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## War Of Words Teed By Disk Royalty Plan

By MILDRED HALL

WASHINGTON—With the crucial Copyright Office report to Congress on record performance royalty due in little more than six months and public hearings on the issue coming up July 6, the proponent record producers and performers and the opposing broadcasters and jukebox operators have launched a preliminary war of words at the Copyright Office.

The RIAA has submitted a monumental treatise advancing all the reasons why Congress should right the wrong done when the performance royalty was omitted for sound recordings in the copyright law revision—the only class of creative copyrighted works so deprived.

Backing the RIAA are spokesmen for the performers—artists and backup singers and musicians—who would share the royalty with record producers for radio, jukebox and other commercial uses of recordings.

These include the AFL-CIO Council of Professional Employees, with additional individual comment from AFM president Hal Davis and AFTRA executive secretary Sanford Wolff.

(Continued on page 70)

## Fantasy Acquires Stax Distribution

LOS ANGELES—Fantasy has acquired North American distribution rights to the Stax catalog, with the first LPs due in August. There will be a steady flow of product from then on, says Ralph Kaffel, Fantasy's president.

Fantasy acquired the distribution rights from Elan Enterprises which had purchased them from Jesse Selter and Sam Nassi who had in turn purchased them from a Memphis bankruptcy court. No price was revealed for the Fantasy transaction. Elan retains ownership of the masters, explains Al Benedich, Fantasy's general counsel.

Isaac Hayes, the Emotions, the Dramatics and Albert King one-record packages comprise the opener. Kaffel emphasizes that all material from the vast cache of black contemporary music produced by the now defunct Al Bell firm will be released through Fantasy and will carry a slightly modified Stax logo.

(Continued on page 70)

## INTL ACTIVITY U.S. Indicts Suspect In Bootlegging

By JOHN SIPPEL

LOS ANGELES—The long suspected international trafficking in bootleg underground LPs surfaced here Thursday (16) as a federal grand jury handed down seven counts charging importation of such albums from England by James Maddin, 51, of 2426 Silverlake Blvd., here.

In addition, Maddin was charged with 33 counts of infringing on composers' copyrights for profit. Six different LPs, recorded illegally during live performances in the U.S., France, Australia and England were cited.

The felonious charge of importing bootleg LPs could carry a maximum sentence of five years' imprisonment and/or \$10,000 fine for each count. The composer infringements are a misdemeanor and could exact a maximum one-year imprisonment and \$1,000 for each of the 33 counts.

Assistant U.S. Attorney John Rapone explains that the investigation, culminating in the Maddin indictment, started eight months ago. It's

(Continued on page 21)

## Counterfeit Units Threaten Europe Disk, Tape Sales

By ADAM WHITE

LONDON—Counterfeit records and tapes are fast becoming a new headache for Europe's music business already deeply scarred by pirates and bootleggers.

The problem is considered so serious as to require urgent attention on an international basis.

Geoffrey Bridge, director-general of the British Phonographic Industry (BPI), says in his annual report that the "new enemy is much more difficult to trace than pirate product, its predecessor, for counterfeit records and tapes are usually identical in every way to the legitimate originals, down to sleeve cover and design, label, and even the company trademark."

He says such material started appearing in Britain towards the end of 1976. "It seems now that counterfeits, as we have suspected for several years, will take up the trend for 1977."

"And this appears to be con- (Continued on page 64)

## FCC MEETING ON FM 'Q'

WASHINGTON—The FCC will hold a crucial closed meeting on FM quadrasonic broadcasting Wednesday (22), according to commission sources, which could just about decide the fate of FM quadrasonic service for the present, at least.

A staff report to be presented to the Commissioners will weigh heavily in their vote to hold or not to hold a broad public inquiry into the problem of authorizing the new service—whether discrete (4-4-4) or matrix (4-2-4) quadrasonic broadcasting.

If the inquiry is voted, it will include release of the FCC's own engineering study of the comparative sound enhancement value for listeners in the 4-channel systems as com-

(Continued on page 21)



You're invited to boogie at the "Paradise Ballroom" with Graeme Edge, master drummer of the Moody Blues. This, the second collaboration between Graeme and Adrian Gurvitz, is highlighted by their new single "Everybody Needs Somebody." London Records & Tapes PS 686.

(Advertisement)

## 1967 Monterey Pop Fest: An Influence On '77 Music

By NAT FREEDLAND

LOS ANGELES—Ten years ago last week the spectacular if short-lived phenomenon of the rock festival began at the Monterey Pop Festival in Monterey, Calif.

Even a decade later, the groundbreaking five-concert event is still heavily influencing the course of the contemporary music industry.

Key record executives attending the shows which drew a then-unprecedented crowd of some 60,000 June 16-18, 1967, gained the understanding that the mass music market had changed radically and vast shifts in artist rosters would have to be made.

Clive Davis signed Janis Joplin to (Continued on page 77)

## N.Y. Club First With 'Full' Laser Effects

By RADCLIFFE JOE

NEW YORK—New York, N.Y., Manhattan's newest light and sound disco emporium, is also the first club in the city to feature a fully functional laser light show.

The club, located on the site of the once-famed Toots Shor restaurant on West 52nd St., also boasts an innovative sound system by Geranium Labs, Inc. (GLI).

According to David Infante, of Laser Physics, whose firm was selected to supply the \$40,000 worth of

(Continued on page 42)



She's had gold albums. Gold singles. And Shirley Caesar's new album, FIRST LADY (RS-LA 744) is going to be big. There's immediate and heavy radio reaction. And it's spreading fast. Shirley Caesar has won a Grammy and been heard by hundreds of thousands of people. And there's more to come. On Roadshow/United Artists Records and Tapes. (Advertisement)

(Advertisement)

Their latest album, LOVE STORM, includes their smash hit, WHODUNIT, + GOODNIGHT MY LOVE and I WANNA SEE YOU SOON!



TAVARES

Produced by Freddie Perren  
Management: Brian Panella



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OLIVIA NEWTON-JOHN MAKING A GOOD THING

# BETTER

OLIVIA  
NEWTON-  
JOHN  
MAKING  
A GOOD  
THING  
BETTER



Fresh from her recent sold-out tour, Olivia sparkles on her new album. "Making A Good Thing Better" the single and album produced by John Farrar.

MCA-2280

MCA RECORDS

Copyrighted material

# Long Island Retailers Challenging Lowballers

## Labels Join Advertising Blitzkrieg

By DICK NUSSER

NEW YORK—Music Ware House Record Stores, a loose confederation of about 30 Long Island retailers organized to compete with lowballers, has begun an advertising campaign backed by major labels offering selected albums at near lowball prices.

The group of mom and pop stores, located throughout Queens, Nassau and Suffolk counties, have also been issued LP-sized window decals to identify them to consumers.

Although print ads list the names and addresses of the individual outlets under the Music Ware House logo, radio spots refer only to the co-op title.

The concept of Music Ware House was devised by Michael Cono, co-owner of All Record Distributors, a Westbury, L.I., one-stop whose clientele consists mainly of small retailers.

The co-op deal was the result of a mass meeting March 23 held in response to the spread of lowballing operations to the suburbs, particularly the growth of the Jimmy's Music World stores (Billboard, April 2, 1977).

That meeting drew an enthusiastic response from retailers, Cono says and major labels are now behind the concept.

"It's a fresher approach to exposure of their product," he says. "We're not interested in only hit product or lowballing, but in getting together with the manufacturer to publicize those artists they believe are breaking here."

So far, full-page ads have been placed in Newsday, Long Island's mass circulation tabloid and Good Times, a weekly devoted to the area's music scene. Radio spots appear on WLIR, WBAB, WNEW and WPLJ.

A recent ad featured five current Columbia and RCA rock LPs for \$3.88. Acts included Flame, Iggy Pop, Dolly Parton, Kris Kristofferson, Teddy Pendergrass, Kansas and Southside Johnny.

Cono coordinates between retailers and labels the acts to be pushed, the amount of money to be spent and how much merchandising support can be expected in the way of in-store displays and other aids.

(Continued on page 77)

## Calif.'s Music City Chain Pares Losses

By JOHN SIPPEL

The Tuesday (21) creditors' meeting before Federal Bankruptcy Judge James Dooley will appraise a complete reorganization plan for Wallichs Music City tendered by the new management team, headed by Charley Schlang. The plan would provide for full payment of taxes, court costs, sums to reinstate leases on all premises and the sum of approximately \$200,000 for unsecured creditors, which would be about 25% payment of present claims, Schlang says the entire plan is subject to the seven-store chain retaining possession of all its current locations. Controller Sam Jonas says the fourth and current operating report shows the Schlang-administered operation slashing losses for the two weeks, ending May 30, to less than \$3,000.

LOS ANGELES—The attempt to keep the seven-store Wallichs Music City chain afloat took a sharp turn upward when the second controller's fortnight report showed operating loss slashed for April 15 to 30 from \$34,847.63 to \$12,493.03 for May 1 through 15. The drastic upturn occurred in the first two weeks under which the financially ailing chain now operated under the aegis of a combination of Shaftesbury Music and Kester Marketing (Billboard, June 4, 1977).

Sam Jonas, controller appointed by Federal Bankruptcy Judge James Dooley here, singled out Charley

Schlang of Kester as spearhead of the attempt to resuscitate the tottering local record/tape chain.

(Continued on page 77)

## RCA U.K. Juggles Execs For 4th Time In 4 Years

By MIKE HENNESSEY

LONDON—Gerry Oord, whose sudden departure from the managing directorship of RCA U.K. after nine months in the post surprised the British record industry last week, told Billboard he was asked to move to make way for Ken Glancy "Because of problems at the U.S. end."

Says Oord: "I'm quite happy to make way for Ken, who is a good friend of mine, and I certainly couldn't leave the job in better hands. My major disappointment is that I was unable to finish the job I came here to do."

Oord adds that he will be spending a few weeks at his villa in the south of France to give himself time to think and to decide where his future lies.

Glancy served from 1970 to 1973, when Geoff Hannington took over, to be replaced by George Lukan from Australia. Oord stepped into the job in August of last year.

Oord says he was "flabbergasted" at the state of the company when he took over last year. "I didn't expect to find such a mess. It had been neglected for four or five years and obviously you cannot put things right in a few months. People were insecure. There was no administration, no budgets, no proper plans and people were spending money in all directions. There was a total absence of any information system."

"However, Ken Glancy will find it much easier now that the basis is laid

ture lies. "I still have a contribution to make. I am full of ideas and energy. You can be sure that in one way or another I will be back."

With the reappointment of Glancy as RCA U.K.'s chief—he is doubling the job with that of division vice president, European marketing organization, RCA Records—the company is experiencing its fourth change at the top in as many years.

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FRENCH BROADCAST—Beaming a broadcast live from the Nashville Columbia studio to Europe, via satellite, are, left to right, Christian Deff of CBS Records, France; Max Meynier, Radio Luxembourg deejay; CBS International musician Yvette Horner of France; and her manager Pierre Carrel. See story in the country section.

### BUILDING HI STAFF

## Memphis On Rise, Bennett Convinced

By GERRY WOOD

MEMPHIS—Memphis is on the move again as a major music center. That's the opinion of Al Bennett who has his options open for Cream Records—from jazz to country—following his acquisition of Hi Records, the soul-oriented Memphis bastion of stability.

With the high power Hi roster acquired recently (Billboard, May 21, 1977), Bennett predicts a sales turnover of some \$3½ million before the end of the year as a "conservative projection."

That turnover allows Bennett "to find the kind of staff I need to build in a hurry." It also gives Cream a credibility with radio stations and distributors on the trade level "that it would have taken a lot longer to achieve" without the Hi catalog.

Bennett's belief in Memphis as a viable music center was echoed repeatedly at a Cream/Hi reception at the Four Flames in Memphis that drew together that city's up and down, music community.

Knox Phillips, heir of the famed Sam Phillips Sun Studio operation that produced hits from Elvis Presley to Johnny Cash to the Amazing Rhythm Aces, agreed.

So did Rufus Thomas, an early r&b radio star and later a recording sensation with the "Funky Chicken" and other hits. And, more importantly, Willie Mitchell, the talented producer of Al Green and several other Hi acts.

"We're going to get more good artists here and the best of musicians," says Mitchell, dean of the successful Memphis producers. "If Cream stands up and does what I think it's going to do, then I know, within five years, it'll happen and will be the base and foundation of everything."

The Memphis explosion became obvious during the Tuesday (14) reception. Some 200 Memphis music personalities attended the event which gave Memphis one of its few

(Continued on page 61)

## FRENCH HEAR U. S. ROCK

NEW YORK—American rock is being beamed by satellite by the French national radio network, France Inter, to French listeners.

Since January the program, called "Pop Club" has been broadcasting live concerts in prime time in France. The first band to be so featured was Foreigner; the most recent was Southside Johnny & the Asbury Jukes at the Bottom Line. The broadcasts are usually made twice a month.

The programs are on for an hour, with the concerts usually scheduled in the afternoon in the U.S., to correspond with the 10:30 p.m. slot in France.

## Computer Used In Doctoring Sheet Music: Charge

By MAURIE ORODENKER

PHILADELPHIA — A federal grand jury here June 9 indicted two men for a scheme in which they allegedly used their company's computer to rearrange sheet music and then set up a company to sell the new computerized arrangements.

David Miller, the FBI agent in charge of the special computer-fraud unit which handled the investigation, says the two men used the computer to change music to jazz or rock tempo, or to change the size of the notes on which a musical score was to be printed.

The computer produced in minutes musical scores on punch cards, and the cards were put into another

machine that put the arrangement in sheet music form. The two men are believed to be the first in the nation capable of producing sheet music this way.

The two men, David E. Kelly and Mathew Palmer Jr., who were charged with mail fraud and conspiracy, were former computer programming managers at Sperry Univac's Applications Development Center in suburban Blue Bell, Pa.

While working there between 1972 and early 1975, they developed scientific and engineering programs for customers. But at the same time, they developed a method of arranging sheet music by computer.

The FBI agent says their idea was "dynamite" because the procedure of changing the sheet music is usually costly and time-consuming for the music publishers. By using Sperry Univac's computer, the two men saved themselves about \$500,000 in computer costs.

The indictment is the first computer-fraud case to be prosecuted in the Eastern District of Pennsylvania, according to U.S. Attorney David W. Marston. The indictment alleges that the two men used \$144,000 worth of Sperry Univac's computer time and storage capacity to store about 417 music programs in the company's computers.

That represented about two thirds of their division's allotted storage capacity, the indictment says. They then set up their own firm called Camps Inc. (Computer-Aided Manuscript Preparation Service, Inc.), to sell the rearranged sheet music to university bands, music stores and music publishers, according to the indictment.

The mail fraud charges the two of mailing brochures describing their services to various music and printing companies. Authorities found out about the scheme when another employe alerted company officials who called in the FBI.

# Russia: a Vast Music Market Of 260 Million Persons

## U.S. Labels Looking To Potential \$

By JOHN SIPPEL

LOS ANGELES—Can the Soviet Union's 260 million population become the record/tape industry's next big market?

Bernard Luber, whose Celebrity Concert Corp. in Beverly Hills has been the catalyst for Soviet and U.S. recorded product licensing since 1965, thinks so. He points up that at least one U.S. classical performance has sold more than 100,000 copies in Russia. And ties between U.S. and the Soviet's recording company continue to draw closer.

The wheels of commerce between the Soviets and the U.S. are greased by Russian inclusion of an advance payment check for each order to the U.S. label.

Since the inception of the first continuing deal with Capitol Records in 1965, it is customary for Russia to send a check to cover the cost of the entire pressing order it wishes to make of a U.S. recorded performance. Luber knows of no return ever made by the Soviets on such an order.

Luber, an unassuming former picture studio executive who started as a film attorney in the early '40s, became liaison between Mezhdunarodnaya/Kniga, exclusive state agency for export and import of records, books, art and stamps, in an unorthodox way.

A Latvian friend of his was assisting the budding Russian agricultural industry in securing chemicals for chicken-growing. The Latvian was asked by Soviet officials if he could recommend someone in the U.S. who might counsel them on how they could set up export-import procedures for recorded product. He suggested Luber in late 1964.

Russ recording officials were then plagued with worldwide pirating of their product. It seemed that every country was releasing unauthorized, poor quality copies of Soviet recordings, usually made directly from the disk.

Luber went to Washington and conferred with Yuri Leonov who in 1964 was working in the Soviet commercial consulate there in charge of Mezhdunarodnaya activity.

Leonov today is president of the Soviet record/tape licensing agency in Moscow. Lubur and Leonov agreed to general terms of representation. Lubur spent several months studying American labels as to which might be most advantageous in representing Soviet exchange product, most of which was classical.

Luber negotiated with Capitol through Alan Livingston, then the label's president. He and Livingston

(Continued on page 77)



**B'NAI B'RITH KUDOS**—More than \$100,000 was raised by the Music & Performing Arts Lodge of B'nai B'rith at its annual awards dinner June 11 in New York, with 600 onhand to see Neil Sedaka, left, receive the creative achievement award, and Harry Chapin, the humanitarian accolade. They chat with Alison Steele, WNEW-FM personality, who emceed the affair which also saw a special presidential award made to Cy Leslie, until recently Pickwick International chairman and first president of the lodge, which marked its 13th anniversary.

## NARM Names 12 Members For Convention Committee

NEW YORK—Twelve NARM members have been selected for that organization's 1978 convention committee. They are responsible for planning next year's 20th anniversary meeting, slated to begin March 17 at the Hyatt Regency Hotel in New Orleans.

The committee, consisting of both regular and associate members, will be chaired by Joseph Simone, Progress Record Distributors, Highland Heights, Ohio. He will also serve as convention chairman.

In addition, for the first time in its history, the manufacturers advisory committee has chosen its own representatives to the convention committee. Paul Smith of Columbia Records and Dick Sherman of Casablanca were elected co-chairmen of this six-man group at its recent meeting in New Orleans.

Plans have also been announced for a one-day groundwork session to be held in Chicago on June 29. At this gathering, six merchandisers from the convention committee will meet with NARM's executive vice president, Joseph Cohen, to outline convention objectives.

## VIDEO MUSIC MARKETING BIG IN N.Y.

By STEPHEN TRAIMAN

NEW YORK—Just six months in operation, a unique video advertising medium is providing a new wrinkle for music and broadcasting marketing in the metro area here.

Since Stevie Wonder contracted for Spectacolor last December to promote his long-awaited "Songs In The Key Of Life," the completely automated, computerized and animated 20 by 40-foot "billboard" high over Times Square has helped sell albums and concert tickets and enhance identities for a number of major companies.

It has earned president George Stobely, whose background is in the ad agency and creative production fields, high marks from WEA, A&M, Epic, Capitol and Motown, among labels; Jimmy's Music World, Sam Goody and Korvettes among retail outlets; WNEW-FM for its deejays, and even Crazy Eddie's for its audio and video hardware.

Stobely credits Jan Bridge. (Continued on page 45)

## Executive Turntable

Dennis Rosencrantz has been named vice president of a&r at MCA Records Universal City, Calif. For the past 3½ years he was vice president of a&r at Phonogram where he helmed the company's West Coast operation. Arista Records Los Angeles, Roger Birnbaum has been promoted to vice president, West Coast a&r. He was director, West Coast a&r. ... Marv Helffer



Rosencrantz

resigned as national sales manager at Chrysalis Records, Los Angeles. Helffer was with the label nine months and previously held a sales position at ABC Records. ... Major changes are being made in the WSM/"Grand Ole Opry"/Opryland USA executive structure in Nashville. E.W. "Bud" Wendell, general manager of the "Grand Ole Opry" and Opryland USA, has been named president and chief executive officer of



Birnbaum

WSM Inc. He succeeds Irving C. Waugh who retires Dec. 31. J. Thomas com, Jr., vice president of WSM-TV has been named vice president. Casting R.L. Wagner will succeed William C. Weaver Jr., as chairman WSM, Inc. ... At Polydor Inc., New York, Matt Parsons has been appointed national director, r&b department. He was national director, r&b promotion



Parsons

at Capitol Records. ... Fritz Hentschel named director of marketing and Ronald Chaimowitz director of administration and planning at CBS Records International office of Latin American operations, Coral Gables, Fla. Hentschel will relocate from Mexico City where he was marketing director, Latin America, while Chaimowitz will relocate from New York where he was director, development CBS Records International. ... At Columbia Records, Los Angeles, Rob Wunderlich has assumed



Wunderlich

the position of associate product manager, West Coast. He was formerly advertising manager at ABC Records. ... At CBS Records in Chicago, Mike English appointed special markets merchandising manager, replacing Orlando Isipala, who has been upped to the post of special markets promotion manager for CBS, Cincinnati. At the same branch,



Sill

Tom Genetti becomes merchandising manager replacing Gary Wisner, who moved to Cleveland as CBS artist relations manager. ... Alan Lott, vice president, r&b operations at Buddah Records, New York, has resigned to form an independent promotion/production firm. ... Alan Hecht appointed manager, artist development, Lifesong Records, New York. He continues as general manager,



Andrews

Cashwest Productions and assistant to the executive vice president, Lifesong Records. ... Henry Lazarus appointed director of operations of Brother Records, Inc., Los Angeles, parent company of the Beach Boys. He was former president of M.H. Lazarus & Co. Also at Brother Records, Pat Hawkins named administrative director. ... Capitol Records changes in its sales operation include: Paul Rose is new district manager, San Francisco, replacing retired Larry Binns; he'd been district manager in Miami.



