Jackson (P. Patterson), RCA 10956 (Gregory/Liberty, BMI)	★	NEW ENTRY	—	OLD KING KONG—George Jones (G. Jones), Epic 8-50015 (Jump, BMI)	93	96	2	BURNING—Marie Osmond (J. Foster, B. Rice), MCA 10113 (MSD) (Jack and Bill, ASCAP)	
27	27	8	MOBILE BOOGIE—Hank Williams Jr. (N. King, T. Norby), Warner Bros. 6361 (Fort Knox, BMI)	61	54	15	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 11223 (American Broadcasting, ASCAP)	94	88	4	LETTING GO—Tony Booth (R. Martin, B. Kirby), United Artists 162 (Tree, BMI)	
28	26	9	SHE'S LONG LEGGED—Joe Stampley (D.O. West, R.D. Wilson), Epic 8-50361 (R. Gallo, BMI)	62	57	7	YOU'RE THE HANGNAIL IN MY LIFE—Wayl Aston (W. Bowing, M. Montgomery), MCA 40111 (Light Hearted, BMI)	95	95	2	BROTHER JUKE-BOX—Don Farris (P. Craft), ABC/Hollywood 54012 (Black Sheep, BMI)	
★	39	4	BORN BELIEVER—Jim Ed Brown & Helen Cornelius (C. Harpe), RCA 10067 (Filmways, ASCAP)	★	80	2	COUNTRY PARTY—Johnny Lee (R. Nelson), CRT 125 (Matador, BMI)	96	97	4	(I'M COMING HOME TO YOU) DIXIE—Style (R. Scott, D. Hayes), Columbia 3-10534 (Partnership, ASCAP/Jung, BMI)	
★	36	5	COME SEE ABOUT ME—Cat Smith (C. Twitty), MCA 40714 (Twitty Bird, BMI)	64	68	4	HEARD IT IN A LOVE SONG—Marshall Tucker Band (T. Caldwell), Columbia 6270 (Warner Bros.) (No Exit, BMI)	98	100	2	LIE TO ME/IT'S SATURDAY NIGHT—Larry White (M. Singleton, B. Berrios/P. Nagle, R. Scott), 50 States 51 (MSD) (River Day, BMI/Saints/Animal Crackers, ASCAP)	
31	33	6	A PASSING THING—Ray Griff (R. Griff), Capitol 4415 (Blue Echo, ASCAP)	★	75	3	I HATE GOODBYES—Luis Johnson (J. Foster, B. Rice), Polyester 14292 (Jack & Bill, ASCAP)	99	99	2	I'M WALKING—Doug Hersee (A. Domine, D. Bartholomew), Warner Bros. 4374 (Urban, ASCAP)	
★	40	8	SILVER BIRD—Tina Rainford (R. Rainford), Epic 8-50304 (Intrigue, ASCAP)	66	64	7	BROOKLYN—Cody Jameson (L. Dedrick), Atco 7073 (Cigars-Tiny Tiger, ASCAP)	100	NEW ENTRY	—	COTTON DAN—Claude King (B. Tyler), True 103 (West End) (Cracked Creek, BMI)	
★	47	3	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Rodriguez), Mercury 73014 (Phonogram) (First Generation, BMI)	★	NEW ENTRY	—	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45221 (First Generation, BMI)					
34	25	12	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Lykins, S. Goff), Columbia 3-10483 (Rime, ASCAP/Fisco, BMI)	★	NEW ENTRY	—						

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Country Solid 'Lucille'

• Continued from page 56

cille," adds Rogers. "Lucille" was one of 30 that Butler had narrowed it down to, but both of us, when we heard it, felt there was something special about it."

Being very hook-oriented, Rogers feels that the strength of the song lies in the unusual twist and the hook line. "You picked a fine time to leave me..."

"The thing I like about 'Lucille' is that the good guy wins," says Rogers. "Basically, here's a guy who comes in and is in a position to really create a lot of problems for his wife and this strange man sitting next to her."

"But he doesn't. He's so caught up in the emotion of the moment that he just walks away. But in the end, the strange man, who is now me singing the song, also turns out to be a good guy because he says he couldn't do it."

"Every song I do has some kind of hook in it, and with 'Lucille,' the hook line makes people begin to sing. It's very memorable and easy to sing."

"Lucille" has provided Rogers with a rejuvenation personally as well as professionally.

"It's like starting all over again," says Rogers. "I used to call and get sales figures on 'Just Dropped In To See What Condition My Condition Was In,' which was my first hit record."

"Then when 'Ruby' came out, which was my third million-selling record, I quit calling because you get to the point where you know about what it's sold when it's at 50 on the charts, and at 30. But I call United Artists everyday now like a little kid."

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/28/77

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* Star Performer-LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE-Artist, Label & Number (Distributing Label)
1	1	6	KENNY ROGERS, United Artists UAL 1485-C
2	2	5	I REMEMBER PATSY—Loretta Lynn, MCA 2265
3	3	8	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
★ 22	2	2	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
5	4	12	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL 1-2188
6	5	11	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
7	7	6	WELCOME TO MY WORLD—Elvis Presley, RCA APL 1-2214
8	6	6	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL 1-251
9	9	18	LUXURY LINER—Emmylou Harris, Warner Bros. 85-2958
10	8	16	VISIONS—Don Williams, ABC-DOT 00302 2064
11	10	13	HEART HEALER—Mel Tillis, MCA 2252
12	12	21	GREATEST HITS—Linda Ronstadt, Asylum 7E-1097
13	14	14	FARGO COUNTRY—Donna Fargo, Warner Bros. 85-2956
★ 18	38	38	CRYSTAL—Crystal Gayle, United Artists UAL 1481-C
★ 20	11	11	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 109
16	16	10	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	11	24	WAYLON LIVE—Waylon Jennings, RCA APL 1-1108
★ 24	2	2	BEST OF FREDDY FENDER, ABC-DOT 0020179
19	21	15	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
★ 25	13	13	THE BEST OF DONNA FARGO, ABC-DOT 00205
21	19	26	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
22	27	3	WILLIE BEFORE HIS TIME—Willie Nelson, RCA APL 1-2210
23	17	6	YOUR PLACE OR MINE—Gary Stewart, RCA APL 1-2195
★ 32	3	3	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol 11531
25	28	4	ABOUT LOVE—Tom T. Hall, Mercury SRM 1-1138 (Phonogram)
★ 33	2	2	SONGS OF KRISTOFFERSON—Kris Kristofferson, Monument ST 3450 (Columbia)
30	12	12	PAPER ROSIE—Gene Watson, Capitol ST 11587
29	15	13	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
30	23	27	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (EMI)
31	29	13	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34441
★ 40	4	4	COAL MINER'S DAUGHTER—Loretta Lynn, MCA 1
33	26	13	ADIOS AMIGO—Marty Robbins, Columbia AC 34448
34	31	7	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1065
35	35	11	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 8180 (Warner Bros.)
36	36	5	ONE NIGHT STANDS—Hank Williams Jr., Warner/Curb 85-2938
37	43	3	I NEED YOU ALL THE TIME—Eddy Arnold, RCA APL 1-2277
38	34	4	LORETTA LYNN'S GREATEST HITS—Vol. II, MCA 429
39	41	6	THE TOUCH OF FELTS—Marvel Felts, ABC-DOT 002070
40	42	4	LORETTA LYNN'S GREATEST HITS, MCA 1
41	39	29	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL 1-2021
42	38	5	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith, MCA 2268
43	44	13	RIDIN' RAINBOWS—Tanya Tucker, MCA 2255
44	45	2	MY MUSIC & ME/VOCAL & INSTRUMENTAL—Roy Clark ABC-DOT 2072-2
45	45	2	HIGH RIDING—Alvin Crow & The Pleasant Valley Boys, Playboy PB 1-4102
46	46	5	HAPPINESS—Margo Smith, Warner Bros. 85-3049
47	46	5	SNOWBLIND FRIEND—Hoyt Axton, MCA 2261
48	37	8	24 GREATEST HITS—Hank Williams, MGM SE 4755 (Capitol)
49	47	6	THE ORDINARY MAN ALBUM—Dale McBride, Columbia 551 (RCA)
50	50	2	FLOYD CRAMER & THE KEYBOARD KICK BAND, RCA APL 1-2278

Award To Owen's One-Man Performance

NASHVILLE—The public broadcast production of "Hank," Jim Owen's one-man performance as the legendary Hank Williams, has been chosen as the best public television program at the Southern Educational Communications Assn.'s an-

nual awards ceremony held in Gulf Shores, Ala.

Videotaped and produced for television by WDCN-TV in Nashville, the program competed with other public tv programs produced by stations throughout the Southeastern United States for the honor.

How dare we call “A Song in the Night” Johnny Duncan’s best record yet!

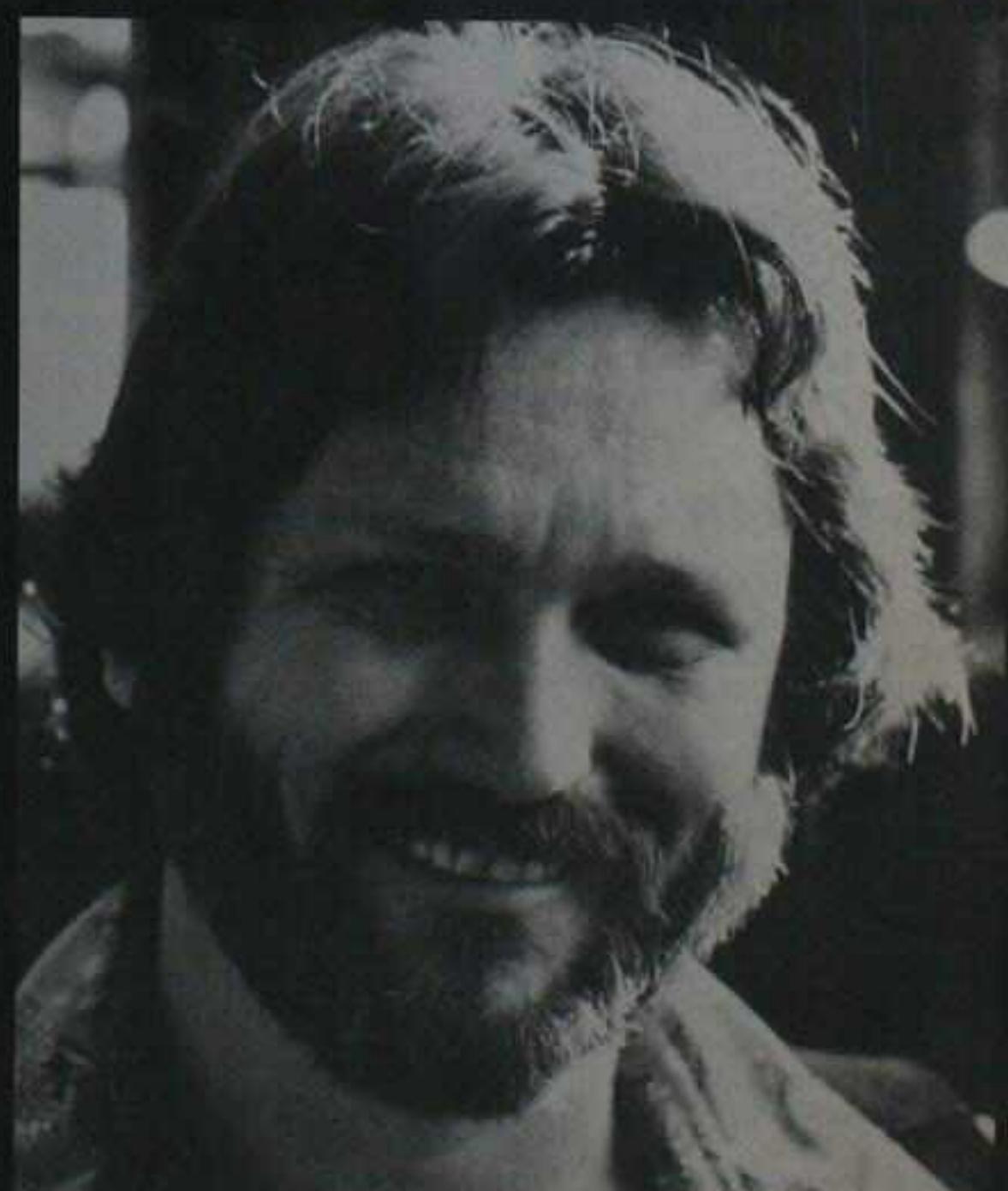
We’re fully aware that his last three singles have all reached #1.

We know that they were all sensational songs and performances.

But we feel that Johnny’s topped himself this time out.

And so, it seems,
do you.

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Country

POPS UP ON ELEKTRA LABEL

Duane Eddy Back—And Trying

By CLAUDE HALL

LOS ANGELES—Duane Eddy, who started his music career at the age of 15 in country music "joints" in the Phoenix area, is now back recording with a unique version of "You Are My Sunshine," the evergreen Gov. Jimmy Davis hit, backed by Waylon Jennings and Willie Nelson.

"I see music coming back to where it was years ago when I started out," Eddy opines. "Country music, after all these years, has progressed to the early rockabilly sound—the same kind of songs that Elvis Presley and Jerry Lee Lewis were recording in the middle '50s. More and more, country music listeners seem to be accepting the pop hits of the '50s."

At one point, the traditional country music world refused to accept such as Presley—thus causing the music split that gave birth to rock'n'roll.

"But now I predict that country music is going to have a run of popularity. Two or three months ago, there was a strong influence of disco on the pop charts. Now I think you'll see the same thing happen with country music. There's going to be more and more country records crossing over in the pop field or, perhaps, they'll just start selling more."

And this pop chart action will include many of the older and more established country music artists and not just Emmylou Harris, Linda Ronstadt and others. Eddy points out that both Bob Dylan and Emmylou Harris have recently paid tribute to George Jones.

Eddy twanged onto the rock mu-

sic scene when Lee Hazlewood (also a Phoenix resident at the time) produced a record featuring Eddy on guitar called "Moovin' and Groovin'." The record after that was the giant hit, "Rebel Rouser." On Jamie Records, Eddy became a worldwide music sensation. He had 25 singles on the Billboard Hot 100 Chart going through 1964. Guild Guitar had a special Duane Eddy model which sold by the thousands and he still uses a 1962 Duane Eddy for his live shows (but often uses a Chet Atkins 1956 Gretsch for recording sessions—"I traded in a Les Paul for it"). Dick Clark's "American Bandstand" television show audience voted him best instrumentalist six straight years.

His last hit before "You Are My Sunshine" on Elektra Records (last week at No. 74 on Billboard's Hot Country Singles Chart) was "Play Me Like You Play Your Guitar" on GTO Records in England. Also in 1975, he gave a Royal Command Performance for England's Princess Anne.

Lately, he hasn't been performing. Last November, he did a tour in Australia. But recently he has been keeping quiet at his Lake Tahoe, Calif. home.

"To tell the truth, I spent six months getting this record deal with Elektra worked out and getting the single cut."

Again, Hazlewood produced the record. It was cut in Hollywood's Record Plant recording studio Aug. 30, 1976. "I remember the day so well because that was the day after

Waylon Jennings and Willie Nelson sold out a show at the Hollywood Bowl, which I was happy to hear. They'd have come down and helped me on the session anyway, but the feeling was better because they were still basking in the glow of success from the night before."

Both Jennings and Nelson appear on the record as "friends."

Eddy is soft-spoken about his accomplishments and sometimes too soft-spoken. You can find some of his records today on a 2-LP set on Sire Records (old Jamie Records product), but Eddy says he doesn't get paid royalties. "I was tricked out of them long ago."

But he'd probably never ask for them anyway. When he signed with RCA Records in 1965, he got a huge advance. He recorded for the label about three years. "Ten years later I ran into Don Burkheimer of RCA and, in the conversation, I mentioned that I'd never received a royalty payment. To tell the truth, I'd always thought I was still paying back on the advance they gave me. But Don got to checking and the next week I got a huge check in the mail." That check was for back royalties for 10 years of worldwide record sales.

"I had a good run of five years of success . . . until the Beatles came along and wiped out many American rock artists. I was never mad at them. I went to England in 1960 and 80% of their chart was by American artists. In 1964, 85% of the U.S. chart was by British artists. So the situation was fair."

He's pleased with his new single and all of the country music airplay it's getting on radio. If the record continues to grow, Elektra has assured him they'll try to break it pop. Growing sales could bring about another trip to the recording studio—this time for an album. "And I already have the concept in mind."



NEW COUNTRY—Steve Lawrence and Eydie Gorme, both United Artists recording artists, listen to a playback with producer Larry Butler during a recording session here in Nashville.

Ballots Out In CMA's Deejay Poll

NASHVILLE—Balloting for the CMA's 1976-77 Disk Jockey Awards, given in recognition of the outstanding air personalities in three market categories, has begun.

Winners do not have to be members of the CMA to win and will be determined through a series of ballots. The first in the series is a nominating ballot, sent to the entire membership of the CMA. The second ballot is sent to association members in the DJ and radio/television category, and the final ballot is sent to a panel of five anonymous judges who will review a telescopied aircheck of the nominees.

The three market categories are composed of a major category, consisting of market areas with populations exceeding 500,000; a medium category made up of market

areas with populations between 50,000 and 500,000, and the small category, involving market areas with fewer than 50,000.



NEW TEAM—Epic recording artist Ed Bruce (right) collaborates with his new producer, Buddy Killen (left) of Tree Productions, during the artist's first session on the label.

Nashville Scene

By PAT NELSON

George Hamilton IV is celebrating the commencement of his 21st year in show business in record making style. He has just completed what could well be the longest country music concert tour in history—a total of 73 events spread over three months, February, March and April. The lengthy tour included appearances in England, Scotland, Wales, Ireland, Sweden, Finland and Norway. Hamilton also acted as master of ceremonies at the first International Festival of Country Music staged in Helsinki, before making another impressive appearance on the "Val Doonican Music Show" which gained an estimated audience of 12 million viewers. And BBC-2 television will soon air a "mini-special" with Hamilton and British country entertainer Pete Sayers. Next stop for Hamilton is the "Grand Ole Opry"—Nashville.

Jack Clement Recording Studios reports its largest increase in studio bookings and revenue with a 32.24% increase over the same period last year for the quarter ending March 31. Jim Williamson, general manager, expects the second quarter gain to be even higher since the renovation of studio A and conversion to 24-track has been completed and both studios are now fully operable. ABC-Dot artists Don Williams and Ray Price have recently been recording at the Clement Studios.

KSDP radio's Anniversary Show, Friday (27), at the Salt Palace, will be headlined by Mel Tillis with special guest stars Billy Armstrong, Roy Drusky, Tigar Bell and Russ Marsh. The Super Sound Warehouse in Houston hosted a special preview opening of its facilities with a barbecue and beer party May 12 featuring live music by Steve Douglas and the Heart of Texas.

"They Slept The Dreamer," a newly released record on the Rebel label recorded at Acuff-Rose studios, tells of the assassination of Dr. Martin Luther King as written by Gary Revel, the artist performing the song, and Mary Noel. The writing team researched the song from writings of Coretta King and by talking with James Earl Ray, the accused assassin.

Columbia's Katy Moffatt has completed her second album for the label, an effort that features Dickie Betts, Bonnie Bramlett, Chuck Leavell, members of the Gregg Allman band and the Muscle Shoals Horn Section with Johnny Sandlin handling production. Sound Shop president Craig Deitschmann has written and produced eight 60-second radio commercials for Busch Bavarian Beer which are set to run at this season's Cardinal baseball games.

Jerry Clower will be the recipient of the Southeastern Fathers Day Award for Entertainment Wednesday (2) in Atlanta. Clower was unanimously selected for the award by the National Mothers Day Council composed of leading matriarchs, clothing and textile executives. Past recipients of the award include Dr. Martin Luther King Sr. and Senator Sam Nunn.

The "Midnight Special" will air a tribute to

MCA artist Hoyt Axton July 22. Arlo Guthrie and Linda Ronstadt are among the artists who will appear with Axton in the show that will also include special clips from various movies and television shows the prolific songwriter has appeared in.

Crystal Gayle opens at Camden Park in Huntington, W. Va. Sunday (29) before heading to East Brady, Pa. for an appearance at Country Paradise Park Monday (30). The United Artist songstress then leaves for Fort Smith, Ark., for a concert at the Rodeo Arena, Thursday (2).

Tuesday (24) is Jimmie Rodgers night at O'Lunney's in New York. Vocalists are invited to sing two of Rodgers' songs with a panel of judges choosing those which best capture the feeling of the legendary star. Winners will receive a collection of Rodgers' album and biographies. . . After completing their second successful engagement at the Fremont Hotel in Las Vegas, Danny Davis & the Nashville Brass made their first appearance at the Playboy Club in Great George, N.J., May 13-14.

Chris Christian has completed production on B.J. Thomas' upcoming MCA LP at Goldmine Studios. A single from the album is expected within two weeks. Rob Redmond joins the staff at All American Record Distributing in Nashville heading up the firm's two publishing companies and working closely with distributors.

Jurgen Drews has just released "Barfuss Durch Den Sommer" for Warner Bros. Records in Germany. Translated, he has cut Eddie Rabbitt's hit single "Rocky Mountain Music." LS Records introduced its artists Cristy Lane and Daniel to the Nashville press, radio and music industry at an April 20 gathering at the Hall of Fame Motor Inn. Guests were also introduced to the artists' latest releases "Sweet Deceiver" by Lane and "But Tonight I'm Gonna Love You" by Daniel.

Acts At Staunton

NASHVILLE—The Statler Brothers, along with special guest Ronnie Milsap, will be performing for the eighth annual Happy Birthday U.S.A. Celebration scheduled to be held July 3-4 at Gypsy Hill Park in Staunton, Va.

A three-time CMA Award winner and two-time Grammy Award recipient, Milsap has been working with the Statlers on concert dates for the past year.

17 Gusto Singles

NASHVILLE—Gusto Records, Inc. has announced the immediate release of 17 new releases in the label's "golden treasures" single series.

Music Foundation Elects New Board

NASHVILLE—The Country Music Foundation elected new board members and discussed plans for the future of the foundation and the Hall of Fame and Museum during its May 6 quarterly meeting.

New members for the board of trustees include Bill Lowery, president; Jim Fogelson, vice president; and Don Gant, secretary.

Returning to the board in executive capacities are Frank Jones, chairman of the board; Brad McCuen, executive vice president; Roy Horton and Pee Wee King, vice presidents and Joe Talbot, treasurer.

Other board members include Grelan Landon, Frances Preston, Bill Denny, Connie B. Guy, Dorothy Owens, Wesley Rose, Bud Wendell and Mike Milom, legal council. William Ivey is the executive director of the Country Music Foundation.

Various programs and plans for the future of the foundation and the Hall of Fame and Museum call for the creation of a small newsletter to the music industry as one means by which the foundation could develop a closer relationship with artists and executives within the industry.

Also discussed were priorities for new exhibits for a recently remod-

Intl Country Fest Draws In Finland

HELSINKI—The first international country music festival to be held in Finland was well-attended despite being presented midweek.

Presented by Mervyn Conn and Tom Hertell, the one-day festival attracted 3,500 people who paid from \$2.50 to \$7.50 for seats.

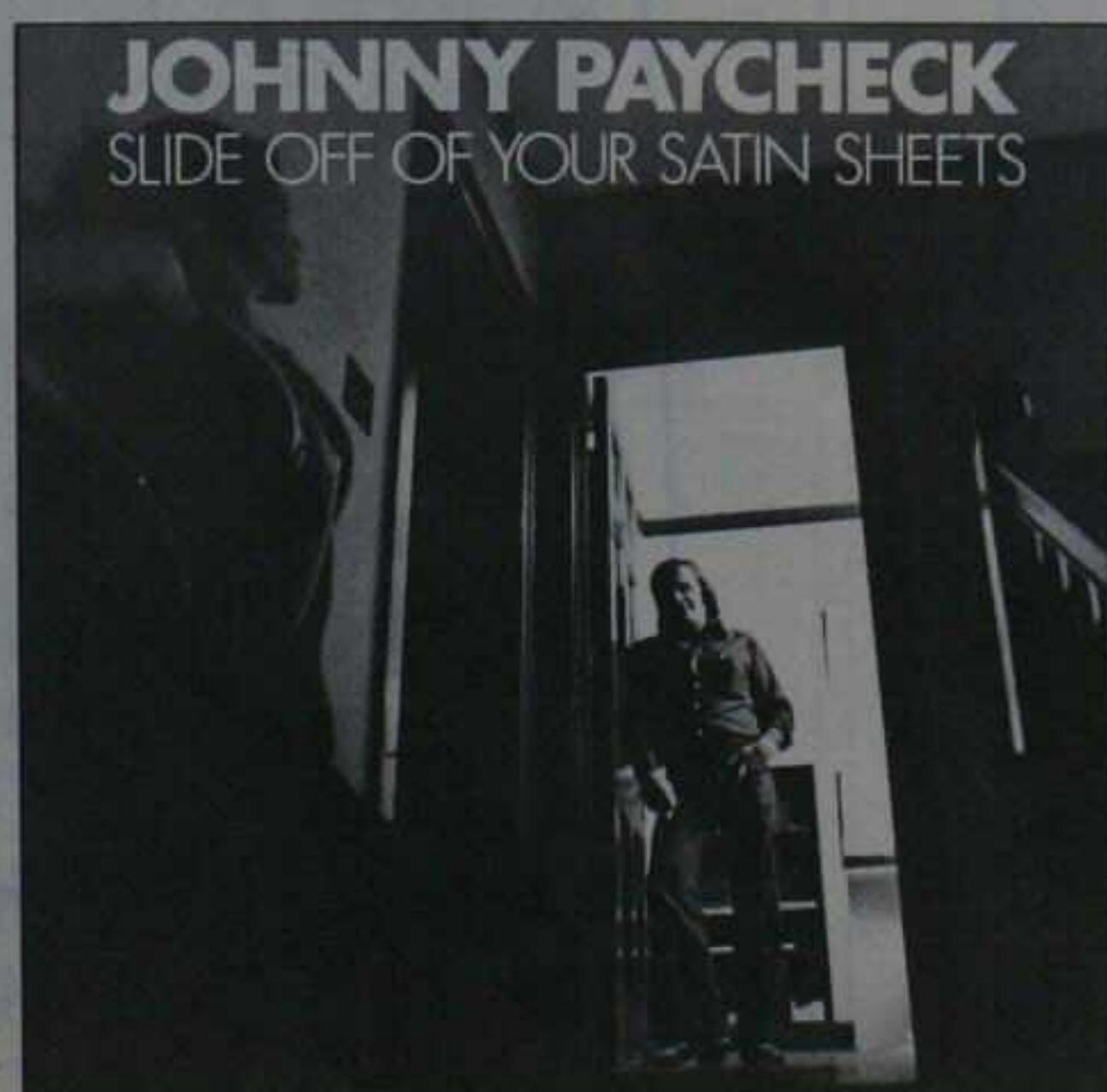
The festival, which received good support from Finnish record companies and magazines, provided excellent promotion for country music and Hertell plans to repeat the event on Easter Saturday, 1978.

Appearing in the four-hour show were Country Express, George Hamilton IV, Carl Perkins, Billie Jo Spears, Don Williams, Dennis Weaver, Chrystal Gayle and Don Everly. Country Express, which had the opening spot, is Finland's best-known country act and the Nordic champions for 1975.

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ITALIAN ACT SOARS

Airline Play Could Make Chopin a Hit

By DAVE DEXTER JR.

LOS ANGELES—A new avenue for creating a hit record may be unfolding this month and it is one which has never before occurred.

The avenue is the sky.

The music is by—of all people—Chopin. The performer is an Italian, Gian Piero Reverberi, who lives in Milan and who plays electric keyboards, bass harmonica and other unconventional instruments.

William H. "Bill" Stewart, director of airline programming for Billboard Audio Service in Los Angeles, included Reverberi's version of Chopin's "Improviso Fantasia Opus 66" in taped programs on TWA, Continental and Canadian Pacific Airlines flights in March and April.

"The reaction was immediate," says Stewart, for a quarter of a century a prominent disk jockey on KMPC and other Los Angeles stations. "We began getting letters and telephone calls from hundreds of airline passengers in at least 20 cities. Each demanded to know where the record could be obtained."

"It's the most spectacular action we've ever experienced from passengers. The Chopin melody—without vocal—is a hit."

Stewart took the 8:40-minute track from a Pausa album titled "Timer," which features Reverberi's odd electronic sounds.

Jack Bratel, Pausa's top executive

in Los Angeles, appears even more excited than Stewart about the Reverberi performance.

"Pausa has about 15 distributors," Bratel notes. "We are urging them to service radio stations again with both the 'Timer' LP and the Chopin single we issued. For some reason we cannot get a listing in Phonolog and that's making it difficult for retailers to order."

Patrol is a small company, Bratel points out, owned by Stone Castle Studios in Milan. He indicates the budget at this point does not allow for heavy advertising in music industry publications. Nor can Bratel hire a crew of promotion persons to go out on the road and lure airplay for the Chopin tune.

The "Timer" album, recorded with the Milan Symphony, actually is manufactured in the U.S. Columbia presses it and remixes were accomplished at Kendun in Burbank by John Calder and Plinio Chiesa. But the LP has no annotation and credits are all printed in Italian. Thus it is not likely to attract immediate attention in dealers' browser boxes.

"We are getting one major promotional break," Bratel says. "Scott Muni on WNEW-FM in New York is playing the one Chopin track and is responsible for our selling almost 10,000 LPs in a couple of months.



NON TELEVISED EVENT—Elektra/Asylum executives visit with Television, label's new rock band at the Whisky in Los Angeles. From left: Jerry Sharell, label vice president, artist development; Billy Ficca, group's drummer and Jack Reinstein, label vice president, treasurer.