Tjader

Joe McFadden will take over the Miami position; he'd been special accounts manager, Los Angeles. Rick Lacovara, former territory manager, Boston, is new special accounts manager in Los Angeles. Rose and McFadden report to Walter Lee, national sales manager. Lacovara reports to Larry Hathaway, district manager, Los Angeles. Also at Capitol, Kirk Melloy has been named national marketing coordinator, Los Angeles. Jean McCullough has been named payroll department, Capitol Records, Los Angeles. She has been with the label almost 17 years.



Walsh

At MCA Records, Neale Blase appointed promotion manager for Los Angeles; Arnold Leemon for Detroit and Greg Stevens for New Orleans. Blase is a veteran radio air personality and formerly with the management wing of the David Forest Co. Leemon was formerly Midwest regional promotion manager for Motown Records while Stevens is former program director at KVOL in Lafayette, La. Also at MCA, former Los Angeles salesman, Jay Bolton, has been upped to sales manager, Denver. ... At United Artists Records, Los Angeles, Pat Martine appointed West Coast regional promotion manager. Martine comes to UA from RCA Records where he served as a local promotion manager. ... Jerry Smallwood has been named local promotion manager for Epic, Portrait and Associated Labels in the Chicago area. He was AOR Midwest promotion manager for Arista. ... Tomato Records, New York, has announced three regional product manager appointments: Bruce Bromberg, Western; Norman Thrasher, Southern; and Ron Strassburg, Midwestern.

Bromberg was Los Angeles sales rep for RCA Records, Strassburg was Midwest division manager for Chelsea Records and Thrasher was Southern regional director at 20th Century Records. ... Ken Marrs named local promotion rep for Polydor's Dallas office. He previously held a similar post for Motown Records. ... Jean Montgomery Pierre has joined Bareback Records, New York, as vice president national sales. She was sales manager at Buddah. ... Cookie Amerson has been named director of special projects at Whitfield Records, Los Angeles. She was most recently r&b editor at Cashbox. ... Brenda Lomax has been named national director, r&b promotion, Honeybee Records, New York. ... Jeff McClusky has resigned as national promotion director, Amerama Records, New York.

At Irving/Almo/Rondor Music Publishing, L.A., Joel Sill has been appointed director, creative and professional affairs. Sill joined the firm in 1974. Also at Irving/Almo, Brenda Andrews appointed to the newly-created post of projects coordinator. And Shelly Weiss and Curry Tjader have joined the

(Continued on page 84)

In This Issue	
CAMPUS.....	38
CLASSICAL.....	49
COUNTRY.....	54
DISCOS.....	40
INTERNATIONAL.....	64
JAZZ.....	43
LATIN.....	66
MARKETPLACE.....	52, 53
RADIO.....	22
SOUL.....	50
SOUND BUSINESS.....	62
TALENT.....	34
TAPE/AUDIO/VIDEO.....	44
FEATURES	
Disco Action.....	41
Inside Track.....	84
Stock Market Quotations.....	10
Studio Track.....	62
UCLA Music Class.....	36, 37
Vox Jax.....	24
CHARTS	
Boxoffice.....	39
Bubbling Under	
Hot 100/Top LPs.....	24
Jazz LPs.....	43
Hits of the World.....	68
Latin LPs.....	66
Hot Soul Singles.....	50
Soul LPs.....	51
Hot Country Singles.....	56
Hot Country LPs.....	58
Hot 100.....	78
Top 50 Easy Listening.....	49
Rack Singles/LPs Best Sellers.....	32
Top LPs.....	80, 82
RECORD REVIEWS	
Singles Radio Action.....	26, 28
Album Radio Action.....	30
Album Reviews.....	72
Singles Reviews.....	74

## INNOVATION BY SAM BILLIS

### LA. 1-Stop In Profit Sharing Plan

LOS ANGELES—Sam Billis, founder/owner of City One-Stop here, probably the world's biggest, has set into motion an employee profit sharing program and has given two key employees the right to purchase stock in the business.

The profit sharing concept, administered by Shadur, LaVine & Associates, Encino, Calif., vests employees with 18 months service in the plan.

Of the firm's 65 employees, 25 are

already participating. Sol Zamek, vice president, and Pat Moreland, treasurer, were singled out by Billis for stock participation. Billis maintains controlling interest in the multimillion-dollar enterprise.

Billis is currently appraising the possibility of initiating a pension program for employees, starting possibly in 1978. Life and health insurance benefits were extended to employees earlier this year.

Some hoped.  
And everybody waited...until now.  
Laura Nyro—recorded live  
for the very first time.

**"Season of Lights."**

Ten classic performances from her  
recent concert tour—  
featuring "Sweet Blindness,"  
"And When I Die," "Timer,"  
plus seven other  
Laura Nyro treasures.

**"Season of Lights."**  
The first and only  
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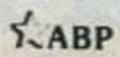
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Vol. 89 No. 25

## General News



**THREE POP WINNERS**—John Sebastian, Neil Sedaka and Harry Casey celebrate their winning top pop honors at BMI's awards presentation in Los Angeles. Sebastian won for one song; Sedaka for four and Casey for two.



**MOST PERFORMED SONG**—Publisher David Ross (second left) and Mrs. Lawrence Williams accept her husband's tune, "Let Your Love Flow." They flanked by Theodora Zavin, BMI vice president and Cramer, BMI's president.

# BMI Honors Writers, Publishers

## 211 Feted At L.A. Event

By ED HARRISON

LOS ANGELES—BMI bestowed citations of achievement to the 132 writers and 79 publishers of the 103 most performed songs in the organization's repertoire for 1976 at its annual awards dinner at the Century Plaza Hotel here Tuesday (14).

Theodora Zavin, senior vice president, presented special glass plaques to writer Lawrence Williams and publisher Loaves and Fishes Music for "Let Your Love Flow," the most performed BMI song last year.

The top writer award winners were Barry Gibb and Robin Gibb with five, followed by Neil Sedaka and Maurice Gibb with four each.

Screen-Gems-EMI Music and Unichappell Music were the leading publishers with five awards, followed by Casserole Music, Mighty Three Music and Unart Music with four.

Presenting the citations were BMI president Ed Cramer, Ron Anton, vice president of BMI California, and Neil Anderson, vice president of the West Coast office.

Paul McCartney won three writer awards followed by Eric Carmen, Harry Casey, Sam Cooke, Barry De Vorzon, Richard Finch, Charles Fox, Howard Greenfield, Kenneth Gamble and Norman Gimbel with two.

Other two award writers included Daryl Hall, Leon Huff, Dennis Lambert, Jeff Lynne, Linda McCartney, Bob McDill, Christine

McVie, John Oates, Brian Potter, Kenny St. Lewis and James Taylor.

Multiple publisher awards went to ATV Music, Flamm Music, Gentoo Music, Irving Music, MPL Communications, Neil Sedaka Music and Tree Publishing, each with three, while ABC/Dunhill Music, Altam Music, Bull Pen Music, CAM-USA, Country Road Music, Dawnbreaker Music, Hudson Bay Music, Kags Music, Sherlyn Publishing, Vogue Music and Warner-Tamerlane Publishing all had two awards each.

Of the 11 songs honored with citations marking previous awards, "Killing Me Softly With His Song," written by Norman Gimbel and Charles Fox and published by Fox-Gimbel Productions, won for the fourth time. "Breaking Up Is Hard To Do," written by Neil Sedaka and Howard Greenfield, published by Screen-Gems-EMI Music, was honored for the third time.

Among those writer/artists on hand to personally accept citations were Neil Sedaka, Harry Casey and Richard Finch (KC & the Sunshine Band), Walter Murphy, John Sebastian and Barry Manilow.

A special BMI citation was presented to veteran British music publisher Jimmy Phillips by Cramer for "long and outstanding contribution to the world of popular music."

The awards presentation was fast paced and divided into three groups to break up the dinner and dancing. Tapes of the winning songs were played to introduce the winners.

The complete list of winners:

**ALL BY MYSELF**—CAM-USA, Inc., Eric Carmen  
**ALL THESE THINGS**—Tune-Kel Publishing Co., Inc., Allen Toussaint  
**BETH—Under-Cut Publishing Co., Inc.**, Bob Ezrin (BMIC)  
**BLIND MAN IN THE BLEACHERS**—Tree Publishing Co., Inc., Sterling Whipple  
**BOOGIE FEVER**—Bull Pen Music Co., Kenny St. Lewis  
**BREAK AWAY**—Irving Music, Inc., Benny Gallagher (PRS), Graham Lyle (PRS)  
**BREAKING UP IS HARD TO DO**—(third award) Screen-Gems-EMI Music, Inc., Howard Greenfield  
**BROKEN LADY**—First Generation Music Co., Larry Galin  
**BUTTERFLY FOR BUCKY**—Unart Music Corp., Douglas Cox, Bobby Goldsboro  
**THE CALL**—Beechwood Music Corp., Gene MacLellan (BMIC)  
**CANT YOU SEE**—No Exit Music, Toy Caldwell Jr.  
**COME ON OVER**—Casserole Music Corp., Flamm Music, Inc., Barry Gibb (PRS), Robin Gibb (PRS)  
**COUNTRY BOY YOU GOT YOUR FEET IN L.A.**—(second award), ABC/Dunhill Music, Inc., One of a Kind Music, Dennis Lambert, Brian Potter  
**CUPID**—Kags Music Corp., Sam Cooke  
**DEVIL WOMAN**—Unichappell Music, Inc., Christine Authors (BMIC), Terry Britten (PRS)  
**DISCO DUCK**—Starfree Publishing Co., Rick Dees  
**DISCO LADY**—Groovesville Music, Harvey Scates, Albert Vance  
**DON'T PULL YOUR LOVE**—(second award), ABC/Dunhill Music, Inc., Dennis Lambert, Brian Potter  
**THE DOOR'S ALWAYS OPEN**—Jack Music, Inc., Bob McDill, Dickey Lee  
**DREAM ON**—Daksel Music Corp., Steve Tallarico  
**EVIL WOMAN**—Unart Music Corp., Jeff Lynne (PRS)  
**FANNY BE TENDER WITH MY LOVE**—Casserole Music Corp., Flamm Music, Inc., Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS)  
**FASTER HORSES**—Hallnote Music, Tom T. Hall  
**A FIFTH OF BEETHOVEN**—RIT Music Publishing Corp., Walter Murphy

## Gibbs Bros. Hit With 5

**FIFTY WAYS TO LEAVE YOUR LOVER**—Paul Simon Music, Paul Simon

**GET CLOSER**—Dawnbreaker Music, Jimmy Seal, Dash Crofts

**GOLDEN RING**—Tree Publishing Co., Inc., Bob Braddock, Rafe Van Hoy

**GOLDEN YEARS**—Bowley Bros. Music, Mott West Ltd., Fleur Music, David Bowie (PRS) & G&W

**HEARTED WOMAN**—Barn Music Publishing Co., Willie Nelson Music, Inc., Willie Nelson, Waylon Jennings

**GOT TO GET YOU INTO MY LIFE**—Mackin Music, Inc., Paul McCartney (PRS), John Lennon (PRS)

**HAPPY DAYS**—Brun Music Co., Norman Gimbel, Charles Fox

**HEAVEN MUST BE MISSING AN ANGEL**—Bull Pen Music Co., Kenny St. Lewis

**HERE'S SOME LOVE**—Screen-Gems-EMI Music, Inc., Richard Mainegra, William Roberts

**I DO, I DO, I DO, I DO**—Countless Songs Ltd., Benny Anderson (STIM), Stig Anderson (STIM), Bjorn Ulvåus (STIM)

**I LOVE MUSIC**—Mighty Three Music, Kenneth Gamble, Leon Huff

**IT'S REALLY LOVE TO SEE YOU TONIGHT**—Dawnbreaker Music, Parker McGuire

**I'LL BE GOOD TO YOU**—Kitada Music Co., Goulgou Music, Louis Johnson, George Johnson, Samora Sam

**JUST TOO MANY PEOPLE**—Braintree Music, Flamm Music Pickle Works Co., Melissa Manchester, Van Patten

**KILLING ME SOFTLY WITH HIS SONG**—(fourth award), Fox-Gimbel Productions, Inc., Norman Gimbel, Charles Fox

**KISS AND SAY GOODBYE**—Blackwood Music, Inc., Nattaham Music Co., Winfred Lovett

**LET 'EM IN**—MPL Communications, Inc., ATV Music Corp., Paul McCartney (PRS), Linda McCartney (PRS)

**LET IT SHINE**—Window Music Pub. Co., Inc., Les Hargrove

**LET YOUR LOVE FLOW**—Loaves and Fishes Music Co., Inc., Lawrence Williams

**LET'S DO IT AGAIN**—Warner-Tamerlane Publishing Corp., Curtis Mayfield

**LONELY NIGHT**—Neil Sedaka Music, Neil Sedaka

**LOVE HURTS**—House of Bryant Publications, Steve Leavoy Bryant

**LOVE IN THE SHADOWS**—Neil Sedaka Music, Neil Sedaka

**LOVE ROLLERCOASTER**—Unichappell Music, Inc., Clarence Satchell, Leroy Bonner, Ralph Middlebrook

**LOVE SO RIGHT**—Stigwood Music, Inc., Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS)

**LOVE TO LOVE YOU BABY**—Rick's Music, Inc., Peter Bellotte (GEMA), Donna Summer, Giorgio Moroder (SUISA)

**LOVE WILL KEEP US TOGETHER**—(second award), Neil Sedaka Music, Howard Greenfield, Neil Sedaka

**MEXICO**—Country Road Music, Inc., James Taylor

**MISTY BLUE**—Talmont Music, Inc., Bob Montgomery

**MONEY HONEY**—The Hudson Bay Music Company, Eric Faulkner (PRS), Stuart Woods (PRS)

**NADIA'S THEME**—Screen-Gems-EMI Music, Inc., Perry Botkin Jr., Barry De Vorzon

**NEVER GONNA FALL IN LOVE AGAIN**—CAM-USA, Inc., Eric Carmen

**NIGHTS ON BROADWAY**—Casserole Music Corp., Flamm Music, Inc., Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS)

**ONE LITTLE PIECE AT A TIME**—Tree Publishing Co., Inc., Wayne Kemp

**ONE OF THESE DAYS**—Altam Music Corp., Earl Montgomery

**ONLY SIXTEEN**—Kags Music Corp., Sam Cooke

**OVER MY HEAD**—Gentoo Music, Christine McVie

**REMEMBER ME (WHEN THE CANDLE LIGHTS ARE GLEAMING)**—Vogue Music, Inc., Scott Wiseman

**RHANNON**—Gentoo Music, Stephanie Nicks

**RIGHT BACK WHERE WE STARTED FROM**—Unart Music Corp., ATV Music Corp., Pierre Tabbas (PRS), Wincent Edwards (PRS)

**ROCK AND ROLL MUSIC**—Arc Music Corp., Chuck Berry

**RUBBERBAND MAN**—Mighty Three Music, Thomas Bell, Linda Creed

**SARA SMILE**—Unichappell Music, Inc., Daryl Hall, John Oates

**SAY IT AGAIN**—Hall-Clement Publications, Bob McDill

**SAY YOU LOVE ME**—Gentoo Music, Christine McVie (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY—(Continued on page 17)

## Letters To The Editor

Dear Sir:

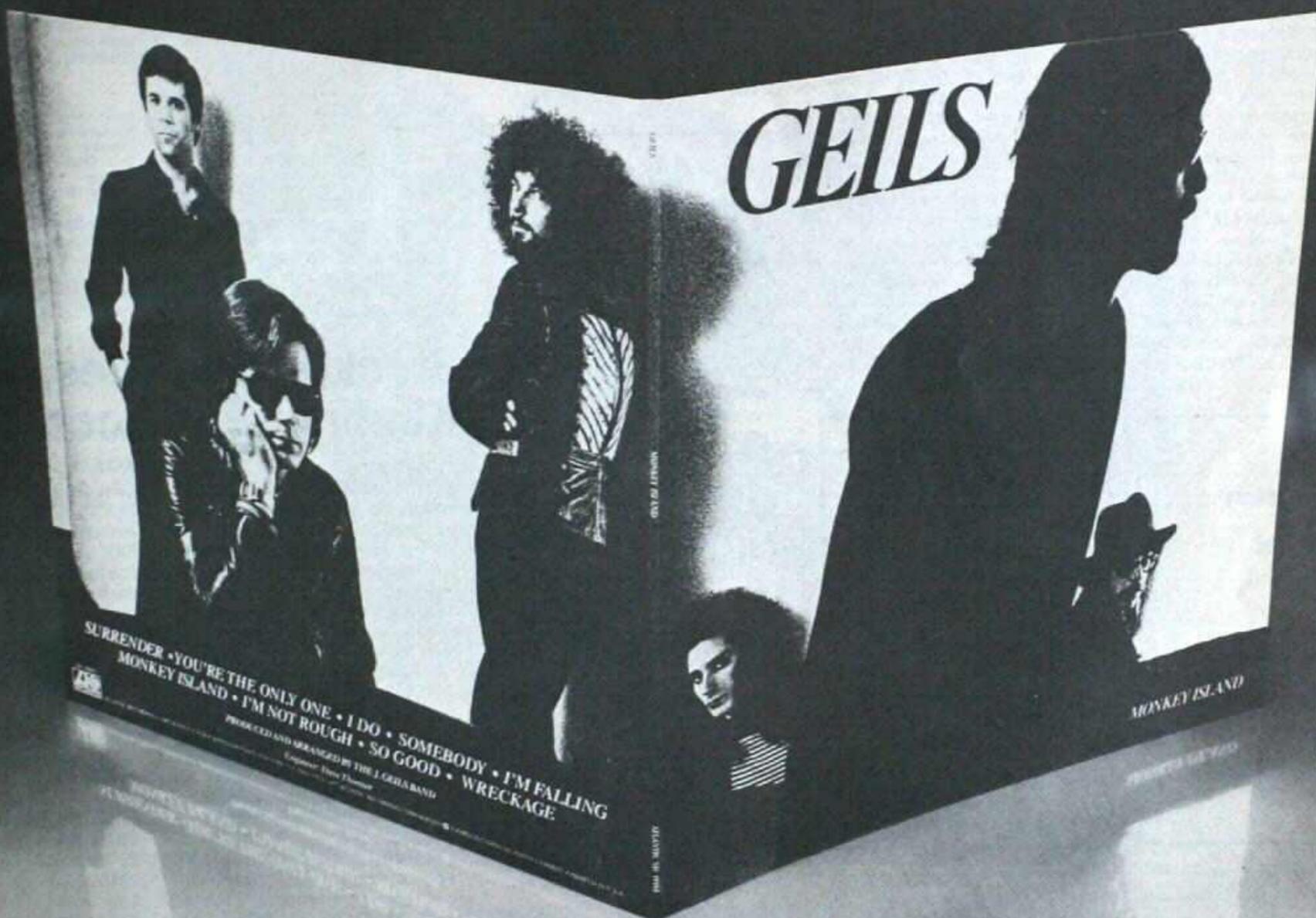
Having returned from a European tour with the orchestra, I hasten to thank you for honoring the orchestra and myself with your very prestigious Trendsetter Award. I was desperately sorry not to have been able to attend the Amsterdam ceremony, but my responsibilities on tour with the orchestra in Spain unfortunately prevented this.

You will no doubt be pleased to know that we have already made some seven LPs (for Columbia and DGG) under our new agreement, utilizing and paying for only small groups (30-50 players) from the orchestra. More such sessions are already planned for Sept./Oct. 1977 as well as May 1978.

Once again, our deep gratitude for this important honor.  
**Ernest Fleischmann,**  
Executive director, Los Angeles Philharmonic

# GEILS!

## "Monkey Island"



SURRENDER • YOU'RE THE ONLY ONE • I DO • SOMEBODY • I'M FALLING  
 MONKEY ISLAND • I'M NOT ROUGH • SO GOOD • WRECKAGE

It's a new name and a new direction, but it's the same "Bad Boys from Boston" doing what they've always done... only better.

Now celebrating their 10th anniversary with their first self-produced album, the Geils Band finally realizes their full potential with incredible musicianship, fantastic vocals and positively powerful music. Nine months in the making: "Monkey Island."

**On Atlantic Records and Tapes**

# PROFITS LEAP *Audio World/Silo Chain In Philly Reports 3rd Quarter Record High*

PHILADELPHIA — Audio World/Silo, the locally based chain of combination home entertainment and appliance discount stores, reports a record high in net income and sales for the third fiscal quarter ended April 30.

Audio and stereo products make up the Audio World part of the stores, selling everything but phonograph records while major appliances make up the Silo sections.

As a result of its profits scoring a 256% increase in the first nine months of the fiscal year, the company declared a cash dividend for the first time. A 12-cent semiannual dividend will be paid July 15 to shareholders of record June 27.

Audio/Silo now operates 40 stores, of which 22 are in the tri-state Eastern Pennsylvania, Southern

New Jersey and Delaware area. There are 11 stores in Colorado operated under the name of Downing's and seven more in Arizona as Appliance TV City stores.

The company until last year had a six-store operation in Houston, which was dropped after Bernard Kant, who retired as president of the Gimbel Brothers store here, came to Audio World/Silo to fill the president's post. He joined last June, two months after the deaths of two of the chain's founders—Sidney Cooper, who was president, and Paul Dinnerman.

In the third quarter, Audio World/Silo recorded net profits of \$468,000, or 42 cents a share, representing a 174% increase over the \$171,000, or 15 cents a share, in the year-earlier period. Sales for the

quarter were \$17,928,000, up from \$14.8 million.

For the nine-month period, net income was \$1.9 million, or \$1.68 per share, on sales of \$58.8 million, up from \$515,000 profit, or 47 cents per share, on sales of \$48.8 million for the comparable period a year earlier.

Kant says the 256% increase in net income on a 21% increase in sales in the last nine months resulted from tight cost controls, efficient buying and effective advertising and promotion. Kant, who had been with the Gimbel department store chain for 39 years before his retirement there, says the company's profits, market share and sales have grown substantially in each of the markets it serves.

He notes the company is also seeking to expand within its present markets, and is reviewing a number of other areas for expansion, either through direct entry or by acquisition.

One of the areas which Audio World/Silo is said to be considering for expansion is in setting up boutique shops for audio equipment, either in current or new Silo stores, or as free-standing or mall stores.

## Booming Business Shoves Casablanca To New Bldg.

LOS ANGELES—The accounting and finance department is keeping pace with the spiralling business volume being recorded by Casablanca Record and FilmWorks.

With May registering an all-time record/tape gross of \$5.8 million, eclipsing the prior November 1976 high of \$4.6 million, finance chief Ed Conway has moved his 20-person staff to the adjacent 8265 Sunset Blvd. two-story building recently added to the firm's headquarters at 8255 Sunset. The Casablanca finance crew numbered six a year ago.

Pacing May business were Donna Summer's "I Remember Yesterday" and the two-pocket "Parliament

Live" package, both of which are being audited by RIAA for gold certification this week.

May 1977 was 44% ahead of the prior year, Neil Bogart, Casablanca Records' topper, explains. Bogart anticipates another record-breaking June, buffered by the more than one-million unit sale of Kiss' "Love Gun" which shipped last week plus growing sales on the soundtrack album from "The Deep," first major movie from the firm's film wing.

The company's other activities include book publishing, music publishing, a fine arts division with several retail galleries and an interest in Roy's, a Sunset Strip Chinese eatery.

# Market Quotations

As of noon, June 16, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Chg.
High	Low							
46%	37	ABC	10	624	43%	43%	43%	
9%	7%	Ampex	13	779	9%	9%	9%	
5%	3%	Automatic Radio	4	16	4%	4%	4%	
61%	55	CBS	10	56	59	58%	59	
15%	7%	Columbia Pictures	5	1551	15%	14%	14%	
15%	10%	Craig Corp.	3	145	12%	12%	12%	
48%	32%	Disney, Walt	15	214	35%	34%	35%	
4%	3%	EMI	8	50	3%	3%	3%	
18%	12%	Gulf + Western	4	335	14%	14%	14%	
7	4%	Handyman	13	20	6%	6%	6%	
35%	23%	Harman Industries	9	12	33%	53%	33%	
5%	3%	K-tel	7	17	3%	3%	3%	
9%	6	Lafayette Radio	67	12	6	6	6	
26%	21%	Matsushita Electronics	10	173	23%	23%	23%	
42%	36%	MCA	9	730	42%	40%	42%	
24%	16	MGM	10	54	23%	23%	23%	
57	47%	3M	16	284	48%	48%	48%	
56%	36%	Motorola	13	432	42%	41%	41%	
36	31%	North American Philips *Pickwick International	7	2	32%	32%	32%	
9%	5%	Playboy	13	496	8%	8	8	
31%	25%	RCA	13	1005	32%	31%	32	
10%	8%	Sony	17	1279	9%	9%	9%	
22%	16%	Superscope	6	23	17%	17%	17%	
42%	21	Tandy	6	473	24%	23%	24%	
7%	4%	Telecor	6	22	6%	6%	6%	
3%	2%	Telex	8	61	2%	2%	2%	
4%	2%	Tenna	11	9	2%	2%	2%	
15%	13%	Transamerica	8	1033	15%	14%	15%	
22%	9%	20th Century	12	2931	23%	22	23%	
32%	26%	Warner Communications	8	86	32%	32%	32%	
28	20	Zenith	11	390	23	22%	22%	

### OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	—	2%	3	Kustom Elec	7	22	2%	3
3	25	9%	9%	M. Josephson	4	77	15	15
30	25	2%	3	Memorex	7	47	23%	23
3	—	1%	1%	Orrox Corp.	—	10	1/16	1/16
3	3	1%	1%	Recoton	26	—	2%	2%
5	23	3%	4%	Schwartz Bros.	10	—	1%	1%

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## JAPAN VIDISK VENTURE FOR PIONEER MCA

NEW YORK—Pioneer Electronic Corp. of Japan and MCA have agreed in principle to establish a jointly owned company there to develop and build videodisk players. It was announced last week, subject to approval of both firms' boards and the Japanese government.

Designed for the industrial market, with production by 1980, the unit will be an optical version similar to prototypes being supplied by MCA to the CIA here.

Home-type players could be added later, MCA says, but the agreement does not affect the MCA-Philips optical videodisk systems being manufactured by Magnavox for limited marketing in the U.S. by year-end.

U.S. Pioneer Electronics, one of two American subsidiaries of Japanese Pioneer, announced it will market the Beta-format home videocassette system in the U.S. later this year. With Magnavox building its own version of the two/four-hour Matsushita VHS videotape systems in the U.S. as well as the MCA/Philips videodisk players, Pioneer could become the second firm to have both videotape and videodisk on the market.

## 19 Reprise Albums

LOS ANGELES—Warner Bros. Records released only 19 albums on its Reprise label in 1976, reflecting a steady drop in Reprise titles since 34 albums were issued in 1973.

Warner spokesmen explain that the Reprise line is being allowed to fade out in order to strengthen the image of the Warner Bros. label roster. However, there is no intention to phase out Reprise entirely since a number of artists prefer to retain their past identifications with the Reprise title.

Reprise was founded by Frank Sinatra in 1960 and purchased by Warner Bros. in 1963. Since then the two labels have been operated by a unified staff and administration.

## Stockholder Sues, Asks Kirshner For Accounting

By ROMAN KOZAK

NEW YORK—Harry Saltzman, a stockholder in the Kirshner Entertainment Corp., is suing Don Kirshner and other officers of the firm in U.S. District Court in New York demanding a complete accounting from the firm to the minority stockholders, as well as damages and court fees.

The suit, filed Tuesday (14) came two days before a stockholders' meeting in which the majority stockholders voted to sell all the assets of the firm. According to Herbert Moelis, executive vice president of the firm, "We still have a few little things to do and then we will start a new company."

The suit asked that the defendants "be permanently enjoined from conducting any meeting of shareholders, or from soliciting the proxies, votes, ratification, approval, or authorization of the shareholders of Kirshner Entertainment Corp. without a proper proxy statement containing all material facts in connection therewith or to implement the proposed plan of liquidation."

The suit charges that the stockholders have been given false and misleading financial information.

According to Moelis the court denied the motion to prevent the stockholders' meeting and it is now studying whether further proxy statements are required from the firm.

The suit accuses Don Kirshner, president, Moelis, and two other officers of the firm of "waste, negligence, misfeasance and malfeasance."

The suit says that firm is a public corporation with more than 360 stockholders. At the present time there are 988,075 issued and outstanding shares of which Kirshner

owns 484,912 or 49.1%; Moelis owns 75,578 or 7.6%; and Irving Cohen, secretary of the firm, owns 24,168 or 2.4%, according to the suit. It alleges that the group controls the destiny of the firm to the exclusion of all other stockholders.

The suit reports the following revenues for the years 1974 to 1976: \$946,457 in 1974; \$2,178,816 in 1975; and \$4,075,356 in 1976. The suit says that at Dec. 31, 1976, firm reported assets in excess of \$2.7 million.

The suit charges that Kirshner and his officers entered into a "scheme and conspiracy" to "acquire the benefits of assets and business developed at K.E.C.'s expense for their personal use and benefit without fair consideration, to the detriment of K.E.C. and its minority stockholders."

Suit says that Kirshner and Moelis caused the company to agree to sell Neil Sedaka all of its interests in songs written by him for \$2 million. The suit charges that the "rights being sold were in value far in excess of that specified in the Sedaka agreement."

## A&M Will Change Its Florida Distrib

LOS ANGELES—A&M Records is changing its Florida distributor from Pickwick International to a new office to be opened by Together Distributors.

Together is an Atlanta-based distribution operation jointly owned by A&M and Motown Records.

The office, set to open in Miami, will handle only A&M and will be headed by Bob Lavalle, who was Pickwick's distribution manager.

The move is effective July 5.

### For information regarding major market quotes, please call:

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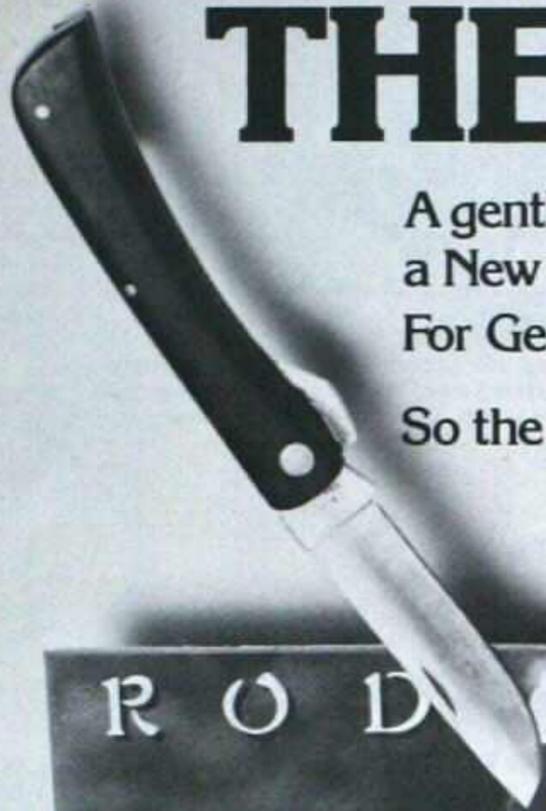
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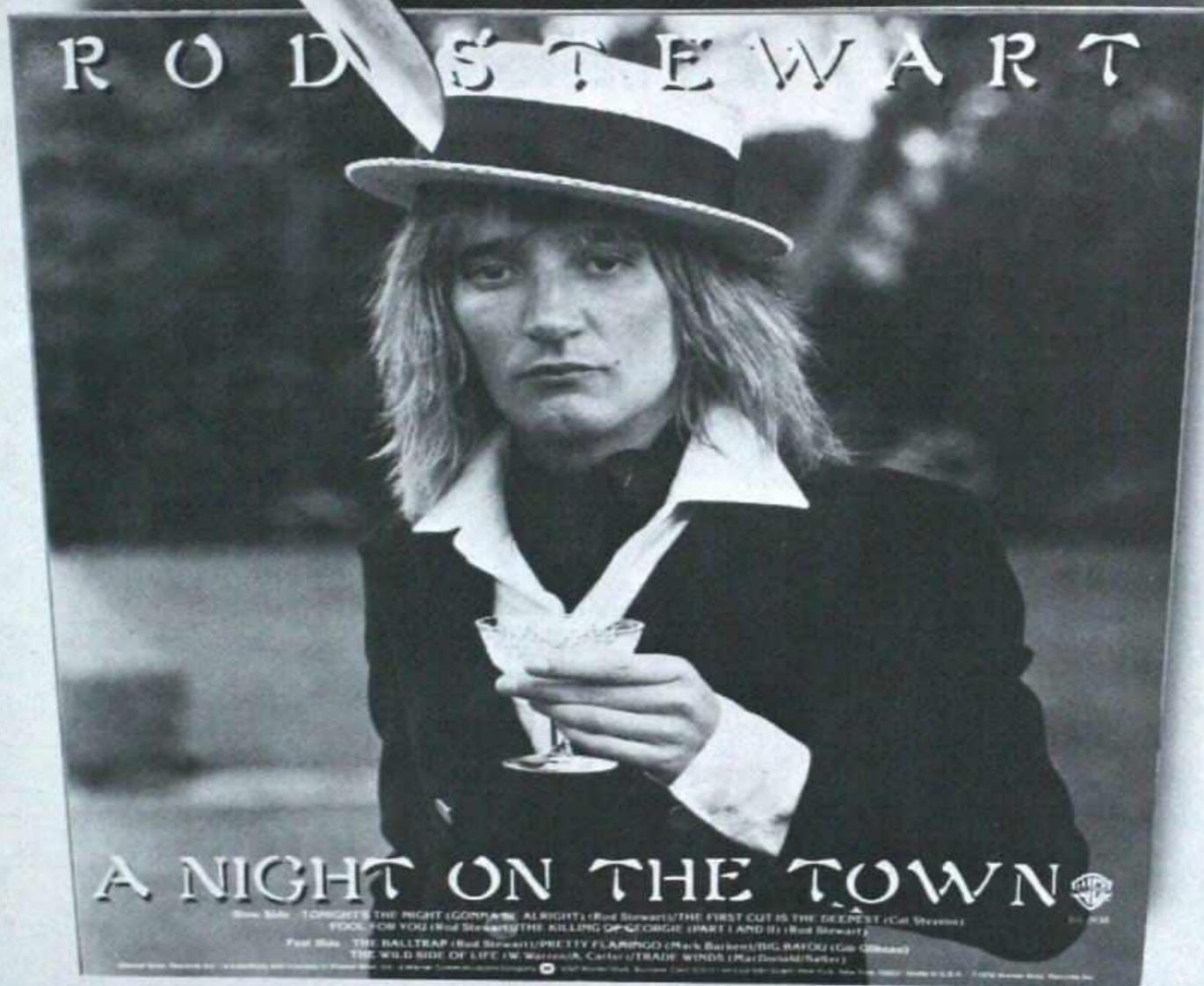
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## EXPANDS SALES FORCE

## Handleman Closes Detroit Warehouse

By JOHN SIPPEL

LOS ANGELES—Improving efficiency and maximizing business have forced the closing of Handleman Company's Detroit warehouse.

Resultant expansion of the giant rackjobber's Chicago quarters to embrace that area will begin Monday (20), John Kaplan, executive vice president, explains.

There has been no Michigan account erosion, Kaplan stated (Billboard, June 18, 1977). All Michigan, Indiana and Ohio accounts served by the long-time Detroit warehouse will get overnight delivery in a special program coordinated with Allied Delivery Systems. Handleman, in fact, is bulwarking its present sales/service force of 22 and a sales manager out of Detroit with the addition of five field sales supervisors.

To handle the expanded workload, Handleman's Chicago Bensenville 18,000 square-foot warehouse has been replaced by a 40,000 square-foot facility in Elk Grove Village, which will be managed by Jerry Statler, for the past two years

MCA Chicago branch manager and before that an executive with Sears.

Don Johnson, former branch manager in Chicago, is temporarily synchronizing the Chicago/Detroit warehousing linkage and will probably join corporate after that. The Chicago warehouse will be the largest of Handleman's 16 such facilities cross-country.

The enlargement of Chicago was further necessitated, Kaplan, says, by the 40% business increase registered by that area for the fiscal year ending April 30. The Chicago warehouse will add its first assistant manager and four warehouse managers, all of whom are to be appointed soon.

## Alpert Day Tees A&amp;M Sales Meet

By ED HARRISON

LOS ANGELES—"Herb Alpert Day" Wednesday (22) will launch A&M Records' largest annual meetings ever. The confab at the Century Plaza Hotel here will span four days (22-26).

Alpert will be honored with a star on Hollywood Blvd.'s "walk of fame" by the Hollywood Chamber of Commerce.

The entire A&M field staff will be present, along with delegates from 16 affiliate countries, and special industry guests who will participate in the scheduled panel discussions.

A ribbon-cutting ceremony will officially open A&M's new financial center at 1336 N. La Brea later that evening.

A&M president Gil Friesen will open the business meetings Thursday morning (23) with regional workshops and panels scheduled to feature artists' managers and A&M

(Continued on page 70)



MOVIE-MAKERS—Signing autographs for fans at New York's St. Regis Hotel following the premiere of "The Grateful Dead" flick are from left drummer Bill Kreutzman and guitarist Jerry Garcia. Dick Palmese, Arista vice president, promotion and label chief Clive Davis observe.

## 14,000 AT ATLANTA

## NAMM Meet Brings Exhibitors And Sales

By GERRY WOOD

ATLANTA—Hailed as "the largest music industry sales meeting ever held," the 76th annual International Music Expo of the National Assn. of Music Merchants drew a record number of exhibitors who report a record amount of business.

Held Saturday through Tuesday (11-14) at the massive Georgia World Congress Center in Atlanta, the event drew some 14,000 registrants from Jersey to Japan.

More than 400 exhibitors—a 30% increase over last year's 310—showed their wares in the spacious 171,000 square foot facility. Buyers packed Atlanta's major hotels, hailing from the U.S. and 35 foreign countries.

The well coordinated event displayed the latest in sound equipment, guitars, keyboard instruments, band instruments, software, synthesizers and sound modification devices, stringed instruments and recording equipment.

Shows and demonstrations by such artists as Chet Atkins and George Benson, business meetings, lively seminar sessions, and meetings of related groups brought a flurry of continuous activity to the four-day event.

"Our people are pleased with the buying mood of the dealers," said Bob Cambell, president of CBS Musical Instruments, Deerfield, Ill.

"Our Saturday orders were three times that of the first day in Chicago last year," noted Bob Hoffman, mar-

keting director of ARP Instruments, Lexington, Mass. He reported heavy response to the Avatar guitar synthesizer.

Their feelings were the consensus on the floor of the exhibition. Particular interest was focused on new sound reinforcement equipment.

Sales came fast and frequently at the huge convention site, part of Atlanta's Omni complex which drew raves from participants.

The organization's new officers were installed Saturday (11). James W. Johnson of Mississippi Music is the new president; Nicholas A. Peck of Peckel Music Co., Greenville, S.C., vice president; Charles K. Hale of Hale Pianos and Organs, Fort Lauderdale, Fla., treasurer; and Alfredo Flores, Jr. of Alamo Music in San Antonio, secretary.

The new board of directors members are Mel Bay of Mel Bay Music Center, Kirkwood, Md.; Paul B. Chafin of Chafin Music Co., Lake Worth, Fla.; Robert Korten of Korten's Inc., Longview, Wash.; William J. McCormick, Jr. of Jorday Kitt's Music, Inc., Washington D.C.; Warner H. Paige, III of Paige's Music, Terre Haute, Ind.; Robert Street; Pete Valentino, M-V Music Co., Fresno, Calif.; and Steve West of West Music Co., Iowa City, Iowa.

The 1978 convention and International Music Expo will be held at Chicago's McCormick Place, June 23-27.

## New Cayre Pop Label Dubbed Dream

By AGUSTIN GURZA

LOS ANGELES—Having reconsidered its previous position, Cayre Industries has decided to release its newly developed pop product through a new label called Dream Records.

Originally the firm intended to make its pop releases, the first of which was set for this week, on its already existing Salsoul label.

"We changed our minds about it," explains president Joe Cayre, "because our new product is so different from anything we've done in the past."

Bruce Greenberg, who came to Cayre Industries two months ago as director of national pop promotion, says Dream will be a subsidiary of

Salsoul. Greenberg, former vice president and general manager of Atlantic-distributed WMOT in Philadelphia, will continue to head up all of Cayre's pop promotion, now including the Dream product.

The new label has signed two artists thus far, both being produced by highly in-demand producer Kim Fowley.

Its first release, due Monday (20), is by female vocalist Mary Hylan doing the tune "Tomorrow" from the smash Broadway play "Annie."

Her single and forthcoming album combines Fowley with arranger Marc Peters, the team which

(Continued on page 21)

## Jimmy's N.Y. Web Acquires Two More

By IS HOROWITZ

NEW YORK—Jimmy's Music World opened two new stores Thursday (16), bringing the total number of outlets under the fast-growing chain's banner to 38.

One of the new stores, at 150 E. St., is centered in one of the most heavily trafficked neighborhoods in mid-Manhattan. The building housing the 6,000 square foot retail facility will also serve as the new executive headquarters for the chain.

The other store opened last week by Jimmy's is located in Patchogue, L.I.

Meanwhile, the chain has also enlarged the warehouse used to supply the burgeoning web. Opened in Westbury, L.I., only two months ago, the warehouse is spread over about 25,000 square feet and functions, as well, as the base for the company's financial department.

As other retailers here eye Jimmy's fast-paced expansion moves with worried attention, a company spokesman denies recent reports that the chain plans to spin off some of its outlets via a franchising format.

"Our intention is to operate our own stores," says David Sutton, executive vice president.

Dick Butler, in charge of retail operations, adds that Jimmy's is "far from realizing its growth potential" in the New York metropolitan area. Although no details were offered, he sees further expansion of the chain within a 50-mile radius of this city. That is the territory covered by the firm's heavy advertising program in print, television and radio, and easily serviced by its warehouse.

Jimmy's, an affiliate of Sutton Distributors in nearby Rahway, N.J., launched its retail operation in May 1975. It is credited, and castigated in some quarters, for being the first to "special" \$6.98 product at \$2.99. All its stores are also heavily stocked with cutout merchandise.