Alshire Intl Adds Mastering Facilities

LOS ANGELES—Al Sherman, president of Alshire International, Burbank, has gone a step closer to self-sustenance with the addition of a complete mastering department.

With the mastering facility, Sherman has hired Bill Riley, local veteran manufacturing and production executive, to head the new Alshire Creative division.

It includes the custom pressing division, which now boasts six automatic and 10 manual record presses, which can turn out 35,000 LPs in three shifts daily.

Alshire's mastering room is actually Studio A, which Sherman

purchased from the now defunct United Sound. Equipment includes: SAL cutter amp logic, SX 74 cutter head, VMS computerized lathe, an 8x4 quad 8 custom transfer console, allowing eight sets of equalizers, echo and panning of program. Glen Glancy, former United boss, designed the 15 x 24-foot room. Jack Hunt, who was with United, is now in charge of the room for Alshire.

Richard Sherman, son of the firm's president, has been appointed head of all production and expediting. Dick Ceja, back after surgery, is head of sales, marketing and office procedure at Alshire.

Sondheim Show Seen 'Glittering'

NEW YORK—"Side By Side By Sondheim" a musical review of some of writer/composer Stephen Sondheim's outstanding contributions to the musical theatre and films is a sparkling, witty entertainment staged with a touch of British class which further enhances its glittering appeal.

Interestingly, the show at Broadway's Music Box Theatre began inauspiciously in London as a Sunday evening entertainment to provide, as onstage narrator, Ned Sherrin, half seriously puts it, a reasonable period of employment for its creators.

The show's creators in this instance are also its primary performers, and Millicent Martin, Julie McKenzie, David Kernan and Sherrin have put together a varied package of 29 songs from well-known Sondheim shows such as "Company," "Follies," "A Little Night Music," "Gypsy," "West Side Story," "A Funny Thing Happened On The Way To The Forum" and "Pacific Overtures."

Some of the selections are funny, some are risqué, some are romantic, some are whimsical and all are delightfully enjoyable, and are rendered with feeling and enthusiasm by Martin, McKenzie and Kernan, who are accompanied by two on-stage pianos.

RCA Records which has had the original cast album to this show for sometime, plans new promotional push to coincide with the entertainment's acclaimed Broadway opening.

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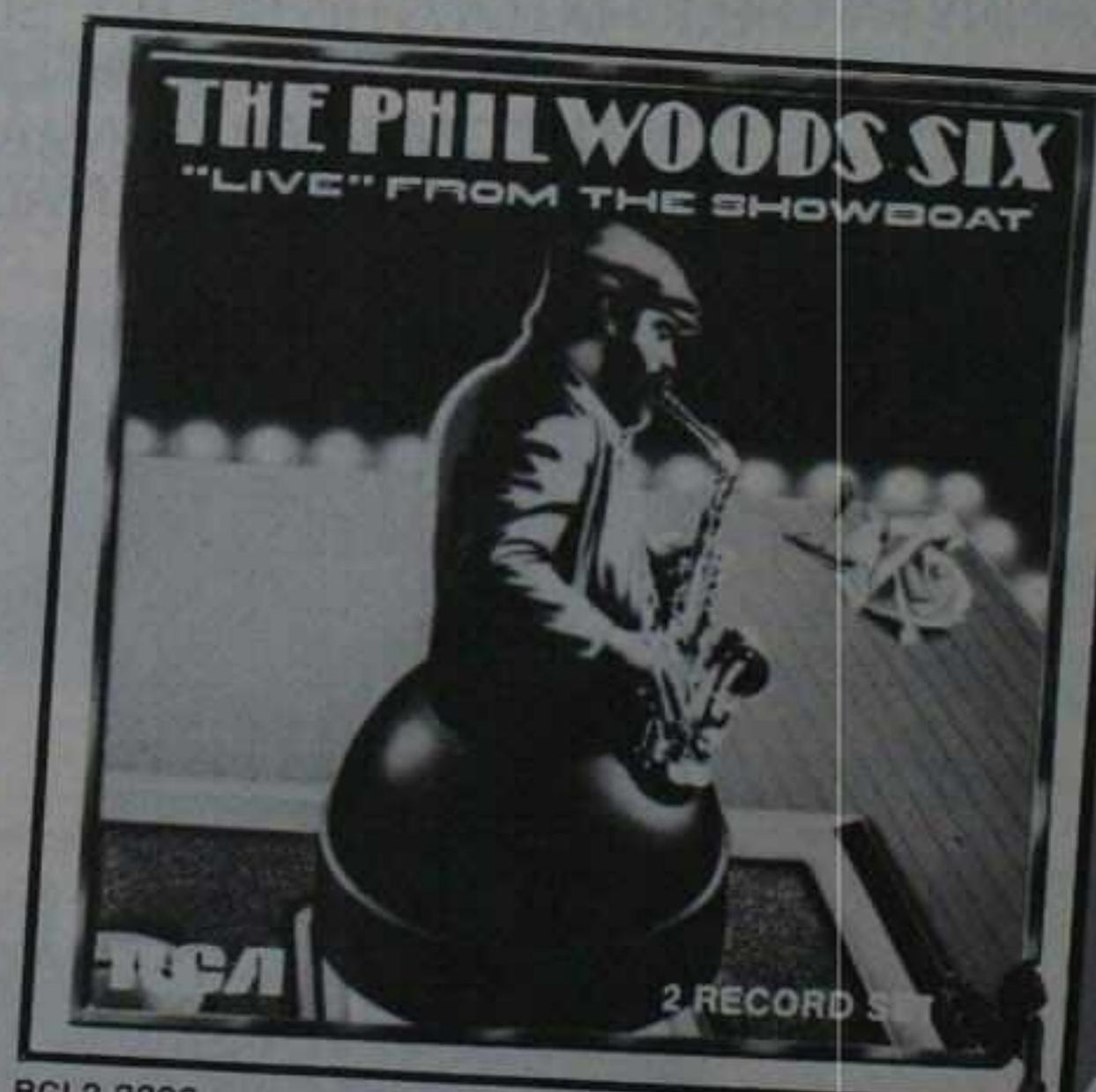
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| Django's Castle | A Little Peace |
| I'm Late | Brazilian Affair |
| Superwoman | (Intriga Amorosa) |
| High Clouds | |
| How's Your Mama (Phil's Theme) | |

TICKET

It was one of those concerts everyone wished had been recorded.



It was one of those nights everything was.

JAZZ**JAZZ ON NPR****Satellite Transmission Coming As Network Looks Into Future**

By MILDRED HALL

WASHINGTON—The National Public Radio service is jazzing up its future. Not only is the network and its station membership about to launch a major jazz series—they are looking forward to satellite interconnection to replace terrestrial linkage.

All NPR music is taped from live concerts held around the nation. NPR headquarters mails up to 2,000 tapes a week. Music programs are frequently supplied from member stations, which record performances of classic, folk and jazz concerts and a non-rock popular music category.

"We do the packaging," says Norman Kaderlan, director of cultural programming. The packaging includes discussion, interviews with performers and whatever MPR feels will interest its audience.

Of about 800 noncommercial radio stations now in operation, only 203 are NPR members. Stations must qualify technically and to some extent financially to be members and must be on the air a minimum of 18 hours a day.

NPR is proud of the member stations' recording of concerts for the network. "Out of 30 jazz programs in the past year, 12 were recorded by member stations. They have high technical standards and do a fine job," says Kaderlan.

The new jazz series of eight programs will air its pilot in the fall.

These 1½-hour segments will include performances by Thad Jones, the Mel Lewis orchestra, Earl "Fatha" Hines quartet, the ECM Festival of Music, the Gary Burton quartet, guitarist Ralph Towner, John Abercrombie and others.

Jazz programs in the past have included live concerts by Dexter Gordon, Anthony Braxton, Keith Jarrett, the Creative Music Studio and others.

NPR tries to give its audience "what cannot be easily gotten elsewhere," says Kaderlan. "There would be no point in our putting on the same kind of popular music—rock, soul, country—that is available on the commercial stations."

When NPR puts on a weekly popular music segment (lengths of the programs vary from one to two hours), the programs have such titles as "Tin Pan Alley" and "American Popular Songs With Alec Wilder And Friends." Stars include Tony Bennett, Margaret Whiting, Mabel Mercer and Bobby Short.

Kaderlan says a 26-week series of popular songs was successful. "We judge popularity by the number of stations using a program and the general public response."

The network has been in operation six years, and Kaderlan has been director of this programming for the last two years.

He sees enormous improvements

ahead. For one thing, NPR is taking a leaf from the PBS (television) service and is launching campaigns for private funds. Its money comes largely from the Corp. for Public Broadcasting (CPB).

But his highest expectations are for the satellite live interconnections, which could be in operation by January 1980.

"This will give us a 100% improvement in high quality sound over ground relays. Our low-quality monaural sound connection will go stereo when carried live by satellite.

For the whole NPR service, which includes news, features, documentaries and specials, there will be four channels available, with two channels going to the arts programming, which is primarily music. Broadcasting can go on 24 hours a day with satellite interconnection.

Subsequent to this interview, NPR president Lee Fischbeck and CPB officials have been worried about a possible hold-up of funds for the satellite service, because of dissatisfaction about equal employment NPR situations reported by a House Communications Subcommittee.

Bassist Carter Off To Rutgers As a Jazz Prof

FISCATAWAY, N.J.—Ron Carter, jazz bassist featured with Miles Davis' famed band in the late 1960s, has donned the sobriquet of jazz professor as part of the "Jazz Artists In Residence" program at the Livingston College branch of Rutgers Univ. here.

Under the direction of Larry Ridley, the Livingston College program is unique in having name faculty who are also active performers and still playing with the biggest names in music.

Ridley, who used to play with the Duke Ellington band and heads the college's jazz-oriented music department, joined the faculty in 1971. He started bringing in name musicians in 1974-75 and has spent \$100,000 in funding from Rutgers and the National Endowment For the Arts over the last three years to develop the program with professional musicians as full-time teachers and jazz stars as guest lecturers.

In addition to Carter, this school year's guests have been Billy Cobham, Larry Young Jr. and Jimmy Heath. Previous guest professors have been Teddy Wilson, Billy Taylor, Sonny Rollins, Milt Hinton and Thad Jones. In addition to Ridley, who teaches bass, the regular faculty at Livingston includes Frank Foster, formerly with Count Basie, sax; Freddie Waits, drums; guitarist Red Dunbar and pianist Kenny Barron.

Barron was featured on Ron Carter's latest album. Other faculty members have recorded with Ridley, whose album was released on the Strata-East label last year. The major social events on campus are the concerts featuring the Jazz Artists-In Residence.

For the students themselves, spending four years studying jazz music in college, the jazz program is designed to qualify them for both the concert hall and for the commercial opportunities in television and radio, soundtracks, movies and recordings.

The college's aim, says Ridley, is to motivate individual students to pursue the many different areas in jazz that are available to them.

Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	7	HEAVY WEATHER Weather Report, Columbia PC 34418
2	6	7	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
3	1	15	IN FLIGHT George Benson, Warner Bros. BSK 2983
4	3	7	FOUR Bob James, CTI 7074
5	5	3	V.S.O.P. Herbie Hancock, Columbia PG 34688
6	10	3	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
7	4	7	MUSICMAGIC Return To Forever, Columbia PC 34682
8	20	3	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
9	9	7	GINSENG WOMAN Eric Gale, Columbia PC 34421
10	15	7	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682
11	7	19	A SECRET PLACE Grover Washington Jr., Kudu-KU 3251 (Motown)
12	25	3	DON'T STOP THE MUSIC Brecker Brothers, Arista AL 4122
13	13	60	BREEZIN' George Benson, Warner Bros. BS 2919
14	28	3	HOMECOMING: LIVE AT THE VILLAGE VANGUARD Dexter Gordon, Columbia PG 34651
15	11	6	JEFF BECK WITH THE JAN HAMMER GROUP LIVE Epic PE 34433
16	8	26	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
17	18	7	WATER BABIES Miles Davis, Columbia PC 34396
18	NEW ENTRY		
19	12	9	SWEET BEGINNINGS Marlene Shaw, Columbia PC 34458
20	23	11	SEAWIND CTI 5002
21	14	19	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
22	22	19	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
23	35	3	IGUACU Passport, Atco SD 36-149
24	30	6	WHAT THE WORLD IS COMING TO Dexter Wansel, Philadelphia International PZ 34487 (Epic)
25	26	3	SHORT TRIP TO SPACE Tropea, Marlin 2204 (TK)
26	17	34	CALIENTI Gato Barbieri, A&M SP 4597
27	27	15	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
28	21	11	ROOTS Quincy Jones, A&M SP 4626
29	29	7	THE SAN FRANCISCO CONCERT Hubert Laws, CTI 7071
30	NEW ENTRY		"LIVE" FROM THE SHOWBOAT Phil Woods Six, Gryphon BGL2-2202 (RCA)
31	31	28	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
32	32	16	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
33	16	9	SHOUT IT OUT Patrice Rushen, Prestige 10101 (Fantasy)
34	34	24	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
35	37	3	SEA LEVEL Capricorn CP 0178 (Warner Bros.)
36	24	9	NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
37	19	7	FROM ME TO YOU George Duke, Epic PE 34469
38	36	3	DIARY Ralph Towner, ECM 1032 ST (Polydor)
39	NEW ENTRY		PLAYERS ASSOCIATION Vanguard VSD 79384
40	40	3	THE OTHER VILLAGE VANGUARD TAPES John Coltrane, ABC/Impulse AS 9325-2

Jazz Beat

LOS ANGELES—Choice Records of Sea Cliff, L.I., has cut a second LP with Buddy DeFranco. Label topper Gerry Macdonald flew to Montreal to tape DeFranco with a Canadian rhythm section. Three other upcoming LPs from the label are by pianist Roland Hanna (his second for the label) with bassist George Mraz; pianist Joanne Brackeen (also her second for the label) with Michael Brecker; Cecil McBee and Billy Hart and alto saxman Bob Mover in his debut effort.

More than 700 buffs helped the Las Vegas Jazz Society celebrate its second birthday at a concert at the Tropicana Hotel featuring Herbie Hancock.

Performing with Hancock were Bennie Maupin on tenor sax; Fred Washington, bass, and James Levi, drums.

WNYU-FM, college station at NYU, will tape all future "Highlights In Jazz" concerts presented by Jack Kellinsinger which take place at the school's Loeb Student Center. First tape showcased Ray Barretto, Mike and Randy Brecker, Wayne Dockery, Billy Hart, Hal Galper, David Samuels and John Tropea.

Heilicher in Atlanta is now stocking Stan Kenton's Creative World label in depth, the label reports. Gene Jaggig, sales manager for J.L. Marsh and Eric Paulson, branch manager for Heilicher in St. Louis, cooperated recently on a Kenton autograph party at Famous-Bars. Kenton flew in from Indiana for the event and later hosted execs at his concert that evening. Employees from the Peaches chain also attended.

Billy Butterfield has joined the growing list of

Chicago Trumpeter Observes His 70th

CHICAGO—Jazz trumpeter Jimmy McPartland celebrated his 70th birthday here April 14 with a jam session in his honor at Rick's Cafe Americain. Appearing at Rick's, the jazzman's former wife, pianist Marian McPartland, hosted the tribute.

Earlier in the day the trumpeter returned to his alma mater here, Austin High School, where he presented a concert tracing the history of Chicago's jazz roots. McPartland formed his first band in 1921 at Austin High. Called the Austin High Gang, the ensemble included such notables as Gene Krupa, Bud Freeman and Jim Lanigan.

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General News

'SHAP' HONORED—M.H. "Shap" Shapiro, Billboard alumnus and retired BMI publicist, holds a special certificate of appreciation presented by the Broadcast Pioneers on behalf of the George Foster Peabody Awards committee. Presentation was made at the recent 37th annual luncheon in New York for the awards, sponsored by the Pioneers, in which Shap is active, since 1961.

**Dynamo Label
Is Reactivated**

NEW YORK—Dynamo Records, a division of Fore Hand International Ltd. and the former disk home of Inez and Charley Fox, is being reactivated after a long dormant period, says Art Talmadge, owner of the label.

First release is "Disco Dracula" by Hot Blood, which has already been successful in Japan and France. It will ship in the U.S. shortly. It is being merchandised through heavy mailings of both 7 inch and 12 inch 45 r.p.m. singles to radio and disco DJs.

Talmadge is the founder of Musi-
cor Records, and is now headquartered at 870 Seventh Ave. in New York.

**Marks Issues New
Folio Of Old Music**

NEW YORK—Edward B. Marks Music has issued a folio of songs and historical notes on early 20th century black entertainers and composers entitled "Max Morath's Songs of The Early 20th Century Entertainer."

Publication follows the release of Morath's Vanguard LP, "Jonah Man," which contains one of three tunes by Bert Williams included in the folio. Williams was an early black star of "The Ziegfeld Follies" and vaudeville shows.

**Jet Presses ELO
Singles On Green**

NEW YORK—Jet Records' Electric Light Orchestra ships its new 45 single pressed on green vinyl, a move prompted by the success of two promotional LPs pressed in blue and yellow vinyl.

The special LPs are reportedly bringing more than \$20 on the collector's market and the label believes the public will jump to buy a colored disk if it's available.

ELO is distributed here by UA. The new single, "Telephone Line," is from the group's current LP, "A New World Record," which claims worldwide sales of three million.

Tee Rankin Promo

NEW YORK—Thirteen autographed six-foot-square LP covers, a trip to Jamaica for two and album grab bags are being used by Atlantic records and the Peaches retail chain to call attention to artist Kenny Rankin's new LP and single. Contest involves a dozen Peaches outlets across the nation.

Jukebox**Midwest
Faster
45 Alert**

By GRIER LOWRY

KANSAS CITY, Mo.—A faster, more efficient method of keeping jukebox operators alert on 45s getting strong play is among the upgrading strategy fostered by Lieberman Enterprises in serving this segment of the business in branches at Omaha, Minneapolis and here.

Sales to jukebox operators are increasing at a 10% to 15% rate annually at Lieberman's and a sharply updated services concept is keeping sales on an ever-higher plateau, believes Larry Ruegemer, the head of singles buying and merchandising at the Minneapolis home office.

Ruegemer says the Kansas City division is a sparkling example of how a shakeup in personnel and a reshuffled physical makeup is speeding up service. Tony Burasco is operation managers and Neva Cessum was recently promoted to head up 45 merchandising here. In Omaha, Evelyn Dalrymple is the manager.

In Kansas City, where the 45s inventory has been sharply expanded, 45s are binned on openable top displays and arranged alphabetically by header cards. Cards for different types of music—country, rock, etc.—are coded by color. It's an extremely accessible arrangement and the operators find they can serve themselves without trouble.

Oldies are getting strong attention in the upgraded Lieberman program. Dating from the 1920s through 1975, the emphasis is on those attaining Top 40 status and there's a lot of country-to-pop crossovers in the mix. Larry Ruegemer estimates that the Minneapolis inventory boasts about 150,000 oldie selections.

In commenting on the personnel concept, Ruegemer says: "We're relying more on people who work well with operators, and we believe their main job should be to inform, not sell operators. That means knowing the product and records getting big radio play are keys."

"We have a deep conviction that whether or not a record will get strong jukebox play depends on radio station play," he explains. "One of my jobs includes getting out weekly lists of records recommended as possibilities for operator purchasing. We get about 90 items on this list weekly and it includes about 50 country singles and 40 or 50 in the top-pop category."

"In putting these lists together—and the buck stops with me—I put a lot of work into correlating input from personnel at branches, from our people in the field and—mark this source down in heavy print—the word from radio stations in various markets."

"In tracking down hits and about-to-be hits, I am constantly bending my ear to the telephone. It's a fact of life that if people don't hear a title on the radio the chances of it achieving measurable jukebox play are dim. People simply aren't spending 25 cents to play a couple of records to find out what they sound like."

"From radio station people, 'I am touted titles that are coming up for play in the following weeks,' he says. "If I am able to tell a branch operations manager this record is going on 10 stations in your state next week, he can relay that information to operators and also gear his stock to what should be

International

\$250G ADVANCES

Virgin Pacts Pistols; 3d Deal In 6 Months

By PETER JONES

LONDON—The Sex Pistols, controversial punk rock group, has signed with Virgin Records for the U.K. only, its third record company deal in six months. The advance paid by Virgin, which plans the biggest marketing campaign in its history for the band, brings the total advanced to the group to around \$250,000.

Previous contracts with EMI and A&M were cancelled by the companies following allegations of "unprofessional" behavior by group members. Now its first product on Virgin is the single "God Save The Queen" (not the National Anthem), and it has advance orders in excess of 20,000. A projected 11-track album, which will not contain the single cut, has 40,000 advance orders.

Signing of the group to Virgin was to have been marked by a seven-second television commercial, but London Weekend TV refused it airtime at the last moment. A tv promotion is planned for the Sex Pistols, but negotiations are still going on with the various tv companies.

Virgin managing director Richard Branson says: "No matter how much other companies might protest, I think practically all in the U.K. industry would have liked to sign the group."

"From talking to some companies it is quite clear that reluctance to sign the band was due not to any strong disapproval of what the band was doing but simply from fear of what others might think—their American offices, the BBC, the press or even their already-signed artists. We think this is just the band for a truly independent record label like Virgin, a company still answerable to itself and the public only."

"Sex Pistols have thrown a very successful spanner into the rock works. The band has stirred up the industry. It is thanks to this group that many new wave groups have been able to emerge at all."

And Malcolm McLaren, Sex Pistols' manager, says: "Virgin was the

MAY 28, 1977 BILLBOARD

Cite Greek Composer

ATHENS—The Beethoven Prize judging panel in Bonn awarded the 1977 prize to Greek composer Yiannis Xenakis, whose music is based on mathematical processes, and apart from the trophy itself he received a cash payment.

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Beatles 'Tapes' To RCA In U.K.

LONDON—Speculation about the future release of the "Beatles Live At The Star Club" double album here ended when RCA acquired the rights to the 15-year-old set of recordings.

Gerry Oord, RCA managing director, describes the albums as "a historical document." Tracks include raw versions of songs which were later studio-recorded by the Beatles along with 13 songs never previously heard on record.

The latter, stressed by RCA in its marketing campaign, include well-known numbers such as "Falling In Love" and "I Remember You." Rush-released on the Lingsasong label, the Beatle package has been delayed because of legal hassles, though these now appear to have been overcome.

The RCA deal was concluded by Oord with Paul Murphy, head of Lingsasong, and the New York-based Double HH Licensing Corporation. Oord, saying the original mono sound has been improved and cleaned up, adds: "It has certain value to Beatles collectors but it must not be seen as a perfect example of their work. If we sell as many as 50,000 I shall be happy."

RCA is rushing the album into the shops now that Murphy has finally cleared its release following talks with Beatles' lawyers in the U.S.

PIRACY & COPYRIGHT BATTLES

EMI's Read Calls For Action

Continued from page 5

with some success in combatting and halting the pirates, he maintains there's no doubt that action has to be taken all round to "stamp out this pernicious business, which amounts to nothing less than the theft of creative property on a global scale. Until governments show greater willingness to enforce existing legislation or make new legislation, the problem will undoubtedly grow rather than diminish."

Turning to future prospects, the EMI chief says the international music industry is essentially innovative. It is a creator of taste and fashion. It has power to influence millions of people all over the world. "But the exciting prospects which constantly lie before it must always be tempered by a pronounced sense of social responsibility."

"This responsibility is not always easy to determine. For not only do fashions and tastes change rapidly, but society's degree of acceptance also changes with bewildering speed. Who can say today, for example, what is totally acceptable as far as the content of lyrics for music is concerned? Bad language, blasphemy, even violence by way of strident musical style, may all have been questioned a few years ago, but not much so today."

"And what is questionable now, even in our highly permissive society, may be treated with complete tolerance in the not too distant future. Permissiveness varies in degree from country to country. What cannot be escaped, though, is that the music industry today needs to exercise even more judgment and responsibility than in the past, if it is to remain successful."

"Some may feel the immediate outlook for the industry worldwide is not inspiring. From a creative standpoint, there is currently no fresh major musical form emerging."

like jazz, or soul, or rock. And trading conditions through the world are unstable, with inflation still rampant and the level of consumer spending still depressed.

What is remarkable about the industry is that it has always succeeded in growing, whatever the state of economic conditions at any given time. Taking the last five years alone, total recorded music has doubled in free-world sales. Perhaps even more significant is that sales in territories outside the five biggest markets—the U.S., Japan, Germany, the U.K. and France—have almost doubled from 1970-1975.

"There are problems, ideologically, but today not only are there considerable areas of the world offering new markets for music product of all kinds but there is also the exciting vista of new technical developments that will create still further opportunities on a very large scale."

Prominent are the videodisk and cassette. These are still in their infancy. The so-called 'video revolution' has been talked about for years and some cynics may believe it will never come. My own belief is to the contrary. I believe the videodisk in particular is a natural for the record industry. It is packaged the same, it looks the same and it has similar marketing and distribution potential. Moreover videodisks are likely to offer the best piracy protection to our industry that we have ever had."

"I gather that there is virtually no way of duplicating the videodisk illegally. The piracy deterrent is inherent in the complicated technology involved in pressing and manufacture."

"And even more dramatic is the prospect offered by the growing use of cable television and other related developments. One expert has predicted 'profound social changes' over the next 25 years as a result of cable tv."

"The choice of information and

PRS/Novello Awards Shared By Intl Artists

LONDON—Indian-born Biddu was named songwriter of the year at the annual Performing Right Society/Ivor Novello Awards luncheon here. Best pop song of the year was voted "Don't Go Breaking My Heart," by Elton John and Bernie Taupin, and chart-topper as sung by John with Kiki Dee.

The awards were started in 1955-1956 and this year's presentation ceremony was marked by a visual presentation for the first time, produced by Mike Batt, composer and orchestra leader, and producer behind the long run of hits by the Wombles.

Statuettes to the winners and certificates to the runners-up in the various sections were handed over by actor-recording artist John Inman, named 1976 BBC Television personality of the year.

Full list of winners: Outstanding services to British Music, Sir Adrian Boult; songwriter of the year, Biddu;

Best British musical: "Teeth 'n' Smiles," by Nick Bicat and Tony Bicat (Riderwood); and "The Comedy of Errors," by Guy Woolfenden and Trevor Nunn (both awarded certificates); international hit of year: "Save Your Kisses For Me" (Pye); best instrumental work: "Rain Forest," by Biddu (Subiddu); and a special award to Monty Norman for "The James Bond Theme."

Hansa Talent Search In U.K.

LONDON—A nationwide talent search here is one of the main steps by German record company Hansa towards establishing its own label identity in the U.K.

The company, which claims to be Germany's largest independent

record operation as well as spearheading the disco sound trend there is holding auditions and initially hopes to place new recording acts with already established British labels.

Trudi Meisel, manager of Hansa's international activities, has led the talent search. "We're looking for fresh and new talent but we're not restricting our search to just disorientated artists and groups," she says. "Main reason for coming to Britain is that there is so much musical potential around."

The Berlin-based company already has Boney M and Donna Summer on its German artist roster. Meisel adds: "We started out 12 years ago and have had a lot of success in Germany. It seemed logical to extend into the British market which is also very important."

Hansa has received more than 2,500 audition tapes and whittled them down to around 50 and these acts will be auditioned "live." The company offers 24-track studio facilities in Berlin for successful acts and the use of video equipment so that record companies can judge the way the acts come through visually and in sound.

Radio "Net Sued" By Union Over French Content

PARIS—The Union Nationale des Compositeurs de Musique has carried out its threat to attack, in the courts, France Musique, the radio network here devoted entirely to music.

Intention of the action was announced some weeks ago, but now the union has briefed a French lawyer, Andre Jorrand, to start an action for damages against Jacqueline Baudrier, president of the network, and Gabriel de Broglie, its director-general.

Main charge is that under paragraph 22 of the regulations, the network must devote a maximum time to French music, whereas it is claimed that most of the airtime is devoted to works by foreign musicians.

The union now demands damages amounting to \$20,000. No specific date has been set for the hearing, but the record industry here regards the suit as one of the most interesting legal battles in recent years.

Baltic Contest Alters Format, Entry Rules

ROSTOCK—The Baltic Pop Song Festival due to be held here July 14 to 16, will change its format and will no longer be limited to countries bordering the Baltic Sea. The aim is to make the event international.

Now titled the Men and Sea Song Festival, the event is open to songs from any country dealing with the subject, including folk, contemporary pop, chanson, soul and rock.

Songs will be judged by a jury of experts and by the audience, and on the last day of the festival there will be performances by contest winners and by special guest artists.

Directing the event is Helmut Kaltzen and the state radio and television is playing a major role in the event.

Austrian 1976 Cassette % Tops Disks' Sales Growth

By MANFRED SCHREIBER

VIENNA—Increased sales all round in the Austrian record and cassette market in 1976 are evidenced through data published by the Austrian Record Cartel.

While total sales of cassettes rose from 1,710,185 units in 1975 to 1,979,460, representing a monetary increase from \$8.23 to \$9.33 million the relative situation regarding disks was not so good.

Sales of 6,138,536 in 1975 went up by only some half-million units, with a monetary increase from \$19.8 to \$20.5 million. So for the year, record increases did not reach the 1% mark, in previous years recorded as a normal figure.

However, the figures as released are accurate only up to a point in that they contain only a part of the K-tel sales. This is because K-tel, distributed until 1976 by Bellaphon here, opened its own Austrian division and it is not yet a member of the Austrian Record Cartel.

Counting in K-tel and other small companies not members of the

6 Countries In Tokyo Songfest

TOKYO—A total of 13 songs from six countries will be featured at the sixth annual Tokyo International Music Festival to be held here in June.

An interim judging is set for June followed by a performance of winners at the Nippon Budokan hall here which will be simulcast on JNN television and the JRN radio network. The United States is represented with six tunes.

Japanese and foreign judges will select a Grand Prix winner (\$10,000 prize); a Golden Award (\$3,333); two Silver Awards (\$2,000 each), and three bronze Awards (\$1,000 each).

International Turntable

As part of an internal restructuring at Mountain Records in London, Rod Duncombe has been appointed general manager of the company with responsibility for both Europe and the U.K. He reports to Derek Nicol, chairman and managing director of the Mountain Group.

Duncombe's experience includes posts as European manager for Decca, international manager for Chrysalis and U.K. general manager for NEMS.

Gordon Simpson takes over as Mountain Records label manager, with special responsibility for international liaison. He has been with the company for two years working on product co-ordination for the U.K. and Europe. Brian Haynes and Shirley Stone remain heads of promotion and publicity respectively.

Mark Rye has been appointed repertoire manager with the pop division of EMI's a&r department, reporting to Nick Mobbs. He is responsible for finding new artists, songs and record producers and for general co-ordination of recording activities. His background is in marketing and promotion and he had spells at the BBC and WEA before moving to EMI. He is a former label manager for the Harvest company. The anticipated staff expansion of Track Records following the appointment of Mafalda Hall as man-

ARC, the increase for records in 1976 is around 12% over the previous year.

The general market trend towards high price LPs and cassettes continues. High-price LPs, retailing at more than \$9.41, have a 26.9% share (in 1975 it was 22.8%) and in monetary terms a 47.3% share (in 1975, 40.1%) of the whole market. The share of low-price albums (priced up to \$5.82) fell from 16.8% in 1975 to 11.8%, amounting to a 9% market share value, compared with 12.8% in 1975.

A comparable drop can be seen for mid-price albums, between \$5.82 and \$9.41. In 1975 the sales amounted to 28% of all records sold but in 1976 the share had dipped to 23.5%. And in monetary terms the market share dropped from 32% to 26.4%.

On the singles side there are other notable improvements. The 45s had a market share of 37.8% (31.7% in 1975) and a money value share of 17.3% from a 1975 figure of 14.8%. The old EP, selling just 4,000 units, is now virtually nonexistent in Austria these days.

High-price cassettes (priced over \$10.29) had in 1976 a market share of 43.6% of the total cassette market, as against a 1975 figure of 41.4%, with the monetary value going up from 53.9% to 56.7%. But low-price cassettes (selling up to \$5.82) lost importance, the share falling from a 1975 14.6% to 11.4% in money terms 5.7% as against 9.4% in 1975.

Mid-price cassettes maintained their position, even improving it. They made up 44.9% of total cassette sales against 43.3% in 1975, with monetary shares up to 37.2% from 35.9%.

Eight-track cartridges dipped from 12,420 units sold in 1975 to 8,100 last year and are regarded as of little importance in the Austrian prerecorded market.

aging director has started with the arrival of Elaine Shaw as marketing director. She joins the Carnaby Street-based company after six years experience in management and retail outlets and her last job was with Virgin.

John Wilkes has been appointed to the newly-created post of international manager at MCA, reporting to managing director Roy Featherstone. He was previously international manager at Chappells, a&r manager for Polydor and until recently press and public relations officer at Decca. He had been setting up his own international licensing operation but this will now be discontinued.

Jimmy Devlin has been appointed head of Polydor regional promotion for the Scottish and North East areas. His previous association with the company was as bass player for the group Bilbo Baggins.

Bob Stewart is the new program director at Radio Luxembourg taking over from Ken Evans. He has been with the station for eight years and is to carry on his on-air work, currently presenting the chart program twice weekly. His appointment follows weeks of speculation. Stewart says one of his ambitions was to be program director and he is to spearhead the station's major relaunch, spending most of his time in Luxembourg.

CBS, Sugar Split In Italy

Continued from page 5

That statement is signed by La-dislao Sugar, Fiero Sugar and by Jacques Ferrati. The latter has already been named to take up a new position of area director for CBS to look after Italy along with Yugoslavia and Eastern European territories. He was formerly personal assistant to Jacques Souplet, president and director-general of CBS France, and worked for the company in the EVR video division. He was also a senior executive for Sonopresse in France and a graduate of Harvard Business School. He is a French citizen and will be based in Milan.

CBS is also opening an office in Rome, and will administer the April Music organization inside Italy.

From the Sugar end it was stressed that no further information is being given because of long-running talks at the international level. Settlement is assured but complicated.

FLOOD OF DISKS

A.U.K. Jubilee Bandwagon

LONDON—With the peak of the Queen's Silver Jubilee celebrations only a few weeks away, record companies are joining other industries in flooding the consumer marketplace with product linked in with the event.

Two albums at least are being promoted on television, Arcade's "Rule Britannia" and "The Queen's Silver Jubilee," by K-tel. A third company, Reader's Digest, is reviewing to support of its "Jubilee Fanfare" double album, following test-marketing.

Main package of Jubilee product comes from BBC Records which has five, spearheaded by "Vivat Regina," a limited-edition two-album set from the corporation's sound archives. BBC believe is that this will be the premier album in the field, the edition limited to 15,000 units.

Ivan Berg Associates (Audio Publishing) of London is releasing "Elizabeth—25 Years A Queen," different in the sense that it reconstructs scenes from the Queen's life. It features the voices of the Queen, King George V and Sir Winston Churchill.

Argo has "Elizabeth II—The Woman And The Queen," which also uses actual sound recordings and has a narrative by the Poet Laureate, Sir John Betjeman. First on the market was Visual and Audio Leisure with a two-record set "The Queen's Silver Jubilee," last Christ-

New Dutch Bulletin For Music Industry

HILVERSUM—The Dutch music industry has reacted enthusiastically to the launch here of "Release Info," a weekly information bulletin about the music scene here. It was started by Stichting Nederlandse Top 40, which creates the most prestigious Dutch chart.

The bulletin includes latest charts for singles, "bubblers," playlists, Dutch-language songs, albums, classics, jazz-rock and discotheque product. Each week there is a disco-action page for local disk-jockeys and regular columns by industry personalities. Also included is a full release sheet, plus reviews.

First issue has a free industry circulation of 2,000 copies. A quarterly subscription from now costs around \$13 and the contact address is P.O. Box 706, Hilversum, Holland.

Top Acts To Holland For July North Sea Jazz Fest

Continued from page 6

Dutch dixieland bands playing daily in front of the building.

First-day headline shows will be by Ella Fitzgerald and the Tommy Flanagan Trio, Maynard Ferguson and his orchestra and "Jazz From Brazil," featuring Paulinho da Costa. Others in first day events: The Joe Williams All-Stars, with Benny Carter; the Dizzy Gillespie Quartet, with Jon Faddis; the Charles Mingus Quintet; the Max Roach Quartet; Teddy Wilson; Pee Wee Irvin; Cousin Joe's Blues Band; the Wallace Davenport All-Star New Orleans Band; Chris Barber's band; the Ted Easton jazz band; the Anthony Braxton Quartet; Chris Hirze and Friends; the Mike Mantler Orchestra; the Charles Tolliver Quartet; Malombo (jazz from South Africa), La Rondmanderie (gypsy jazz).

Saturday headliners are the Count Basie band, Carmen McRae and her trio and Don Ellis and his

20-piece orchestra. Other concerts by: the Monty Alexander Trio; the Stars of Faith; the Dave Brubeck Quartet; the Toots Thielemans Quartet; Joe Venuti; Big Joe Turner; Champion Jack Dupree; Jimmy Maxwell; Beryl Bryden; the Dutch Swing College Band; the Harbour Jazz Band; the Ted Easton Jazz Band; the Archie Shepp Quintet; the Gato Barbieri Sextet; Herbie Mann and the Family Mann; Gravity; the Gary Burton Quartet; Gateway (featuring John Abercrombie, Jack deJohnette and Dave Holland); John Lewis and La Romanederie.

Headliners on the final day are Nina Simone, Cab Calloway's "Harlem On Parade" (featuring Carrie Smith, Jimmy Slide and the Dancing Parkettes), and Oscar Peterson and Joe Pass, who will probably play in the framework of "Jazz At The Philharmonic."

Other concerts that day are by Muddy Waters Blues Band; Art Blakey and the Jazz Messengers; the Horace Silver Quintet; the Milt Jackson/Ray Brown Quartet; Earl Hines Quartet, with Marva Josie; Wild Bill Davison; Gene "Mighty Flea" Connors; the Dutch Swing College Band; the New Orleans Syncopators; the Alphonse Mouzon Quartet; the Michael Urbaniak Fusion; the Atlantic Super 8 are (featuring Klaus Doldinger, David Newman, Herbie Mann and Don Pullen); Boy Edgar's Big Band, with Gerrie van der Klei; the Slide Hampton/Dexter Gordon Quintet; the Phil Woods Quintet; and La Rondmanderie.

Major Shifts For Radio Luxembourg

LONDON—Radio Luxembourg has unveiled a new programming policy which includes a chart show every night of the week, more emphasis on albums, country music and also more contemporary music and oldies programs. The new schedules are launched with a \$200,000 press campaign.

Presenting the details, Alan Keen, managing director, says it was clear from Gallup research that listeners needed chart shows. "But another topic was the need for more country music. Punk rock is not a trend of the future but country music is a growing force."

Bob Stewart, new program director, says the switch of policy to album music increased the current 5% of output to more than 50%. He accepts that other networks and local stations relied heavily on singles for output bulk, but substantiated the switch by outlining the growth of the album market.

Regular Friday night programming of black music has been dropped from the new schedule, but there will be a one-hour weekly show "Black Trax," featuring individual black artists.

Fete For Jarreau

NEW YORK—Warner Bros. artist Al Jarreau has won his second straight Grammy from the German Academy of Music. This year's award is for best international artist. Last year, Jarreau was named best new international pop vocalist. The new honor coincides with WEA International's release of his album, "Look To The Rainbow."

International

From The Music Capitals Of The World

LONDON

Johnny Mathis' Derek Block-promoted season broke the all-time London Palladium one-week box-office record with a take of \$184,967 at standard prices with an \$8.50 top. ... Another new label specializing in new-wave music, Rabid Records, set up in Manchester with first single by *Slaughter And The Dogs* called "Cranked Up Really High."

Richard Bliss resigned as managing director of Pennine Radio, but denies it is for "health or personal reasons" as suggested by the company. ... Arnakta, management and production company handling the Strawbs, Be-Bop Deluxe, Hudson-Ford and others, moved to new premises, 74-78 Seymour Place, London W1. ... Former Merseybeat chart topper Gerry Marsden who used to front the *Pacemakers*, signed to Pentagon Records for a three-year worldwide recording deal.

Gerry Oord, RCA U.K. managing director, said to be taking personal responsibility for persuading Elvis Presley to visit here this year but agrees "there are many, many problems." Still no news from the tribunal which investigated the mechanical royalty rate three months ago. ... Atlantic here likely to pick up re-formed *Small Faces* for recording.

To make a tv promotion film for his new solo album "Paradise Ballroom," ex Moody Blue Graeme Edge, a tax exile, was to moor his yacht outside the U.K. six-mile limit so camera crews could visit, but a force-8 gale caused chaos and they couldn't find him. Edge later making it safely into harbor. ... Double album running 130 minutes recorded live during the first two nights of Neil Sedaka's one-man season at the London Palladium. ... Working on the theory that it is as well-known as his face, only the back of Roger Daltrey's head will be seen on posters promoting his new album "One Of The Boys."

Promotional support for Gilbert O'Sullivan's new single "My Love And I" includes an advertisement in the Sun mass-circulation newspaper encouraging the public to ring in for a preview hearing. ... Phonogram's first venture into the 12-inch single business, on the Ramones' "Sheena Is A Punk Rocker," successful, the 12,000 limited edition selling out in hours.

Marie Osmond in for private visit, plus radio and tv guest spots. ... And Olivia Newton-John also in for television appearances. ... 100th anniversary of Francis Day and Hunter publishing company being celebrated with an industry party. ... RCA's Dolly Parton, fast rising in popularity here, in for a working visit. ... Radio Forth won second prize in the religious program section at the Seville Festival of Religious Broadcasting in Spain, the Scottish station having produced a half-hour documentary on Edinburgh down-and-outs.

Fairport Convention (Dave Swarbrick, Dave Pegg, Bruce Rowland and Simon Nicol) signed long-term exclusive deal with Phonogram both for group product and solo work. ... Cambridge Folk Festival this year (July 29-31) includes Don McLean and Ralph McTell.

Premiere here of "Bound For Glory," the film of the early life of Woody Guthrie, starring David Carradine. ... Following broadcast from Russia for BBC, disk-jockey Jimmy Young now hoping to take his show to Washington to include a chat with President Jimmy Carter. ... First single by the Muppets is "Halfway Down The Stairs," featuring Kermit the Frog's nephew Robin and released through Pye.

PETER JONES

DUBLIN

An Abba "top 10" was played on the Irish radio Larry Grogan Show, based on listeners' votes. The program including an interview with Bjorn Ulvaeus, of Abba, the group having sold some 500,000 units here last year. With prizes of posters, albums and tapes for the listeners predicting the results, the chart read: 1. "Dancing Queen"; 2. "Fernando"; 3. "Knowing Me, Knowing You"; 4. "Waterloo"; 5. "Money Money Money"; 6. "Mama Mia"; 7. "S.O.S."; 8. "Ring Ring"; 9. "I Do I Do I Do I Do"; 10. "Honey Honey."

Crystal Gayle, in a promotional visit, guested on RTE Radio's "Country Music Time" and RTE TV's "Late, Late Show," tying in with the release of the single "You Never Miss A Good Thing."

During his visit, James Last was presented by Polydor managing director John Woods with a silver disk for 1976 sales in Ireland of \$40,000. On June 13, the newly-formed James Last Appreciation Society meets at Drumkeen House Hotel in Belfast, those attending including Glo-

ria Hunniford, Peter Boosey and a guest from the Last band, plus disk-jockey Paul Clark.

U.K. deejay Jimmy Savile led the Central Remedial Clinic/Evening Herald sponsored walk for the 10th year running to help raise funds for the handicapped. Evergreen Records pushed out a single "The Walk (Travel With Savile)," by Ann Lennon and M.O.R.E., a song specially written by Jimmy Kennedy. Proceeds from the disk sales will benefit the clinic and the walk itself attracted more than 15,000 people.

The Brothers, from Mauritius, who won two heats of tv talent show "Opportunity Knocks," here for a debut tour. ... Mika Oldfield's "Tubular Bells" and "Ommadawn" performed in concert by the Liffey Light Orchestra at Trinity College, the premiere of the live version of "Ommadawn" and the "full" live version of "Tubular Bells" in Ireland.

Marcus Connaughton has been appointed general manager of Olympic Records. Previously with Polydor Ireland, he is to seek out new acts and material and will add muscle to the publishing arm, Pat Kerr Music. Olympic is to release albums by Irish folk group Chaff, U.S. country singer Dee Mullins and Irish impressionist David Beggs. The company's country label is Gingham and folk product is released through Folkweave. Olympic is the recording and publishing division of Music City Industries, a band/concert agency, involved with the installation of public address systems and has a demo studio.

KEN STEWART

LISBON

Jeanne Kirstein, of the Cincinnati University School of Music here for a conference on contemporary piano music, illustrated by performances by John Cage and Henry Cowell. ... Singer Barbara Kellerbauer (East Germany) toured here with great success, her shows incorporated into the East German Week schedule.

Following the success of this year's first concert, pianist Maria Jao Pires played a second performance with the Gulbenkian Orchestra. ... Around 200,000 gave a tremendous welcome to Jose Alfonso (Orfeu) when he made a surprise appearance to sing at an open-air concert on Workers' Day in Oporto. ... Luis Cilia (Diapason) gave two successful concerts at the Co-operative Povo Portuguense in Oporto.

First single by Paulo De Carvalho for the Toma La Disco label, "Uma Cancao De Amor," receiving much airplay here as is the flip "Recado Para O Chico," dedicated to Brazilian singer Chico Buarque (Philips), who wrote a song "Um Cheirinho A Alecrim" for the Portuguese people in 1975. Buarque's new album "Meus Caros Amigos" selling well in Portugal.

Quartet Tovante, new hit group with Sasseti, recording a first album "Chao Nossa," ... Os Amigos (Toma La Disco), who represented Portugal in the Eurovision Song Contest invited to stay on in London and give a concert for the Portuguese Assn. there. ... FERNANDO TENENTE

OSLO

The concert scene here is bigger than ever, both at the new concert-hall in Chateau Neu and at Club 7. Oscar Peterson, Joe Pass and Orsted Pedersen and Louis Bellson gave concerts in Oslo, Bergen, Trondheim and Sandefjord, though the new hall concert was poor acoustically, suiting symphony orchestras rather than jazz musicians.

Also visiting have been John Mayall, Charles Aznavour, Slade, John McLaughlin's Shakti, Jean-Luc Ponty, Larry Coryell and Philippe Catherine. ... Jack DeJohnette gave a splendid concert with his quartet and so did the World's Greatest Jazzband. ... Soon in is Anita O'Day, with Merrill Hooper on piano, Norwegian Arild Andersen on bass and drummer Jon Christensen. ... Tom Waits gave a concert at Club 7.

The Glenn Miller Orchestra played two Oslo concerts at the SAS Hotel, one a supper-and-tuxedo event and the other in the new concert room there, which takes 600-800 people. ... The Deep River Boys returned after many years for a National Day show, and the Moscow Doll Theatre was at the Chat Noir Theatre.

Alex, the new-discovery pop group fronted by a girl singer, sold more than 10,000 copies of its debut album and has visited Germany for a major tv show. ... Singer/guitarist Magni Wentzel, who plays both jazz and classics, in Poland for her third concert there. ... Karin Krog has been in the U.K., mixing her 13th jazz album, this time with John Surman. She received 12,000

(Continued on page 71)

Canada

Plans For Big '78 Music Convention On Schedule

By MARTIN MELHUISH

TORONTO—All systems are go for the 1978 National Music Convention (NMC) set for March 1978 at the Harbour Castle Convention Centre here, says Joey Cee, producer of the event.

"The show offers exhibitors an audience that is strictly the music buying public due to its specialized approach. Between 30,000 and 60,000 people are expected to file through the doors during the run of the show. Exhibit involvement will include record companies, various hardware manufacturers, retailers and service organizations," says Cee.

Under the NMC '78 banner, this specialized consumer show will be a multi-faceted event encompassing the National Music Market Exhibition; the 1978 Disco Classic, Rock-eteque '78; Club Caravan '78; and the Rock 'N' Roll Music Film Festival, plus other to-be-announced major events.

Although the main activities will be centered around the Convention Centre during the three-day weekend, tie-in involvement by club es-

tablishments throughout the city is expected.

The convention Centre is able to accommodate more than 250 standard exhibit booths in a plush, carpeted and modern setting. Many live showcases plus radio station involvement will become one of the major audience attractions.

Although the Canadian Recording Industry Association has committed itself to supporting the CRIA Pavilion at the Canadian National Exhibition, Cee hopes that the individual record companies will, in projecting future consumer/trade relations in Canada, take the initiative to support this annual project. The show is also expected to draw a considerable amount of public awareness from the Juno Awards which will be presented at approximately the same time.

Unlike the summer CNE involvement of the CRIA, the NMC '78 is designed as a highly-produced, specialized consumer show rather than a widespread general audience show according to Cee.

"The NMC '78 in fact could very well serve as a valuable supplement to any summer exhibition involvement because of its ability to provide a format for a concentrated promotional effort in the marketplace at a time when the industry is usually coming out of the late winter doldrums," says Cee.

This will be the first major consumer show to be offered to the Toronto public in the new Convention Centre which boasts more than 40,000 square feet of space.

Booth prices will range from an early booking rate of \$3 to \$4 per square foot to a scale of \$4 to \$5 per square foot for late registration. Reservations for exhibit space are still being accepted.

Journal Spurs Jazz Via Mail

PARIS—Responding to what it considers generally unsatisfactory distribution of jazz records in France, the Independent du Jazz, a journal sponsored by Palm Records, has been building a large mail-order business.

According to a Palm spokesman, "The aim is to help provincial fans until more stores can meet the demands of jazz buyers. In Bordeaux and Marseille, several stores are now taking an interest in jazz and as the discount company FNAC chain spreads its wings, the problems of distribution should lessen. We don't specifically push the Palm label and many small outfits, such as Musica and Pragmaphone, are included. We also have a special import section."

The Palm hope is that retailers will finally learn that there is a demand for jazz and take a greater interest in stocking jazz product. Once that is achieved, Independent du Jazz is expected to fold its mail-order department and leave things to local retailers.

New Exec For GRT

TORONTO—Gordon Edwards, formerly with Handleman's in Canada, has joined GRT of Canada as vice president in charge of marketing.

Russ Reynolds, the president of GRT of Canada Ltd., indicates that the appointment of Edwards is part of an overall plan by the company to generally upgrade its overall marketing efficiency.



SANTANA GOLD—Jack Robertson, executive vice president of the CBS Canadian subsidiary, presents Carlos Santana with a platinum album for Canadian sales of his "Greatest Hits" LP. He also presented Santana with a gold album for "Amigos." The presentation was made in Toronto.

CKFM Cited For Contest To Aid Symphony

TORONTO—Local FM radio station CKFM was named Canada's FM station of the year and won the Lloyd E. Moffat Award for its "dream auction" promotional campaign which helped the Toronto Symphony raise over \$100,000 in the past two years.

The Moffat award, which was accepted by station manager Bill Ballantine, is presented each year for "outstanding value to community service."

The "dream auction" was a two-week campaign where listeners would bid for donated prizes, one of which was an opportunity to conduct the Toronto Symphony. It was staged to help the orchestra raise money to pay its bills, and to emphasize the value of having such an orchestra in Toronto.

Whittaker Gets 2 Platinum LPs

TORONTO—Roger Whittaker received two platinum albums—one from RCA Canada and the other from Tee Vee Records for outstanding sales of his albums in Canada.

At a reception at the Sutton Place Hotel in Toronto hosted by RCA and Tee Vee Records, RCA presented Whittaker a platinum record for his LP entitled "Roger Whittaker's Greatest Hits" which has sold more than 100,000 copies in this country. The presentation was made by RCA Canada vice president and general manager Ed Preston.

Ed LaBuick, the president of Tee Vee Records made the platinum presentation to Whittaker for his LP entitled "All My Best" which sold over 300,000 copies for Tee Vee Records.

At the same time Tee Vee Records presented RCA Canada with a gold record for that company's involvement with Whittaker and its support for Tee Vee Records. The second gold was presented to Yvan Deschenes, the manager of Tembo Records, Whittaker's label in Canada distributed by RCA, for his support in making Whittaker's recent tour a success.

BILLBOARD IS BIG INTERNATIONALLY

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	1	2	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST—Rod Stewart (Riva)—Rondor/Cat
		3	4	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)—London Tree (Buddy Killen)
		5	6	THE SHUFFLE—Van McCoy (H&L)—Warner Bros. (Van McCoy)
		7	8	LUCILLE—Kenny Rogers (United Artists)—Campbell Connally (Larry Butler)
		9	10	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
		11	12	WHODUNIT—Tavares (Capitol)—ATV (Freddie Perren)
		13	14	SIR DUKE—Stevie Wonder (Motown)—Jobete (Stevie Wonder)
		15	16	HOTEL CALIFORNIA—Eagles (Asylum)—Copyright Control (Bill Szymczyk)
		17	18	GOOD MORNING JUDGE—10C.C. (Philips)—St. Annes (10C.C.) MAH NA MAH NA—Piero Umiliani (EMI International)—Lorna Music GOT TO GIVE IT UP—Marvin Gaye (Motown)
		19	20	SOLSBURY HILL—Peter Gabriel (Charisma)—Hi & Run (Bob Ezrin)
		21	22	HAVE I THE RIGHT—Dead End Kids (CBS)—Ivy Music (Barry Blue)
		23	24	LONELY BOY—Andrew Gold (Asylum)—Warner Bros. (Peter Asher)
		25	26	HOW MUCH LOVE—Loo Sayer (Chrysalis)—Screen Gems (Richard Perry)
		27	28	RED LIGHT SPELLS DANGER—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
		29	30	PEARL'S A SINGER—Elkie Brooks (A&M)—Carlin (Leiber/Stoller)
		31	32	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS—Heatwave (GTO)
		33	34	LIDO SHUFFLE—Boz Scaggs (CBS)—Heath Levy (Joe Wissert)
		35	36	IT'S A GAME—Bay City Rollers (Arista)
		37	38	WHERE IS THE LOVE—Delegation (State)—Screen Gems/EMI (Ken Gold)
		39	40	DISCO INFERN—Trammps (Atlantic)—Copyright Control (Baker/Harris/Young)
		41	42	GONNA CAPTURE YOUR HEART—Blue (Rocket)—Rocket (Elton John/Clive Franks)
		43	44	SMOKE ON THE WATER—Deep Purple (Purple)—B. Feldman/Hec (Deep Purple)
		45	46	HELLO STRANGER—Yvonne Elliman (RSO)
		47	48	NAUGHTY NAUGHTY NAUGHTY NAUGHTY—Joy Sarney (Alaska)
		49	50	LET EM IN—Billy Paul (Philadelphia)—McCartney/ATV (Gamble/Huff)
		51	52	TOKYO JOE—Bryan Ferry (Polydor)—E.G. Music (B. Ferry/S. Nye)
		53	54	KNOWING ME KNOWING YOU—Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus)
		55	56	I WANNA GET NEXT TO YOU—Rose Royce (MCA)—Leeds (Norman Whitfield)
		57	58	DON'T STOP—Fleetwood Mac (Warner Bros.)—Copyright Control (Fleetwood Mac/Dashut/Laffat)
		59	60	COULD IT BE I'M FALLING IN LOVE—Detroit Spinners (Atlantic)
		61	62	RENDEZVOUS—Tina Charles (CBS)—Mautoglade (Biddo)
		63	64	SHENNA IS A PUNK ROCKA—Ramones (Sire)—Chappell (Tony Bongiovi/T. Erdely)
		65	66	YOU KEEP ME HANGING ON/STOP IN THE NAME OF LOVE—Rom Hill (Creole)
		67	68	PEACHES—Stranglers (United Artists)—Albion (Martin Rushent)
		69	70	UPTOWN FESTIVAL—Shalimar (RCA)—Jobete (Simond Soussan)
		71	72	I DON'T WANT TO PUT A HOLD ON YOU—Berni Flint (EMI)—Sparta Florida (Mike Berry/Hai Shafra)
		73	74	LET YOUR BODY GO DOWN TOWN—Martyn Ford Orch. (Mountain)—Chappell (Ford/Punter)
		75	76	IN THE CITY—Jazz (Polydor)
		77	78	TELEPHONE LINE—Electric Light Orch. (Jet)—USA Jet (Jeff Lynne)
		79	80	FEEL LIKE CALLING HOME—Mr. Big (EMI)—EMI/T-Bone (Val Garay)
		81	82	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (TK)—Sunbury (K.C./Finch)
		83	84	CALENDAR SONG—Trinidad Oil Company (Harvest)—Negram (Black Hand Prod.)