## NO 'WARS' LP SHORTAGE

LOS ANGELES—20th Century Records got caught with its presses down on the "Star Wars" soundtrack album only for about a week, according to senior vice president of marketing Arnie Orleans. "But we're now caught up everywhere and pressing is well ahead of orders."

The LP, which exploded onto the Billboard LP chart at 119 with a star, went on up to number 70 with a star this week. Orleans says the LP is headed toward gold and platinum. "After all, only a tiny part of the country has seen the movie so far." When the movie goes into general distribution, he expects sales to further increase.

## Black Oak Is Sued

LOS ANGELES—Tommy Aldridge is suing Black Oak Arkansas Inc., and act members James Leslie Mangrum, Patrick Dale Daughterty, Norman M. Stone and Stanley Glen Knight seeking a 20% share of the action. His Superior Court complaint alleges he was orally promised a piece when he joined the group in March 1972, if he remained a year, which he did.

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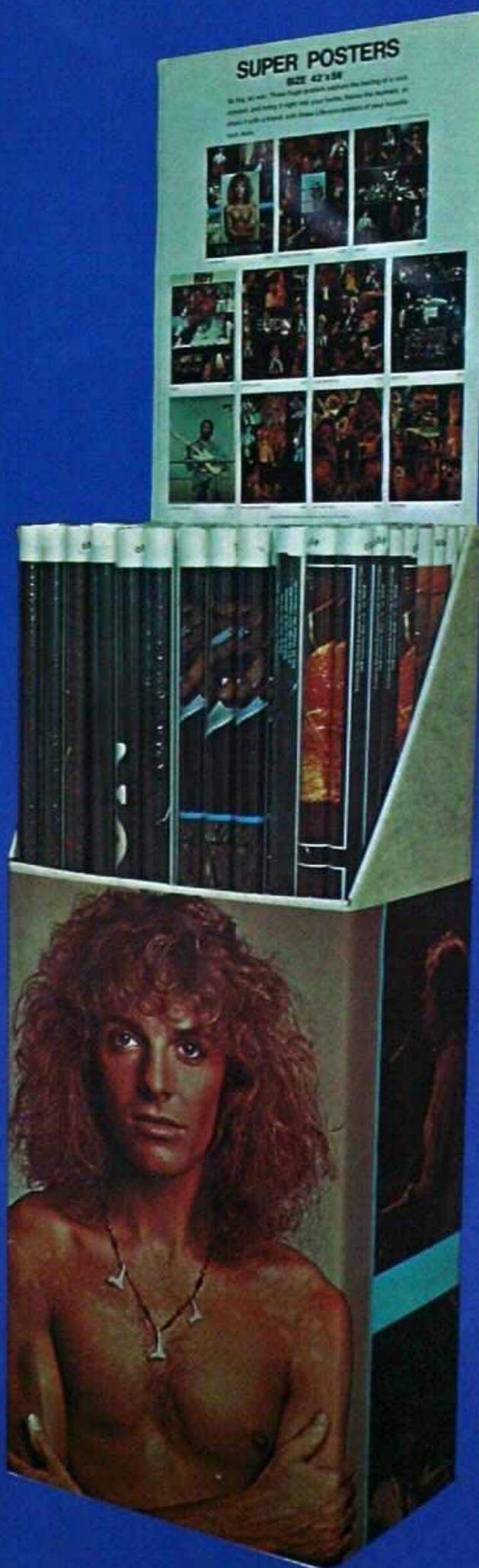


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**HAPPY EVENT**—Saluting the 10th anniversary of Procol Harum following its recent Palladium gig in New York, promoter Ron Delsener presents a cake backstage. From left are the group's Dee Murray and Gary Brooker, Delsener, lyricist Keith Reid, Procol's B.J. Wilson, Pete Solley and Mick Graham.

## Lincoln Center To Lose Papp Troupe

NEW YORK—Theatrical impresario Joseph Papp, guiding force behind such hits as "Hair" and "A Chorus Line," has decided to withdraw his company, the New York Shakespeare Festival, from the Lincoln Center complex.

Despite its title, the Shakespeare Festival has been a home for numerous works by contemporary playwrights, as well as revivals, such as

the recently successful production of "The Threepenny Opera."

The move is necessitated, according to Papp, by fiscal and artistic considerations. Taking effect in the fall, it will end the Festival's four-year association with Lincoln Center. Papp will continue to operate the Public Theater, the downtown complex he has headed for many years.

## 2 Labels Launch 10-City Ghetto Clean-Up Promo

NEW YORK—Philadelphia International Records in conjunction with CBS Records is launching a summer-long "Let's Clean Up The Ghetto" campaign in 10 selected cities.

The plan was conceived by Kenny Gamble, chairman of the board of Philadelphia International Records. It will begin with the release of a "Let's Clean Up The Ghetto" album and single in the last week in June.

The album will contain songs by such present and past Philadelphia International artists as Lou Rawls, the O'Jays, Dee Dee Sharp, Gamble, Teddy Pendergrass, Archie Bell, Billy Paul, Harold Melvin & the Blue Notes, the Three Degrees, and the Intruders.

All profits from the album are

to go to future community programs. Philadelphia International has also set aside a \$25,000 donation for the program, with CBS committing a similar amount.

The 10 cities chosen for the program are New York, Detroit, Philadelphia, Cleveland, Newark, Chicago, Atlanta, Los Angeles, Memphis and Washington, D.C. Philadelphia International artists will donate their time to visiting these cities as part of the program.

Each of the cities will compete for the "National Clean Up The Ghetto Urban Renaissance Award," with the representatives of the winning city being flown to Philadelphia and New York for meetings and dinners with top execs.

## Punk Rock Used As New Promo Tool By Chi Web

By ALAN PENCHANSKY

CHICAGO—Punk rock may not be bringing substantial dollar volume to record stores, but it can be the source of considerable in-store excitement, as one chain here is proving.

Sounds Good Records, a north side web paying special attention to the genre, says it is reaping benefits from its involvement with punk beyond additional sales of punk product.

"It creates excitement in the stores and any in-store excitement is a good thing," explains Keith Eckerling, manager of the outlets which are promoting punk rock in and out of the store.

In May the chain originated a

series of punk rock evenings at a local disco, which are to become weekly events starting July 9. Crowds averaging 350 have attended these evenings of "Anarchy At La Mere," four of which have been held already.

At the same disco, La Mere Viper, the stores are promoting a three-day punk rock festival, Friday-Sunday (24-26). The event promises "The Lendengary Punks" a film acquired from New York's Elgin Theatre, multi-media presentations, an assortment of bazaar-type booths including an ear-piercing station and the appearance of a number of local punk bands, including the Chicago Toys, Sin and the Dogs. There will also be a barbecue and a steady diet of new sounds on disk.

Sounds Good also has plans to tie-in with a performance here by the Ramones, Tuesday (21). The group is skedded to make an in-store appearance at the chain's Broadway outlet, after which buses will depart from three of the Sounds Goods, carrying customers to and from the suburban concert.

Sales of imported punk LPs and EPs have increased by 50% since the chain began its punk thrust, says Eckerling.

However, the retailer stresses the promotional value of the campaign, and figures punk sales volume as "still a negligible percentage of overall pop sales."

"It's not being done to spur tremendous sales of punk records, it's being done as a promotion," the retailer says.

## \$5 MIL PROJECT U.S. Talent In Animated Japan Film

LOS ANGELES—"Metamorphoses," an animated film, has contemporary music by the Rolling Stones, Joan Baez and the Pointer Sisters thanks largely to animator Takashi's determination and his Japanese sponsors' \$500,000 music budget.

Takashi claims he forged a personal campaign to influence the musicians to participate in the \$5 million film financed by Sanrio, a Japanese merchandising conglomerate.

The Stones perform "Criss Cross" written by Mick Jagger and Keith Richards; Baez sings "Changes" and the Pointers "Look Out." The last two are compositions by Michael Young, a Takashi discovery.

Takashi used a reported 100 musicians to record the music. He also did two mixes, a Dolbyized version for an eventual soundtrack LP and a dbx noise reduction version for theatre sound which is presented in six channels.

The film gets an industry unveiling Tuesday (14) at a local theatre with labels invited to attend and pitch for the soundtrack LP.

The film explores five mythological legends but with a 90-minute contemporary score written by Billy Goldenberg, Jim Snyder, Steve Tosh

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## Goldmark Services Wednesday

LOS ANGELES—Veteran music publisher Aaron "Goldie" Goldmark died Sunday (12) of cancer at Cedars of Sinai Hospital here. He was 67.

Goldmark, a graduate of Columbia Univ. and the Juilliard School of Music, was an accomplished concert violinist and played with a Manhattan symphony. He later toured with Tommy Dorsey and the Andrews Sisters as a bassist as well as other big bands.

He began his publishing career with Leeds Music in 1945 and later became general manager of Gale Music Publishing where he was personally responsible for many of Elvis Presley's hits such as "Don't Be Cruel" and "Fever."

Most recently Goldmark was with Charles Hansen Publications, where for 13 years he dealt with public relations, artist liaison, licensing and sales promotion.

Memorial services for Goldmark will be held Wednesday (22) at the Hollywood Forest Lawn in the Old North Chappel at 11 a.m.

The Goldmark family requests that in lieu of flowers donations be made to the American Cancer Society. Goldmark is survived by his wife Judy and two children by a previous marriage.

## Fantasy Shifting 3 Distrib Setups

LOS ANGELES—Fantasy/Prestige/Milestone Records will no longer be distributed by MS Distributors in Chicago, Denver and San Francisco, according to national sales manager David Lucchesi.

The labels will be distributed by Progressive Record Distributors in Chicago, Pacific Record & Tape in San Francisco and Western Merchandisers in Denver.

According to Lucchesi, reason for the change was the negative idea of having one distributor making decisions for all three markets.

"We wanted stronger individual territorial leadership," says Lucchesi. "Major decisions will be made in each city."

## Phonopress Charged

LOS ANGELES—Phonopress, an album manufacturing division of United Sound Inc., Burbank, which folded because of financial difficulty, is being sued over an alleged \$6,010.20 it owes Tenneco Chemicals, Saddlebrook, N.J., supplier of raw materials for disk manufacture, in Superior Court here.

## Raytheon Suit Stepping Toward Trial

NEW YORK—A \$6-million suit charging the giant Raytheon Co. with breach of contract and fraud stemming from its acquisition of Caedmon Records may have moved a step closer to trial, with Raytheon petitioning a federal court here to declare its jurisdiction in the matter.

Raytheon filed a petition of removal in U.S. District Court June 14 asking that a similar action in the state Supreme Court be dropped in favor of a federal court hearing and trial.

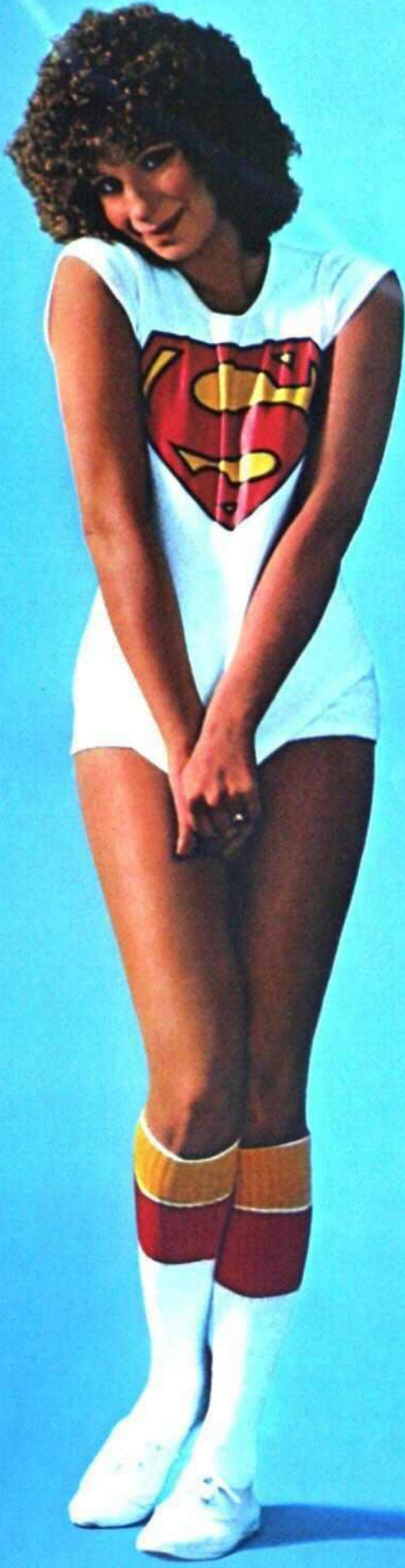
Raytheon was a subsidiary of the word firm in 1970 for an undisclosed sum, had already filed a counterclaim to the original suit in which it denies the charges.

The original suit was filed in 1975 by Caedmon's founders, Barbara Holdridge and Marianne Mantell, who claim the terms of the 1970 sale were not adhered to by Raytheon after the conglomerate absorbed the label.

Holdridge and Mantell remained at Caedmon until 1975 under the deal. According to court papers, Caedmon was not formally merged

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# 211 BMI Writers And Publishers Win Awards In L.A.

Continued from page 8

Sherlyn Pub. Co., Inc., Harrick Music, Inc., Harry Casey, Richard Finch  
**SHE'S GONE**—Unichappell Music, Inc., Daryl Hall, John Oates  
**SHOWER THE PEOPLE**—Country Road Music, Inc., James Taylor  
**SILLY LOVE SONGS**—MPL Communications, Inc., ATV Music Corp., Paul McCartney (PRS), Linda McCartney (PRS)  
**SING A SONG**—Sagittaire Music, Maurice White

**SOMEWHERE IN THE NIGHT**—Irving Music, Inc., Will Jennings, Richard Kerr (PRS)  
**SQUEEZE BOX**—Tower Tunes, Inc., Peter Townshend (PRS)  
**STILL THE ONE**—Siren Songs, John Hall, Johanna Hall  
**STRANGE MAGIC**—Unart Music Corp., Jeff Lynne (PRS)  
**STRANGER**—Resata Music Publishing Co., Kris Kristofferson  
**SUSPICIOUS MINDS**—(second award), Screen Gems-EMI Music, Inc., Mark James

**TEDDY BEAR**—Cedarwood Publishing Co., Inc., Red Sovine, Billy Joe Burnette, Dale Royal, Tommy Hill  
**THAT'L BE THE DAY**—(second award), MPL Communications, Inc., Jerry Allison, Buddy Holly, Norman Petty  
**THAT'S THE WAY I LIKE IT**—Sherlyn Publishing Co., Inc., Harry Casey, Richard Finch  
**THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)**—Screen Gems-EMI Music, Inc., Gerry Goffin  
**THEME FROM S.W.A.T.**—Spellgold Music, Barry De Vorzon

**THINGS**—(second award), The Hudson Bay Music Company, Bobby Darin  
**THIS MASQUERADE**—Teddy Jack Music, Leon Russell  
**TIL I CAN MAKE IT ON MY OWN**—Altam Music Corp., Algee Music Corp., Billy Sherrill, George Richey, Tammy Wynette  
**(TIL) I KISSED YOU**—(second award), Acuff-Rose Publications, Inc., Don Everly  
**TILL THE RIVERS ALL RUN DRY**—Maplehill Music, Vogue Music, Inc., Wayland Holyfield, Don Williams  
**TRYIN' TO GET THE FEELIN' AGAIN**—Warner-Tamerlane Pub. Corp., Upward Spiral Music, David Pomeranz

**WAKE UP EVERYBODY**—Mighty Three Music, Gene McFadden, John Whitehead, Vic Carstarphen  
**WALK AWAY FROM LOVE**—Charles Kipps Music, Inc., Charles Kipps Jr.  
**WELCOME BACK KOTTER**—John Sebastian Music, John Sebastian  
**WHAT I'VE GOT IN MIND**—House of Gold Music, Inc., Kenny O'Dell  
**WHITE KNIGHT**—Unichappell Music, Inc., Jay Huguley  
**WINNERS AND LOSERS**—Spitfire Music, Inc., Danny Hamilton, Ann Hamilton  
**WITH YOUR LOVE**—Diamondback Music, Martyn Buchwald, Joey Covington, Victor Smith  
**YOU ARE SO BEAUTIFUL**—(second award), Irving Music, Inc., Billy Preston  
**YOU ARE THE WOMAN**—Stephen Stills Music, Richard Roberts  
**YOU SHOULD BE DANCING**—Casserole Music Corp., Barry Gibb (PRS), Maurice Gibb (PRS), Robin Gibb (PRS)  
**YOU'LL LOSE A GOOD THING**—(second award), Jamie Music Publishing Co., Crazy Cajun Music, Barbara Ozen  
**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Mighty Three Music, Kenneth Gamble, Leon Huff

## John Reid Firm Signs U.S. Acts Management Co. Builds On English-Based Reputation

By ED HARRISON

LOS ANGELES—John Reid Enterprises, long known for its management of English rock acts, is now establishing an American base of artists.

The firm has signed MCA Records country artist Dan McCorison, its first venture into the country field and Elektra's Carol Bayer Sager.

"We wanted a real true American act," says Connie Pappas, executive vice president, referring to McCorison. "Someone we can continue to develop career-wise."

Pappas explains that with most clients living in England, it was difficult to sustain a continuing career relationship.

Acts being managed by Reid are

Elton John, Bernie Taupin, Queen, Kiki Dee and Blue.

"With American-based acts we have the freedom to put the act on the road without any hassles with visas," says Pappas.

"I think it's healthy getting involved with different kinds of acts. It can get stale handling the same kind."

Pappas explains the McCorison deal came about after a September trip she made to Colorado to see about possibly managing Firefall.

Along with Chris Hillman, the two caught McCorison at Boulder niteriy Tulagi where he was performing in a reunion with his former band Dusty Drapes.

"I fell in love with his voice," says Pappas. When it came time for a label the decision was not to put him on Rocket because we didn't want to appear to be playing favorites with Kiki and Blue on the label.

"Dan felt strongest in the country market so the best route was a country label and MCA came up."

Pappas says that although this is the firm's first entry into country, the knowledge gained with Elton and Kiki will be applied.

Says Pappas: "It's healthy to take on someone who is challenging. It gets boring doing the same thing. But I don't see it as frightening. Music is the same. You do your best, expose it the right way and get the most out of promoters."

What Pappas finds intriguing is learning the country stations, something previously foreign to her.

"It's just like when I had to learn about the r&b stations when Elton's 'Benny & the Jets' and 'Philadelphia Freedom' started happening on the r&b charts."

She stresses the selectivity exercised in signing new clients. "It took months deciding on Sager," she says.

"John and I discussed signing an American act for more than a year but we didn't want two acts competing for the same market."

"At first we thought Sager was too close to Kiki. But she comes from a songwriting background and Kiki is a rock'n'roll singer. Other groups have asked us to manage them but

the chemistry wasn't right."

The firm's American base will also be expanded now that Bernie Taupin and Kiki Dee will become U.S. residents.

Pappas also points out that working with only two labels—MCA/Rocket and Elektra (Queen)—makes problems and questions easier to be resolved.

"With one phone call you can deal with a number of problems at the same time."

McCorison is in the process of putting a band together and will subsequently tour. Sager is in the midst of playing major markets which include radio and television appearances.

Pappas adds that extensive work will be done in Australia, England and Canada to follow up McCorison's release because of flourishing country sales in these markets.

## Double H Firm, Customs Tangle

NEW YORK—Attorneys for Double H Licensing Corp., which has worldwide LP rights to the Beatles' 1962 Hamburg nightclub recordings, are invoking a little known section of the U.S. Customs regulations to thwart the importation of albums not covered under Double H's deal with Atlantic Records.

Atlantic is distributing the double LP here and in Canada Double H has filed an application to record a copyright with the Customs Bureau under Section 133 of the Customs regulation. A fee of \$190 accompanies the application and puts Customs' authorities on notice to watch out for imports in quantity that are not part of the Atlantic/Double H deal.

"With the release of the album here the imports are about to stop anyway," Double H's Larry Halpern believes, "but we decided to follow through on this anyway."

The Atlantic release, shipped Monday (13), has a cover similar in design to one that was being imported here on the German Bellaphon label. However, Atlantic is identified as the sole distributor on the albums manufactured and distributed here.

## ABC Records Intl In Distrib Switch

LOS ANGELES—Under a new licensing agreement negotiated earlier this year, ABC Records International has granted rights to RCA Ltd. Australia/New Zealand to manufacture and distribute in its territories product from all ABC-owned and distributed labels.

The pact covers all ABC/Dot catalog and new repertoire as well as material from Dot-Paramount catalogs. The Dot labels had previously been distributed in Australia and New Zealand by Festival Records.

## A&M Launching A Major Promo On 'Place' LP

LOS ANGELES—A&M Records will launch a full-scale summer promotion around Pablo Cruise's "A Place In The Sun" album.

Pablo Cruise music has been played on ABC-TV's coverage of the Winter Olympics, and weekly on its "Sports Superstars" and "Wide World Of Sports" programming. And CBS-TV uses the group's music on its "Sports Spectaculars."

Says A&M president Gil Friesen: "We know there is a huge predisposed market for Pablo Cruise and we're going to take advantage of every opportunity."