- 46 50 WRITTEN ON THE WIND—"Roger Daltrey (Polydor)—Rock Main Transport/Heath Levy (D. Courtney/T. Meahan)
- 47 — THE WHOLE TOWN'S LAUGHIN' AT ME—Teddy Pendergrass (CBS)—Carlton (Sherman Marshall)
- 48 — O.K.—"Rock Follies (Polydor)—E.G. (Andy Mackay)
- 49 — WE'LL GATHER LILACS (All My Lovin')—Simon May (Pye)—Chappell/Northern (Barry Long)
- 50 — LOVE AT YOUR CONVENIENCE—Alice Cooper (Warner Bros.)—Warner Bros. (Bob Ezrin)

LPs

This Week

- 1 ARRIVAL—Abba (Epic)
- 2 HOTEL CALIFORNIA—Eagles (Asylum)
- 3 DECEPTIVE BENDS—10 C.C. (Mercury)
- 4 A STAR IS BORN (Soundtrack) (CBS)
- 5 ENDLESS FLIGHT—Leo Sayer (Chrysalis)
- 6 20 GOLDEN GREATS—Shadows (EMI)
- 7 GREATEST HITS—Smokie (RAK)
- 8 THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)
- 9 GREATEST HITS—Abba (Epic)
- 10 PETER GABRIEL (Charisma)
- 11 STRANGLERS IV (United Artists)
- 12 RUMOURS—Fleetwood Mac (Warner Bros.)
- 13 GREATEST HITS 1971-1975—Eagles (Asylum)
- 14 PORTRAIT OF SINATRA—Frank Sinatra (Reprise)
- 15 ANIMALS—Pink Floyd (Harvest)
- 16 SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
- 17 LIVING LEGENDS—Everly Bros. (Warwick)
- 18 IZITSO—Cat Stevens (Island)
- 19 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
- 20 HIT ACTION—Various Artists (K-Tel)
- 21 THE CLASH (CBS)
- 22 ROCK ON—Various Artists (Arcade)
- 23 SIN AFTER SIN—Judas Priest (CBS)
- 24 LOVE HITS—Hollies (Polydor)
- 25 VISION—Don Williams (ABC)
- 26 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 27 LIVE—Status Quo (Vertigo)
- 28 A NEW WORLD RECORD—Electric Light Orch. (Jet)
- 29 ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
- 30 THE UNFORGETTABLE GLENN MILLER (RCA)
- 31 GREATEST HITS—Showaddywaddy (Arista)
- 32 LOVE AT THE GREEK—Neil Diamond (CBS)
- 33 THE BEST OF THE FACES (RIVA)
- 34 TIME LOVES A HERO—Little Feat (Warner Bros.)
- 35 WORKS—Emerson, Lake & Palmer (Atlantic)
- 36 THE MOTOWN STORY—Various Artists (Motown)
- 37 SMASH HITS—Detroit Spinners (Atlantic)
- 38 EVITA—Various Artists (MCA)
- 39 IN MY HAND—Bryan Ferry (Polydor)
- 40 THE MAGIC OF DEMIS ROUSSOS (Philips)
- 41 HOLST: THE PLANETS—Isao Tomita (RCA)
- 42 TUBULAR BELLS—Mike Oldfield (Virgin)
- 43 WINGS OVER AMERICA (Parlophone)
- 44 A NIGHT ON THE TOWN—Rod Stewart (Riva)
- 45 BOSTON (Epic)
- 46 DAVID SOUL (Private Stock)
- 47 A PERIOD OF TRANSITION—Van Morrison (Warner Bros.)
- 48 MOROCCAN ROLL—Brand X (Charisma)
- 49 THIS IS NIECY—Deniece Williams (CBS)
- 50 MARQUEE MOON—Television (Elektra)
- 51 20 GOLDEN GREATS—Glen Campbell (Capitol)
- 52 TAKE THE HEAT OFF ME—Boney M. (Atlantic)
- 53 ALL TO YOURSELF—Jack Jones (RCA)
- 54 20 GOLDEN GREATS—Beach Boys (Capitol)
- 55 EVERY FACE TELLS A STORY—CIIH (Richard EM)
- 56 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
- 57 BARRY WHITE'S GREATEST HITS, Vol. 2 (20th Century)
- 58 SOME OF MY BEST FRIENDS ARE SONGS—Val Doonican (Philips)
- 59 LOW—David Bowie (RCA)
- 60 WISH YOU WERE HERE—Pink Floyd (Harvest)

ITALY

(Courtesy Germano Ruscitti)
As of 5/10/77

ALBUMS

- This Week
- 1 IO, TU, NOI, TUTTI—Lucio Battisti (Numero Uno—RCA)
- 2 ALLA FIERA DELL'EST—Angelo Branduardi (Polydor—Phonogram)
- 3 SOLO—Claudio Baglioni (RCA)
- 4 ANIMALS—Pink Floyd (EMI)
- 5 LOVE IN C MINOR—Cerrone (WEA—MM)
- 6 SONGS IN THE KEY OF LIFE—Stevie Wonder (EMI)
- 7 WORKS—Emerson Lake & Palmer (Manticore—Ricordi)
- 8 DISCO INFERO—Trammps (Atlantic—MM)
- 9 DIESEL—Eugenio Finardi (Cramps)
- 10 LIFE IS MUSIC—The Ritchie Family (CBS—MM)
- 11 HOTEL CALIFORNIA—Eagles (Asylum—MM)
- 12 FOUR SEASONS OF LOVE—Donna Summer (Durium)
- 13 VERITA' NASCOSTE—Le Orme (Phonogram)
- 14 CHICAGO X—Chicago (CBS—MM)
- 15 ZODIAC LADY—Roberta Kelly (Durium)

SPAIN

(Courtesy of "El Gran Musical")
As of 5/7/77

*Denotes local origin

SINGLES

- This Week
- 1 GAVILAN O PALMOA—Pablo Alarcón—Movieplay (Quirós-Penta)
- 2 IF YOU LEAVE ME NOW—Chicago—CBS (Armonico-Clipper's)
- 3 DADDY COOL—Boney M—Ariola (Armonico-Clipper's)
- 4 ENSENAMAE A CANTAR—Micky—Ariola (RCA)
- 5 SOUL DRACULA—Hot Blood—Movieplay (Montserrat)
- 6 MARGHERITA—Richard Cocciante—RCA (Ego Musical)
- 7 MARCO—Band Sonora T.V.—Fonogram (Fontana)
- 8 DE AMOR YA NO SE MUERE—Gianni Bella—CBS (Sugar)
- 9 OTRO OCUPA MI LUGAR—Miguel Gallardo—EMI (Ego Musical)
- 10 LLUVIA DE PRIMAVERA—Bebu Silvetti—Hispavox (Hispavox)

LPs

- This Week
- 1 ANIMALS—Pink Floyd (EMI)
- 2 HOTEL CALIFORNIA—Eagles (Hispavox)
- 3 CHICAGO X—Chicago (CBS)
- 4 CAMPANADES A MORTS—Lluís Llach (Movieplay)
- 5 EVITA—Various Interpretes (Fonogram/Movieplay)
- 6 TAKE THE HEAT OFF ME—Boney M (Ariola)
- 7 LOVE IN "C" MINOR—Cerrone (Hispavox)
- 8 COMING OUT—Manhattan Transfer (Hispavox)
- 9 SONGS IN THE KEY OF LIFE—Stevie Wonder (Ariola)
- 10 BEAUTIFUL NOISE—Neil Diamond (CBS)

SWEDEN

(Courtesy of Radio Sweden)

*Denotes local origin

SINGLES

- This Week
- 1 AINT THAT JUST THE WAY—Barbi Benton (Playboy)
- 2 SHENANDOAH—Jan Lindblad (RCA)
- 3 MIENS DU HOLLYWOOD—Tomas Ledin (Polydor)
- 4 LIVING NEXT DOOR TO ALICE—Smokie (RAK)
- 5 DON'T LEAVE ME THIS WAY—Thelma Houston (Tamla)
- 6 BEATLES—Forbes (Metronome)
- 7 DADDY COOL—Boney M (Ariola)
- 8 IF YOU LEAVE ME NOW—Chicago (CBS)
- 9 LADY—Björn Skifs (EMI)
- 10 COCAINE—J. J. Cale (Shelter)

ALBUMS

- This Week
- 1 PLAYBOY RECORD ARTISTS—Barbi Benton a.o. (Playboy)
- 2 A NEW WORLD RECORD—Electric Light Orchestra (United Artist)
- 3 WATCH OUT—Björn Skifs (EMI)
- 4 TAKE THE HEAT OFF ME—Boney M (Ariola)
- 5 THE QUIETEST MOMENTS—Supertramp (A&M)
- 6 DECEPTIVE BENDS—10 CC (Mercury)
- 7 TOMAS LEDIN—Tomas Ledin (Polydor)
- 8 BUGSY MALONE—Soundtrack (Polydor)
- 9 A LITTLE BIT MORE—Dr Hook (Capitol)
- 10 NATEN HAR VARIT MILD—Ulf Lundell & Nature (EMI)

MEXICO

(Courtesy Radio Mil)

As of 5/5/77

SINGLES

- This Week
- 1 VIVE—Napoleon (Raff)
- 2 UN DIA CON MAMA—Capitán (Orfeon)

ITALY

(Courtesy Germano Ruscitti)

ALBUMS

- 3 SIEMPRE EN MI MENTE—Juan Gabriel (RCA)
- 4 DON'T TAKE THE MUSIC AWAY—Tavares (Capitol)
- 5 SPRING RAIN—Bebu Silvetti (Gamma)
- 6 A PESAR DE TODO—Nelson Ned (U.A.)
- 7 OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol)
- 8 LA MUERTE DE UN GALLERO—Vicente Fernández (CBS)
- 9 LLAMARADA—Manolo Munoz (Gas)
- 10 THE SHUFFLE—Van McCoy (H&L Records)
- 11 LA SIRENATA—Rigo Tevar (Melody)
- 12 DESPISES DE TANTO—Napoleon (Raff)
- 13 PARA QUE NO ME OLVIDES—Lorenzo Santamaría (Capitol)
- 14 QUIEN ERES TU—Nelson Ned (U.A.)
- 15 HABLAME—Camilo Sesto (Ariola)

BELGIUM

(Courtesy HUMO)

As of 5/11/77

SINGLES

- This Week
- 1 GO YOUR OWN WAY—Fleetwood Mac
- 2 YEAR OF THE CAT—Al Stewart
- 3 HOTEL CALIFORNIA—Eagles
- 4 NEW KID IN TOWN—Eagles
- 5 SOUND AND VISION—David Bowie
- 6 ROCKARIA—Electric Light Orchestra
- 7 SOLSBURY HILL—Peter Gabriel
- 8 CRAZY ON YOU—Heart
- 9 TIE YOUR MOTHER DOWN—Queen
- 10 NIGHT MOVES—Bob Seger

ALBUMS

- This Week
- 1 RUMOURS—Fleetwood Mac
- 2 ANIMALS—Pink Floyd
- 3 HOTEL CALIFORNIA—Eagles
- 4 SONGS IN THE KEY OF LIFE—Stevie Wonder
- 5 WINGS OVER AMERICA

NEW ZEALAND

(Courtesy Record Publications)

As of 5/8/77

SINGLES

- This Week
- 1 DON'T CRY FOR ME ARGENTINA—Judy Covington (MCA)
- 2 DON'T GIVE UP ON US BABY—David Soul (Private Stock)
- 3 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (EMI)
- 4 AFTER THE LOVING—Engelbert Humperdinck (EMI)
- 5 THEME FROM A STAR IS BORN—Barbra Streisand (Phon)
- 6 SHAKEY GROUND—Phoebe Snow (Phon)
- 7 MOODY BLUE—Elvis Presley (RCA)
- 8 HOTEL CALIFORNIA—Eagles (WEA)
- 9 CAR WASH—Rose Royce (MCA)
- 10 SOUND AND VISION—David Bowie (RCA)

ALBUMS

- This Week
- 1 LOVE AT THE GREEK—Neil Diamond (Phon)
- 2 A STAR IS BORN—Barbra Streisand (Phon)
- 3 HOTEL CALIFORNIA—The Eagles (WEA)
- 4 A NIGHT ON THE TOWN—Rod Stewart (WEA)
- 5 YEAR OF THE CAT—Al Stewart (RCA)
- 6 LANZA—Mario Lanza (RCA)
- 7 ABBA—Abba (RCA)
- 8 RUMOURS—Fleetwood Mac (WEA)
- 9 ARRIVAL—Abba (RCA)
- 10 ANIMALS—Pink Floyd (Phon)

MAY 28, 1977, BILLBOARD

Latin

BINDER ASSURES LATIN AMERICA DISTRIBUTION DLI Label Ties With Musart

By AGUSTIN GURZA

LOS ANGELES—Discos Latin International has made a licensing agreement with Musart of Mexico for distribution of DLI's U.S. productions in Mexico and Central America.

The move is considered to be pivotal for a stepped-up campaign by DLI to establish its U.S. Latin acts internationally.

"The Latin industry in the U.S. has been developed mostly on the basis of licensing agreements which allow for the distribution of Latin American productions in this country," says DLI's president Jose Garcia.

"But few people have bothered to develop local talent and establish it outside the U.S." he says.

Garcia says his firm is committed to make the Latin record trade a two-way street.

That effort was a prime motive for Garcia's tour of Latin America last year, during which he approached firms in several nations and left samples of DLI's U.S. productions.

He reports the effort is producing

positive results. Licensing contracts are imminent, Garcia reports, with CBS in Colombia and IFESA in Ecuador.

But Garcia considers the new Mexican agreement crucial for all Latin America. He explains that an artist's success in Mexico can extend into the continent's Southern region with "great impact."

Although DLI distributes all EMI Latin product in the U.S., Garcia says the firm could not gain the commitment it was seeking for its own product with Capitol in Mexico.

The firm's initial attempt will focus with a group called Los Diablos which has had exceptional acceptance in the U.S.

Garcia says a single by the group and another by local vocalist Leopoldo Gonzalez will be released this month by Musart.

Public response to the singles will determine an LP release schedule. DLI has reserved its second option in the event Musart elects not to release certain product.

Fernando Gonzalez, DLI's promo-

tion director, explains the firm's strategy: "We are aware that in order to acquire international stature, an artist must break in Mexico City.

"There are fundamentally two reasons for this. First, a great bulk of all Latin films is produced there. And second, almost all television production is based there."

In that regard, the firm's vice president Jose A. Garcia decries the lack of domestic Spanish media productions which means that "local talent simply has no opportunity to be seen."

"From 10 a.m. to 6 p.m." says Garcia, "radio is a prime vehicle. But in the evening, you might as well close down the station because everybody's at home watching tv."

Local Spanish tv stations for the most part air Mexico-produced variety shows. "Siempre En Domingo" is the most popular.

"There were several local labels," Garcia continues, "that were signing local talent. But nothing was happening. And it's a shame because the talent here is excellent. You can find singers here even better than German."

Garcia adds that a major obstacle in the firm's effort comes in fighting the general impression in other nations that U.S. Latin talent is second rate.

The firm, he says, must work to gain the confidence of industry people in those nations.

LOS ANGELES

The persistent California drought is expected to dry up record sales in the state's Northern regions. That is the judgement of Alfonso Magana and Juan Mendoza, two veteran salesmen for Baly Records, a major California distributor. Magana notes that the Northern area (including Salinas, San Jose, San Francisco, Sacramento, Stockton) has recently gained importance as a record market, representing now about half of Baly's business, and thus balancing the formerly dominant Southland.

But Mendoza, who covers the Northern territory, notes that the area's population is substantially more dependent on agricultural employment. That gives the music market a vastly different characteristic from expected sales recession. Less water means less farm work opportunity means less income means less records sold.

Sales in the North, the pair explain, always vary seasonally, with the strong period coming usually between April and October. But going into the last half of May, the firm has not noticed the anticipated seasonal upswing. San Francisco, says Magana, should be the least affected overall because its musical taste runs more metropolitan, more salsa-oriented. As a footnote, Mendoza adds that San Jose in recent times has urbanized its own tastes so that today Roberto Carlos can sell on a par with Los Alegres De Teran.

Meanwhile, Tony and Rebecca Estevez of the Alhambra branch here report "great satisfaction" with the benefits of their new Pico Blvd. location. The firm's increased exposure on the heavily trafficked Record Row has gained them a few new clients and a boost in sales. Estevez says that business is up some 40% from last month, but stresses that most of that increase comes from a general improvement in the market here.

In Miami, the Alhambra administration is now in the hands of Carlos Lazaro while veteran salsa producer Miguel Estrivill is working on the firm's new label called Libro. The premier release for the line is Arturo Campa and His Charrasoul Orchestra, marking the firm's first venture into the salsa field. In addition, Alhambra claims it has picked up the licensing rights from SonoRadio of Peru which it says will appear in the U.S. under Alhambra's Al Records label. But Alba Eagan, production manager for South Eastern Records in Miami which had held the SonoRadio license in the past, was not aware that there had been any changes in licensing arrangements. The firm's president, Mateo San Martin, was not available to clear the confusion.

Caytronics president Joe Cayre was in Holland to attend IMIC last week. But before leaving, he commented in a telephone interview that his firm has been seriously studying the possibility of getting involved at the retail level of the Latin record business. He claims his firm has done market surveys on the project's feasibility.

Cayre says that a Latin record store that stocks product in depth is greatly needed in the U.S. market. And his firm, which has an extensive catalog, is interested in seeing the growth of a full-line retailer. Cayre says his firm has gone so far as to trademark a name for the potential stores and says that "we would probably open several at the same time in different locations, California, New York, Texas and Chicago."

But Cayre qualifies the news with a disclaimer. "We don't want to get into a retail operation," he says. "We'd just as soon finance the thing, find one of our present customers to operate it for us." Asked if the opening of Discotienda Fiesta, the first in a projected chain of Latin retail shops of the kind Cayre says is needed, had changed Caytronics' plans in this regard, Cayre said he wanted to see the Mexican retailers succeed, but was taking a wait-and-see attitude.

In the meantime, the existing retailers in the L.A. market are moving the new Vicente Fernandez LP at a booming pace. After only a few days on the market, the album jumped onto the chart

Latin Scene

LOS ANGELES

this week at number six. And the strength of the new album, an almost certain No. 1 seller, has helped two older Fernandez albums, "El Hijo Del Pueblo" and "A Tu Salud," move up on the chart.

Another L.A. blockbuster, the Chelo album of Musart, held its long-time position on the L.A. top five while the vocalist's follow-up LP, "La Voz Ranchera," makes its initial appearance at number 12. The Accion's label release of Grupo Miramar has grabbed sales away from the Arriba release of the same group. On the strength of the cut "Pobresa Fatal," the album took a strong hold on the No. 1 spot this time around. Juan Gabriel, Manolo Munoz and Los Felinos continue to dominate the top L.A. positions, an indication of the long life of LPs in the Latin business.

Speaking of retailers, Ramiro Alvarez of La Feria Del Disco says sales during the Mother Day weekend broke all records for the outlet. Although an unseasonal rainstorm hit L.A. that weekend, Alvarez claims no other weekend in the store's history, Christmas included, has come close in sales volume. Alvarez adds that radio advertising for his salsa product on Ruben Valentin's new weekend salsa show on KLVF reflected in sales.

Finally, the upcoming Fania All Stars LP on Columbia is an exceptional effort by the group, far surpassing the disappointing first album on CBS. Fania president Jerry Masucci expresses satisfaction with the producing/arranging contribution of Jay Chattaway who had been suggested by CBS for the job. The tune "Juan Pachanga" is especially impressive. Masucci says he conceived the theme, vocalist Ruben Blades penned the Spanish lyrics and renowned salsa producer Louie Ramirez put it to music.

AGUSTIN GURZA

French 'Pirate' Station Readied

PARIS—France's first "pirate" radio station is ready to begin transmitting, despite a modicum of government opposition.

The much talked about mobile station, set up by The Friends Of The Earth, an ecological group, is expected to broadcast from various points in Paris, with official interference confined to systematic jamming, courtesy of government installed machinery on the Eiffel Tower.

Currently the station is soliciting the public for disks and tapes of ecology related music and poetry. Earlier, the society requested permission to broadcast each evening from Telediffusion de France, but TDF declined on the grounds that sanction for the station was a matter for the prime minister to decide.

ATV Reps Meeting In Calif. June 13

LOS ANGELES—Twenty-five music publishing representatives and executives of ATV Music from England, Mexico, France, Canada and Japan will be meeting June 13-15 here at the Bel Air Hotel, announces Sam Trust, president of ATV Music in the U.S.

The three-day conclave will end with a party at Cliffie Stone's Rolling Stone Ranch near Los Angeles.

Anchor Singles Push

LONDON—Anchor Records here, which has already recorded a 75% sales increase January-March this year compared with 1976, has set up a "Silver Singles Squad" of salesmen to boost sales on a package of 10 singles through a month-long campaign.

Product involved includes "Your Love" by Billy Davis and Marilyn McCoo; "Some Broken Hearts Never Mend," by Don Williams; "Poco's "Indian Summer," and "I Wonder Who's Kissing Her Now," by George Hamilton IV.

Billboard Special Survey Hot Latin LPs™

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LOS ANGELES (Pop)

This Week	Title—Artist, Label & Number (Distributing Label)
1	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
3	CHELO Con Mariachi, Musart 10585
4	MANOLO MUÑOZ Llamada, Gas 4153
5	LOS FELINOS Los Felinos, Musart 1701
6	VICENTE FERNANDEZ La Muerte De Un Galler, Caytronics 1492
7	NELSON NED Por La Puerta Grande, West Side Latino 4077
8	LEO DAN Leo Dan, Caytronics 1447
9	JULIO IGLESIAS A Mexico, Alhambra 21
10	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
11	LEO DAN Leo Dan, Caytronics 1442
12	CHELO La Voz Ranchera, Musart 10685
13	LOS FREDDYS Un Sentimiento, Peerless 10035
14	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
15	LOS FELINOS Flor Morena, Musart 10523
16	LOS TERRICOLAS Los Terricos En Mexico, Discoland 8240
17	LOS FELINOS Chicanismo, Musart 10570
18	JULIO IGLESIAS America, Alhambra 21
19	YNDIO Herida De Amor, Miami 6165
20	ANGELICA MARIA Con Mariachi, Fronte 1019
21	DUETO FRONTERA Asi Canta El Pueblo, Musart NM 107
22	CAMILO SESTO Memorias, Fronte 1021
23	JUAN GABRIEL Con Mariachi, Arcano 3283
24	EYDIE GORME/TINO LOS PANCHOS Amor, Caytronics 1316
25	ALBERTO VAZQUEZ Rancheras Romanticas, Gas 4129

NEW YORK (Pop)

This Week	Title—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23
2	CAMILO SESTO Memorias, Fronte 1021
3	JULIO IGLESIAS America, Alhambra 21
4	DANNY RIVERA Enganada, Velvet 1518
5	YOLANDITA MONGE Reflexiones, Coco 129
6	EYDIE GORME La Gorme, Gala 2001
7	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada, Graffitti 3061
8	CARLOS TORRES VILA Muchas Veces Por Ti (Love), Microton 76075
9	PERLA Hipocresia, Audio Latino 5020
10	CAMILO SESTO Amor Libre, Fronte 1013
11	NYDIA CARO Nydia Caro, Alhambra 147
12	JULIO IGLESIAS A Mexico, Alhambra 21
13	ROBERTO CARLOS En Espanol, Caytronics 1487
14	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517
15	FELIPE RODRIGUEZ La Voz, Discoland 8356
16	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218
17	RAPHAEL Raphael Canita, Fronte 2017
18	LOS TERRICOLAS Un Sueño, Discoland 8325
19	ELIO ROCA Cantigo Y Aquí, Miami
20	RICARDO CERRATO Me Estoy Acostumbrando A Ti, Latin International 5042
21	VITIN AVILES El Cantante Del Amor, Alegre 6004
22	NELSON NED Por La Puerta Grande, West Side Latino 4077
23	TANIA Incredible, TH 2014
24	LISSETTE Quereme, Boringuen 1302
25	ROBERTO YANES La Voz Romantica, International 904

Palmieri Goes With Epic In Surprise Pact

NEW YORK—Pianist/orchestra leader Eddie Palmieri is signed to a 28-month, three-record contract with Epic Records with an option to stretch the contract to five years.

While Palmieri claims the deal to be worth \$1.4 million, a precise figure could not be confirmed either by Epic's a&r vice president Lenny Petze or Coco Records president Harvey Averne.

Nevertheless, it is safe to say that the new contract has made Palmieri the highest paid Latin musician in the U.S.

The step by Epic Records, furthermore, is considered by observers, as well as by Palmieri himself, to be ground-breaking for Latin music in general.

"I'm elated," Palmieri says. "I hope that I have helped in breaking down the barrier between the Latin and American market."

"I can see that the music has been getting stronger and stronger, and without a dance craze. And now, with this signing, it will make it much easier for the younger musicians to get ahead instead of being stuck in the same route with Latin labels."

The deal's impact on Palmieri's personal career is immeasurable. "Palmieri is a world-wide artist," states Epic's Petze. "We are happy to have signed him and will do our best to push the artist to even greater heights."

Under the contract, Palmieri has complete musical and creative control and will produce his own LPs. He starts rehearsing his orchestra later this month and will go into Media Sound Studios in mid-July

for the recording of his debut Epic LP.

Palmieri, who had been embroiled in a two-year dispute with Coco Records, his former label, won his second consecutive Grammy in the Latin category this year with "Unfinished Masterpiece." Ironically, he had disowned the LP, claiming it had been released "incomplete" by the label.

ALFORSO SAINZ

QUEDATE

(Stay With Me)

Alfonso Sainz once led Spain's legendary rock group, *Los Pekenikes*, whose first million seller, "Los Cuatro Muleros", was a hit in 37 countries. Now Alfonso has produced his first album from America with ten songs in both Spanish and English. Alfonso Sainz, composer, arranger and singer has returned. QUEDATE is here.

The legend continues.



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General News

WEA 'SuperStar Summer' Firmed At Annual Meeting

• Continued from page 5

WEA executive vice president Henry Droz also explained the current "SuperStar Summer" national sales program, which ends June 24. More than 140 albums by 70 different key artists from the labels are being offered on a one-order-only basis at a 5% discount. Payment for the order becomes due Sept. 10, 1977, in order to earn the normal 2% cash discount, net due Sept. 25, 1977. Droz promised substantial point-of-sale display, contest and advertising support.

Label sales executives previewed

new releases for 13 WEA home office executives, 8 branch managers, 13 sales managers and 13 local and regional marketing coordinators. WEA merchandising topper Bob Moering chaired a panel that explained three successful regional campaigns. Dave Benjamin and Jim Wood, Atlanta; Bruce Tesman and Larry Herman, New York, and Bob Murphy, Rick Cohen, Bill Perasso and Hale Milgrim, Los Angeles, discussed individual projects.

The country music seminar was headed by Rich Leonetti, sales vice president, and included: Mike

Suttle, national marketing director of country for Elektra/Asylum; Stan Byrd, WB Records country sales and promo top, Sam Cerami, WB Midwest country promo rep; and Bob English, KUCB, Tucson, pro-

gram director. The meetings were held at the Doubletree Inn there.

Dr. John Van de Water of the UCLA school of business management addressed the conclave on "Successful Time Management."



MIDLER MERCHANDISING—Bette Midler visits with WEA president Joel Friedman at the recent WEA annual summer meeting in Tucson.

Copyright Licenses

• Continued from page 5

paid. It's not a performing rights organization law but a legislative one signed by the president.

Another meeting between the NECAA, ACUCAA and the three performing rights organizations will take place in time to iron things out.

DISCOUNT CHAINS MOTIVATE MOVE**Record Dealers Assn. May See Reactivation In N.Y.**

• Continued from page 1

stand how the discounters can consistently sell top product below wholesale price.

He hopes more dealers in the area get in touch with him, so he can call a general meeting to refloat the association and fight the discounters.

Jim Tyrrell, vice president of marketing, Epic, Portrait and Associated Labels, says that while he is not familiar with the specifics on the Rawls and Pendergrass LPs, he is certain that CBS Records does not discriminate against any dealer.

"It makes no sense to do this, and if anybody has a strict policy about it, it is us," he says, adding that CBS works to break a record through its entire dealer structure, allocating a certain number for each retailer, and one-stop in its distribution system. Then after two weeks, salesmen go to take individual orders.

"When we do ship, everybody gets it on the same day. It is such a routine, it is never broken," says Tyrrell, who adds that some of the smaller dealers may have troubles with their one-stops, but that is outside of CBS's control. CBS supplies the one-stops with all the product they need, he says.

"We never had a back-order situation," he declares, adding that extraordinary ads on product are available to everyone equally. He says that CBS can classify accounts between dealers and wholesalers who can prove it, but according to FTC provisions, the record companies have no power to dictate the selling price of a record.

Area one-stops, caught between the dealers and the companies, are reluctant to discuss the situation. But at least one local one-stop president confirms that there has been a back-order situation with CBS, especially on the Pendergrass LP.

"Some people feel that maybe they are playing favorites with Jimmy's, since how can somebody consistently sell LPs below cost and make any money?" he asks.

The Record Dealers Assn. was in existence from about 1957 to 1972 and numbered as members about 60 retailers, 17 manufacturers and six distributors. Though never including such big outfits as King Carol or Sam Goody, the organization helped its members through conjunctive ad buys and combined promotions.

SOUL MUSIC SEMINAR—Pete Stocke, WEA's Philadelphia branch manager, second from left, makes a point, as Ed Pugh, national chief of black music marketing for Warner Bros. Records, to his left, listens. To Stocke's right are Hillery Johnson, vice president and director of special markets, Atlantic Records, and Ed Gilreath, Warner Bros. Records' regional rep. Also on the dais but not seen in the picture were: Oscar Fields, WEA's director of black music marketing; Henry Allen, president, Cotillion Records; Tom Draper, vice president, black music marketing, Warner Bros. Records; and George Rossi, WEA New York branch manager. WEA president Joel Friedman was moderator.



LABEL BRASS—Ed Rosenblatt, Warner Bros. Records marketing vice president, second from right, feels for the money belt of Elektra/Asylum vice president/treasurer Jack Reinstein, extreme left, as Dave Glew, senior vice president, Atlantic Records, second from the left, breaks up and Mel Posner, vice chairman of the board, Elektra/Asylum Records, tries to appear an innocent bystander.

Solons Put Pressure On President For Tribunal Selections

By MILDRED HALL

WASHINGTON—At the close of the fifth week without White House action on nominees for the Copyright Royalty Tribunal called for in the new Copyright Law by last April 19, Congressional copyright leaders, Senator John L. McClellan (D-Ark.) and Rep. Robert W. Kastenmeier (D-Wis.), have written the President "to express our concern at the protracted delay."

The letter, in effect, tells the President that his expressed plans for reorganization of the federal government—such as making certain agencies part of other departments or offices—can't possibly apply at the present time in the case of the Tribunal established by the new copyright law: "It has been suggested that you have delayed nomination of Tribunal commissioners to study the relationship of the Tribunal to your program for reorganization of the federal government. If this is correct, there is no reason for further delay, since the Reorganization Act does not extend to agencies of the legislative branch."

"After several years' experience with the new statute, Congress may well wish to consider changes within the structure of both Tribunal and the Copyright Office. But clearly at the present time, there is no disposition in Congress to reopen issues so recently resolved with the greatest difficulty."

There have been increasingly nervous fears in copyright-based industries that delay in getting the Tribunal into working order by Jan. 1, 1978, could result in chaos, and very possibly lawsuits to take advantage of the situation.

The five commissioners of the Tribunal, in addition to going through the sometimes lengthy procedure of confirmation, would be late in setting rates for the compulsory licensing of music by public broadcasters, if there is substantial delay.

(Continued on page 60)

The June 11, 1977 issue of
BILLBOARD
will be distributed at
I.L.S. '77 CHICAGO
(International Lighting & Sound Show)

Ad deadline: May 30.

TED TEMPLEMAN
is currently
working on the DOOBIE BROTHERS
new LP "Living on the Fault Line"
and when he gets done he's going directly
to Calabasas Park Country Club
because the DOOBIES are having
a golf classic on June 6.

By the way, Ted produced
LITTLE FEAT'S
new hit LP and they're coming to
the golf classic also.

MANILOW ROARS AGAIN

NEW YORK—Without much fanfare, Manilowmania is upon us. The latest double live album from Barry Manilow debuts at No. 18 this week. All the four previous Manilow LPs are still charted.

Manilow's "Live" is his fourth top 10 LP in a row, and it comes only four weeks after "This One's For You" peaked at six, according to the Billboard charts department.