Promotional and merchandising campaigns have already begun and will continue through the summer. Radio contests will include "a place in the sun" vacations and Pablo Cruise beach towels have been prepared for radio and in-store giveaways.

Pablo Cruise music is also serving as the theme music for the new surfing film "Free Ride."

Television appearances by the group on the "Dinah Shore Show," "Mike Douglas Show" and "American Bandstand" will supplement the band's touring schedule.

## Minority Interns Hired By CBS

NEW YORK—For the third summer in a row now, CBS Records is hiring 12 black and Hispanic students as part of its summer minority internship program.

The students are all upperclassmen studying fields related to the record business (English, journalism, art, music, etc.). They have been placed in the a&r, publicity, accounting, finance, special products, publishing, special markets and production departments.

In addition, for the first time this year, four students have been placed in the sales branches of CBS Records. They will be working out of the Elmhurst, L.I., Houston, Atlanta and Chicago branches.

Frank Calamita, management development executive for CBS Records, who conceived and runs the program, says that this year there is a special emphasis on identifying candidates for potential full-time positions.

Aside from their specific job assignments this summer, the interns will also have the opportunity to attend singles meetings, recording sessions and concerts. There will be tours of the Pitman, N.J. manufacturing plant, recording studio facilities and the broadcast center.

The students will also take part in various roundtable discussions with CBS executives. The program runs from June 13 through Aug. 26.

## 'Love Flow' Big In 10 Countries

LOS ANGELES—BMI's most performed song of 1976, "Let Your Love Flow" written by Larry E. Williams, achieved top 10 status in no less than 10 major world markets.

At last count 71 different versions of the song have been recorded. The Warner Bros. version by the Bellamy Brothers was the second single of the song to be released in the U.S., reaching the top of Billboard's Hot 100 chart May 1, 1976.

The song remained on the chart for 19 consecutive weeks while placing high on both the country singles and easy listening charts.

In Germany, the song's popularity was so phenomenal that three separate versions of it were on the same chart simultaneously.

Following the Bellamys original version which remained on the German chart at No. 1 for four consecutive weeks, it was followed by a German version which also endured for four weeks.

And on the heels of that version came a German parody which also charted.

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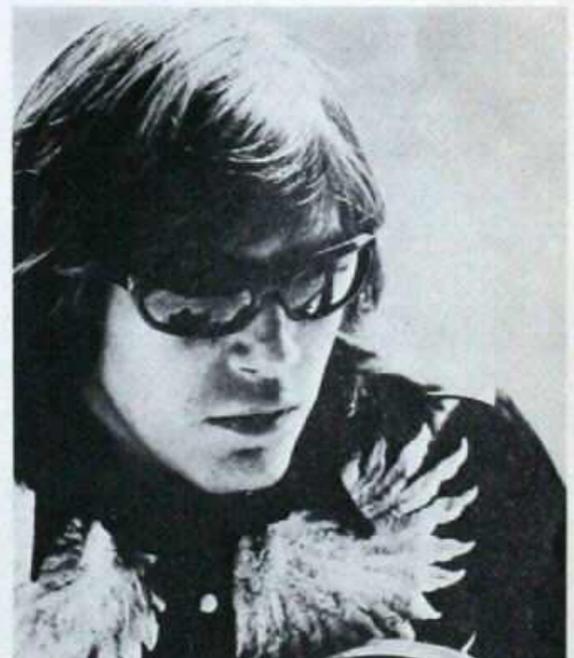
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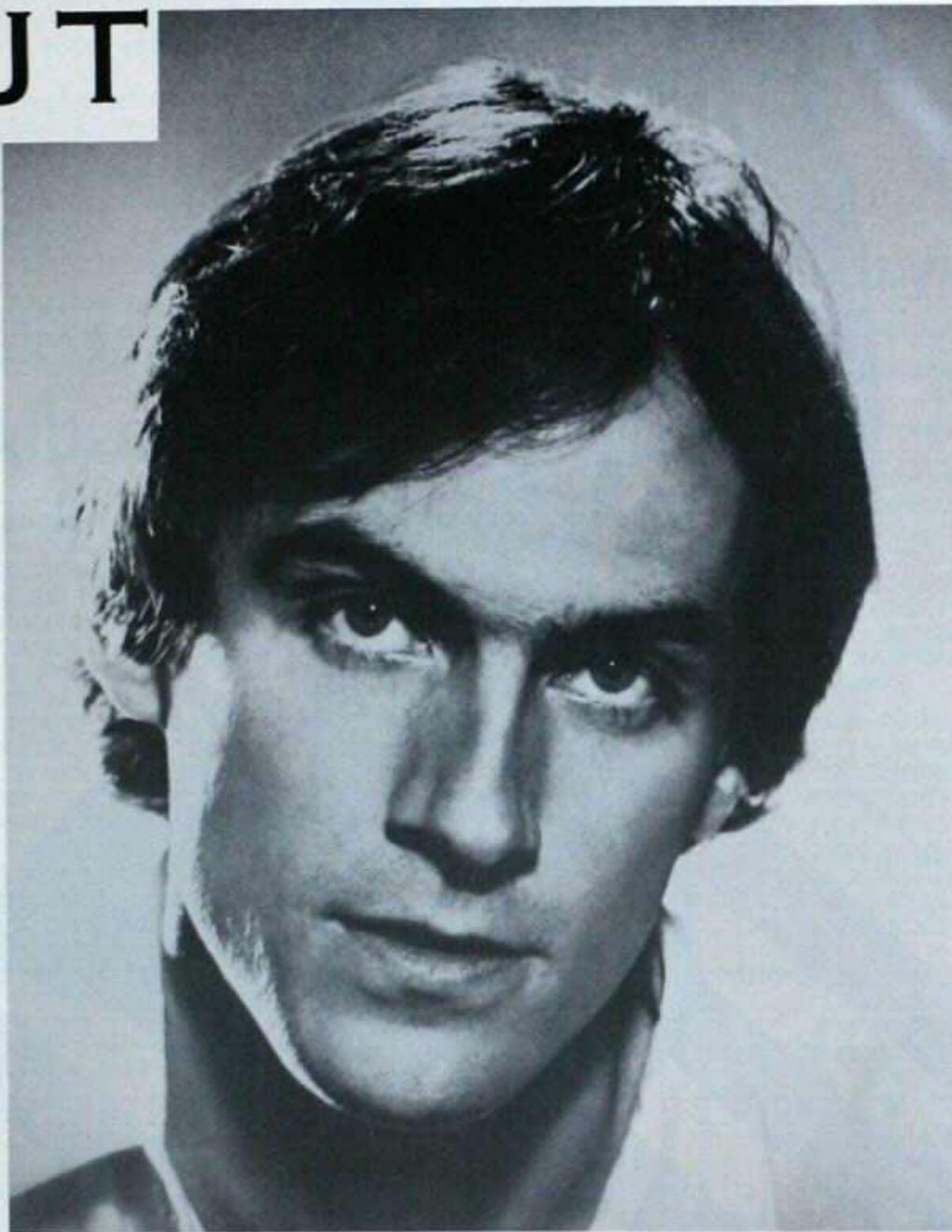
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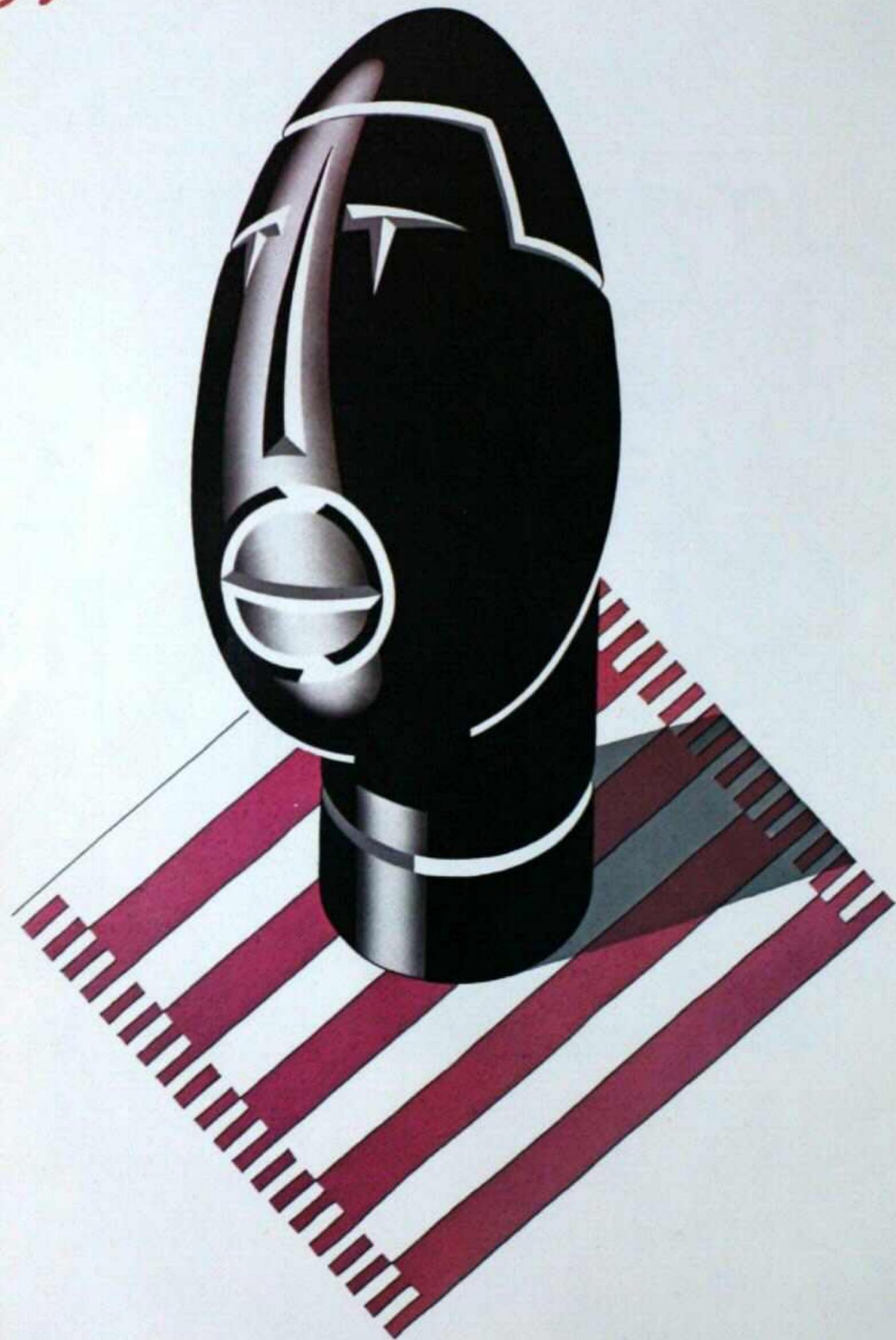


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# *Suzzy and the Red Stripes*



*Seaside Woman*

8-50403



BASED IN LONDON

# Kaye Starts Firm To Publish Pupils

By ED HARRISON

LOS ANGELES—Composer Buddy Kaye has established an England-based production company as a means to have students in his UCLA song lyric writing class be published.

Using royalty advances on his U.K. Budd Music Ltd. catalog which contains more than 300 copyrights and is administered by Chrysalis Music, Kaye established Honest Pleasure Productions, named after a race horse.

Jo Lustig, manager of Jethro Tull, is product manager working in conjunction with Ann Munday of Chrysalis Music.

At present, two of Kaye's students will have their songs published this fall in London.

The songs are "White Leather," by Rebecca Sterne and "Belly Dancing" by Mary Zimmerman.

Says Kaye: "The idea struck me that so many writers were on the street whose works were worthy of publication but unable to reach the music publishing market in-person because of day jobs.

"This left me with two groups of

students. The ones who would give it a try and the sensitive types who struggle in lonely rooms at night and take the long route."

Kaye's classes (he alternates semesters with songwriter Al Kasha) are usually comprised of 30 students although only five or six have the potential of becoming professionals.

"In effect my students become staff writers," says Kaye, "but they're not under contract. It works on a single song basis."

As a show of devotion Kaye frequently invites his students to his home where he lends support and knowledge in writing and editing songs.

The course has been given for the past three years and is the first time students have been published.

"Song Lyric Writing" will be given during the summer on an experimental basis. The class meets on Tuesdays and Thursdays commencing June 21.

Guest speakers will include Jay Lowy, of Jobette Music and performer Dusty Springfield.



**DONNY'S FANS**—Irwin Steinberg, executive vice president of Polygram Corp. U.S. and president of the Polygram Record Group, points to a young fan's Osmonds T-shirt, as Donny signs an autograph for her. Donny and Marie were presented a gold record for their LP "Featuring Songs From Their Television Show" during a recent Las Vegas engagement.

## Jukebox Ops Target Of 45s Summer Push

By ALAN PENCHANSKY

CHICAGO—A major new singles marketing effort will be launched this summer by Friends II Music, a one-stop and rackjobbing operation with branches in Wichita and Kansas City.

According to Mike Morris, president of Friends II, the new 45 sales thrust will be aimed at jukebox operators, and is keyed to an inventory that will include "Billboard's top 20 for the past 20 years."

"We're going to carry a complete title selection of singles, the kind of product including the oldies that box operators are consistently asking for," Morris explains.

"We have used singles for our rack accounts as well as our one-stop accounts, but we've never gone after the box operators," he says.

The wholesaler says he believes the future of singles sales is still very promising, and calls the format "still the strongest tool record companies have in promoting LPs."

To reach operators, Morris plans a series of advertisements in trade papers to begin "after we feel we have a complete operation established, which may be as long as 120 days." Next, the one-stop will begin contacting operators personally by phone.

"We're going to be doing a lot of field work, which is one of the things that has not been done in the jukebox industry for the past 20 years."

"I think that one-stops have become somewhat complacent in actually going out to the box operators, instead of the operators coming to them all the time," Morris charges.

The wholesaler indicates that existing Friends II personnel will be moved into the new 45 department and allowed to specialize in that operation. The move is congruent with Friends II's "promote from within" policy, he explains.

Both the Wichita and Kansas City branches will house the new singles departments, with regional variations in product mix.

### Medal To Stevens

LOS ANGELES—Suzanne Stevens, Capitol Records artist, received a bronze medal in the Golden Orpheus, an annual international song festival in Bulgaria. She was Canada's entry in the competition.

## FCC Meeting On FM 'Q'

Continued from page 1  
pared with each other and with present FM stereo broadcasting.

Compelling factors to be judged include:

**Public demand:** Is there enough of it to justify authorizing the new service and would there be enough software available for FM programming? Could broadcasters and manufacturers be counted on to create and strengthen the demand, if the service is authorized?

**Costs:** What would be the added expense to consumers and broadcasters?

**Engineering aspects:** Matrix broadcasting, already in practical use employing only FM stereo channels, would be standardized, if selected. The FCC has already indicated this in response to petitions from CBS and Sansui.

**On discrete quadraphonic:** Lawrence Middlekamp, who headed the FCC "listener" study, says discrete quadraphonic service could slightly reduce bandspace available for FM subcarriers for storecasting et al.

But Middlekamp and the EIA's

quadraphonic committee (NQRC) have both found that discrete does not involve any dislocation of present allocations or frequencies in the FM service and is compatible with FM stereo (Billboard, Aug. 28, 1976).

**Industry:** Pressure has increased for some form of quadraphonic broadcast authorization, coming from both EIA and NAB. Both associations see it—together with AM stereo—as part of radio's progressive future.

**The Administration's role:** Outgoing FCC chairman Richard Wiley has definitely proposed a notice of inquiry on quadraphonic broadcasting. In testimony before the parent Senate Commerce Committee on May 10, he said the issues are very complex "and will require extensive comments."

An in-coming economy-minded chairman appointed by President Carter might have a different perspective and try for a different vote on the issue, if the commissioners were not overwhelmingly in favor of the new service. MILDRED HALL

## New Cayre Label: Dream

Continued from page 12

worked on Helen Reddy's recent Capitol release.

Fowley is also producing the label's other artist, 22-year-old Steven T., a veteran of 56 unrecorded California bands "from soul to folk with punk rock along with way," in Fowley's words.

Fowley describes the character of the Steven T. album, in production at Larrabee studios here and due for fall release, as "Bruce Springsteen meets Hall & Oates."

"The album is thinking man's rock 'n' roll with an electronic animal edge," Fowley offers. "If you want to get categoric you can call it street rock."

Explains Fowley: "People say, 'Punk is interesting, but where's the hook, where's the melody, where's

the commercial pocket?' " Fowley's answer is street rock.

Hylan is best known as the lead voice on the Coca-Cola tv commercials. She's been a demo singer for Fowley's publishing firm and co-wrote songs with him "for Blue Cheer during their brief comeback period which lasted about a minute."

### Farrah's Breathing For Sale On a 45

NEW YORK—Farrah Fawcett-Majors, the toothsome television, poster and magazine cover star, is also a mail-order recording artist.

The 45, selling at \$2.25 by Nelson Barry Recordings Ltd., is called "You." It was recorded in 1974 with French singer Jean-Paul Vignon. It is sung in French, with Farrah "breathily" translating into English.

## Underground Albums

Continued from page 1

understood that the Attorney General has been aware of the global nature of the illicit LP trade for the past year.

The first three illegal importation counts involve a bootleg recording of a Bob Dylan concert in Melbourne, Australia; a Bad Company concert at Lancaster Univ., believed to be England, and a Little Feat concert at the Olympia, Paris.

The next 33 counts involve songs on tracks in a Paul McCartney & Wings concert illicitly recorded at the Forum, Inglewood, Calif.; Elton John performing in San Diego; the Beatles at Shea Stadium; Peter Frampton in London, and a Supertramp concert where no location is noted.

First contact made with Maddin

was by an agent from the U.S. Customs Service in March. Maddin was doing business under the firm names Together Inc., Trojan and Beatle Buys, it's reported.

The customs agent, working in an undercover capacity, conferred with Maddin in a Glendale, Calif., bar. The agent reported that Maddin was obtaining bootleg albums from Italy, Germany, England and Japan.

Maddin revealed that Inter-American Forwarders did his freight forwarding and that he utilized different importers to import his LPs.

At the March meeting, the agent bought eight albums, containing 10 records, from Maddin for \$250. Maddin said one of the LPs was made domestically and the others were manufactured overseas, according to the agent.

Besides the LPs cited in the indictment, the agent bought LPs by Elvis Presley, Pink Floyd and Led Zeppelin. The agent noted in his report that the Beatles live LP at Shea Stadium Backliner conceded the album was made illegally.

In a late March second meeting, the agent paid \$750 for 370 albums containing 420 records. At that meeting, the agent agreed he would buy \$50,000 worth of albums to be imported by Maddin which would be the same as Maddin had already provided.

Later the total purchase was sliced to \$25,000 worth, according to the government. Maddin stated to the agent that the bootlegs were pressed in Germany, from where they were shipped to London, per the government.

In subsequent meetings, the agent set up more purchases from Maddin, according to the government. The LPs bought averaged out at \$4 each. Maddin at one point offered to sell 1,000 domestic bootlegs at \$2 each while he offered 200 bootlegs from Japan at \$5 each, the agent reports. The agent's report also indicates that he personally dealt with Maddin through May 27.

Maddin was arrested May 27 and has been free on a \$10,000 personal recognizance bond. He is scheduled to be arraigned before U.S. Magistrate Ralph Geffen Monday (20).

### Ohio FBI Raid

NEW YORK—About 10,000 allegedly pirated tapes and two vans were seized by FBI agents on a raid on Rogers Flea Market in Rogers, Ohio.

Additional tapes and equipment were later uncovered at the homes of the van owners identified as Richard Hammond of Youngstown, Ohio, and Margaret Chrobak of New Castle, Pa. About 27,000 tapes were seized at Chrobak's residence, while winding and packaging equipment, pancakes and other raw materials were seized.

### Soul City Label In Big Tree Agreement

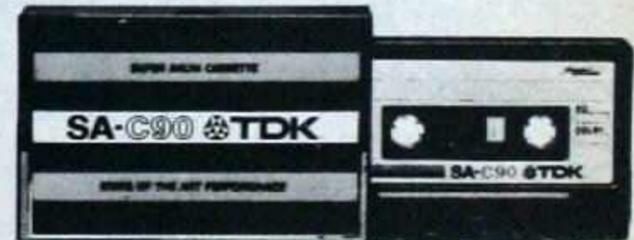
LOS ANGELES—Soul City Records, recently reactivated by former/president Johnny Rivers, has signed an exclusive U.S. distribution agreement with Big Tree Records distributed by Atlantic.

Under the terms of the agreement, Big Tree gains rights to all future Johnny Rivers product as well as to material from any other artists who may sign with Soul City in the future. Rivers is the only artist recording for the label at this time.

The first single released under the agreement is Rivers' new "Swayin' To The Music (Slow Dancin')."



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## No 'Experts' Hired By N.Y. WNEW-FM

By ROMAN KOZAK

*Editor's note: This is the second in a series on Scott Muni, program director of WNEW-FM in New York, a progressive rock station with no jingles or controlled music list, which is one of the most successful stations in the world. This week, Muni details some of the station's programming philosophy.*

NEW YORK—"I think that the success of WNEW is due to its personalities and our strength comes from the fact that we carefully weigh the people we hire. Instead of hiring experts, we hire people who are knowledgeable, conversant and aware," says Scott Muni, the reigning guru of progressive radio.