Burbank Site For NARAS Hall

LOS ANGELES—NARAS has selected a site in the city of Burbank to locate a Hall of Fame facility that will be a major entertainment and educational public attraction.

The Hall of Fame facility, to be designed by the architectural firm of Kidmore, Owings and Burbank, will showcase exhibits, demonstrations and artifacts relating to the recording arts and sciences. It will also include a 350-foot theatre, a recording studio and will ultimately house an extensive recording library and research facilities for students and scholars.

A preliminary design of the new

project, expected to be open to the public within two years, calls for a 50,000-square foot facility situated on a 70,000-square foot parcel on the south side of Alameda Ave. between Avon and Cordova Streets. Total cost is expected to be between \$4½ to \$6 million.

Among the dramatic audio/video demonstrations will be the "birth of a record" exhibit in which visitors may follow the creation of a recording from its conception to its finalized form.

The Hall of Fame will showcase permanently housed exhibits as well as rotating topical demonstrations.

A special NARAS committee is meeting with the architects to finalize exhibit concepts.

An important exhibit will be special memorials for each of the winners of NARAS' Hall Of Fame Award granted each year at the Grammy Award show to early recordings of lasting qualitative or historical significance.

To date, 20 recordings have been bestowed the Hall Of Fame honor. The award category was created by NARAS to increase the public's awareness of the recording field's vast contributions to American culture.



VIP TREATMENT—Johnny Guitar Watson, white hat, is mobbed by fans in front of V.I.P. Records on South Crenshaw in Los Angeles as he leaves an autograph party sponsored by the record store. In plaid jacket is Len Barnett, West Coast director of sales for Amherst Records. Watson visited the store and owner Cletus Anderson to promote his DJM Records album "A Real Mother For Ya," distributed by Amherst.

IMIC Topics

Continued from page 8

sent as being just an example of what he feels is a move toward a market dominated by a few firms, the number actually unspecified.

Counter comments from a number of executives in that seminar and in other sessions echoed concern for the swallowing up of firms by the giants.

Strong criticism of the international disk industry for its failure to take maximum promotional advantage of the centenary of recorded sound was voiced by Nesuhi Ertegun, president of WEA International, when he chaired a session on the international marketplace.

"As an industry we blew it," Ertegun said. "We really didn't take advantage of this important anniversary. There were some marvelous things done on a national level, but internationally we totally failed to take advantage of the great public relations job we could have done."

Internationally, the key positive development which was underscored is the new, eager feeling of musical interchange between nations, not only between Europeans and the U.S. and the U.K., but in most prime markets where executives are listening more attentively to international sounds with the hope of releasing them in their countries.

The success of ABBA, the continental act, throughout the world has label execs eying other internationally potential attractions.

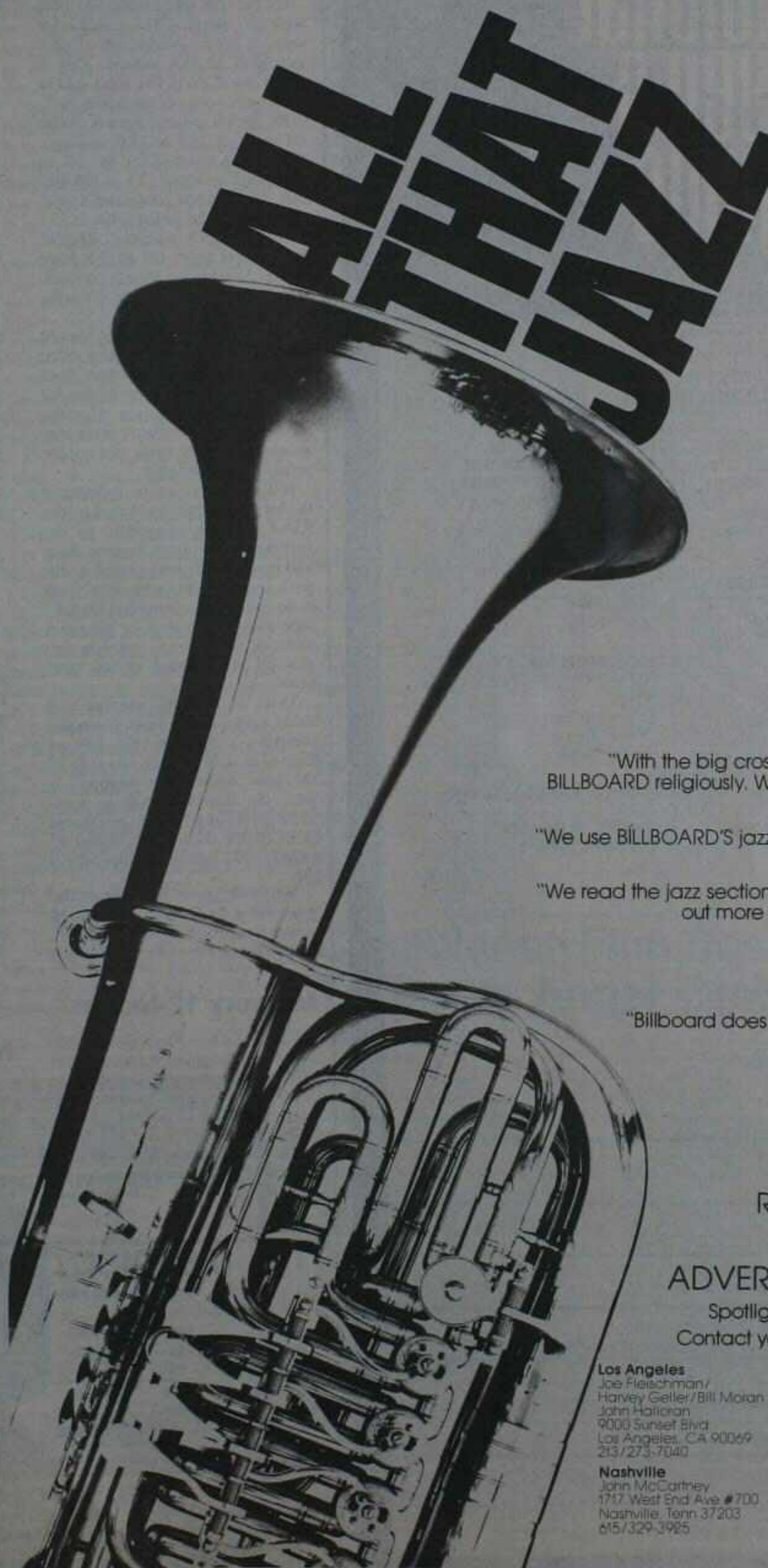
A panel on the new U.S. Copyright Act indicated there are some ambiguities which will keep lawyers busy for years. But the legislation is vital since other nations look to America as a pacesetter, with what happens in the U.S. tending to influence worldwide direction of copyright law.

A detailed report on all the IMIC activities will be published in a forthcoming issue.

\$113,000 Grants To ASCAP Writers

NEW YORK—ASCAP has voted \$113,000 in supplemental cash grants to writer members in both popular and standard categories. This raises the total of special awards—monies over and above regular performing royalties—to more than \$8,113,000, according to the announcement by Stanley Adams, ASCAP's president.

Sixty composers were honored by the popular awards panel, while nine writers received awards in the standards category. Awards are voted semi-annually by separate panels made up of music critics, educators and other experts in the field.



*Billboard thanks those key people in jazz quoted on this page... we appreciate your trust and will continue to deliver the best in jazz coverage.

Billboard

presents

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ON JAZZ**

July 9, 1977

Jazz artists, jazz stores, jazz radio stations, jazz collectors, jazz labels, all those in jazz around the world, one-stops, jazz agents, jazz publishers, distributors, club owners, recording studios and thousands others... will all be reading BILLBOARD'S Spotlight on Jazz in the July 9, 1977 issue.

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Steve Burke, KADX, Denver, Colo.*

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Bob Anashi, Sam Goody, New York*

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Listing in Billboard's 1977-78 International Buyer's Guide of the Music-Record-Tape Industry

international buyer's guide

Categories to be included in the 1977-78 International Buyer's Guide are:

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RECORD & TAPE WHOLESAVERS
Distributors
One Stops
Rack Jobbers
Importers & Exporters

MUSIC PUBLISHERS (please indicate affiliation)

SHEET MUSIC JOBBERS & SUPPLIERS

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY Associations & Professional Organizations Design & Artwork Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Record Promotion
Tape Custom Duplicators
Tape Duplicator/Marketers

MANUFACTURERS OF SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY

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Envelopes & Mailers
Jackets
Labels
Polyethylene Bags
Professional Tape Supplies
Record Processing Machinery
(Please specify chief product)
Sleeves
Tape, Blank Loaded
Tape Duplicating & Processing Equipment
Tape, Raw

MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES

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General News

PRINT INDUSTRY ALSO UP

RIAA Bares Record Disk & Tape Grosses

Continued from page 1

Decision was a controversial one, according to individual committee members, with figures restated for the prior year of 1975 only, to reflect the changed computations.

This drops 1975 LP units by 25 million—the estimate of multi-packs sold—to 257 million; 8-tracks by 5.6 million to 94.6 million, and cassettes by 200,000 to 16.2 million units.

On the tape side, cassettes in 1976 were up a startling 47% in dollar list value to \$145.7 million, on a 34.5% unit gain to 21.8 million. This is about one of every five tapes sold in 1976, versus one of every six in 1975.

At the same time, 8-track dollar volume rose 16% to \$678 million—still the big share of the market, as units were up about 12% to 106 million. Quad units continued to decline—down 38% in list value to \$5.1 million and 36% in units to 400,000. Reel-to-reel tapes fell to the point where they are no longer counted, from 400,000 at \$2 million list value in 1975.

For the singles market, it should be noted that the 1975 dollar value was restated to \$211 million from \$183 million to reflect the higher list price of singles that year. Through an oversight, returns were taken into account at full list value, but not the actual sales, Brief says.

It is also important to understand the list price values attributed by the RIAA research committee to the varying product lines for both disks and tapes. While budget and multi-pack estimates are factored in, there is no breakdown provided for LP/tape club, direct mail or premium sales, or retail versus jukebox singles—all are counted at full "list" price.

Thus, in 1976 the average unit value works out to \$6.45 for tapes, compared to \$5.86 in 1975. LPs are figured at \$6.09 in 1976 versus \$5.78 the year before, representing, in part, the late-1976 shift to some \$7.98 list pricing. Singles are figured at \$1.29 for both years, versus 95 cents in 1974, before the price hike at list.

While all figures are given as "list price value," a far more accurate estimate would be between 75% to 80% of those totals for LPs and tapes in

Mercury 12-Incher

CHICAGO — Phonogram/Mercury has announced the availability of its first commercial 12-inch disco single, to feature two extended cuts by Bumble Bee Unlimited, "Everybody Dance" and "Love Bug."

The super single, to be released Monday (30), carries a suggested list of \$2.98.

U.S. DISC/TAPE SALES

All list price value—'76 vs. '75 in Millions

	1976	1975	Percent Change	1976 Units	1975 Units	Percent Change
Albums	\$1,663	\$1,485	+12%	273	257*	+6%
Singles	245.1	211.5**	+16%	190	164	+16%
Disk Totals	\$1,908	\$1,668	+14%	463	421	+10%
8-Tracks	\$678.2	\$583	+16%	106.1	94.6*	+12%
Cassettes	145.7	98.8	+47%	21.8	16.2%	+34.5%
Open Reel	—***	2	—	—***	0.4	—
Quad	5.1	8.2	-38%	0.7	1.1	-36%
Tape Totals	\$829	\$692	+20%	128.6	118.1	+9%
Industry Totals	\$2,740	\$2,390	+15%	592	533	+11%

*Adjusted to reflect multi-packs counted as single units

**Adjusted to reflect increased list prices

***Too low to be reported in 1976

particular. Most industry sources agree—particularly in view of the massive price cutting evident in many major markets throughout 1976 and into this year.

However, even the lower figures would put the industry "legitimately" over \$2 billion for the first time.

Ohioans Chosen 'Family Of Year'

NEW YORK—The Niswander Family of Gibsonburg, Ohio, representing an estimated 29 million American amateur musicians, has been named "Amateur Music Family Of The Year" by the American Music Conference.

"Music is probably the one thing that preserved our sanity through 26 years of marriage and rearing a family of six children," says Mrs. Joanne Niswander.

She and her industrial chemist husband sing with the Toledo Symphony Chorale, perform constantly in church, school and community groups, and care for the handicapped in their spare time. Every child in the family of three girls and three boys sings and plays an instrument. The boys have all received musical scholarships to college. The family plays 11 instruments.

A BIG N.Y. DOLLY HELLO

NEW YORK—RCA's Dolly Parton hit Manhattan like a Nashville tornado May 12-14, playing six SRO gigs at the Bottom Line, and was feted at a champagne breakfast bash hosted by label president Ken Glancy at the posh Windows On The World atop the World Trade Center.

Among those catching her show and the party were Lily Tomlin, Patti Smith, Andy Warhol, Monty Python's Eric Idle, Candice Bergen, Stephanie Mills of "The Wiz," Bruce Springsteen, Mick Jagger, Olivia Newton-John, "Saturday Night Live's" John Belushi and Robert Duvall of "American Buffalo."

Now It's Mecca

NEW YORK—Queen International Promotions Ltd. is changing its name to Mecca Artists Inc. The name change is part of an expansion of the firm, which expects to open a California office by September.

Outside DJ Activities Reviewed

Continued from page 6

Sonderling, president of the licensee corporation, he insisted that there was no evidence of wrongdoing by WOL deejays, as the Washington concert producers charged, but is "just good business" not to offend big advertisers.

Monday's first witness, WOL station manager James Kelsey, said he believed Mel Edwards had permission to engage DJ Productions in its first big concert because Kelsey has not withheld permission.

Kelsey thought it would be a one-shot concert and fail. He did not report the follow-up concerts—six in all—to headquarters, and no word came from the parent company forbidding the deejay productions.

Until the complaints by Bill Washington, he said, no one in Sonderling or at WOL saw any payola or plugola in letting deejays go into concert production, as long as the station's antipayola policies were not violated.

The company's antipayola policy was interpreted by the deejays to refer only to traditional payola. They were to report weekly on any pay for play by a record company or financial interest of a deejay in a record company or its recording talent.

Kelsey said complaints began to come in from Washington during the two-year life of DJ Productions—often by mail, phone or at lunches with Kelsey, and all complaints were particularly directed at Mel Edwards.

Kelsey said that at the same time, Washington was coproducing concerts with the WOL deejays—a baffling combination. The station manager monitored airplay and found no extra time had been given to the intros and extros of the deejays' concert talent than for the outsiders.

He said Edwards had denied charges that the deejays had "threatened" the artists or concert producers that they would cut off pre-concert airplay of competitors. Washington, on the other hand, together with Jack Boyle, had total control over who could produce concerts in the major concert stadium—Capital Centre.

FCC attorney Ted Kramer accompanied by three aides and a blizzard of documents and files, did pin down 11 intros and extros for a DJ Production concert star, but Kelsey said that was not unusual in a period from 10:30 p.m. to 3:00 a.m. Only two or three extra plays of a DJ Production's star's record (by different deejays in different time segments) turned up in one instance.

Asked to define payola, WOL manager Kelsey said it is when a deejay accepts money or gifts for extra play of records. Plugola is when "you get something in return for the plug"—which is not logged as a commercial.

Kelsey did not agree with presiding Administrative Law Judge Joseph Sturmer that when a deejay ad libs intros and extros for records by his own concert talent—it is different from when he does it for an outside producer. The judge wanted to know if Kelsey didn't see a conflict of interest here.

Kelsey didn't. He said the same amount of ad libs were given to all concert stars coming to the area (before the practice was banned by Sonderling). "We are informing the public: Every station in the country does it—but us."

The WOL manager further baffled the judge and the FCC attorney by noting that policy required an accounting of all presents to deejays during Christmas week (they must cost under \$25)—but no accounting is needed for the rest of the year.

FCC attorney Kramer ran into another puzzling interpretation when he spent two hours closely questioning Kelsey on some suits allegedly bought for him by Kenny Gamble of Gamble and Huff at a Philadelphia discount house, the Krass Brothers. The Krass suits are "seconds" and sell for \$79.95, but cost the wholesaler only \$25. Kelsey remarked,

The FCC attorney checking invoices, receipts, statements to the record company from Krass, the Krass Brothers mail-book, and Gamble and Huff's cancelled checks (but finding Kelsey's actual signature on only one or two receipts) had a suggestion for Kelsey: he thought the clothes apparently attributed to Kelsey should have been reported on the Sonderling weekly antipayola reports or on the executive report form, listing any money or presents from a record company.

Not at all, said Kelsey. This was gifting by a friend of 17 years. Nothing was asked in return, so it was not payola or plugola.

Cortez Thompson, WOL program director, was questioned closely on comparison of the deejay playlists (particularly Mel Edwards') with tape recordings of WOL programming, as requested by the FCC at the start of the payola investigation.

Cortez said he had monitored the tapes but found no excess play of artists appearing on deejay concert programs.

Like Kelsey, he did not inquire into the financial terms, agreements or contracts of Deejay Productions because he felt it was an independent corporation owned by the six WOL deejays, and not violating any company policies at the time.

Sonderling's vice president in charge of programming, William Doubleday, was to testify at the close of the week, and certain unnamed witnesses were also due Friday (May 20). The hearings are to resume this week (May 23).

Belwin-Mills Pacts With Andre Saunders

NEW YORK—Belwin-Mills Publishing Corp. has completed a deal with Andre Saunders' Black Ice Productions and Love's Shadow Music for the exploitation and sale of songs and completed masters. Commodore Entertainment Corp. has already bought masters of the group Three Ounces Of Love as a result of the alliance. Saunders has written for the O'Jays, Linda Jones and Florence Ballard.

Doobies At Benefit

LOS ANGELES—The Doobie Brothers will perform with Dinah Shore at a benefit concert for the United Way at the Century Plaza Hotel here June 6, following their first Doobie Brothers Golf Classic for the organization, which is being presented in conjunction with Wolf & Rissmiller Concerts.

Chrysalis Moves

NEW YORK—Chrysalis Records has moved its office here to 115 E. 57 St., Zip 10022. Phone is (212) 935-8750. Joshua Blardo is Eastern promotion representative and Linda Steiner heads artists development and publicity.

Schirmer Buys

NEW YORK—G. Schirmer has announced purchase of Standard Music Publishing Co., which includes in its catalog a large selection of choral and ensemble music.

New Companies

Garden Record Co. and Garden Music Publishing Co. formed by Gene Lesser with Australian-based Harrmac Entertainments and his Gene Lesser and Associates. Offices located at 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 274-7278.

Dellwood Records launched by Stan Hoffman, executive vice president of Prelude Records. Initial five albums to be released feature Frank Dell, Formula 5, New Ban, Sweet Rush and Boot. Address is 200 W. 57 St., New York 10019. (212) 586-4470.

Sheral Management and Seral Productions formed by Irving Krichman for artist development and publishing. Signed are r&b group Kenny Brawner and Raw Sugar and singer Eleanor Shaw. Offices at 132 E. 35 St., New York 10036. (212) 239-4160.

Short Pump Associates launched by Ken Brown of Brown Distributing Co. and Dennis Huber of East Coast Entertainment, Inc. Through its three subsidiaries, Short Pump Publishing, Short Pump Management and Short Pump Productions, the firm plans to develop the recording careers of area talent. Andrew Lewis Band is signed. Address is 1901-E N. Hamilton St., P.O. Box 11292, Richmond, Va. 23230. (804) 355-4117.

Creative Marketing launched by Paul Lovelace and Linda Alter to offer a concentrated marketing service, communicating directly with one-stops, retailers, rack jobbers and jukebox operators in the South. Location is 2152 Timberwood Dr., Nashville, Tenn. 37215. (615) 385-1860.

Monterey Records led by Jack Daugherty with first release "Carmel By The Sea" by Jack Daugherty Orchestra. Label is based in Universal City, Calif. P.O. Box 8497. (213) 763-3977.

Casablanca Film Designed To Break Angel Globally

Continued from page 1

The brainchild of label president Neil Bogart, the concert was filmed by five professional cameramen, supervised by Jules Brenner, who did the recent "Howard Hughes Story" television feature. A 16-person crew worked a dry run of the concert the day before the gig which was promoted by Jules Belkin at the 10,000-seat sold out Public Auditorium, Cleveland. Angel will also do some closeup shooting this week here to complete the film. The entire air staff of WMMS, Cleveland, appeared at the concert.

The professional crew, using 16 mm. film, was used to avoid the often wobbly, grainy documentary-type rock group movie and offer to exhibitors a more conventional type of movie look to the 90-minute flick, Lake notes. Executive vice president Larry Harris is currently planning a national saturation distribution of the movie. Lake, a production executive on the firm's forthcoming movie, "The Deep," feels the improved film quality will not only

make it easier for the local radio station to negotiate with an exhibitor to show the angel cinema effort, but also to peddle the potential videodisk package. Many labels have talked about making a videodisk by an act, but this is the first time any label has specifically produced such a movie.

Fifty prints of "Angel At Midnight" are being made. A radio station can obtain use of the film for up to a week. The station can go to a local exhibitor and negotiate for the movie house to show the film at a small admission fee, probably 50 cents, or it can be shown free as an extra-added attraction, say after the final showing of the regular feature after 11 p.m. Stations participating in the Casablanca Angel promotion are free to devise various promotions in which their listeners could view the film. Harris expects the film to run in more than 200 markets this summer. It's undecided exactly when prints will be made available for international affiliates of the label.



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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/28/77

Number of LPs reviewed this week 57 Last week 49

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Pop

BETTE MIDLER—*Live At Last*, Atlantic SD29000. Midler is perhaps even more highly regarded for her stage shows than her record hits, and this double LP offers ample proof of the dynamism of her live act as she clowns, struts and sings up a storm. The material includes past hits, comedy routines and moving ballads, all treated to lavish productions and the Harlettes impeccable backing vocals. Midler's voice is a remarkably theatrical instrument.

Best cuts: "Up The Ladder To The Roof," "Mr. Rockefeller," "Alabama Song/Drinking Again."

Dealers: Display prominently, play in-store.

NEIL SEDAKA—*A Song*, Elektra 6E102. Sedaka's debut on E/A is produced and arranged by the redoubtable George Martin, whose credits range from the Beatles to America. The results play to Sedaka's great musical energy and verve, never dragging. Sedaka's piano lines are never a notch out of place for the various styles of his material with lyricists Howard Greenfield or Phil Cody. And his singing maintains the rare high spirits of a man perfectly attuned to his muse. He seems most convincing here, however, mostly on the more pensive, moving ballads that vary the pace from the upbeat productions. "Tin Pan Alley" is an ambitious production likely to be a staple of Sedaka stage shows for years to come.

Best cuts: "Alone At Last," "Tin Pan Alley," "I've Never Been In Love Before," "The Leaving Game."

Dealers: Sedaka and E/A brass chartered a jet for a promo tour to kick off this album and there's a lot more push to come.

O'JAYS—*Travelin' At The Speed Of Thought*, Philadelphia International PZ34684 (Columbia). A hard driving rhythmic title cut sets the pace. While instruments are heavy offering a large orchestral sound, singers are at the front at all times. There is more harmonizing on this LP than on past efforts and the entire trio is spotlighted as individuals. This uptempo LP seems to be offering a concept of love not necessarily aimed at the teen audience. All but one tune was written by members of the Philadelphia International stable who also produced and arranged this album.

Best cuts: "Travelin' At The Speed Of Thought," "We're All In This Thing Together," "Feelings," "Work On Me," "Let's Spend Some Time Together."

Dealers: This LP came on the Billboard Soul LP chart at 38 and is geared to the mass market.

GREGG ALLMAN—*Playing Up A Storm*, Capricorn CP0181. A song that Ray Charles co-wrote in his distinctive melodic vein is the cut that most clearly defines where Allman is coming from on his first solo album after a series of personal and career tribulations. This is a set of straightforward country blues, predominantly on the pensive side but with its share of propulsive rockers featuring the unmistakable New Orleans piano of Mac "Dr. John" Rebennack. Even the fast numbers are sung by Allman in his throaty voice with an intense overlay of sensitivity and loss. Produced by Waronker & Titelman of Warner's A&R staff with a platoon of WB studio stalwarts and a Nick DeCaro Orchestra enriching the rhythm tracks of Allman's permanent sextet, the instrumental production still remains uncluttered and starkly evocative of the rural Southern blues roots atmosphere. Allman's album creates, on its own, much of the most characteristic essence of the Allman Brothers Band power.

Best cuts: "Come And Go Blues," "It Ain't No Use," "One More Try," "Cryin' Shame."

Dealers: Allman is set to take his group on the road through the summer.

Soul

EDWIN STARR, 20th Century T538. This ambitious production by Edwin Starr and Mike Vernon begins with an orchestral overture and then continues with the big sound. The music is soul and some disco, with the arrangements by Pip Vernon keeping everyone on track. Excellent stereo separation also helps this LP along. Starr is an expressive vocalist who does justice to his own compositions here.

Best cuts: "Afternoon Sunshine," "I Just Wanna Do My Thing," "Accident."

Dealers: Starr can make the big comeback.

Country

JOHNNY PAYCHECK—*Slide Off Your Satin Sheets*, Epic KE34693. Paycheck's album following to the title cut, which has proved to be one of his better single accomplishments of late, is chock full of a vocal gutsiness that seems to be his best appeal. Overtones of rock 'n' roll are carried throughout most of the 10 selections, but surface in two of Paycheck's self-penned tunes, "I've Got Them Lookin' In The Mirror," "Wonderin' Where My Woman Went Blues" and "Woman (You Better Love Me)."

Best cuts: "Slide Off Your Satin Sheets," "I've Got Them Lookin' In The Mirror," "Wonderin' Where My Woman Went Blues," "I Did The Right Thing," "Woman (You Better Love Me)."

Dealers: Paycheck seems to be gathering momentum following a top 10 single. Expect generated sales.

Spotlight

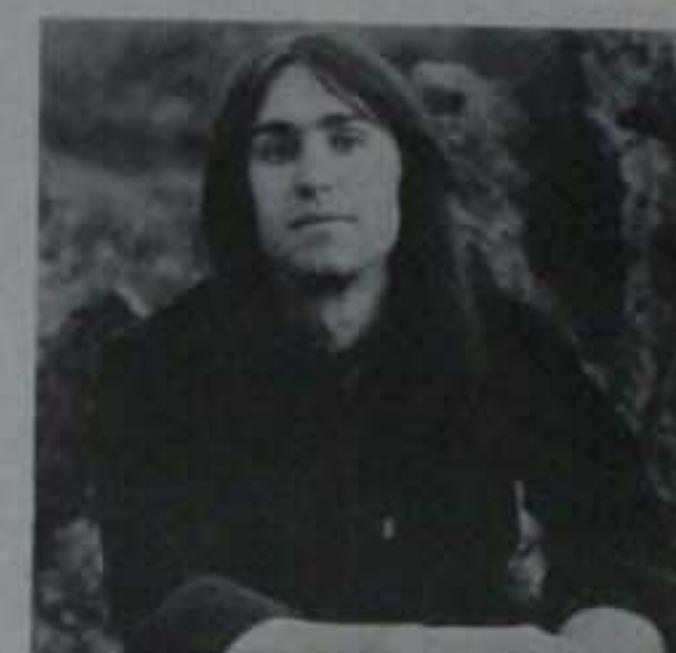


BARRY MANILOW—*Live*, Arista 8500. The state of the art of live concert recording comes together with an acoustically excellent Broadway theatre and a high-voltage audience response to carry off one of the strongest of the current two-disk live sets capturing some of the most

exciting tours of 1976. Manilow's first live album presents some of the singer-pianist-writer's uniquely individualistic between songs patter as well as his concert trademark of a medley of the commercial jingles he worked on during his studio musician days. Interestingly, some of these live versions of Manilow hits are done with more restrained, quieter treatments than on the studio records while other live arrangements bring high levels of performing energy to what were tender ballads in the studio. Though not all of these varied treatments work equally well, at least the live set presents considerably more than mere carbon copies of songs already cut in the studio. Manilow has deservedly become one of the nation's biggest pop-rock attractions and this LP clearly demonstrates why. He has a rare audience rapport and musical creativity that blazes forth in a stage presentation, boosted by his cooking band charts.

Best cuts: "Daybreak," "Very Strange Medley," "Jump Shout Boogie Medley," "Could It Be Magic/Mandy," "Riders To The Stars," "Why Don't We Live Together."

Dealers: Manilow toured 98 cities with this show so a lot of customers will be ready for the LP of it.



DAN FOGELBERG—*Nether Lands*, Epic PE34185. Fogelberg's following has gradually mounted since his break from Fool's Gold and for those borderline admirers this LP should be the convincer that he is a premier writer and vocalist. Not only is he a writer of poetic and passionate love tales but a singer of force and conviction. The Colorado-based artist melodically waits his way with a voice that sounds ethereally angelic and laden with throbbing sincerity. His guitar and piano work is first rate while his backup band adds punchy rhythm. Solid production by Fogelberg and Norbert Putnam. Recorded in the Rockies at Caribou.

Best cuts: "Nether Lands," "Love Gone By," "Sketches," "Loose Ends," "False Faces."

Dealers: Fogelberg has been a consistent seller.



MOODY BLUES—*Caught Live Plus 5*, London 2PS690.

1. Three sides of this two-disk set were recorded in a concert in London's Royal Albert Hall in December 1969. The fourth side contains five studio songs recorded with producer Tony Clarke in 1967-68 but never released before. The concert sound is solid, doing justice to the lavish synthesizer production concepts so familiar in Moody's standards like "Nights In White Satin" and "Tuesday Afternoon." There are also several interesting and commercially viable songs among the five new titles. This is the first-ever Moody Blues, as a group, still retain a vast armada of loyal fans despite several years of only solo activity and this set provides a new angle of vision on the soft vocals-lush synthesizer style that made the Moodies a top worldwide attraction.

Best cuts: "Gimme A Little Somethin'," "King And Queen," "What Am I Doing Here?" "Sunset," "Gypsy."

Dealers: This release should re-focus attention on the entire Moody Blues catalog and its various solo spinoffs, which are all still selling steadily.

Jazz

JULIUS HEMPHILL—*Dogon*, A.D., Arista Freedom 1928. First released in 1972 on the artist's own Mbari label, this raw slice of improvisatory jazz explores the myth of Africa's Dogon tribe, a primitive people with a sophisticated culture. The LP was hailed as an underground classic. Hemphill plays alto sax and flute, with Abdul Wadod on cello, Baikida E.J. Carroll on trumpet and Philip Wilson on drums. The music is riveting and very much alive.

Best cuts: All of them.

Dealers: Pitch to hard-core jazz buffs. Stress prior unavailability and Hemphill's reputation.

Dealers: Johnston may be one of the best-known behind-the-scenes names in the music business. Many aware pop fans will seek out his solo debut LP.

JIMMY JAMES & THE VAGABONDS—*Life*, Casablanca NBLP7054. Strong lead vocals are impressively clear as this singer displays his versatility in each tune. A heavy rhythmic bottom lending itself to disco dancing is carried throughout this LP without being repetitious. Excellent material is coupled with tightly knit background singers, large instrumental sections and impressive lead vocals. All tunes are mid to up-tempo.

Best cuts: "Life," "Takes Me," "Now Is The Time," "Stay With Me."

Dealers: Display this LP with disco and r&b groups.

BONNIE TYLER—*The World Starts Tonight*, Chrysalis CHR1140. The jacket photo shows Tyler as a strikingly pretty Welsh girl. Her voice is a husky Janis Joplin contralto but she uses it with the smoothness and elegance of a Newton-John in mostly rock-MOR ballads with big melody lines. Understated but clean rhythm tracks and string section fills keep her big voice in the forefront. A clever reworking of Janis's classic "Piece Of My Heart" sung with throbbing restraint to a symphonic-type orchestration demonstrates Tyler's strong potential.

Best cuts: "Get So Used To Loving You," "Piece Of My Heart," "World Starts Tonight."

Dealers: This is one artist photo jacket that will sell albums.

CAMEO—*Cardiac Arrest*, Chocolate City CCLP2003 (Casablanca). This self-contained ensemble offers good vocals and excellent musicianship. Bordering on an Ohio Players sound, this group while more than adequate seems to lack the funky drive of other similar groups. This album is as much instrumental as it is vocal. Horn sections appear to be the strong est.

Best cuts: "Still Feels Good," "Find My Way," "Smile."

Dealers: Display with r&b groups.

OSCAR—*Twilight Asylum*, This Record Co. (Amherst) DLPAS. This five piece basic rock unit plays brisk, invent and intelligent storytelling rock of the sort mimed by old British art-rockers. The music serves the lyrics well, and there's a sort of theme throughout the LP, each cut stands alone. A solid package that should appeal to rockers who want more than just boogie and blues.

Best cuts: "High On Life," "In The Morning," "Jeremy." **Dealers:** Oscar trods the same path as Queen, early Bob and Beatles' "Sgt. Pepper" period.

Billboard's Recommended LPs

pop

CLIFF RICHARD—*Every Face Tells A Story*, Rocket, PIG226 (MCA). As a follow-up to his American breakthrough "Nearly Famous" LP and top 10 single "Devil Woman," Richard fluctuates between commercialized soft rockers and tasteful ballads. On the whole the vocals are punchier, the ballads compassionate, the orchestration tighter and the material more solid despite intermittent lulls filled with falsetto throb that still reflects a bubblegum pop sound. While the ballads work best, this LP should strengthen Richard's U.S. presence. **Best cuts:** "Don't Turn The Light Out," "My Kind Of Life," "When Two Worlds Collide," "Hey Mr. Dream Maker."

STARBUCK—*Rock 'N' Roll Rocket*, Private Stock PS2027. This distinctive hit single "Moonlight's All Right" established the Atlanta multi-instrumental septet Starbuck is far more than just another commercial Southern rock band and this shows up in passages of creative originality throughout the LP. Writer and lead singer Bruce Blackman is able to come up with a string of soaring melodies that convey lush depths of sound. **Best cuts:** "Everybody Be Dancin'," "Little Bird," "Sunset Eyes," "Call Me."

HOLLIES—Clarke, Hicks, Sylvester, Calvert, Elliott, Epic PE34714. The Hollies have been on the scene for quite some time but the group seems to retain an indefatigable freshness. This latest offering, although sprinkled with previously released material, is cheery and buoyant—full of those familiar harmonies. But this time there's bolder pop lines and even excursions into disco. **Best cuts:** "Sandy," "48 Hour Parade," "Draggin' My Heels," "I Won't Move Over."

AMERICAN FLYER—*Spirit Of A Woman*, United Artists ULAG720G. Following an auspicious debut, this quartet counters with a mellow laid back set of soft rock and blues. With four stellar writer/vocalists whose previous associations include the Blues Project and Pure Prairie League, Flyer is more of a relaxant than a rocking danceable group. Yet the soft country tinged tunes are effectively communicated in a progressive tranquil vein. Linda Ronstadt, J.D. Souther, Tracy Nelson and others lend some help while the self-produced effort is indulgent without George Martin's slick production. **Best cuts:** "Spirit Of A Woman," "Dear Carmen," "Victoria," "Keep On Tryin'," "Gamblin' Man."

ROY BUCHANAN—*Loading Zone*, Atlantic SD18219. Buchanan's work on the electric guitar gets some heavy weight assistance from Steve Cropper, Ian Hunter, Narada Michael Walden and Stanley Clarke, who produced this LP. The result may be the most commercially palatable effort by Buchanan to date. The mostly instrumental LP explores a variety of styles from rock'n'roll to jazz rock with the "Green Onions" cut, recorded with some of Booker T's sidemen, already getting New York airplay. **Best cuts:** "Green Onions," "The Heat Of Battle."

PAT TRAVERS—*Makin' Magic*, Polydor PD16103. There is not much information about Travers or his band on the cover, but inside is found some of the most energetic hard rock guitar heard in a while. With only bass and drums for support, and Travers also doing the vocals, he gives rock'n'roll, rock and blues a good working over. **Best cuts:** "Rock'n'Roll Suzie," "Hooked On Music."

Q-Dancin' Man, Epic PE34691. Tight new band shows it has the chops to play funky, original but highly derivative tunes that hark back to r&b, blues and a bit of rockabilly. Antiseptically performed blue-eyed soul. **Best cuts:** "If I Ain't One Thing It's Another."

UFO—*Lights Out*, Chrysalis, CHR1127. The group's fourth LP is British hard rock at its best. Vocalist Phil Mogg's textured voice is silky smooth on the raucous high energy numbers and melodically graceful on the few subdued ones. A hard driving rhythm section cohesively sparkles throughout with the end result being a tasty set of teen-oriented rock. Produced by Ron Nevison who produced heavyweights like Led Zeppelin, Who and Bad Company. **Best cuts:** "Just Another Suicide," "Try Me," "Love To Love," "Too Hot To Hand."

(Continued on page 80)

First Time Around

BRUCE JOHNSTON—*Going Public*, Columbia PC34459. In case you weren't aware, the bright red sticker on this LP jacket is a reminder that Johnston wrote the Grammy winning "I Write The Songs," a smash for Barry Manilow. Johnston was also a mainstay of the Beach Boys during Brian Wilson's period of inactivity, he wrote "Disney Girls" and other songs closely associated with the group as well as touring with it for some years. His solo voice is softly melodic and most pleasing, while his songs on the LP seem more a collection of past works done in his own style than any breakthrough drive in a new direction. The production concept is that of an intimate and uncluttered return to the basics of Johnston songs given lavishly expansive productions by Manilow and the Wilson brothers.

Best cuts: "Thank You Baby," "Won't Somebody Dance With Me," "Disney Girls," "Don't Be Scared."

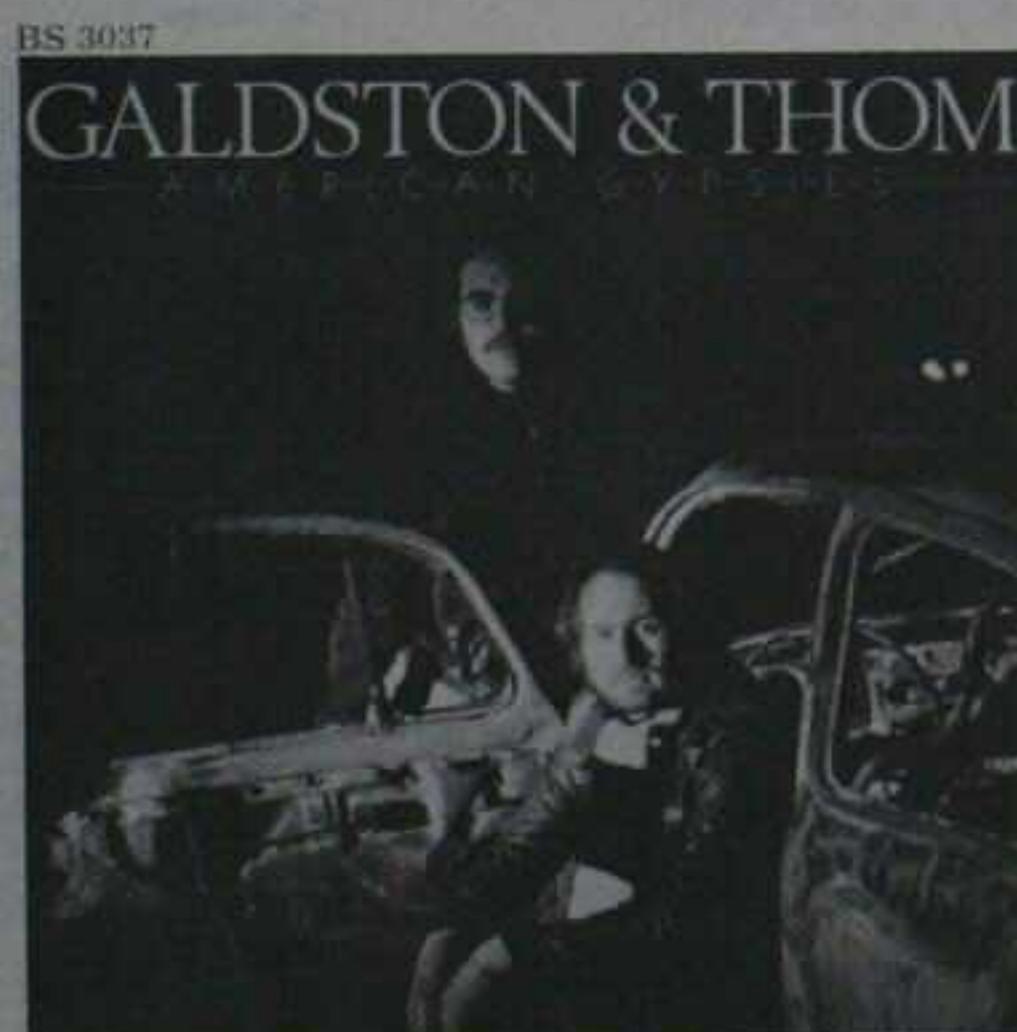
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Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer; or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Siegel, Gerry Wood, Isamu Hasegawa, Ed Harrison, Jean Williams, Dave Dector Jr., Pat Norris, Sally Hinckle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McLaughlin.

Two years ago this week, Phil Galdston and Peter Thom lived through an experience they will never forget: The American Song Festival.

Writing and performing together since 1973, Galdston and Thom joined Chappell Music in '74, intent on pursuing a prosperous, if quiet, career as salaried songwriters. Then one magic night in June of 1975 changed everything. Galdston & Thom's "Why Don't We Live Together" beat out 60,000 entries to win the American Song Festival's Grand Prize.

The win streak continued, with G&T compositions recorded by such artists as Barry Manilow, Tom Jones and the Tymes. This week, Galdston & Thom are again celebrating a once-in-a-lifetime triumph: their very first album...



Galdston & Thom/American Gypsies featuring "Why Don't We Live Together"

Produced by John Simon, Phil Galdston and Peter Thom on Warner Bros. records.



Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/28/77

Number of singles reviewed
this week 95 Last week 96

Top Single Picks

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Pop

CROSBY, STILL & NASH—Just A Song Before I Go (2:06); producers: D. Crosby, S. Stills, G. Nash, Ron Albert, Howard Albert; writer: Graham Nash; publisher: Thin Ice, ASCAP. Atlantic 3401. The famed trio's first product in five years is a lushly tuneful love ballad fronted by Graham Nash's easygoing vocals. A hypnotically soothing orchestration produces a tranquilizing effect as the laid back vocals gently glide to a hushed beat. CSN's lush vocal harmonies are as solid as ever in this tender tale of musicians' road loneliness.

recommended

JOHNNY'S DANCE BAND—Guilty (3:23); producer: Donald Murray; writers: Jackson, Julian, Mancini; publishers: Juan/Cherry Lane, ASCAP. Windsong JH10994 (RCA).

LUCY SIMON—If You Ever Believed (3:09); producer: Neil Portnow; writers: Andrew Goldmark, Elizabeth Dasheff; publisher: WB, ASCAP. RCA JH10985.

DEARDORFF & JOSEPH—Sentimental Lady (3:29); producer: Louie Shelton; writer: R. Welsh; publisher: Warner Bros., ASCAP. Arista AS0246.

KIKI DEE—Chicago (3:08); producers: Elton John, Clive Franks; writers: Jack Conrad, Don Goodman; publishers: Pi-Gem/Darmoc, BMI. Rocket PNC40730 (MCA).

ROUGH DIAMOND—Rock 'N' Roll (2:42); producers: Steve Smith, David Byron, Clem Clempson; writers: Byron, Clempson, Britton; publisher: WB, ASCAP. Island IS087A.

KERRY CHATER—Misty Mary (3:15); producers: Steve Barrs, Michael Omartian; writers: K. Chater, R. Karshner; publisher: Unichappell, BMI. Warner Bros. WBS8389.

IAN MATTHEWS—Tigers Will Survive (3:32); producer: Nikolas Venet; writers: I. Matthews, J. Lacy; publishers: Island/Falling Rock, BMI. Columbia 310553.

Soul

SPINNERS—Me And My Music (3:26); producer: Thom Bell; writers: S. Marshall, T. Wortham; publisher: Mighty Three, BMI. Atlantic 3400. This group's distinctive vocal sound is unusually evident on this single. Harmony is tight and more at the front than on most Spinners' disks. Horns are the dominating instruments and while the tune is bouncy, it does not build to a dramatic climax but maintains a constant midtempo beat with almost no breaks.

recommended

ASHFORD & SIMPSON—Over And Over (3:22); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick-O-Vel, ASCAP. Warner Bros. WBS8391.

WINDY CITY—Fool Or Your Man (3:21); producer: Carl Davis; writer: S. Dees; publisher: Moonsong, BMI. Chi-Sound CHXW999Y (United Artists).

BOBBY BLAND—The Soul Of A Man (3:02); producer: Steve Barrs; writers: Bobby Bland, Al Bragg; publishers: Don/Dunhill, BMI. ABC AB12280.

SOFTONES—Laundromat (3:23); producers: Hugo & Luigi; writer: Landy McNeal; publisher: Raton, BMI. H&L HL4685.

JEWEL BASS—Overflowing (3:33); producer: Eddie Floyd; writers: A.D. Prestage, J. Shamwell, T. Tate; publisher: Malaco, BMI. Malaco 1041 (T.K.).

Z.Z. HILL—Love Is So Good When You're Stealing It (3:22); producer: Bert deCoteaux; writers: J. Lewis, F. Johnson; publisher: Jalew, BMI. Columbia 310552.

WILLIAM BELL—Coming Back For More (3:15); producers: William Bell, Paul Mitchell; writers: William Bell, Paul Mitchell; publisher: Bell-Kat, BMI. Mercury 73922 (Phonogram).

ALMA FAYE BROOKS—Stop, I Don't Need No Sympathy (3:02); producers: Dominic Scirente, Michel Daigle; writers: Can Davis; Sonny Sanders; publisher: Julio-Brian, BMI. RCA JH50358.

JESSE MCFALL AND THE JESSE MACK CLASS REUNION—Tell Me When You're Ready (3:33); producer: Duke Hall; writer: Duke Hall; publisher: C.A.M. U.S.A., BMI. RCA JH10954.

Country

JOHNNY DUNCAN—A Song In The Night (2:41); producer: Billy Sherrill; writer: B. Springfield; publisher: House of Gold, BMI. Columbia 310554. The team of Duncan and producer Billy Sherrill scores once again with this bright and bouncy love song that adds some mellow string arrangements to serenading mandolins. Duncan's rich vocals easily control the gentle and airy effect.

SUNDAY SHARPE—I'm Not The One You Love (I'm The One You Make Love To) (2:20); producer: Eddie Kilroy; writers: J. Foster-B. Rice; publisher: Jack & Bill, ASCAP. Playboy ZS85806. Sharpe's rendering is moving and effectively carries the mood in this Foster & Rice ballad about a love

triangle that's fully explained in the title. Soft drums set the meter with steel guitar enhancing the heart-break and strings climaxing the hurt.

LORETTA LYNN/CONWAY TWITTY—I Can't Love You Enough (2:52); producer: Owen Bradley; writers: Troy Seals, Max D. Barnes; publishers: Down N Dixie/Screen Gems EMI, BMI. MCA MCA40778. The dynamic duo rock it up in this light-hearted production that has the partners wowing each other with the title lyrics. Combining lively instrumentals and convincing vocals, this single gathers all the right elements for another strong climber for the team.

JOHNNY PAYCHECK—I'm The Only Hell (Mama Ever Raised) (3:10); producer: Billy Sherrill; writers: M. Vickery, W. Kemp B. Borchers; publisher: Tree, BMI. Epic 85023H. A direct hard-knocking tune that Paycheck delivers with driving and deliberate vocals. Instrumentation depends on bass, drums and a cocky harmonica accented with steel and electric guitars.

BILLY "CRASH" CRADDOCK—A Tear Fell (2:52); producer: Ron Chancey; writers: Eugene Randolph/Dorian Burton; publisher: Duchess, BMI. ABC Dot D017701. Piano and soulful steel guitar emphasize the sadness in this ballad of lost romance produced by Ron Chancey. Craddock's vocals are clear and heart-throbbing as he admits to being a fool in love.

recommended

LOU ROBERTS—Even If It's Wrong (2:49); producer: Glen Pace-James Pritchett; writers: R. Mainegra/M. Blackford; producer: Dave Burgess; writers: Rick Klang/Billy Thundercloud; publisher: Singletree, BMI. Republic REP001.

DAVID ROGERS—I Love What My Woman Does To Me (3:25); producer: Dave Burgess; writers: Rick Klang/Billy Thundercloud; publisher: Singletree, BMI. Republic REP001.

BEVERLY HECKEL—Don't Hand Me No Hand Me Down Love (3:27); producer: Roy Dea; writers: Charles Silver/Rory Bourke; publishers: Chappell, ASCAP/Unichappell, BMI. RCA JH10981.

ROY DRUSKY—Lovers, Friends And Strangers (2:42); producer: Slim Williamson; writer: Kent Robbins; publisher: Pi-Gem, BMI. Scorpion SC0527.

LINDA RONSTADT—Lose Again (3:34); producer: Peter Asher; writer: Karla Bonoff; publisher: Seagrape Music, BMI. Asylum E45402.

CHET, FLOYD & DANNY—La Chicana (2:08); producer: Bob Ferguson; writer: Jacinto Gatica; publisher: Blackhawk Music Co., BMI. RCA JB10901.

CHUCK WOOLERY—Painted Lady (2:16); producer: Norro Wilson; writers: Norris D. Wilson, Chuck Woolery, Linda Hargrave; publishers: Al Galice Music Corp., Algee Music Corp./Window Pub. Co., Inc., BMI. WBS 8381.

BOBBY WAYNE LOFITS—You're So Good For Me (And That's Bad) (2:28); producers: Johnny Howard & Charlie Fields; writers: C. Fields, D. Rits, T. Christian; publishers: Sandbar Music/ASCAP and Stars & Stripes Music, BMI. Charts CH102.

MERI WILSON—Telephone Man (1:58); producer: B. Castellan/J. Rutledge; writer: M. Wilson; publisher: Castleridge Music, BMI. GRT GRT127.

JACKY WARD—Why Not Tonight (2:43); producer: Jerry Kennedy; writers: Jerry Foster-Bill Rice; publisher: Jack and Bill Music Co., ASCAP. Mercury 73918.

O. B. MCCLINTON—Country Roots (2:40); producer: Ron Chancey; writer: O. B. McClinton; publisher: Cross Keys Publishing Co., Inc., ASCAP. ABC Dot D017704.

TOM BRESH—Until I Met You (2:47); producer: Jimmy Bowen; writer: Tom Bresh; publisher: Papoose Music Co., BMI. ABC Dot D017703.

Disco

recommended

SILVER CONVENTION—Telegram (2:56); producers: Michael Kunze, Silvester Levay; writers: S. Levay, M. Kunze; publishers: Midson/Rosalba, ASCAP. Midsong International JH10972.

BRECKER BROTHERS—Don't Stop The Music (3:29); producer: Jack Richardson; writer: Jerry Friedman; publisher: Bowery, BMI. Arista AS0253.

BOBBY MARCHAN—Disco Rabbit (3:45); producer: Buddy Killen; writer: Bobby Marchan; publisher: Tree, BMI. Mercury 73908 (Phonogram).

Easy Listening

recommended

TONY BENNETT—Mr. Magic (2:53); producer: not listed; writer: Ralph MacDonald, William Salter; publisher: Antisa ASCAP. Improv TB715.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

a touch of humor on both social and personal topics. Ranging from police to women, the 10 selections harbor a lively tone due to Knighton's endearing vocals, crisp production and arrangements and the refreshing way he treats his topics. Best cuts: "Every Night," "Drug Dealer."

JESS RODEN BAND—Blowin', Island ILPS9496. Dynamite live set that sparkles with gusty guitar, horn and percussion. This is blue-eyed English r&b at its funky best. Best cuts: "The Ballad Of Big Sally," "In A Circle," "Me And Crystal Gayle," "Blowin'."

ILLUSION—Out Of The Mist, Island ILPS9489. Sprung from Renaissance, this sextet features the smooth vocals of Jane Reff and Jim McCarty combining particularly well with the sounds of acoustic and electric guitar filled in by lavish keyboard arrangements. Though not classical rock and not folk rock, the selections reflect an influence of both in a crisp and pretty lyrical, vocal and instrumental balance that drives both hard and soft over the dynamic range. Best cuts: "Isadora," "Solo Flight," "Everywhere You Go."

LINDA RONSTADT—A Retrospective, Capitol SKBBI1629. The two-disk set captures many of the most familiar cuts from Ronstadt's first recordings with the acoustic Stone Poneys trio as well as her first solo albums. It is remarkable how well so many of the cuts hold up with her powerful yet vulnerable vocals. Best cuts: "When Will I Be Loved," "Different Drum," "You're No Good," "Will You Love Me Tomorrow," "Rock Me On The Water."

EASY STREET—Under The Glass, Capricorn CP0184. Second LP by this English threesome for this label which is broadening its Southern rock band base. A nice blend of easygoing, midtempo rock with textured, mellow harmonies. Best cuts: "Flying," "Rely On You," "Look For The Sun," "Only A Fool."

WIDOWMAKER—Too Late To Cry, United Artists UALA723G. Fans of British heavy metal will respond to lead guitarist Ariel Bender's churning new group with John Butler handling the vocal leads and Paul Nicholls thundering on the drums. Straightforward licks are dispensed by the quintet with metallic overtones. Best cuts: "Wild Boys," "I Want To Be A Machine," "Life At Rainbow's End."

REGGIE KNIGHTON, Columbia PC34685. Writing and producing his debut album, Knighton plays guitar and sings with rock backing to support his catchy pop structures, laced with

Captain Beyond's four-piece basic rock 'n' roll formula rings with a bit of late '60s psychedelia and a sizable dose of contemporary heavy metal. Lapsing occasionally into quiet passages with the sweetening of ethereal percussion, string ensemble and vocal harmonies, the eight selections, though energetic, unfortunately remain tied to a rather commonplace and unexciting delivery. They are unable to soar towards the freeflowing heights suggested in the mythical though sometimes ambiguous lyrics. Best cuts: "Icarus," "Breath Of Fire," "Midnight Memories."

HOT, Big Tree BT89522 (Atlantic). This female vocal trio with white, black and Chicano members has its roots in progressive soul but is smooth and varied enough to create crossover appeal all down the line. The crisp, direct songs and full, pulsating production by Ivey and Woodford are directed perfectly at this crossover appeal which has already put Hot on the singles chart. Best cuts: "Angel In Your Arms," "Right Feeling At The Wrong Time," "You Brought The Woman Out In Me."

ENGELBERT HUMPERDINCK ... Sings For You, London BP688/9. This two-disk "best of" set comes at a time when Humperdinck on his new Columbia affiliation has notched his first Hot 100 single in years and is having great impact. There is no spillover from his previous "Greatest Hits" LP but these cuts show Humperdinck as the arch-romantic MOR soft balladeer he was for his earlier career. Best cuts: "Two Different Worlds," "A Time For Us."

AMERICAN TEARS—Powerhouse, Columbia PC34676. On its third Columbia album, this high-energy East Coast quartet continues to provide crunching hard rock with sincerity and smooth-welded edges. Does not sound bad at all in comparison with stars of this genre like Aerosmith. Best cuts: "Promise To Be Free," "Listen (Can You Feel It?)."

WAYNE HENDERSON—Big Daddy's Place, ABC AB1020. With some accomplished jazz performers backing him, the trombone of Wayne Henderson ventures dynamically into pop a la disco sounds plus jazz. Best cuts: "Reggae Disco," the exciting sax of Ronnie Laws on "Lush Life," "I'm Staying Forever," "Lady Bug."

GIAN PIERO REVERBERI—Timer, Pausa PR7016. Italian keyboardist with backing by the Milan Symphony ingeniously

blends electronic and acoustic instruments in a program of fascinating and eminently listenable sounds slanted expertly to the 1977 U.S. market. Vanda Radicchi's wordless vocals and Marco Zoccheddu's amplified guitar give distinction to several tracks. Best cuts: "Improviso Fantasia Opus 66," "Penny," "O Sole Mio," "Timer."

JERRY JEFF WALKER—A Man Must Carry On, MCA MCA26003. Drifting back to the live feeling of his "Terlingua" album classic, Walker still fails to capture the old glorious musical excitement. Still, his hardcore fans will appreciate this addition to his catalog. Best cuts: "Mr. Bojangles," "Up Against The Wall, Redneck," "Railroad Lady," "Leavin' Texas."

ROBIN WILLIAMSON & HIS MERRY BAND—Journey's Edge, Flying Fish FF033. This is an album of folk and folk rock with most of the tunes written by Williamson. His four-person band plays folk instruments and is augmented by rock musicians who add a little punch, and provide a few tributes to the Kinks' school of dance hall rock. Fine vocals by Williamson and tasteful arrangement of the backing vocals make this LP very accessible. Best cuts: "Red Eye Blues," "Lullaby For A Rainy Night," "Voices Of The Barbary Coast."

Soul

LAMONT DOZIER—Pedlin' Music On The Side, Warner Bros. BS3039. This singer-songwriter has selected an excellent variety of material complemented by strong string and rhythm sections. His lyrics are clean and clear with perfectly arranged background vocals. Instruments are simple and effective. Best cuts: "Sight For Sore Eyes," "Tear Down The Walls," "Going Back To My Roots," "Pedlin' Music On The Side."

VERNON BURCH—When I Get Back Home, Columbia PC34701. Burch produced, arranged and handles the lead vocals on this LP in addition to playing the guitars and synthesizers and contributing to the backing vocals. With the drums up front the music has a bit more punch than many similar offerings. With no massed strings and some tough sax and horn playing this is a solid record, marred only by Burch's over-reliance on ideas developed by Stevie Wonder. Best cuts: "Saxasonic," "Leave Your Spirit Behind," "Ghetto Peacock."