Muni gives much of the credit for WNEW-FM's success to George Duncan, now the president of Metromedia Radio, who was the original general manager of WNEW-FM and who feels "still with all the responsibilities and other problems he has, this is his first-born child." However, Muni says, while there are other progressive stations in the Metromedia chain, they are not all alike. Each responds differently to its market.

Muni says he wants musically knowledgeable DJs, but not experts for his station, because, "I've seen what happened to some of the giants in progressive in other market. First of all, they lack taste.

"Secondly, they lack the talent of someone who is able to go on the air for their amount of time and not be an expert. I can be an expert in two or three different fields but then I

am going to lose everyone in the audience except those people who like those individual fields. But if you have the knowledge, you can play anything because the progressive field is that big," continues Muni.

"With country, hard rock, electric to classical and everything else that is going on, it's a big bag, with no bottom and no sides. And it's tough to balance it all out, but that's the sort of people we have.

When I look around at some of the stations that were in the same programming boat a few years ago, most of them, or a lot of them, have gotten into album rock with a formula for rotation that, of course is successful in every other field.

"I don't knock it. But I still say that these stations, or any other in the market, if they had the patience and if they found the people and trained them properly on the air, they could have this WNEW-FM magic mix. It will never make all the people happy all the time. I guess you can't do that. But you have to stay with it. Then you get the results.

"They may say, 'Hey, how can a person go into the studio with 10,000 LPs on the wall and 300 LPs on the rack behind him and program a show all by himself? That's ridiculous.'"

"The rewards are that as much as we do wrong and we're against all philosophies of successful radio, we do well enough at this point in time that we may not be the No. 1 station in audience—WBSL has a bigger audience—yet dollar-wise with our small staff, we have increased from

(Continued on page 32)



Honored 10th: Scott Muni, program director of WNEW-FM in New York, accepts a plaque honoring the station's 10th anniversary as a progressive rock operation. From left: Roy Rosenberg, New York promotion manager for Phonogram/Mercury Records; Muni; David Carrico, vice president of national promotion for Phonogram/Mercury who flew in to make the presentation, and Tom Morrera, music director for the station.

**EMMY & ELLIE**—Emmy-award-winning television personality Phil Donahue, host of the syndicated Donahue show that has often been a showcase for recording acts, sits in on the air with Ellie Dylan, afternoon drive personality at WMAQ in Chicago, a country music station. "Since I've been on Phil's show several times and really like him, I called him on the air to congratulate him on his Emmy. He said he'd like to be on my show—and he was Wednesday, June 1, from 4-6 p.m. It was incredible and the response was phenomenal," says Dylan.



**COUNTRY STYLE**—Phil Donahue reveals his Emmy-winning style on Ellie Dylan's show on WMAQ, Chicago.

## No Fiddling Around At Motown Promotion Chief Isgro Relies On Station Feedback

LOS ANGELES—Motown Records "doesn't release a record without a lot of feedback from various key radio stations and when we finally put the record out, there's no fiddling around.

"All systems are go and we fight like hell for it," explains Jo Isgro, national director of pop promotion for the label.

Isgro points out that his problems are special. If a Top 40 station is playing 35 records, "I'm dealing with only eight records—those that might be by black artists on their playlist."

Making this "super eight" playlist is even more difficult than the normal promotion job. But Isgro, a U.S. Marine veteran of Vietnam, points to his five regional record promotion executives: Frank Sciarra in Philadelphia, Tom Rogan in New York, Wayne Fogel in Atlanta, Edna Colison in Los Angeles and Lenny Luffman in Chicago. "They're the Motown 'Special Forces.' We fix bayonets and go into the trenches."

Isgro got out of Vietnam service in 1968 and went back to his hometown of Philadelphia. Sam Passamano hired him to do local promotion for the old Decca label. "I didn't know the first think about it... I didn't even know where a radio station was."

They gave him a single called "I Don't Know How To Love Him" by Yvonne Elliman. He walked into WIBG with a Catholic priest and went live on the Joey Reynolds show about 8 p.m. The priest, after hear-

ing the record, announced that he didn't feel it was offensive to any religion and left, "but I stayed there the entire night answering the phone. That was my deal with Joey: I had to answer the phone. They blew off the wall.

"So, me—and I don't know from nothing—I call Sam Passamano at 5 a.m. to tell him all the reaction we were getting.

"But no one else would touch the single. Later, the album was released and later the single was re-released.

"But I'd only been in the record business three or four months and my first assignment was to get that

record played and Joey Reynolds, the Lenny Bruce of the record industry, was crazy enough to play it and I hadn't been in the business long enough to realize what a stunt I'd pulled off."

Then Isgro moved with Tony Martell and Jack Wiedermann to Paramount Records—"with Herb Gordon and that whole crew. I did regional promotion for Paramount about two years, then joined Jim Schwartz when he opened his Philadelphia branch and was there a couple of years."

Later, he became national promo

(Continued on page 32)

## New Rochelle FMer Going For Major MOR Promotion

NEW ROCHELLE, N.Y.—"A little jazz, a little swing, some big bands, loads of Sinatra, lots of familiar, romantic lyrics," says William O'Shaughnessy, president of the new WRTN, located at 93.5 FM, and one of the most promotional-minded managers in the nation.

O'Shaughnessy, years ago an air personality at WNEW-AM in Manhattan, is also head of WVOX in New Rochelle. The FM tower is in Yonkers, another suburb.

Billed as "Returnradio," the FM will feature a return to traditional foreground MOR music with a personal and intimate style, locally selected, blended, and programmed, according to O'Shaughnessy, presi-

dent; Mark Mason, vice president and station manager, and Jean T. Ensign, executive vice president.

The station will feature classic MOR standard selections of the 1930s, '40s and '50s, in addition to the non-rock music of the '60s and '70s. Heavy and consistent emphasis will be on favorite romantic vocals, big bands, crooners and vocal groups.

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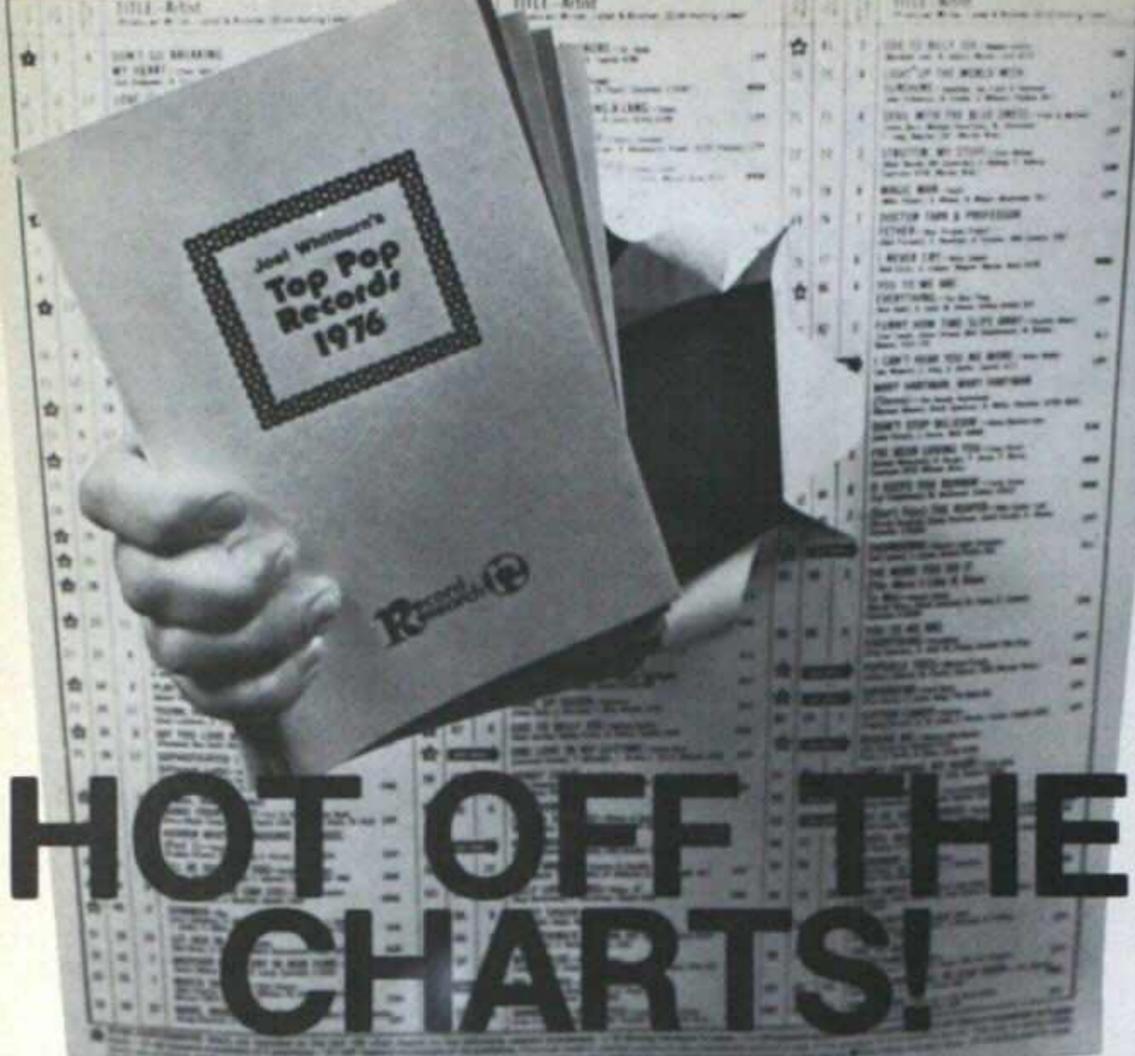
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7/8 - SPRINGFIELD, ILLINOIS  
7/9 - LOUISVILLE, KENTUCKY  
7/10 - PINE KNOB IN DETROIT  
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<input type="checkbox"/> Top Soul 1976	Top Country <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> Top LPs '45-'72 \$30
<input type="checkbox"/> Top Easy Listening 1976	Top Soul <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> Top C&W (Country) '49-'71 \$25
	Top Easy Listening <input type="checkbox"/>	<input type="checkbox"/> Top R&B (Soul) '49-'71 \$25
		<input type="checkbox"/> Top Easy Listening '61-'74 \$25

Check or money order for full amount must accompany order. Overseas orders add \$3.00 per book and \$1.00 per supplement.

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## THE ONLY COMPLETE HISTORY OF BILLBOARD'S CHARTS

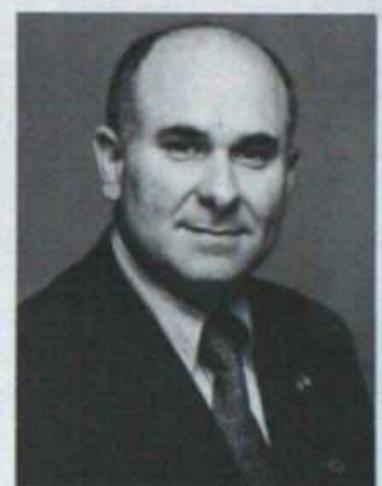
## Vox Jox

By CLAUDE HALL

LOS ANGELES—Paul Drew last week stepped out of his job as vice president of programming for RKO Radio, headquartered in Los Angeles, to consult the chain and other stations.

He says his job will not be refilled, thus the 432 program directors currently drafting job applications and resumes may stop and throw them in the wastebasket. His own comments are: "Just a note to clarify what you may have already heard concerning my situation at RKO Radio. After four years as the vice president of programming, I have decided to resume my career as an independent consultant and branch out into other areas of the entertainment industry as well as pursue governmental interests I have established.

"Obviously, I cannot do both independent work and continue in my present capacity. So, here's what's happening: I am setting out on my own as Paul Drew Enterprises and I am pleased to announce that my first major client is RKO Radio. I will be reporting to Dwight Case directly. You see, all that has really changed is the structure which now allows me to grow and develop a greater client list on a non-competitive basis.



Paul Drew: Leaving RKO Radio to enter consulting again.

"Needless to say, the four years at RKO headquarters in Los Angeles were the finest I have spent in my 22 years in the industry because they have given me the base upon which I can now build my future. What more could any man ask of his job?"

Thus, Drew goes into the same kind of situation, physically, that Bill Drake had before he moved into the vice presidency slot.

Drew had done a good job for RKO Radio; he worked some ungodly hours and he was extremely loyal; a good corporation man.

A year ago, he made a commitment to be the chairman of the advisory board of the ninth annual international Radio Programming Forum. And it was a personal commitment of time, energy and involvement. We worked well together. He worked hard, was serious.

While he was vice president of RKO Radio, I found him to be extremely honest in his relationship with his staff, his corporation and himself. He was great at details and keeping the operation marching strong.

Besides programming WIUS, an FM album-rock station owned and operated by the Indian Univ. student broadcast assn., Jim Forsyth is also the editor of the WIUS Relayer, a 12-page monthly promo magazine. Since it bowed in August, the Relayer has featured interviews with Eric Carmen, Gino Vanelli, Frank Zappa, the Blue Oyster Cult, Boston, Styx, Kansas and Bread, all interviewed by one of the 8½x11-inch

magazine's five staff writers. With a run of 5,000 copies, the Relayer is now supposedly the largest free magazine in Indiana.

Air staff at WIUS includes the Jordan and Max show in the morning, Gayle Maslow midday, the Count afternoons, Jivin' Ivan Crash and production director DeLoss Jim Clouse afternoon drive, music director Dan Walston and program director Jim Forsyth evenings, and jazz with John Petitti all-night. Bloomington station recently celebrated its 10th anniversary.

KFWB, a landmark on Hollywood Blvd. in Los Angeles since the early '30s, is moving to 6230 Yucca St., Hollywood. The station now features an all-news format, but this is where legends such as Stu Hamlin and Cliffie Stone and Harold Hensley used to strum, thumb, scrape and sing live and later Chuck Blore created rock programming history with Color Radio. I think Gary Owens once walked a picket outside the old studios. Al Jarvis, Larry Finley, Joe Yocum worked in the old studios. Many memories survive. The WB of the calls, incidentally, stand for Warner Bros., first owners of the station.

Tuesday Productions, San Diego, has a new "Mellow Sound" ID jingles package; it's on the air at KNX-FM in Los Angeles and WBBM-FM in Chicago. You can get a demo by calling Donna Moxley, 714-272-7660 collect.

(Continued on page 31)

## Bubbling Under The HOT 100

- 101—SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 102—AFTER YOU LOVE ME, WHY DO YOU LEAVE ME, Harold Melvin & The Blue Notes, ABC 12268
- 103—GOODBYE MY FRIEND, Engelbert Humperdinck, Epic 8-50356
- 104—TAKE ME TONIGHT, Tom Jones, Epic 8-50302
- 105—ENJOY IT & GET IT ON, Z.Z. Top, London 252
- 106—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 107—TELEGRAM, Silver Convention, Midsong International 10972 (RCA)
- 108—I DON'T KNOW WHY (I Just Do), Marty Robbins, Columbia 3-10536
- 109—SHORT SHORTS, Salsoul Orchestra, Salsoul 2037
- 110—DO IT FOR ME, Jennifer, Motown 1417

## Bubbling Under The Top LPs

- 201—ENGELBERT HUMPERDINCK, Engelbert Sings For You, London BP 688/9
- 202—MORRIS ALBERT, Love & Life, RCA APL1-2070
- 203—BEACH BOYS, Endless Summer, Capitol SVBB 11307
- 204—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)
- 205—CAT STEVENS' GREATEST HITS, A&M SP 4519
- 206—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 207—STEPHEN BISHOP, Careless, ABC ABCD 954
- 208—DELLS, They Said It Couldn't Be Done, But We Did It, Mercury SRM-1-1145 (Phonogram)
- 209—SHOTGUN, ABC AB 979
- 210—ALAN PARSONS PROJECT, The Tales Of Mystery & Imagination, 20th Century T 539

# Herbie Hancock's Touring Class Reunion.



## V.S.O.P. will be appearing at:

Herbie Hancock's V.S.O.P. takes to the road this summer. The result: some very great in-concert moments with Herbie and the likes of Freddie Hubbard, Wayne Shorter, Tony Williams and Ron Carter.

Get together with some earlier rejoicings from Herbie's past and present on "V.S.O.P." (Very Special One-time Performance), a double live album recorded at last year's Newport Jazz Festival in New York.

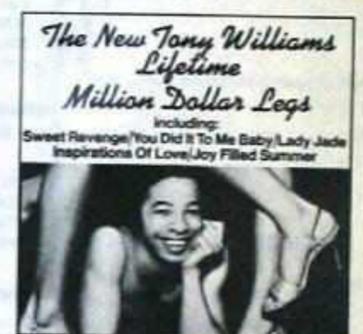
Whichever way you make it, V.S.O.P. is one reunion you can't afford to miss. Herbie Hancock. "V.S.O.P." On tour and on Columbia Records and Tapes.

- 6/27 Northrup Auditorium  
Minneapolis, Minn.
- 6/30 Performing Art Center  
Milwaukee, Wis.
- 7/1 Auditorium Theatre  
Chicago, Ill.
- 7/2 Front Row Theatre  
Cleveland, Ohio
- 7/3 Avery Fisher Hall  
New York, N.Y.
- 7/4 Music Inn  
Lenox, Mass.\*
- 7/8 Shea's Buffalo Theatre  
Buffalo, N.Y.
- 7/9 Fox Theatre  
Atlanta, Ga.
- 7/10 Sunrise Theatre  
Fort Lauderdale, Fla.\*
- 7/11 Temple Music Festival  
Philadelphia, Penna.\*
- 7/12 Merriweather Post Pavillion  
Washington, D.C.\*
- 7/15 Red Rocks Amphitheatre  
Denver, Colo.\*
- 7/16 Greek Theatre  
Berkeley, Calif.\*
- 7/17 Symphony Hall  
Phoenix, Ariz.
- 7/18 Civic Theatre  
San Diego, Calif.
- 7/19-20 Greek Theatre  
Los Angeles, Calif.
- 7/23 Tokyo, Japan

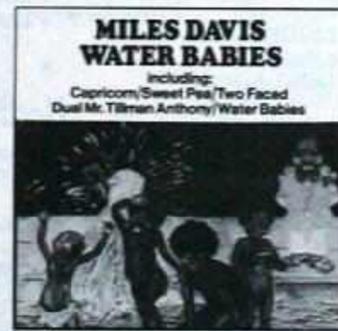
\*appearing with Marlena Shaw.



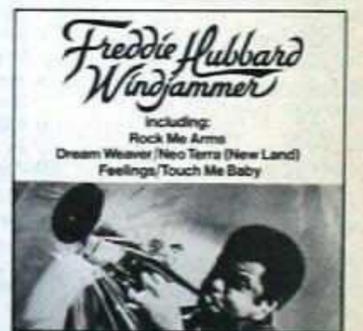
PC 34418



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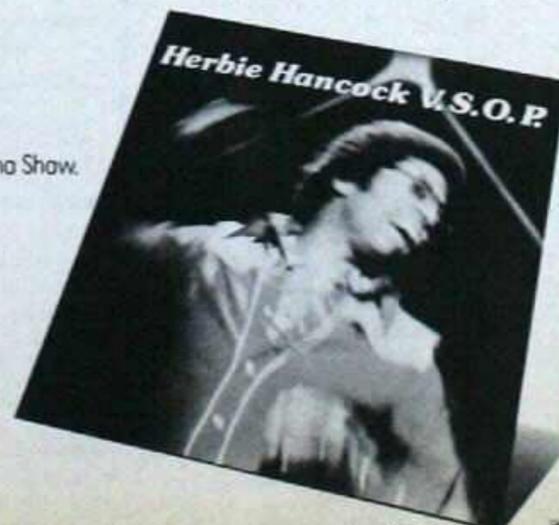


PC 34396



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And don't forget to check out these other albums by Freddie Hubbard, Weather Report, Miles Davis and Tony Williams, which contain precious individual performances by "The Quintet."