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Billboard's Annual
1977 ON TOUR
Directory
July 23, 1977

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1973												1974											
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★ 1	9	SIR DUKE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54281 (Motown)	CPP	★ 41	6	GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson (Jay Chattaway), B. Conti, C. Connors, A. Robbins, Columbia 3-10468	B-3	69	58	10	CINDERELLA—Firstcall (Joe Moon), L. Burnett, Atlantic 3392	B-3											
2	2	WHEN I NEED YOU—Lee Sayer (Richard Perry), C.B. Sayer, A. Hammond, Warner Bros. 8332	CHA	36	36	10	SLOWDOWN—John Miles (Rupert Holmes), J. Miles, D. Marshall, London 20092	MCA	70	72	10	IT FEELS SO GOOD TO BE LOVED—Manhattan (Manhattans, Bobby Martin), T. Randolph, V. Pike, R. Joyce, Columbia 3-10495	CHA										
★ 4	14	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TR 1022	CPP	★ 44	6	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Alby Galutin, Karl Richardson), A. Gibb, E. Gibb, RSO 872 (Polydor)	WBM	★ 61	7	THE PRETENDER—Jackson Browne (Don Landau), J. Browne, Asylum 43295	WBM												
★ 6	7	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	CPP	38	39	7	EVERYBODY BE DANCIN'—Starbuck (Bruce Blackman, Mike Clark for Bill Lowry Prod.), P. Penn, Private Stock 45144	CPP	★ 87	2	WATCH CLOSELY NOW—Kris Kristofferson (Warren Streight, Phil Ramone), P. Williams, R. Alchet, Columbia 3-10525	WBM											
★ 5	7	GOT TO GIVE IT UP PT. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)	CPP	39	25	18	I'VE GOT LOVE ON MY MIND—Natalie Cole (Chuck Jackson, Marvin Gaye), C. Jackson, M. Tamay, Jay's Enterprises, Capitol 4360	CHA	73	59	8	BACK IN THE SADDLE—Aerosmith (Jack Douglas, Aerosmith), S. Tyler, J. Perry, Columbia 3-10516	WBM										
★ 7	6	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 540	B-3	★ 52	2	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlie Calleto for the Entertainment Co.), A. Gordon, Columbia 3-10555	B-3	75	81	2	SOLSBURY HILL—Peter Gabriel (Bob Ezrin), P. Gabriel, Atta 7079	CHA											
7	3	COULDN'T GET IT RIGHT—Climax Blues Band (Climax Blues Band), Climax Blues Band, Sim 736 (ABC)	CHA	41	43	6	THIS IS THE WAY THAT I FEEL—Mare Diamond (Rick Hall), G. Jackson, Kolab 14385 (Polydor)	CPP	★ 89	2	HOOKED ON YOU—Bread (David Gates), D. Gates, Elektra 45389	CHA											
★ 10	10	LUCILLE—Kenny Rogers (Larry Butler), K. Bowling, H. Byrd, United Artists 929	B-3	42	42	6	ON THE BORDER—A. Stewart (Alan Parsons), A. Stewart, Janus 267	WBM	77	71	19	PEOPLE IN LOVE—10cc (10cc), E. Stewart, C. Gouldman, Mercury 33917 (Phonogram)	WBM										
★ 12	11	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45384	WBM	43	45	5	SPIRIT IN THE NIGHT—Manfred Mann's Earth Band (Manfred Mann, Earth Band), B. Springsteen, Warner Bros. 8355	B-3	★ 90	2	RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860	CHA											
★ 14	10	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lynn), M. Jones, Atlantic 3394	WBM	★ 54	4	HOLLYWOOD—Rufus featuring Chaka Khan (Rufus), D. Welski, R. Fischer, ABC 12289	CPP	79	79	5	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carrington), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)	B-3											
11	8	HOTEL CALIFORNIA—Eagles (Bill Symczyk), D. Felder, D. Henley, G. Frey, Asylum 45386	WBM	★ 56	7	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Levin, Jenkins, RAM 1929	ALM	80	84	2	FLY AT NIGHT—Chicaco (Ross Turek, Bill Henderson), B. Henderson, R. Turek, Mushroom 7024	CHA											
12	9	SOUTHERN NIGHTS—Glen Campbell (Gary Klein), A. Toussaint, Capitol 4376	WBM	46	46	6	THIS GIRL (Has Turned Into A Woman)—Mary MacGregor (Peter Torme, Barry Beckett), P. Torme, M. MacGregor, Arista America 7682 (Capitol)	WBM	81	76	15	RUNAWAY—Bonnie Raitt (Paul A. Rothchild), D. Shannan, M. Crook, Warner Bros. 8382	WBM										
★ 18	15	ANGEL IN YOUR ARMS—Nat (Clayton Ivory, Terry Woodford), T. Woodford, C. Ivory, T. Bradfield, Big Tree 15885 (Atlantic)	CPP	47	22	14	I WANNA GET NEXT TO YOU—Roxette (Norman Whitfield), N. Whitfield, MCA 40662	MCA	82	82	6	TRYING TO LOVE TWO—William Bell (William Bell, Paul Mitchell), W. Bell, P. Mitchell, Mercury 73839 (Phonogram)	CHA										
★ 19	9	UNDERCOVER ANGEL—Ann O'Day (Steve Barr, Michael O'Donnell), A. O'Day, Pacific 801 (Atlantic)	WBM	48	50	12	DO WHAT YOU WANNA DO—T Connection (Cory Wade, Ries Sedkin), T. Coxley, Outfit 5832 (TR)	CPP	83	86	2	THAT MAGIC TOUCH—Angel (Eddie Kramer), F. Meadows, G. Gifford, F. DiMino, Casablanca 878	CHA										
15	15	HELLO STRANGER—Freddie Mercury (Freddie Mercury for Grand Slam Prod.), B. Lewis, RSO 871 (Polydor)	WBM	★ 62	4	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chip Monahan), B. Emmons, C. Monahan, RCA 10824	CPP	★ 87	83	25	BURNIN' SKY—Bad Company (Bad Company), P. Rodgers, Swan Song 70112 (Atlantic)	WBM											
★ 20	9	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Buddy Killen), B.L. McGinty, B. Killen, Epic 8-50313	B-3	50	55	5	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Murphy), B. Miller, P. Miller, Sigma, Capitol 4413	B-3	★ NEW ENTRY	2	BARRACUDA—Heart (Mike Flicker), R. Wilson, R. Fisher, N. Wilson, Portrait/CBS 5-70004	CHA											
★ 21	12	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricore 8270 (Warner Bros.)	WBM	★ 74	3	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spectre, E. Greenwich, Warner/Curb 8365	★ NEW ENTRY	★ NEW ENTRY	2	AMARILLO—Neil Sedaka (George Martin), N. Sedaka, H. Greenfield, Elektra 45406	WBM												
18	11	LIDO SHUFFLE—Bar Stingo (Bar Wissert), B. Stingo, D. Psich, Columbia 3-10491	WBM	★ 73	3	PEACE OF MIND—Boston (John Boylan, Tom Scholz), T. Scholz, Epic 8-50381	CPP	★ NEW ENTRY	2	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401 WBM	WBM												
19	13	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 8221	CPP	★ 63	3	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Björn Ulvaeus), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3387	CPP	87	83	25	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	WBM											
★ 30	5	JET AIRLINER—Steve Miller Band (Steve Miller), P. Penn, Capitol 4A24	WBM	★ 64	4	IT'S SAD TO BELONG—Englund Dan & John Ford Coley (Kyle Lehning), K. Coley, Big Tree 10088 (Atlantic)	HAN	88	91	11	YOU + ME = LOVE—Undisputed Truth (Norman Whitfield), N. Whitfield, Whitfield 8231 (Warner Bros.)	CHA											
21	17	SO IN TO YOU—Atlanta Rhythm Section (Buddy Bain), B. Bain, K. Nix, D. Daughtry, Polydor 14371	CPP	★ 65	4	HIGHER AND HIGHER—Rita Coolidge (David Andorko P. Smith, G. Jackson, R. Miner, B. Davis, R&B 1922)	WBM	89	85	4	I NEED A MAN—Grace Jones (Tom Moulton), P. Slade, P. Papadimoulopoulos, Beam Junction 1004	CHA											
22	16	CALLING DR. LOVE—Kiss (Eddie Kramer & Rock Steady Prod. Inc.), G. Simmons, Casablanca 830	ALM	★ 67	5	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8343	WBM	90	93	3	FEEL THE NEED—Detroit Emeralds (Karin Tilmon), A. Tilmon, Westbound 55401 (Atlantic)	WBM											
23	24	WHODUNIT—Tavares (Freddie Perren), R. St. Lewis, F. Perren, Capitol 4398	CPP	57	23	12	DANCING MAN—Q (Q), R. Pickman, Epic/Sweet City 8-50335	CHA	91	88	4	CAPTURE YOUR HEART—Blue (Evan John, Clive Franks), H. Nicholson, MCA/Rocket 41706	MCA										
★ 29	9	MARGARITAVILLE—Jimmy Buffett (Herbert Putnam), J. Buffett, ABC 12254	WBM	58	60	4	GOING IN WITH MY EYES OPEN—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45150	ALM	92	92	2	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12250	ALM										
★ 33	6	MAINSTREET—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), Bob Seger, Capitol 4422	CPP	★ 69	8	YOU'RE MOVIN' OUT TODAY—Bette Midler (Tom Dowd), B. Midler, C. Sager, B. Roberts, Atlantic 3379	CHA/WBM	93	NEW ENTRY	2	SO HIGH (Rock Me Baby And Roll Me Away)—Dave Mason (Dave Mason, Ron Nevin), M. Williams, J. Conrad, Columbia 3-10509 ALM	CHA											
26	27	UPTOWN FESTIVAL—Stalmar (Simon Seaweed), Holland, Deacon, Holland, Soul Train 10885 (RCA)	CPP	60	47	18	DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129	ALM	94	98	2	DEVIL'S GUN—C.J. & Co (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic)	CHA										
★ 32	8	SLOW DANCIN' DON'T TURN ME ON—Addison Brothers (Herbert Putnam), D. Addison, D. Addison, Buddah 546	CPP	61	28	8	SHOW YOU THE WAY TO GO—Jacksons (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50350	B-3	95	97	3	DANCE AND SHAKE YOUR TAMBOURINE—Universal Robot Band (Gregory Carmichael, Patrick Adams, Red Greg 207)	CHA										
★ 53	3	LIFE IN THE FAST LANE—Eagles (Bill Symczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403	WBM	62	26	11	CAN'T STOP DANCING—Captain & Tennille (Daryl Dragon), R. Stevens, J. Pritchard Jr., A&M 1912	ALM	96	NEW ENTRY	2	RIDIN' OUT THE STORM—RED Speedwagon (John Stomach, RED Speedwagon), G. Richram, Epic 8-50367	B-3										
★ 35	6	HIGH SCHOOL DANCE—Sylvers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405	CPP	63	66	4	THE PRIDE (Part 1)—Sly Brothers (Sly Brothers), R. Sly, J. Sly, D. Sly, L. Sly, R. Sly, C. Jasper, E. Sly, M. Sly, T-Nek 2252 (Epic)	CHA	97	99	8	HOLD BACK THE NIGHT— Graham Parker And The Rumour (Robert John Lange), Baker, Harris, Selder, Young, Mercury 74000 (Phonogram)	CHA										
★ 38	6	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yengier), P. McCann, 20th Century 2325	CPP	64	34	24	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)	WBM	98	NEW ENTRY	2	WHILE I'M ALONE—Marc featuring Frankie Beverly (Frankie Beverly), F. Beverly, Capitol 4322	CHA										
31	31	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Callele), R. Nolan, 20th Century 2331	B-3	65	40	11	YOUR LOVE—Marilyn McCoo & Billy Davis Jr. (Don Davis), H.B. Barnum, W. Johnson, ABC 12152	CPP	99	94	3	ALL THE KIDS ON THE STREET—Hollywood Stars (Harry Madin), M. Anthony, K. Fowley, Arista 8241	CHA										
★ 37	7	ARIEL—Dean Friedman (Bob Stevens), D. Friedman, Lifesong 45022	B-3	66	70	5	I GOTTA KEEP DANCIN'—Carrie Lucas (Dick Griffey), M. Anthony, Soul Train 10851 (RCA)	ALM	100	96	3	FREDDIE—Charlene (Ron Miller), R. Miller, K. Hinck, Prodigal 0633 (Motown)	CHA										
★ 49	4	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 8244	ALM	★ 77	2	ALL YOU GET FROM LOVE IS A LOVE SONG—Richard Carpenter (David Andorko), S. Eaton, A&M 1940	WBM	★ NEW ENTRY	2	SEE TOP SINGLE PICK REVIEWS, Page 88	CHA												
★ 48	4	BACK TOGETHER AGAIN—Daryl Hall & John Oates (Christopher Bond), J. Oates, RCA 10970	CHA	★ NEW ENTRY	2	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	ALM	★ NEW ENTRY	2		CPP												

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z-(Publisher-Licensee)

Anytime You're Around (With No Big Fat Woman) (Tracy, BMI)	16	Capture Your Heart (Rocket, ASCAP)	91	Feel The Need (Bridgeman)
All The Kids On The Street (in Power) (Screen Gems/EMI/Bad Boy, BMI)	17	Cinnamon (Pawter, ASCAP)	92	Feel Like The First Time (Summer) (Excursions, A)
All You Get From Love Is A Love Song (Unproduced Heath, ASCAP)	99	Clouded Get It Right (Olive Dragoon, ASCAP)	7	Fly At Night (Chilliwack/ Munition, BMI)
America (Natalie Cole, BMI)	47	Die Das! Run, Run (True-Mother Bertha, BMI)	51	Freddie (Dillon Diamond, B)
Angel In Your Arms (Song Taxis, BMI/I've Got The Music, ASCAP)	85	Dance And Strike Your Tambourine (Dog Sop, FAP, ASCAP)	93	Going In With My Eyes Open (Alvin Macaulay, ASCAP)
Arild (Bridgeman, ASCAP)	23	Dancing Man (Amen/Grovenhurst, BMI)	57	Gonna Fly Now (Theme From "Rocky") (United Artists, ASCAP/Unrest, BMI)
Back In The Saddle (Dakota Song And Dance, Windham, BMI)	37	Devil's Gun (ATB, BMI)	94	Gonna Fly Now (Theme From "Rocky") (United Artists, ASCAP/Unrest, BMI)
Back Together Again (Unchappell, BMI)	73	Do What You Wanna Do (Shaggy/ Dempsey, BMI)	49	Get To Give H Up (P.L. I. D. ASCAP)
Bamboozle (Wilson, Know/Play By Music, ASCAP)	34	Don't Give Up On Us (Macaulay, ASCAP)	60	Heart H In A Love Song (W. BMI)
Burnin' Sky (Bridgeman, ASCAP)	64	Don't Let Me This Way (Brighty Three, BMI)	64	Hello Stranger (Coddington, B) Lovelette, BMI)
Callin' On Love (Cafe Americana/ Kiss, ASCAP)	83	Do You Wanna Make Love (American Broadcasting, ASCAP)	30	Hold On (Lionel, B)
	22			

85	90	Tamertons, BMI)
		Hung Back The Night (Carlin, ASCAP)
AP	10	Hollywood (Big City American Broadcasting, ASCAP)
	79	Healed On You (Koopulu, ASCAP)
(100)		Hotel California (Hot Line)
		I Don't Love You Anymore (Mighty Three, BMI)
58		I Gotta Keep Dancin' (Garcia, ASCAP)
	6	I Just Want To Be Your Everything (Red Clay Andy Estes / Jim Hugh & Hartman, ASCAP)
	35	I'm In You (Ariola / From One, ASCAP)
	5	I'm Your Biggest Fan (Dwight Harrick, BMI)
	17	I Need A Man (Beam Junction, BMI)
	13	You Got Love On My Mind (Lena

5	(Duchess, BMI)	47	
6	I Feels So Good To Be Loved So Ned (Harrie Dondre, BMI)	50	
7	It's Sad To Beeing (Various lyricist, ASCAP)	54	Ma
8	Jet Airline (Sister) No Thought, ASCAP)	20	Ma
9	Just A Song Before I Go (Thin Ice, ASCAP)	56	On
10	Knowing Me, Knowing You (Countess, BMI)	52	On
11	Lies Shuffles (Bill Scoggins/Hudman, ASCAP)	18	Pear
12	Lily In The Field Lane (not listed)	28	Not
13	Lovely Day (Duke Ellington, BMI)	9	the
14	Loves Like We Made It Wrong, BMI)	33	Our Show
15	Love Theme-Frost, "A Star Is Born" (Evergreen) (World Artists)	3	3
16	Emanci/20th Century, ASCAP)	87	Sir
17	Lover's Gonna Deep (Gandy Or	2	Spa

Season, BMI	5
South Texas (Back To The Roots Of Love) (Hilky Chack)	6
Summer (Gabe, ASCAP)	7
Saville (Cindi Lauper, BMI)	8
Saint Beatus To Me (Aka/ I'm A Winner) (Bamboo, BMI)	9
Saint On Christian Bishop, SMD	10
Saints Border (Dick James, BMI)	11
Saint Of Mind (Pura, BMI)	12
Saint In Love (Man-eau, BMI)	13
Saint Unshackled, (BMI)	14
Saint, The Storm (ASMP, BMI)	15
Saints On The High Seas (American Broadcasting, ASCAP)	16
Saintly (Wich, Senns, BMI)	17
Saint You The Way To Go (Mighty Soul, BMI)	18
Saints (Ultimate Black Bull, BMI)	19
Saints, Don't Torti Me On	20

Mr. Money And Me	93	Entertainer
Never Let Me Go	23	Entertaining Gonne On?
Run (I) Can't	44	China (BMV)
She (Diamond)		When I Heard You (U.S.)
Sergeant (BMV)	12	Regions Melancholy
Saint (Laurel Canyon)	43	Hammond ASCAP
Seven Witches Angel	43	While I'm Alone (Poco)
Shame	107	Who Dunnit (Bill Putnam)
(Smallville Turn		Yesterdays (ASCAP)
Shore Bros., ASCAP)	75	You And Me (Eric Clapton/BMW)
Shoo Shoo Shoo Baby (ASCAP)	43	You + Me = Love (Dionne Warwick/Diamond, 2001)
Turned Into A		You Mean (Out To Lunch)
Turn Down (ASCAP)	46	Regions Melancholy
Two That I Feel (Fame,		Fellers, BMV)
Two (Bill Putnam, BMV)	81	You're My World (Chaka Khan/Interscope, ASCAP)
Two (Warner Bros.,		Entertainer ASCAP)
Two (Globetrot, ASCAP)	34	You're Love (DJ Khaled/

W. A. S. D. P.	15
Young, Palma	43
Happier	43
Albert	43
Pat	56
McFerren	23
W. Frost	36
John	48
W. (Givens)	59
W. (Schwartz)	59
W. (S. C.)	59
W. (S. C.)	59

“Thrillington”



A Musical Reshaping Of Paul McCartney's "Ram."

Performed And Produced By
Percy "Thrills" Thrillington On Capitol Records And Tapes.

Capitol

ST-11642

Billboard

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TOP LP'S & TAPE

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE							
				ALBUM	4-CHANNEL	B-TRACK	Q-B TAPE	CASSETTE					ALBUM	4-CHANNEL	B-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL			ALBUM	4-CHANNEL	B-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL		
★ 1 14	FLEETWOOD MAC	Rumours	Warner Bros. 954-3018	7.98	7.97	7.97	7.97	8.95	36	39	16	JIMMY BUFFETT	Changes In Latitudes—Changes In Attitudes	7.98	7.95	7.95	7.95	7.95	71	71	59	GEORGE BENSON	Brezzin'	Warner Bros. 95-2919	6.98	7.97	7.97	
2 2 23	EAGLES	Hotel California	Astro 14-1082	7.98	7.97	7.97	7.97	7.95	37	40	9	MAYNARD FERGUSON	Conquistador	7.98	7.98	7.98	7.98	7.98	72	72	8	IGGY POP	The Idiot	Mercury M-21275	6.98	7.95	7.95	
3 3 9	MARVIN GAYE LIVE AT THE LONDON PALLADIUM	Tasha 17-35282 (Motown)	7.98	7.98	7.98	7.98	7.98	★ 97	2	WAYLON JENNINGS	OJ! Waylon	7.98	7.95	7.95	7.95	7.95	73	44	28	KISS	Flock And Roll Over	Columbia NBLP 3033	6.98	7.98	7.98			
4 4 13	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK	United Artists 1A-LABES-1-C	6.98	7.96	7.96	7.96	7.96	★ 49	5	DAVE MASON	Let It Flow	7.98	7.98	7.98	7.98	7.98	★ 98	2	SHALAMAR	Uptown Festival	Soul Train WPL 2239 (RCA)	6.98	7.95	7.95				
★ 13 2	THE BEATLES AT THE HOLLYWOOD BOWL	Capitol 1MNS 11638	7.98	7.98	7.98	7.98	7.98	★ 50	3	10cc	Deceptive Bends	Memory 5RM 1-3700 (Phonogram)	7.98	7.95	7.95	7.95	7.95	75	77	12	YVONNE ELLMAN	Love Me	FGD 25-1-3018 (Polydor)	6.98	7.98	7.98		
6 6 7	ISLEY BROTHERS	Go For Your Guns	T-Nexx 7E-10437 (Epic)	6.98	7.98	7.98	7.98	7.98	41	41	7	LOU RAWLS	Unmistakably Lou	Philadelphia International PZ 34488 (Epic)	6.98	7.98	7.98	7.98	7.98	76	76	28	JACKSON BROWNE	The Pretender	Asylum 7E-1078	6.98	7.97	7.97
★ 9 9 9	COMMODORES	Motown M-20487	7.98	7.98	7.98	7.98	7.98	★ 58	3	LITTLE FEAT	Time Loves A Hero	Warner Bros. 95-3015	6.98	7.97	7.97	7.97	7.97	77	84	11	FEO SPEEDWAGON	Live (You Get What You Play For)	Epic PEG 34846	7.98	7.98	7.98		
8 5 33	STEVIE WONDER	Songs In The Key Of Life	Tony T-13-34027 (Motown)	13.98	15.98	15.98	15.98	15.98	43	34	31	ELECTRIC LIGHT ORCHESTRA	A New World Record	United Artists 1A-LABES-1-C	6.98	7.98	7.98	7.98	7.98	78	82	8	BOB JAMES	Four	CTI 7014	7.98	7.98	7.98
9 7 36	BOSTON	Epic PE 34188	6.98	7.97	7.97	7.97	7.97	44	46	7	ELVIS PRESLEY	Welcome To My World	RCA AFLP 1-2214	6.98	7.95	7.95	7.95	7.95	79	81	4	HERBIE HANCOCK	V.S.O.P.	Columbia PC 34088	7.98	8.98	8.98	
★ 14 27	BARRY MANILOW	Live	Arista AL 9010	11.98	11.98	11.98	11.98	11.98	45	48	15	PINK FLOYD	Animals	Columbia IC 34472	7.98	8.98	8.98	8.98	8.98	80	80	6	ENGLAND DAN & JOHN FORD COLEY	Cowdy Ferry Road	R&B 7E-10600 (Atlantic)	6.98	7.95	7.95
12 12 8	EMERSON, LAKE & PALMER	Works Volume 1	Atlantic SD 2-7008	13.98	13.98	13.98	13.98	13.98	46	42	16	GEORGE BENSON	In Flight	Warner Bros. 95-2918	7.98	7.97	7.97	7.97	7.97	81	37	12	JUSTIN HAYWARD	Songwriter	Stevie RRS 18013 (London)	6.98	7.98	7.98
13 10 25	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING	Barbra Streisand & Kris Kristofferson	Columbia 13-34403	8.98	8.98	8.98	8.98	8.98	47	33	17	BOOTSY'S RUBBER BAND	Ahh	Warner Bros. 95-2572	6.98	7.97	7.97	7.97	7.97	★ 109	2	LINDA RONSTADT	A Retrospective	Capitol 1SR88 11527	7.98	8.98	8.98	
14 11 20	ATLANTA RHYTHM SECTION	A Rock And Roll Alternative	Polydor PD 1-3200	6.98	7.98	7.98	7.98	7.98	★ 60	25	CLIMAX BLUES BAND	Gold Plated	See SAKD 7523 (ABC)	6.98	7.95	7.95	7.95	7.95	83	83	16	JOAN ARMATRADING	Joan SP 4500	6AM SP 4500	6.98	7.98	7.98	
15 16 63	BOZ SCAGGS	Silk Degrees	Columbia PC 33929	6.98	7.98	7.98	7.98	7.98	50	57	34	AL STEWART	Year Of The Cat	Island IKS 2022	6.98	7.95	7.95	7.95	7.95	NEIL SEDAKA	A Song	Stax 42-102	7.98	7.98	7.98			
16 17 29	BOB SEGER & THE SILVER BULLET BAND	Night Moves	Capitol ST 15520	6.98	7.98	7.98	7.98	7.98	51	55	6	GLADYS KNIGHT & THE PIPS	Still Together	Stax SP 5009	6.98	7.95	7.95	7.95	7.95	★ 95	6	GRAHAM CENTRAL STATION	Now Do U Want A Dance	Warner Bros. 95-3014	6.98	7.98	7.98	
17 19 11	TEDDY PENDERGRASS	Philadelphia International PZ 34290 (Epic)	6.98	7.98	7.98	7.98	7.98	★ 79	2	PARLIAMENT LIVE—P. FUNK EARTH TOUR	Parliament Live—P. Funk Earth Tour	Cassette 1SRCP 2013	6.98	8.98	8.98	8.98	8.98	86	88	4	SOUTHSIDE JOHNNY & THE ASBURY JUKES	This Time It's For Real	Epic PE 34668	6.98	7.98	7.98		
18 20 6	CAPTAIN & TENNILLE	Come In From The Rain	ASW SP 4700	6.98	7.98	7.98	7.98	7.98	53	36	10	BAD COMPANY	Badfinger	Debut Song 12-2300 (Warner)	7.98	8.98	8.98	8.98	8.98	★ 101	9	DOLLY PARTON	New Harvest...First Gathering	RCA AFLP 2300	6.98	7.95	7.95	
★ 26 16 16	FOREIGNER	Atlantic SD 18215	6.98	7.97	7.97	7.97	7.97	★ 67	4	KENNY LOGGINS	Celebrate Me Home	Columbia PC 34095	6.98	7.98	7.98	7.98	7.98	90	90	17	RUFUS Featuring CHAKA KHAN	Alka Rufs	ABC AR 875	6.98	7.98	7.98		
★ 150 2	STEVE MILLER BAND	Book Of Dreams	Capitol SD 11630	7.98	7.98	7.98	7.98	7.98	★ 70	4	KENNY ROGERS	United Artists 1A-LABES-1-C	7.98	7.98	7.98	7.98	7.98	91	96	9	RITA COOLIDGE	Anytime... Anywhere	ABC SP 4616	6.98	7.98	7.98		
21 23 6	SUPERTRAMP	Even In The Quietest Moments	ASW SP 4624	6.98	7.98	7.98	7.98	7.98	★ 68	4	VAN MORRISON	A Period Of Transition	Warner Bros. 95-2917	6.98	7.97	7.97	7.97	7.97	★ 106	14	MAZE Featuring FEANNIE BEVERLY	Control ST 11687	6.98	7.98	7.98			
22 22 11	GLEN CAMPBELL	Southern Nights	Capitol SD 11661	7.98	7.98	7.98	7.98	7.98	59	62	5	TAVARES	Love Storm	Capitol STAO 11628	6.98	7.98	7.98	7.98	7.98	93	89	7	STARZ	Visitation	Capitol ST 11411	6.98	7.98	7.98
23 25 14	MARSHALL TUCKER BAND	Cantina Dreams	Capitol CP 6180 (Warner Bros.)	7.98	7.97	7.97	7.97	7.97	60	64	4	AL DIMEOLA	Elegant Gypsy	Columbia PC 34461	6.98	7.98	7.98	7.98	7.98	94	91	9	MIRLENA SHAW	Sweet Beginnings	Columbia PC 34454	6.98	7.98	7.98
24 24 32	K.C. & THE SUNSHINE BAND	Part 3	TA 605	6.98	7.98	7.98	7.98	7.98	61	54	23	WINGS OVER AMERICA	Capitol SHCO 11581	14.98	14.98	14.98	14.98	14.98	95	75	59	BARRY MANILOW	Truly To Get The Feelin'	Arista AL 9010	6.98	7.98	7.98	
25 27 6	BONNIE RAITT	Sweet Forgiveness	Warner Bros. 95-2996	6.98	7.97	7.97	7.97	7.97	62	65	14	JENNIFER WARREN	Arista AL 9012	6.98	7.98													

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**"Just As Long As
You Love Me."**