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/16/77)

## TOP ADD ONS - NATIONAL

- HEART—Barracuda (Portrait)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- PABLO CRUISE—Whatcha Gonna Do (A&M)

## PRIME MOVERS - NATIONAL

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- PETER FRAMPTON—I'm In You (A&M)
- ALAN O'DAY—Undercover Angel (Pacific)

## BREAKOUTS - NATIONAL

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- RITA COOLIDGE—Higher And Higher (A&M)
- PETER McCANN—Do You Wanna Make Love (20th Century)

### D—Discotheque Crossover

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

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

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

### KRIZ—Phoenix

- NO LIST
- NO LIST

### KTKT—Tucson

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 20-12
- RITA COOLIDGE—Higher And Higher (A&M) 22-17

### KQED—Albuquerque

- HIGHWAY 101—Every Moment
- ELVIS PRESLEY—Way Down (RCA)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 27-17
- PETER FRAMPTON—I'm In You (A&M) 23-13

### KENO—Las Vegas

- JAMES TAYLOR—Handy Man (Columbia)
- SYLVERS—High School Dance (Capitol)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 27-17
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 31-25

## Pacific Northwest Region

### TOP ADD ONS:

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MERI WILSON—Telephone Man (GRT)

### PRIME MOVERS:

- ALAN O'DAY—Undercover Angel (Pacific)
- PETER FRAMPTON—I'm In You (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

### BREAKOUTS:

- RITA COOLIDGE—Higher And Higher (A&M)
- JIMMY BUFFETT—Margaritaville (ABC)
- PETER McCANN—Do You Wanna Make Love (20th Century)

### KFRC—San Francisco

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 24-16
- ANDREW GOLD—Lonely Boy (Asylum) 20-14

### KYA—San Francisco

- HOT—Angel In Your Arms (Big Tree)
- JIMMY BUFFETT—Margaritaville (ABC)
- ALAN O'DAY—Undercover Angel (Pacific) 23-10
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 25-14

### KLIV—San Jose

- HEART—Barracuda (Portrait)
- FRANKIE MILLER—The Doodle Song (Chrysalis)
- ALAN O'DAY—Undercover Angel (Pacific) 11-5
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 15-10

### KNDE—Sacramento

- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER FRAMPTON—I'm In You (A&M) 20-16
- SYLVERS—High School Dance (Capitol) HB-19

### KROY—Sacramento

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- BOSTON—Peace Of Mind (Epic) 28-20
- JIMMY BUFFETT—Margaritaville (ABC) 22-18

### KYNO—Fresno

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- RITA COOLIDGE—Higher And Higher (A&M) 30-22
- ALICE COOPER—You And Me (W.B.) 28-23

### KJOY—Stockton, Ca.

- DAN FOGELBERG—Love Gone By (Full Moon/Epic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ROD STEWART—The Killing Of George (W.B.) 19-9
- CROSBY/STILLS/NASH—Just A Song Before I Go (Atlantic) 28-18

### KGW—Portland

- NONE
- PETER FRAMPTON—I'm In You (A&M) 30-17
- BARRY MANILOW—Looks Like We Made It (Arista) 19-10

### KING—Seattle

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-6
- RITA COOLIDGE—Higher And Higher (A&M)
- BARRY MANILOW—Looks Like We Made It (Arista) 20-11
- PETER FRAMPTON—I'm In You (A&M) 18-12

### KJRB—Spokane

- ABBA—Knowing Me, Knowing You (Atlantic)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- NONE

### KTAC—Tacoma

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- RITA COOLIDGE—Higher And Higher (A&M)
- ALAN O'DAY—Undercover Angel (Pacific) 8-1
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 12-7

### KCPX—Salt Lake City

- MERI WILSON—Telephone Man (GRT)
- ELVIS PRESLEY—Way Down (RCA)
- JIMMY BUFFETT—Margaritaville (ABC) 15-7
- RAM JAM—Black Betty (Epic) 27-21

### KRSP—Salt Lake City

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ALICE COOPER—You And Me (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 23-16
- ADRISHI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 12-7

### KTLX—Denver

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MERI WILSON—Telephone Man (GRT)
- ALAN O'DAY—Undercover Angel (Pacific) 15-6

## North Central Region

### TOP ADD ONS:

- EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

### PRIME MOVERS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BARRY MANILOW—Looks Like We Made It (Arista)
- MERI WILSON—Telephone Man (GRT)

### BREAKOUTS:

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- SUPERTRAMP—Give A Little Bit (A&M)

### CKLW—Detroit

- EMOTIONS—Best Of My Love (Columbia)
- SUPERTRAMP—Give A Little Bit (A&M)
- ISLEY BROS.—Livin' In The Life (T-Neck) HB-18
- BARRY MANILOW—Looks Like We Made It (Arista) 28-21

### WILB—Detroit

- OTIS CLAY—All Because Of Your Love (Rayvella)
- EMOTIONS—Best Of My Love (Columbia)
- FLOATERS—Float On (ABC) 20-3
- LATIMORE—I Get Lifted (Glades) 22-9

### WTAC—Flint, Mich.

- 10 CC—People In Love (Mercury)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- BOSTON—Peace Of Mind (Epic) 28-23
- PETER FRAMPTON—I'm In You (A&M) 17-14

### WCRD—Grand Rapids

- BARRY MANILOW—Looks Like We Made It (Arista)
- ALAN O'DAY—Undercover Angel (Pacific) 11-3
- MARVIN GAYE—Got To Give It Up (Tamla) 9-2

### Z-96 (WKZZ-FM)—Grand Rapids

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- PETER FRAMPTON—I'm In You (A&M)
- BARRY MANILOW—Looks Like We Made It (Arista) 21-11
- ALAN O'DAY—Undercover Angel (Pacific) 13-4

### WKY—Louisville

- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ABBA—Knowing Me, Knowing You (Atlantic) 24-10
- BARRY MANILOW—Looks Like We Made It (Arista) 27-14

### WBCN—Bowling Green

- TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l)
- TIM MOORE—In The Middle (Epic)
- RAM JAM—Black Betty (Epic) HB-22
- BARRY MANILOW—Looks Like We Made It (Arista) 26-20

### WGCL—Cleveland

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- WILDFIRE—Here Comes Summer (Casablanca)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-6
- ALAN O'DAY—Undercover Angel (Pacific) 11-5

### WMGC—Cleveland

- NONE
- NONE
- WSA—Cincinnati

- PETER McCANN—Do You Wanna Make Love (20th Century)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- MERI WILSON—Telephone Man (GRT) 18-6
- STEVE MILLER BAND—Jet Airliner (Capitol) 3-1

### Q-102 (WKRR-FM)—Cincinnati

- JAMES TAYLOR—Handy Man (Columbia)
- FOREIGNER—Feels Like The First Time (Atlantic) 18-14
- PETER McCANN—Do You Wanna Make Love (20th Century) HB-22

### WCOL—Columbus

- HEART—Barracuda (Portrait)
- COMMODORES—Easy (Motown)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-13
- RAM JAM—Black Betty (Epic) 33-34

### WCUE—Akron, Ohio

- ROD STEWART—The Killing Of George (W.B.)
- WILD CHERRY—Hold On (With Strings) (Epic/Sweet City)
- MERI WILSON—Telephone Man (GRT) 35-21
- RITA COOLIDGE—Higher And Higher (A&M) 28-19

### 13-Q (WKQT)—Pittsburgh

- RITA COOLIDGE—Higher And Higher (A&M)
- JIMMY BUFFETT—Margaritaville (ABC)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 23-10
- PETER FRAMPTON—I'm In You (A&M) 26-18

### WPEZ—Pittsburgh

- SYLVERS—High School Dance (Capitol)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- DEAN FRIEDMAN—Ariel (Lifesong) 28-19
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 29-23

### WRIE—Erie, Pa.

- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER McCANN—Do You Wanna Make Love (20th Century) 20-12
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 17-11

### WIET—Erie, Pa.

- NONE
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 29-9
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 29-19

## Southwest Region

### TOP ADD ONS:

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

### PRIME MOVERS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MERI WILSON—Telephone Man (GRT)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

### BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- COMMODORES—Easy (Motown)

### KILT—Houston

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- MERI WILSON—Telephone Man (GRT) 24-9
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 39-24

### KRBE—Houston

- COMMODORES—Easy (Motown)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 13-5
- PETER FRAMPTON—I'm In You (A&M) 18-11

### KNON—Dallas

- NO LIST
- NO LIST
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- MERI WILSON—Telephone Man (GRT) 12-6
- ADRISHI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 25-20

### KNUS-FM—Dallas

- HOT—Angel In Your Arms (Big Tree)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BARRY MANILOW—Looks Like We Made It (Arista) 23-16
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 26-20

### KFIZ-FM (Z-97)—Fl. Worth

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- JIMMY BUFFETT—Margaritaville (ABC)
- PETER FRAMPTON—I'm In You (A&M) 17-10
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 9-3

### KINT—El Paso

- HEART—Barracuda (Portrait)
- CROSBY/STILLS & NASH—Just A Song Before I Go (Atlantic)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 28-17
- MERI WILSON—Telephone Man (GRT) 24-15

### WKY—Oklahoma City

- ABBA—Knowing Me, Knowing You (Atlantic)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 15-8
- EAGLES—Life In The Fast Lane (Asylum) 9-3

### KOMA—Oklahoma City

- KRIS KRISTOFFERSON—Watch Closely Now (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- STEVE MILLER BAND—Jet Airliner (Capitol) 20-14
- BARRY MANILOW—Looks Like We Made It (Arista) 23-17

### KAKC—Tulsa

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 16-8
- PETER FRAMPTON—I'm In You (A&M) 35-25

### KELI—Tulsa

- HEART—Barracuda (Portrait)
- COMMODORES—Easy (Motown)
- KRIS KRISTOFFERSON—Watch Closely Now (Columbia) 30-19
- MERI WILSON—Telephone Man (GRT) 6-2

### WTIX—New Orleans

- EMOTIONS—Best Of My Love (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ALAN O'DAY—Undercover Angel (Pacific) 12-4
- FOREIGNER—Feels Like The First Time (Atlantic) 9-3

### KEEL—Shreveport

- RONNIE MILSAP—I Was Almost Like A Song (RCA)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) HB-23
- MAZE FEATURING FRANKIE BEVERLY—While I'm Alone (Capitol) 33-22

## Midwest Region

### TOP ADD ONS:

- HEART—Barracuda (Portrait)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER McCANN—Do You Wanna Make Love (20th Century)

### PRIME MOVERS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- PETER FRAMPTON—I'm In You (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)

### BREAKOUTS:

- ATLANTA RHYTHM SECTION—Neon Nites (Polydor)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- RITA COOLIDGE—Higher And Higher (A&M)

### WLS—Chicago

- HEART—Barracuda (Portrait)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- ALAN O'DAY—Undercover Angel (Pacific) 21-8
- PETER FRAMPTON—I'm In You (A&M) 19-9

### WMET—Chicago

- HEART—Barracuda (Portrait)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PETER FRAMPTON—I'm In You (A&M) 20-13
- ABBA—Knowing Me, Knowing You (Atlantic) 22-17

(Continued on page 28)

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JUNE 25, 1977, BILLBOARD

**RECORD  
ATTENDANCE**

"37,600 saw Alice's  
outdoors at my nightmare"  
Showgrounds at Sydney  
March 26th

**ALICE  
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**Publicity by PATTI MOSTYN**

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (6/16/77)

Continued from page 26

## WYON—Chicago

- **EMOTIONS**—Best Of My Love (Columbia)
- **TEDDY PENDERGRASS**—I Don't Love You Anymore (Phila. Int'l)
- **MAZE FEATURING FRANKIE BEVERLY**—White I'm Alone (Capitol) 30-13
- **TYRONE DAVIS**—This I Swear (Columbia) 32-18

## WNOE—Indianapolis

- **PABLO CRUISE**—Whatcha Gonna Do (A&M)
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista)
- **JIMMY BUFFETT**—Margaritaville (ABC) 10-6
- **ABBA**—Knowing Me, Knowing You (Atlantic) 19-15

## WOKY—Milwaukee

- **RITA COOLIDGE**—Higher And Higher (A&M)
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista)
- **HEART**—Barracuda (Portrait) 34-23
- **ABBA**—Knowing Me, Knowing You (Atlantic) 23-16

## WZUU-FM—Milwaukee

- **SUPERTRAMP**—Give A Little Bit (A&M)
- **CHARLIE**—Turning To You (Janet)
- **PETER FRAMPTON**—I'm In You (A&M) 16-10
- **STEVE MILLER BAND**—Jet Airliner (Capitol) 11-8

## WIRL—Peoria, Ill.

- **HEART**—Barracuda (Portrait)
- **RAM JAM**—Black Betty (Epic)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO) HB-21

## SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 6-2

## KSLQ-FM—St. Louis

- **HEART**—Barracuda (Portrait)
- **WAYLON JENNINGS**—Luckenbach, Texas (RCA)
- **RAM JAM**—Black Betty (Epic) 16-6
- **HOT**—Angel In Your Arms (Big Tree) 21-15

## KXON—St. Louis

- **ATLANTA RHYTHM SECTION**—Neon Nites (Polydor)
- **WILDFIRE**—Here Comes Summer (Casablanca)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 24-10
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO) 23-17

## KIOA—Des Moines

- **PETER FRAMPTON**—I'm In You (A&M)
- **FRANKIE MILLER**—The Doodle Song (Chrysalis)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 17-3
- **BARBRA STREISAND**—My Heart Belongs To Me (Columbia) 20-14

## KDWB—Minneapolis

- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **BARRY MANILOW**—Looks Like We Made It (Arista) 13-5
- **BOSTON**—Peace Of Mind (Epic) 23-15

## WDGY—Minneapolis

- **NO LIST**
- **NO LIST**

## KSTP—Minneapolis

- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb)
- **PETER FRAMPTON**—I'm In You (A&M) 18-12
- **PETER McCANN**—Do You Wanna Make Love (20th Century) 15-10

## WHS—Kansas City

- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **ABBA**—Knowing Me, Knowing You (Atlantic)
- **EAGLES**—Life In The Fast Lane (Asylum) 15-10
- **STEVE MILLER BAND**—Jet Airliner (Capitol) 12-8

## KKLS—Rapid City, S.D.

- **ATLANTA RHYTHM SECTION**—Neon Nites (Polydor)
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista)
- **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree) 15-8
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO) 17-10

## KQWB—Fargo, N.D.

- **JAMES TAYLOR**—Handy Man (Columbia)
- **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet)
- **RITA COOLIDGE**—Higher And Higher (A&M) 17-7
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 23-14

## Northeast Region

### TOP ADD ONS:

- **JIMMY BUFFETT**—Margaritaville (ABC)
- **BARRY MANILOW**—Looks Like We Made It (Arista)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)

### PRIME MOVERS:

- **ALAN O'DAY**—Undercover Angel (Pacific)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb)
- **PETER McCANN**—Do You Wanna Make Love (20th Century)

### BREAKOUTS:

- **ROD STEWART**—The Killing Of George (W.B.)
- **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree)
- **PETER FRAMPTON**—I'm In You (A&M)

## WABC—New York

- **PETER FRAMPTON**—I'm In You (A&M)
- **JOETEY**—Ain't Gonna Bump No More (Epic) 19-14
- **ALAN O'DAY**—Undercover Angel (Pacific) 16-12

## WBSL—New York

- **BEN E. KING & KWB**—Get It Up (Atlantic)
- **FITBACK BAND**—NYCNYUSA (Spring)
- **NONE**

## WPIX—New York

- **BARRY MANILOW**—Looks Like We Made It (Arista)
- **JIMMY BUFFETT**—Margaritaville (ABC) 25-18
- **HEART**—Barracuda (Portrait) 26-20

## WVRL—New York

- **DELLS**—Our Love (Mercury)
- **FLOATERS**—Float On (ABC)
- **COMMODORES**—Easy (Motown) 17-8
- **EMOTIONS**—Best Of My Love (Columbia) 9-4

## WPTB—Albany

- **ROD STEWART**—The Killing Of George (W.B.)
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 19-9
- **PETER McCANN**—Do You Wanna Make Love (20th Century) 20-14

## WTRY—Albany

- **HEART**—Barracuda (Portrait)
- **ROD STEWART**—The Killing Of George (W.B.)
- **PETER McCANN**—Do You Wanna Make Love (20th Century) 26-15
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO) 28-23

## WKBW—Buffalo

- **JOHNNY RIVERS**—Swingin' To The Music (Big Tree)
- **JIMMY BUFFETT**—Margaritaville (ABC)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 27-10
- **DONNA McDANILE**—Save Me (Midsong Int'l) 23-11

## WYSL—Buffalo

- **JIMMY BUFFETT**—Margaritaville (ABC)
- **JOHNNY GUITAR WATSON**—A Real Mother For Ya (DJM)
- **ALAN O'DAY**—Undercover Angel (Pacific) 20-4
- **PETER FRAMPTON**—I'm In You (A&M) 25-17

## WBBF—Rochester, N.Y.

- **BARBRA STREISAND**—My Heart Belongs To Me (Columbia)
- **ROD STEWART**—The Killing Of George (W.B.)
- **STEVIE WONDER**—Sir Duke (Tamla) 15-8
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 21-15

## WRKO—Boston

- **TEDDY PENDERGRASS**—I Don't Love You Anymore (Phila. Int'l)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **BARRY MANILOW**—Looks Like We Made It (Arista) 26-20
- **KENNY NOLAN**—Love's Grown Deep (20th Century) 23-18

## WVZ-FM—Boston

- **BARRY MANILOW**—Looks Like We Made It (Arista)
- **BRUCE FOSTER**—Platinum Heroes (Millennium)
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista) 10-5
- **PETER FRAMPTON**—I'm In You (A&M) 15-10

## WVBF-FM—Boston

- **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree)
- **STARZ**—Sing It, Shout It (Capitol)
- **JAMES TAYLOR**—Handy Man (Columbia) 23-16
- **ELECTRIC LIGHT ORCHESTRA**—Telephone Line (U.A./Jet) 24-18

## WORC—Worcester, Mass.

- **NEIL SEDAKA**—Amarillo (Elektra)
- **MARVIN GAYE**—Got To Give It Up (Tamla)
- **BOB SEGER & THE SILVER BULLET BAND**—Mainstreet (Capitol) 15-10
- **KENNY NOLAN**—Love's Grown Deep (20th Century) 12-9

## WORC—Hartford

- **CAT STEVENS**—Old School Yard (A&M)
- **RAM JAM**—Black Betty (Epic)
- **ALAN O'DAY**—Undercover Angel (Pacific) 18-13
- **K.C. & THE SUNSHINE BAND**—I'm Your Boogie Man (TK) 9-5

## WPRD—Providence

- **RITA COOLIDGE**—Higher And Higher (A&M)
- **ENGLAND DAN/JOHN FORD COLEY**—It's Sad To Belong (Big Tree)
- **PETER McCANN**—Do You Wanna Make Love (20th Century) 19-8
- **ALAN O'DAY**—Undercover Angel (Pacific) 20-9

## Mid-Atlantic Region

### TOP ADD ONS:

- **ALICE COOPER**—You And Me (W.B.)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **PABLO CRUISE**—Whatcha Gonna Do (A&M)

### PRIME MOVERS:

- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb)
- **GLADYS KNIGHT & THE PIPS**—Baby, Don't Change Your Mind (Buddah)
- **CANDI STATON**—Nights On Broadway (W.B.)

### BREAKOUTS:

- **EMOTIONS**—Best Of My Love (Columbia)
- **WILDFIRE**—Here Comes Summer (Casablanca)
- **KENNY ROGERS**—Lucille (U.A.)