MB-10978



the way that i feel
keith sykes



BKL1-2246



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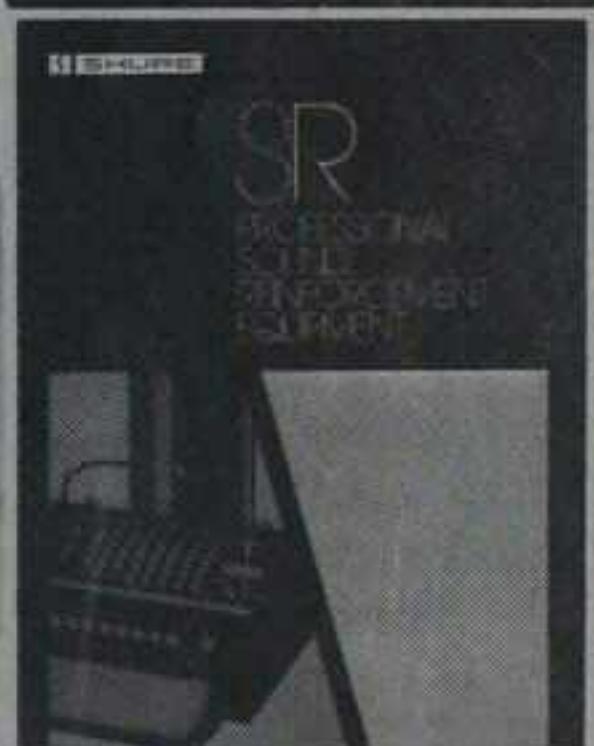
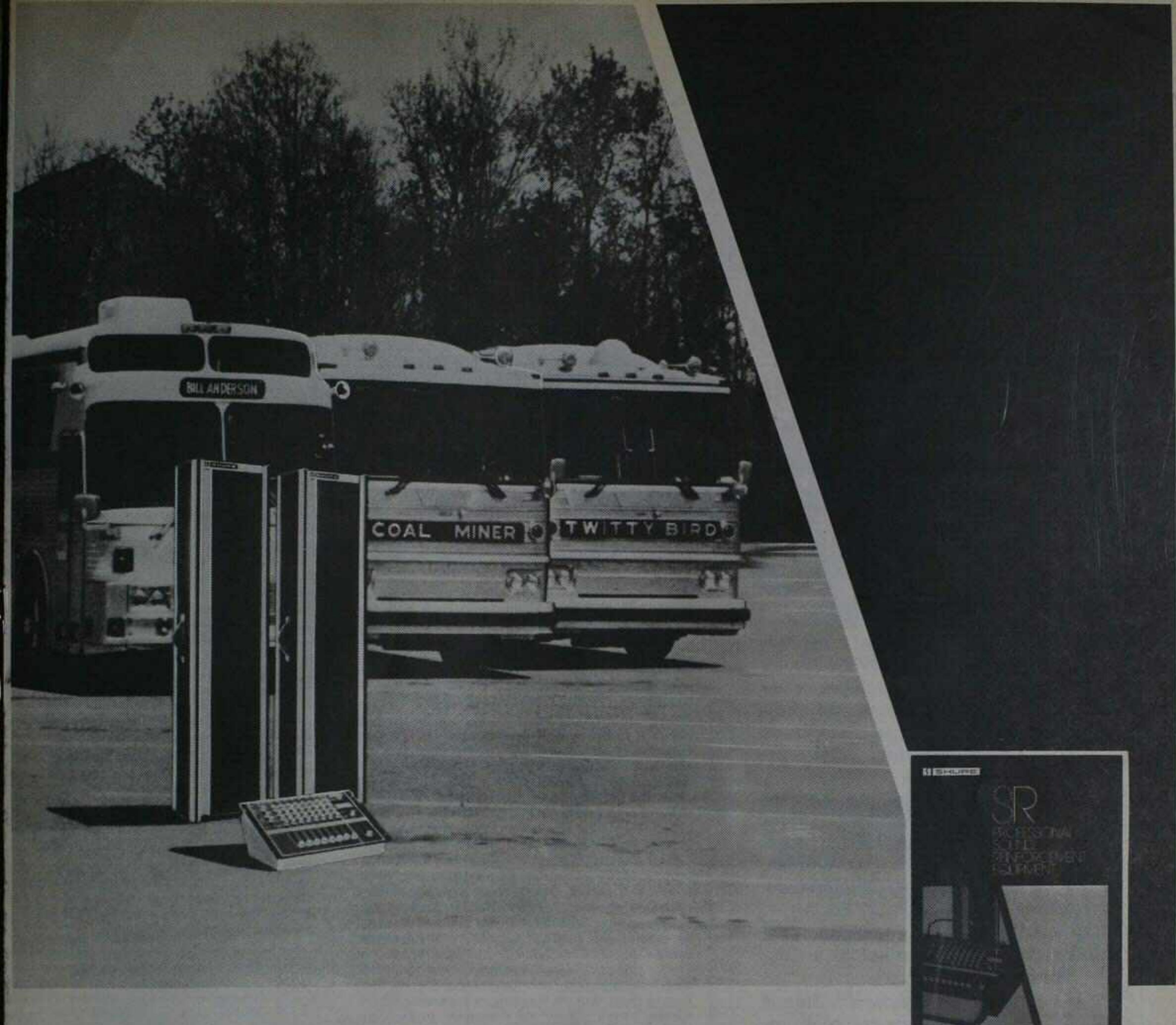
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TOP LPs & TAPE

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POSITION
106-200

THIS WEEK	LAST WEEK	Weeks on Chart	Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
															ALBUM	4-CHANNEL	8-TRACK	Q-TAPE	CASSETTE	REEL TO REEL				ALBUM	4-CHANNEL	8-TRACK	Q-TAPE	CASSETTE	REEL TO REEL
106	108	9	SPINNERS Yesterday, Today & Tomorrow Atlantic 31-2380	SPINNERS	7.98	7.87	7.87	7.87	7.87	7.87	137	115	6	SIDE EFFECT What You Need Fantasy F 9513	7.98	7.88	7.88	7.88	7.88	7.88	169	163	57	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol 3088 (1973)	7.98	8.98	8.98	8.98	8.98
107	73	19	DAVID SOUL Private Stock PS 2019	DAVID SOUL	6.98	7.88	7.88	7.88	7.88	7.88	138	138	46	ROD STEWART A Night On The Town Warner Bros. 11-2918	6.98	7.87	7.87	7.87	7.87	7.87	170	174	3	FOUR SEASONS Helicon Warner Bros. 11-2916	6.98	7.97	7.97	7.97	7.97
108	53	5	BEACH BOYS Love You Brother/Bureau MSA 2750 (Warner Bros.)	BEACH BOYS	7.98	7.87	7.87	7.87	7.87	7.87	139	139	19	ZZ TOP Tejas Columbia PC 34879	6.98	7.86	7.86	7.86	7.86	7.86	171	131	18	DAVID BOWIE Low RCA 23-11-2020	7.98	7.98	7.98	7.98	7.98
109	111	10	RAMSEY LEWIS Love Notes Columbia PC 34896	RAMSEY LEWIS	6.98	7.88	7.88	7.88	7.88	7.88	140	140	3	WALTER EGAN Fundamental Roll Columbia PC 34879	6.98	7.86	7.86	7.86	7.86	7.86	172	130	9	JESSE COLIN YOUNG Love On The Wing Warner Bros. 11-2913	6.98	7.97	7.97	7.97	7.97
110	120	2	WILLIE NELSON Before His Time RCA APL 12110	WILLIE NELSON	6.98	7.85	7.85	7.85	7.85	7.85	141	143	19	BOZ SCAGGS Slow Dancer Columbia PC 32704	6.98	7.86	7.86	7.86	7.86	7.86	173	133	10	THE BAND Islands Capitol SD 11402	7.98	7.98	7.98	7.98	7.98
111	61	9	KLAATU Capital 31-11542	KLAATU	6.98	7.88	7.88	7.88	7.88	7.88	142	124	37	ABBA Greatest Hits Atlantic 31-18189	6.98	7.87	7.87	7.87	7.87	7.87	174	165	27	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34882	6.98	7.98	7.98	7.98	7.98
112	112	4	JOE TEX Bumps And Bruises Lao 11-24164	JOE TEX	6.98	7.88	7.88	7.88	7.88	7.88	143	128	19	HELEN REDDY Car Candy Capitol SD 11845	7.98	7.88	7.88	7.88	7.88	7.88	175	141	5	WALTER JACKSON I Want To Come Back As A Song On Stage CH 1A723 (United Artists)	6.98	7.98	7.98	7.98	7.98
113	116	6	PLEASURE Joyous Fantasy F 9528	PLEASURE	6.98	7.85	7.85	7.85	7.85	7.85	144	180	2	SANTANA Festival Columbia PC 34423	6.98	7.86	7.86	7.86	7.86	7.86	176	188	2	THE BEST OF FREDDY FENDER ABC 61-002079	7.98	7.98	7.98	7.98	7.98
114	87	30	BARRY MANILOW II RCA AL 40118	BARRY MANILOW II	6.98	7.88	7.88	7.88	7.88	7.88	145	128	19	DETECTIVE Swan Song 25-8417 (Rhino)	6.98	7.87	7.87	7.87	7.87	7.87	177	146	5	WILD CHERRY Electrified Funk Epic PE 34882	6.98	7.98	7.98	7.98	7.98
115	113	11	NILS LOFGREN I Came To Dance A&M SP 4625	NILS LOFGREN	6.98	7.88	7.88	7.88	7.88	7.88	146	164	3	AMERICA Harbor Warner Bros. 11817	7.98	7.87	7.87	7.87	7.87	7.87	178	149	156	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98	7.98	7.98	7.98	7.98
116	162	3	POCO Indian Summer ABC AB 485	POCO	6.98	7.85	7.85	7.85	7.85	7.85	147	102	12	PHYLIS HYMAN Russian Red 101 (RCA)	6.98	7.86	7.86	7.86	7.86	7.86	179	190	2	BRAND X Moroccan Roll Pye EPP 38822 (ABC)	6.98	7.95	7.95	7.95	7.95
117	117	19	EMMYLOU HARRIS Luxury Liner Warner Bros. 11-29165	EMMYLOU HARRIS	6.98	7.87	7.87	7.87	7.87	7.87	148	104	19	TRAMMPS Disco Inferno Atlantic 12-18711	6.98	7.86	7.86	7.86	7.86	7.86	180	175	12	A CHORUS LINE/ORIGINAL CAST Columbia PC 33381	7.98	7.98	7.98	7.98	7.98
118	118	19	ABBA Arrival Atlantic 31-38307	ABBA	6.98	7.87	7.87	7.87	7.87	7.87	149	154	3	FLAME Queen Of The Neighborhood RCA APL 12150	6.98	7.86	7.86	7.86	7.86	7.86	181	190	2	GOLDEN EARRING Mad Love MCA 254	6.98	7.98	7.98	7.98	7.98
119	122	6	LES DUDEK Say No More Columbia PC 34297	LES DUDEK	6.98	7.88	7.88	7.88	7.88	7.88	150	157	10	CHILLIWACK Dreams, Dreams, Dreams Mudhouse 1000 1000	6.98	7.87	7.87	7.87	7.87	7.87	182	183	13	THE BABYS Oxygene CIR 1129	6.98	7.98	7.98	7.98	7.98
120	78	10	KENNY NOLAN 20th Century T 532	KENNY NOLAN	6.98	7.88	7.88	7.88	7.88	7.88	151	152	5	MARIE OSMOND This Is The Way That I Feel Kane PD 14889 (Polydor)	6.98	7.86	7.86	7.86	7.86	7.86	183	191	8	FRANK MARINO & MAHOGANY RUSH World Anthem Columbia PC 34877	6.98	7.98	7.98	7.98	7.98
121	103	55	KISS Destroyed Capitol NBLP 10275	KISS	6.98	7.88	7.88	7.88	7.88	7.88	152	156	4	JACK BRUCE BAND How's Tricks RCA RS 1-2017 (Polydor)	6.98	7.86	7.86	7.86	7.86	7.86	184	192	2	RICHARD PRYOR Are You Serious Lat 1A16	6.98	7.98	7.98	7.98	7.98
122	110	41	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1504	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	6.98	7.85	7.85	7.85	7.85	7.85	153	119	11	JOHNNIE TAYLOR Rated Extraordinaire Columbia PC 34485	6.98	7.86	7.86	7.86	7.86	7.86	185	193	133	TUBES Now ADM SP-4022	6.98	7.98	7.98	7.98	7.98
123	123	86	B.T. EXPRESS Function At The Junction Columbia PC 34702	B.T. EXPRESS	6.98	7.88	7.88	7.88	7.88	7.88	154	166	4	ANDREW GOLD What's Wrong With This Picture? Rhythm 76 1008	6.98	7.87	7.87	7.87	7.87	7.87	186	189	10	HOT Big Tree BT 39122 (Motown)	6.98	7.98	7.98	7.98	7.98
124	123	86	KISS Alive! Capitol NBLP 10275	KISS	6.98	7.88	7.88	7.88	7.88	7.88	155	153	26	THE JACKSONS I'm Yellin'	6.98	7.86	7.86	7.86	7.86	7.86	187	178	13	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34882	6.98	7.98	7.98	7.98	7.98
125	125	9	WILLIAM BELL Coming Back For More Mercury 2008 5-1146 (Paragon)	WILLIAM BELL	6.98	7.88	7.88	7.88	7.88	7.88	156	111	37	MARILYN McCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 150	6.98	7.85	7.85	7.85	7.85	7.85	188	189	10	GARLAND JEFFREYS Ghost Writer ADM SP-40279	6.98	7.98	7.		



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Late General News

Inside Track

A prestigious one-night concert at Madison Square Garden on a Saturday night is the objective of Jimmy's Music World. The soon-to-be-36-store retail record/tape chain (Billboard, May 21) has booked the 21,000-seat Manhattan venue for June 25. David Sutton, president of the chain, located in the Northeast, was not available for comment.

Dick Butler of Jimmy's said there was a possibility of the concert taking place. It is known that Sutton has been contacting labels to help provide acts for the event.

It's understood that Sutton is figuring either on a free gig or a low admission to the event. It would mark the most ambitious live event promotion ever in the history of the U.S. retail record promotion. The Garden on Saturday night runs about \$27,000 or more rental.

The Rhode Island legislature is considering a bill requiring concert promoters to post a hefty bond prior to a gig. . . . MCA's Lynyrd Skynyrd was robbed of \$71,500 cash, checks and personal belongings on its May 15 stay at the Howard Johnson Hotel, Savannah, Ga. Thieves hit every room occupied by the entourage, while the band tipped in the bar. No other guest rooms were entered. Next time they'll heed Karl Malden's warning. . . . ZZ Top convalescing after its U.S. tour, which claims a record for the largest traveling stage production: 75 tons of equipment, not counting a live longhorn and a bison.

The Robert Stigwood Organisation is suing Tandem Productions, the Yorkin-Lear television production powerhouse in L.A. Superior Court, asking for a multi-million-dollar judgment for its alleged participation in "Sanford and Son," the successful longtime tv show starring Redd Foxx. Stigwood claims it picked up a British firm, which had a deal for fiscal participation in the syndicated show. . . . Terry Melcher and Helen Noga got Superior Court approval for their pact with 17-year-old Tony DeFranco. . . . Gene "Duke of Earl" Chandler, 36, was sentenced Friday (13) to a year in prison in Chicago Federal District Court on charges of selling nearly a pound of heroin to an undercover agent. . . . Elektra-Eagles' original contract of 1971, filed in conjunction with the act's suit against Warner Bros. Music and David Geffen, shows they signed for 9% royalty, with a raise to 10% in the first of the four option years to hold until the end of that pact (Billboard, May 21, 1977).

Recording their new album, "Go For The One," brought Rick Wakeman back into the Yes fold. Brian Lane, Yes' manager, made Wakeman the proverbial offer he couldn't refuse after he played on the album. Lane's other chattel, Alan O'Day, is recording his next release, "Undercover Angel," at Kendun Studios, Burbank. . . . Olivia Newton-John films her own tv special for the BBC this month in London. . . . Is Roger Bernbaum, Arista's Coast a&r chief, listening to offers of greener pastures? . . . Davis Equities Corporation, which states it has been fairly active in acquiring B-grade films from overseas through financing, is expanding into financing record albums via investment partnerships. Wade G. Davis, firm's president, could not be reached, but Adrynn Ross admitted the possibility of tax shelter deals. Ross, director of record financing, said the firm is seeking an industry vet to head the new echelon. . . . Independent label distributors got a mimeographed letter last week from Carlson International, a New Jersey firm, asking them to respond to a deal whereby all they do is let that firm know they might take some forthcoming releases on consignment or whatever other basis they could work out. The low-key pitch came from Lewis A. Ferrelle, who, when contacted, said he had been commissioned by former publisher Fred Barwick to actually produce jackets and press records for a budget-type line. Ferrelle said Barwick had backers, who were not identi-

fied. . . . The 100-piece Los Angeles Philharmonic and the 50-voice Gregg Smith Chorale will record next week with the Carpenters who are doing a new album. . . . Dan Handleman of the Handleman Corp. confirms that the firm's Siebert's wing is looking into a three-store take over to augment its present 15 Madcat and Davy Locker stores in the South and Southwest.

The L.A. chapter of American Society of Music Authors and Composers introduced its new officer slate Sunday (22). Includes: Eddy Manson, president; Bob Ballard, vice president; Marl Young, secretary; Howard Lucraft, treasurer; and Bernie Lewis, assistant secretary/treasurer. . . . Bill Conti, who scored "Rocky," will discuss film music composition and arranging and BMI will show its documentary on the scorers at the California Copyright Conference Tuesday (31) at the Sportsmen's Lodge in the Valley. . . . June has been designated a ELO Catalog Month at United Artists Records. Kazumitsu Machigiri, president of King Records, Japan, and Harold Seider, president of the international division of UA Music and Records, have pacted for the Japanese diskery to represent UA there. Previously, King split the representation with Toshiba-EMI. . . . Epicure Products, Newburyport, Mass., speaker maker, will stage their second annual Midday Repast of Epicurean Propositions Monday, June 6, at the CES Show in the Chicago Room of McCormick Place. Diners will feast on roasted boar, king salmon and seven other exotic entrees plus loads of trimmings from soup to nuts. The gastronomic orgy is staged for press and their dealers. Record/tape industry, take heed!

Word from the 1977 IMIC in Amsterdam is that more interrelated activity between RIAA and EIA is in the offing. "Bout time the razor people got with the blad makers. . . . Sharp Electronics will bow the first car stereo cassette player that will enable the user to pick out specific tracks of music on a prerecorded tape. Hinted that it will cost about \$150. . . . Is a recently introduced label which started as a tax shelter, doing well enough now that it intends to become a commercial venture?

Harry Chipetz of Sigma Sound Studios, Philadelphia, mending at home after open heart surgery. . . . George Martin will oversee musical direction and produce the soundtrack album of Robert Stigwood's "Sgt. Pepper" movie. . . . Word Records stuffed the mailers for Andrea Crouch's Gotham Gig Friday (20) with popcorn. . . . Amplex's new sales and market chief Gene Phelps recently told an interviewer that one of the consumer electronic industry's big goofs was confusing the customer with technical lingo rather than stressing non-technical advantages like reliability and quality. This makes potential buyers feel "naive," he opines.

The promotion offers a free copy of Diamond's "Low At The Greek" album for test driving Datsun's new 200SX automobile during the month of April. Promotion involves tagging of Datsun radio and tv ads with the LP offer, and reproduction of album "mini" in Datsun print ads.

Ralph McDonald headlined a concert of 18 major jazz players at Hunter College, New York, to raise funds for the endangered Schomburg collection, a leading research library for black heritage. McDonald's next album will be a musical root search, spanning Nigeria primitive to disco. . . . Arista's softball team, headed after victory over Dickie Betts' nine, challenging all industry comers. . . . Desi Arnaz compiling an album of songs done during the 179 "I Love Lucy" episodes and will include his own "Lucy" theme. . . . Minnie Riperton received the Most Courageous Woman Of The Year award from the American Cancer Society. President Jimmy Carter presented at the White House.

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• Continued from page 74

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A team of promotion/marketing staffers from the label, who dub themselves "Carlin Cop-Art Commandos," will be chalking the body outlines on streets near key retail outlets and radio stations across the country.



Billboard Subscription Order

P.O. Box 2156, Radnor, Pa. 19089

To Avoid delay of your order please check the box indicating your primary classification.

Within that classification please circle your area of specialty.

(Example Recording artists, performers, attorneys, agents, managers)

- 1 Retail merchandisers of records, pre-recorded & blank tapes, playback and communications hardware and accessories
- 2 Rack jobbers, record & tape distributors, one-stops, juke box operators, exporters and importers of records and tapes
- 3 Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discothèques
- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios
- 5 Recording artists, performers, attorneys, agents, managers
- 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities
- 7 Schools, colleges, students, faculty, Libraries, music fans, and audio-philes
- 8 Investment houses, banks, Federal, State and international departments of government, embassy officials
- 9 Music publishers, songwriters, performing unions, licensing & rights organizations
- 10 Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors
- 11 Miscellaneous, including independent management and technical consultants
- 12 other _____

CONTINENTAL U.S.

- 1 year (52 issues) \$70
- 6 months (26 issues) \$40
- 2 years (104 issues) \$115
- 1 year—First Class \$130

CANADA

- 1 year (52 issues) \$80
- 1 year—First Class \$130

- Hawaii and Puerto Rico (via air jet) \$100
- Alaska (available first class only) \$130
- Continental Europe, Great Britain, Africa, U.S.S.R. (via air jet) and Mexico, Caribbean, Central America (via air mail) \$125
- South America (via air mail) and New Zealand, Australia (via air jet) \$145
- Asia, Pacific, all others (via air mail) \$190
- Japan (via air jet) \$53,000

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Company _____ Title _____

Address (business home) _____

City _____ State/Province/Country _____ Zip _____

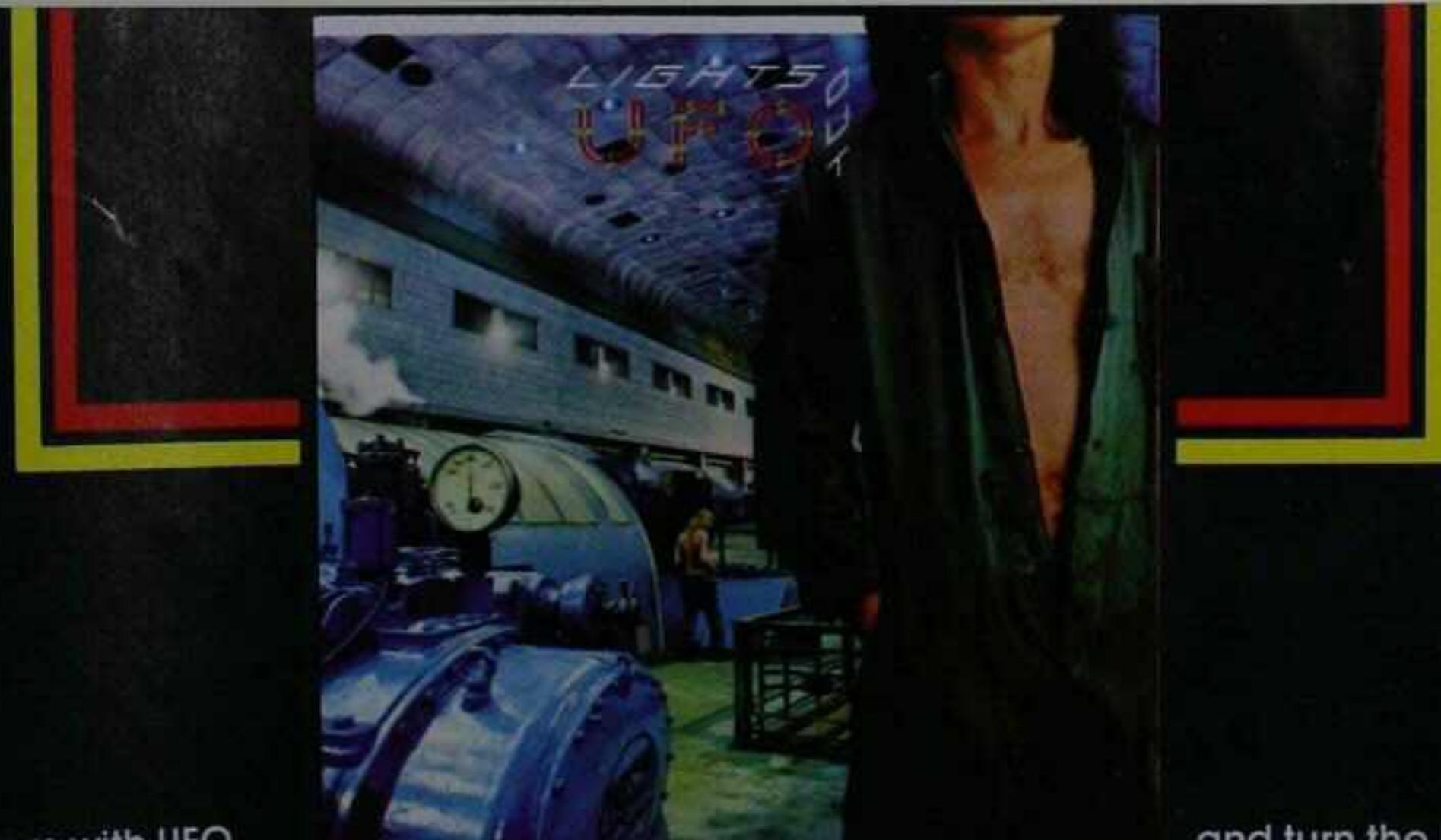
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Go into a room with UFO...

Lights Out



and turn the lights out.

CHR1127

Their new album on **Chrysalis** records and tapes.

WIN A FREE MOTORCYCLE FOR BREAKING LAWS!

As you read this, Ronnie Laws' Friends and Strangers album is leaping up the Pop, R&B and Jazz charts in all three trades. It's selling through like it had a hit single.

And we want every record buyer to see it

With that in United Artists Records will award a Yamaha "Champ" motorcycle to each of the five regional retail outletting window

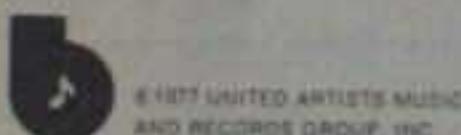
There will be blow-ups, national mate through U.S. chandising

The contest graphs which than July 16 orders, 6920 S California 9. Winners will

For further U.A. merchandising

This is your chance to get with an sense, you're

RONNIE LAWS. FRIENDS AND STRANGERS. ON BLUE NOTE RECORDS AND TAPES.

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Late General News

Inside Track

A prestigious one-night concert at Madison Square Garden on a Saturday night is the objective of Jimmy's Music World. The soon-to-be-36-store retail record/tape chain (Billboard, May 21) has booked the 21,000-seat Manhattan venue for June 25. David Sutton, president of the chain, located in the Northeast, was not available for comment.

Dick Butler of Jimmy's said there was a possibility of the concert taking place. It is known that Sutton has been contacting labels to help provide acts for the event.

It's understood that Sutton is figuring either on a free gig or a low admission to the event. It would mark the most ambitious live event promotion ever in the history of the U.S. retail record promotion. The Garden on Saturday night runs about \$27,000 or more rental.

The Rhode Island legislature is considering a bill requiring concert promoters to post a hefty bond prior to a gig. . . . MCA's Lynyrd Skynyrd was robbed of \$71,500 cash, checks and personal belongings on its May 15 stay at the Howard Johnson Hotel, Savannah, Ga. Thieves hit every room occupied by the entourage, while the band tipped in the bar. No other guest rooms were entered. Next time they'll heed Karl Malden's warning.

filled. . . . The 100-piece Los Angeles Philharmonic and the 50-voice Gregg Smith Chorale will record next week with the Carpenters who are doing a new album. . . . Dan Handleman of the Handleman Corp. confirms that the firm's Siebert's wing is looking into a three-store take over to augment its present 15 Madcat and Davey Locker stores in the South and Southwest.

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dependent label distributors got a mimeographed letter last week from Carlson International, a New Jersey firm, asking them to respond to a deal whereby all they do is let that firm know they might take some forthcoming releases on consignment or whatever other basis they could work out. The low-key pitch came from Lewis A. Ferrelle, who, when contacted, said he had been commissioned by former publisher Fred Barovick to actually produce jackets and press records for a budget-type line. Ferrelle said Barovick had backers, who were not identified.

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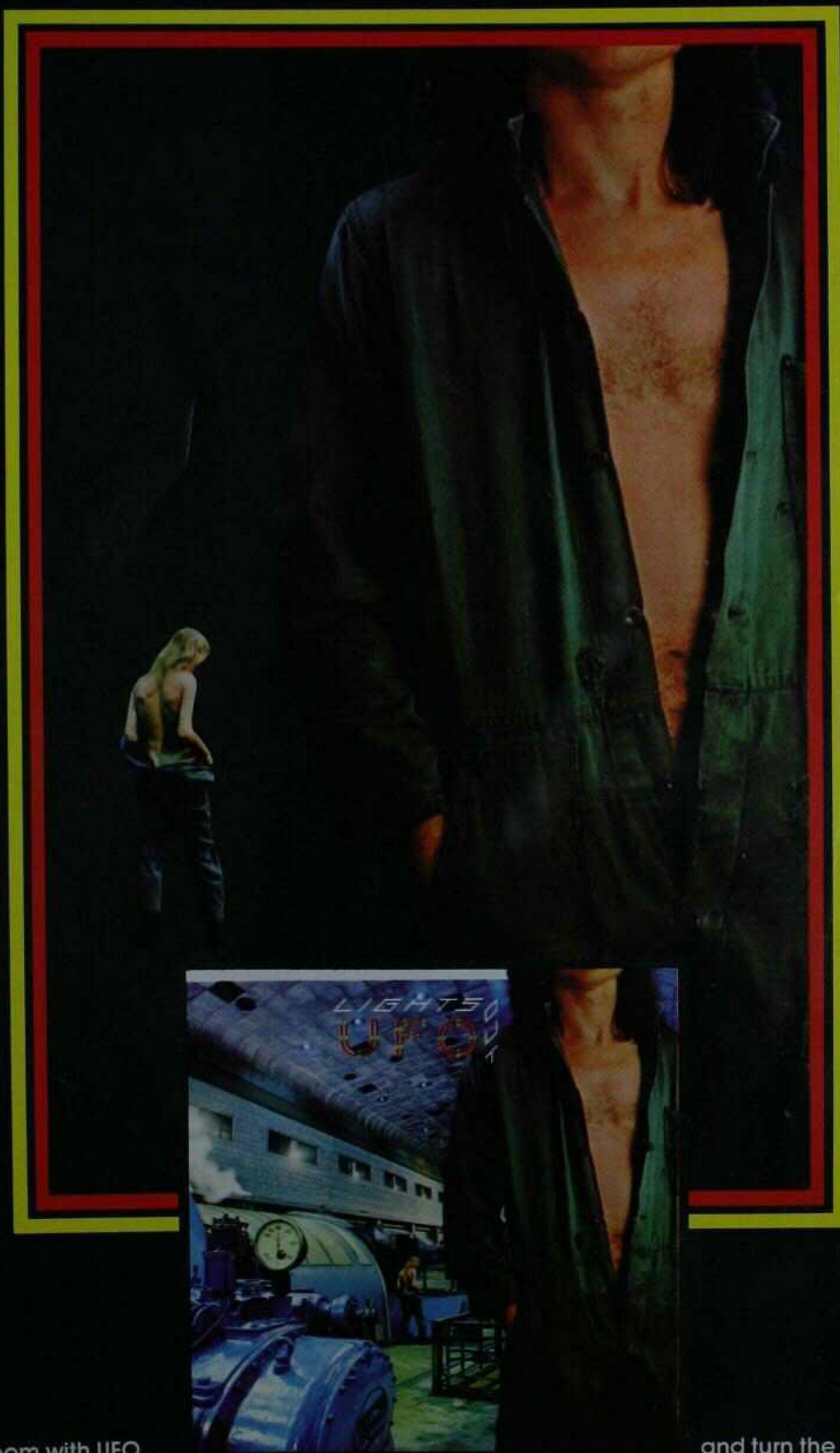
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