## WFIL—Philadelphia

- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **PABLO CRUISE**—Whatcha Gonna Do (A&M)
- **PETER FRAMPTON**—I'm In You (A&M) 16-9
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista) 26-19

## WIBG—Philadelphia

- **WILDFIRE**—Here Comes Summer (Casablanca)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 7-1
- **PETER FRAMPTON**—I'm In You (A&M) 21-15

## WIFI-FM—Philadelphia

- **RITA COOLIDGE**—Higher And Higher (A&M)
- **HELEN REDDY**—You're My World (Capitol)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO) 27-18
- **PETER McCANN**—Do You Wanna Make Love (20th Century) 24-16

## WPGC—Washington

- **EMOTIONS**—Best Of My Love (Columbia)
- **ALICE COOPER**—You And Me (W.B.)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 15-4
- **COMMODORES**—Easy (Motown) 24-14

## WOL—Washington

- **C.J. & CO.**—Devil's Gun (Westbound)
- **FLOATERS**—Float On (ABC)
- **GLADYS KNIGHT & THE PIPS**—Baby, Don't Change Your Mind (Buddah) HB-6
- **CANDI STATON**—Nights On Broadway (W.B.) HB-9

## WGH—Washington

- **PETER McCANN**—Do You Wanna Make Love (20th Century)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) HB-9
- **JIMMY BUFFETT**—Margaritaville (ABC) 12-7

## WCAO—Baltimore

- **KENNY ROGERS**—Lucille (U.A.)
- **ALICE COOPER**—You And Me (W.B.)
- **PETER FRAMPTON**—I'm In You (A&M) 17-12
- **ANDREW GOLD**—Lonely Boy (Asylum) 10-6

## WYRE—Baltimore

- **CAPTAIN & TERNILLE**—Come In From The Rain (A&M)
- **JAMES TAYLOR**—Handy Man (Columbia)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 19-9
- **PABLO CRUISE**—Whatcha Gonna Do (A&M) AD-20

## WLEE—Richmond, Va.

- **NONE**
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 15-3
- **RITA COOLIDGE**—Higher And Higher (A&M) 7-2

## Southeast Region

### TOP ADD ONS:

- **HEART**—Barracuda (Portrait)
- **COMMODORES**—Easy (Motown)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)

### PRIME MOVERS:

- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb)
- **MARVIN GAYE**—Got To Give It Up (Tamla)
- **COMMODORES**—Easy (Motown)

### BREAKOUTS:

- **ALICE COOPER**—You And Me (W.B.)
- **SANFORD-TOWNSEND BAND**—Smoke From A Distant Fire (W.B.)
- **JAMES TAYLOR**—Handy Man (Columbia)

## WQXI—Atlanta

- **HEART**—Barracuda (Portrait)
- **ELVIS PRESLEY**—Way Down (RCA)
- **PETER FRAMPTON**—I'm In You (A&M) 24-15
- **ALAN O'DAY**—Undercover Angel (Pacific) 8-1

## Z-93 (WZGC-FM)—Atlanta

- **EMOTIONS**—Best Of My Love (Columbia)
- **HELEN REDDY**—You're My World (Capitol)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 16-6
- **COMMODORES**—Easy (Motown) 23-15

## WBBQ—Atlanta

- **SUPERTRAMP**—Give A Little Bit (A&M)
- **SANFORD-TOWNSEND BAND**—Smoke From A Distant Fire (W.B.)
- **MERI WILSON**—Telephone Man (GRT) HB-11
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 14-8

## WFOM—Atlanta

- **WALTER EGAN**—Only The Lucky (Columbia)
- **SANFORD-TOWNSEND BAND**—Smoke From A Distant Fire (W.B.)
- **PETER FRAMPTON**—I'm In You (A&M) 28-18
- **HELEN REDDY**—You're My World (Capitol) 16-12

## WWSA—Savannah, Ga.

- **BARBRA STREISAND**—My Heart Belongs To Me (Columbia)
- **PABLO CRUISE**—Whatcha Gonna Do (A&M)
- **COMMODORES**—Easy (Motown) 28-20
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista) 30-25

## WQAM—Miami

- **ABBA**—Knowing Me, Knowing You (Atlantic)
- **CELI BEE & THE BUZZY BUNCH**—Superman (TK) 24-17
- **ANDREW GOLD**—Lonely Boy (Asylum) 9-5

## Y-100 (WHYI-FM)—Miami

- **PETER FRAMPTON**—I'm In You (A&M)
- **STEVE MILLER BAND**—Jet Airliner (Capitol)
- **MERI WILSON**—Telephone Man (GRT) 7-2
- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista) 10-7

## BJ-105 (WBW-FM)—Orlando

- **RITA COOLIDGE**—Higher And Higher (A&M)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **STYLERS**—High School Dance (Capitol) 12-8
- **ALAN O'DAY**—Undercover Angel (Pacific) 4-1

## Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- **BAY CITY ROLLERS**—You Made Me Believe In Magic (Arista)
- **BARBRA STREISAND**—My Heart Belongs To Me (Columbia) 24-13
- **RITA COOLIDGE**—Higher And Higher (A&M) 22-12

## WQPD—Lakeland, Fla.

- **JAMES TAYLOR**—Handy Man (Columbia)
- **GENE COTTON**—Sweet Destiny (ABC)
- **COMMODORES**—Easy (Motown) 22-13
- **ABBA**—Knowing Me, Knowing You (Atlantic) 24-13

## WMF—Daytona Beach

- **EMOTIONS**—Best Of My Love (Columbia)
- **ABBA**—Knowing Me, Knowing You (Atlantic)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 29-13
- **BARRY MANILOW**—Looks Like We Made It (Arista) 18-12

## WAPE—Jacksonville

- **JAMES TAYLOR**—Handy Man (Columbia)
- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **STEVE MILLER BAND**—Jet Airliner (Capitol) 10-3
- **BARRY MANILOW**—Looks Like We Made It (Arista) 23-16

## WAYS—Charlotte

- **ANDY GIBB**—I Just Want To Be Your Everything (RSO)
- **ELVIS PRESLEY**—Way Down (RCA)
- **SHAUN CASSIDY**—Da Doo Ron Ron (Warner/Curb) 19-13
- **COMMODORES**—Easy (Motown) 26-21

## WGV—Charlotte

- **GEORGE BENSON**—Gonna Love You More (W.B.)
- **ISLEY BROS.**—Livin' In The Life (T-Neck)
- **BLACKBYRDS**—Party Land (Fantasy) 45-17
- **TYRONE DAVIS**—This I Swear (Columbia) 27-12

## WKXI—Raleigh, N.C.

- **BONNIE RAITT**—Runaway (W.B.)
- **COMMODORES**—Easy (Motown) 21-8
- **BARRY MANILOW**—Looks Like We Made It (Arista) 28-18

# LEAPING LIZARDS

A New Star  
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**"TOMORROW"**

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RECORDS

Always A Day Ahead.



# Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY, JUNE 15, 1977

### Top Add Ons-National

- GEILS—Monkey Island (Atlantic)
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
- LAURA NYRO—Season Of Lights... In Concert (Columbia)
- JOAN BAEZ—Blowin' Away (Portrait/CBS)

### Top Requests/Airplay-National

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- PETER FRAMPTON—I'm In You (A&M)
- HEART—Little Queen (Portrait/CBS)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)

### National Breakouts

- JOAN BAEZ—Blowin' Away (Portrait/CBS)
- BOB MARLEY & THE WAILERS—Exodus (Island)
- HORSLIPS—Book Of Invasions (DJM)
- GRAEME EDGE BAND—Paradise Ballroom (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.

- KFNL-AM—Denver (Craig Applequist)**
- LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - WILLIE NELSON—To Lefty From Willie (Columbia)
  - GEILS—Monkey Island (Atlantic)
  - DOXIE DREGS—Free Fall (Capricorn)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)
  - SCARLET RIVERA—(W.B.)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - AMERICAN FLYER—The Spirit Of A Woman (United Artists)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)

- KLBI-FM—Austin (Steve Smith)**
- PETER FRAMPTON—I'm In You (A&M)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)
  - SCARLET RIVERA—(W.B.)
  - BROTHERS JOHNSON—Right On Time (A&M)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - SUPERTRAMP—Even In The Quietest Moments (A&M)
  - BOB MARLEY & THE WAILERS—Exodus (Island)

- WMNS-FM—Cleveland (Shelley Styles)**
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)
  - FRANK WHEELER—Full House (Chrysalis)
  - RAINBOW—On Stage (Polydor)
  - PIERCE ARROW—(Columbia)
  - THE BEATLES—At The Hollywood Bowl (Capitol)
  - FLEETWOOD MAC—Rumours (W.B.)
  - THE BEE GEES—Here At Last... Live (RSO)
  - HEART—Little Queen (Portrait/CBS)

- WVJF-FM—Jacksonville (Brent Roberts)**
- DICTATORS—Manifest Destiny (Elektra)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)
  - GEILS—Monkey Island (Atlantic)
  - BONNIE RAITT—Sweet Forgiveness (W.B.)
  - JESSE COLIN YOUNG—Love On The Wind (W.B.)
  - FLEETWOOD MAC—Rumours (W.B.)
  - THE GREGG ALLMAN BAND—Playin' Up A Storm (Capricorn)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - PAT TRAVERS—Makin' Magic (Polydor)

- WVAB-FM—Babylon (Bernie Bernard)**
- LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - ULTRAVOX—(Island)
  - EDDIE HARRISON—You Can't Touch An Old Dog New Tricks (A&M)
  - BABYFACE—(AS)
  - JOHN KLEMMER—Lifestyle (Living & Learning) (ABC)
  - DAVE MASON—Let It Flow (Columbia)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - FLEETWOOD MAC—Rumours (W.B.)
  - PETER FRAMPTON—I'm In You (A&M)

### Western Region

- TOP ADD ONS:**
- LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - GEILS—Monkey Island (Atlantic)
  - EARTHQUAKE—Levelled (Berserker)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

- TOP REQUEST/AIRPLAY:**
- PETER FRAMPTON—I'm In You (A&M)
  - HEART—Little Queen (Portrait/CBS)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)

- BREAKOUTS:**
- AMERICAN FLYER—The Spirit Of A Woman (United Artists)
  - MINK DE VILLE—(Capitol)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)

- KZLZ-FM—Eugene (Stan Garrett)**
- THE BEATLES—Live In Hamburg '62 (Bellafonk)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - FRINGE BENEFIT—(Capricorn)
  - EARTHQUAKE—Levelled (Berserker)
  - GEILS—Monkey Island (Atlantic)
  - OKLAHOMA—(Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - THE GREGG ALLMAN BAND—Playin' Up A Storm (Capricorn)
  - PABLO CRUISE—A Place In The Sun (A&M)
  - JOHN KLEMMER—Lifestyle (Living & Learning) (ABC)

- WYDQ-FM—New Orleans (Tom Owens)**
- PETER FRAMPTON—I'm In You (A&M)
  - HEART—Little Queen (Portrait/CBS)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - MAC McANALLY—(Arista America)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - PETER FRAMPTON—I'm In You (A&M)
  - FLEETWOOD MAC—Rumours (W.B.)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - FOREIGNER—(Atlantic)

- WYDQ-FM—New Orleans (Tom Owens)**
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - PIERCE ARROW—(Columbia)
  - OSCAR—Twilight Anytime (DJM)
  - ULTRAVOX—(Island)
  - PETER FRAMPTON—I'm In You (A&M)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - DAVE MASON—Let It Flow (Columbia)
  - CAT STEVENS—(A&M)

- WVJF-FM—Miami (David Sauts)**
- GEILS—Monkey Island (Atlantic)
  - PIERCE ARROW—(Columbia)
  - DAVE EDWARDS—Get It (Sweet Song)
  - ROY BUCHANAN—Loading Zone (Atlantic)
  - DOXIE DREGS—Free Fall (Capricorn)
  - PETER FRAMPTON—I'm In You (A&M)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - MICKEY THOMAS—As Long As You Love Me (MCA)

- WVJF-FM—Miami (David Sauts)**
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - HORSLIPS—Book Of Invasions (DJM)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - OUTLAWS—Hurry Sundown (Arista)

- KZOE-FM—Seattle (Mavis Mackoff)**
- PETER FRAMPTON—I'm In You (A&M)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - PAT TRAVERS—Makin' Magic (Polydor)
  - MAC McANALLY—(Arista America)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - FLEETWOOD MAC—Rumours (W.B.)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - HEART—Little Queen (Portrait/CBS)
  - FOREIGNER—(Atlantic)

- KY102-FM—Kansas City (Max Floyd)**
- GREG KINN—Greg Kinn Again (Berserker)
  - HORSLIPS—Book Of Invasions (DJM)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - PAT TRAVERS—Makin' Magic (Polydor)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - BILLY JOEL—Sovietia (Columbia)
  - TED NUGENT—Cat Scratch Fever (Epic)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - HEART—Little Queen (Portrait/CBS)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)

- WQFM-FM—Milwaukee (Robbin Beem)**
- RICHARD PHRYDE—Greatest Hits (W.B.)
  - AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
  - SONS OF CHAMPLIN—Loving Is Why (Arista America)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - ETA COOLIDGE—Anytime... Anywhere (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - HEART—Little Queen (Portrait/CBS)
  - SUPERTRAMP—Even In The Quietest Moments (A&M)
  - CAT STEVENS—(A&M)

- WQSR-FM—Tampa (Steve Huntington)**
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - HORSLIPS—Book Of Invasions (DJM)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - OUTLAWS—Hurry Sundown (Arista)

- WQSR-FM—Tampa (Steve Huntington)**
- DOXIE DREGS—Free Fall (Capricorn)
  - PAT TRAVERS—Makin' Magic (Polydor)
  - CRUSADERS—Free As The Wind (ABC/Blue Thumb)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - JOHN KLEMMER—Lifestyle (Living & Learning) (ABC)
  - ILLUSION—Out Of The West (Island)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - PETER FRAMPTON—I'm In You (A&M)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - SUPERTRAMP—Even In The Quietest Moments (A&M)

### Southwest Region

- TOP ADD ONS:**
- PAT TRAVERS—Makin' Magic (Polydor)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)

- TOP REQUEST/AIRPLAY:**
- STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - HEART—Little Queen (Portrait/CBS)
  - FLEETWOOD MAC—Rumours (W.B.)

- BREAKOUTS:**
- GREG KINN—Greg Kinn Again (Berserker)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - HORSLIPS—Book Of Invasions (DJM)
  - BOB MARLEY & THE WAILERS—Exodus (Island)

### Midwest Region

- TOP ADD ONS:**
- GEILS—Monkey Island (Atlantic)
  - PETER FRAMPTON—I'm In You (A&M)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)

- TOP REQUEST/AIRPLAY:**
- STEVE MILLER BAND—Book Of Dreams (Capitol)
  - FLEETWOOD MAC—Rumours (W.B.)
  - HEART—Little Queen (Portrait/CBS)
  - SUPERTRAMP—Even In The Quietest Moments (A&M)

- BREAKOUTS:**
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - PIERCE ARROW—(Columbia)
  - HORSLIPS—Book Of Invasions (DJM)
  - ILLUSION—Out Of The West (Island)

### Southeast Region

- TOP ADD ONS:**
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - GEILS—Monkey Island (Atlantic)
  - DOXIE DREGS—Free Fall (Capricorn)
  - PETER FRAMPTON—I'm In You (A&M)

- TOP REQUEST/AIRPLAY:**
- PETER FRAMPTON—I'm In You (A&M)
  - FLEETWOOD MAC—Rumours (W.B.)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)

- BREAKOUTS:**
- BOB MARLEY & THE WAILERS—Exodus (Island)
  - PAT TRAVERS—Makin' Magic (Polydor)
  - HORSLIPS—Book Of Invasions (DJM)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)

### Northeast Region

- TOP ADD ONS:**
- GEILS—Monkey Island (Atlantic)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - PIERCE ARROW—(Columbia)

- TOP REQUEST/AIRPLAY:**
- PETER FRAMPTON—I'm In You (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - MINK DE VILLE—(Capitol)

- BREAKOUTS:**
- METERS—New Directions (W.B.)
  - CRUSADERS—Free As The Wind (ABC/Blue Thumb)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

JUNE 25, 1977, BILLBOARD

- KSAN-FM—San Francisco (Bernie Simmons)**
- DAVE LEWIS—From Time To Time (Polydor)
  - AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
  - JONATHAN NICHMAN & THE MODERN LOVERS—Rock And Roll With The Modern Lovers (Berserker)
  - AMERICAN FLYER—The Spirit Of A Woman (United Artists)
  - EARTHQUAKE—Levelled (Berserker)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - MINK DE VILLE—(Capitol)
  - GREG KINN—Greg Kinn Again (Berserker)
  - PETER FRAMPTON—I'm In You (A&M)
  - BOB MARLEY & THE WAILERS—Exodus (Island)

- KZFN-FM—Dallas (Mike Hodges)**
- REG SPEEDWAGON—Live (You Get What You Play For) (Epic)
  - GEILS—Monkey Island (Atlantic)
  - CROSBY, STILLS & NASH—CSN (Atlantic)
  - ROY BUCHANAN—Loading Zone (Atlantic)
  - PAT TRAVERS—Makin' Magic (Polydor)
  - RAINBOW—On Stage (Polydor)
  - FLEETWOOD MAC—Rumours (W.B.)
  - HEART—Little Queen (Portrait/CBS)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)

- WVJF-FM—Detroit (Joe Orbell)**
- GEILS—Monkey Island (Atlantic)
  - HORSLIPS—Book Of Invasions (DJM)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - FLIETWOOD MAC—Rumours (W.B.)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - FOREIGNER—(Atlantic)
  - CAT STEVENS—(A&M)

- WVJF-FM—Detroit (Joe Orbell)**
- MAC McANALLY—(Arista America)
  - LEON & MARY RUSSELL—Make Love To The Music (Parade)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - DOXIE DREGS—Free Fall (Capricorn)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - GEILS—Monkey Island (Atlantic)
  - FLEETWOOD MAC—Rumours (W.B.)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - PETER FRAMPTON—I'm In You (A&M)
  - TED NUGENT—Cat Scratch Fever (Epic)

- WVJF-FM—Detroit (Joe Orbell)**
- PIERCE ARROW—(Columbia)
  - AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
  - METERS—New Directions (W.B.)
  - FLORENCE DREAM—'Sartana'/'Soundtrack (MCA)
  - CRUSADERS—Free As The Wind (ABC/Blue Thumb)
  - GEILS—Monkey Island (Atlantic)
  - FLEETWOOD MAC—Rumours (W.B.)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - PETER FRAMPTON—I'm In You (A&M)
  - TED NUGENT—Cat Scratch Fever (Epic)

- WVJF-FM—Detroit (Joe Orbell)**
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - DICTATORS—Manifest Destiny (Elektra)
  - PETER FRAMPTON—I'm In You (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - BONNIE RAITT—Sweet Forgiveness (W.B.)

- KPDS-FM—San Diego (Mark Williams)**
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - MINK DE VILLE—(Capitol)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - POCO—Indian Summer (ABC)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - HEART—Little Queen (Portrait/CBS)
  - TED NUGENT—Cat Scratch Fever (Epic)
  - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

- KZFN-FM—Dallas (Mike Hodges)**
- GREG KINN—Greg Kinn Again (Berserker)
  - JOHN KLEMMER—Lifestyle (Living & Learning) (ABC)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - PFM—Jet Lag (Arista)
  - ISLEY BROTHERS—So Far Your Gums (7-Neck)
  - KENNY LOGGINS—Celebrate Me Home (Columbia)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)

- WVJF-FM—Detroit (Joe Orbell)**
- PETER FRAMPTON—I'm In You (A&M)
  - GEILS—Monkey Island (Atlantic)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - GRAEME EDGE BAND—Paradise Ballroom (London)
  - EARTHQUAKE—Levelled (Berserker)
  - METERS—New Directions (W.B.)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - HEART—Little Queen (Portrait/CBS)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - SUPERTRAMP—Even In The Quietest Moments (A&M)

- WVJF-FM—Detroit (Joe Orbell)**
- MAC McANALLY—(Arista America)
  - LEON & MARY RUSSELL—Make Love To The Music (Parade)
  - BOB MARLEY & THE WAILERS—Exodus (Island)
  - DOXIE DREGS—Free Fall (Capricorn)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - GEILS—Monkey Island (Atlantic)
  - FLEETWOOD MAC—Rumours (W.B.)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - PETER FRAMPTON—I'm In You (A&M)
  - TED NUGENT—Cat Scratch Fever (Epic)

- WVJF-FM—Detroit (Joe Orbell)**
- PIERCE ARROW—(Columbia)
  - AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
  - METERS—New Directions (W.B.)
  - FLORENCE DREAM—'Sartana'/'Soundtrack (MCA)
  - CRUSADERS—Free As The Wind (ABC/Blue Thumb)
  - GEILS—Monkey Island (Atlantic)
  - FLEETWOOD MAC—Rumours (W.B.)
  - JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
  - PETER FRAMPTON—I'm In You (A&M)
  - TED NUGENT—Cat Scratch Fever (Epic)

- WVJF-FM—Detroit (Joe Orbell)**
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - DICTATORS—Manifest Destiny (Elektra)
  - PETER FRAMPTON—I'm In You (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - BONNIE RAITT—Sweet Forgiveness (W.B.)

- KOME-FM—San Jose (Dana Lang)**
- DAVID SANBORN—Promise Me The Moon (W.B.)
  - RUSTY WIER—Stacked Deck (Columbia)
  - DICTATORS—Manifest Destiny (Elektra)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - GEILS—Monkey Island (Atlantic)
  - LEON & MARY RUSSELL—Make Love To The Music (Parade)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - HEART—Little Queen (Portrait/CBS)
  - CAT STEVENS—(A&M)

- KLOL-FM—Houston (Sandy Matkins)**
- AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
  - REGGIE NIGHTON—(Columbia)
  - HORSLIPS—Book Of Invasions (DJM)
  - NAYLON JENNINGS—O' Rappa (MCA)
  - AMERICAN FLYER—The Spirit Of A Woman (United Artists)
  - JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - HEART—Little Queen (Portrait/CBS)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - CHARLIE—No Second Chance (Jamaica)

- WVJF-FM—Detroit (Joe Orbell)**
- GEILS—Monkey Island (Atlantic)
  - ILLUSION—Out Of The West (Island)
  - NEIL YOUNG—American Stars 'N' Bars (Reprise)
  - PETER FRAMPTON—I'm In You (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
  - FLEETWOOD MAC—Rumours (W.B.)
  - KENNY LOGGINS—Celebrate Me Home (Columbia)

- WVJF-FM—Detroit (Joe Orbell)**
- THE BEE GEES—Here At Last... Live (RSO)
  - PABLO CRUISE—A Place In The Sun (A&M)
  - RITA COOLIDGE—Anytime... Anywhere (A&M)
  - PETER FRAMPTON—I'm In You (A&M)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - PETER FRAMPTON—I'm In You (A&M)
  - CAT STEVENS—(A&M)
  - FLEETWOOD MAC—Rumours (W.B.)

- WVJF-FM—Detroit (Joe Orbell)**
- PIERCE ARROW—(Columbia)
  - LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
  - TROOPER—Knock 'Em Dead Kid (MCA)
  - LAKE—(Columbia)
  - CLOVER—Unavailable (Vertigo) Import
  - GEILS—Monkey Island (Atlantic)
  - HORSLIPS—Book Of Invasions (DJM)
  - MINK DE VILLE—(Capitol)
  - FOREIGNER—(Atlantic)
  - ILLUSION—Out Of The West (Island)

- WVJF-FM—Detroit (Joe Orbell)**
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
  - BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
  - GEILS—Monkey Island (Atlantic)
  - LAURA NYRO—Season Of Lights... In Concert (Columbia)
  - DICTATORS—Manifest Destiny (Elektra)
  - PETER FRAMPTON—I'm In You (A&M)
  - STEVE MILLER BAND—Book Of Dreams (Capitol)
  - DAN FOGELBERG—Nether Lands (Full Moon/Epic)
  - LITTLE FEAT—Time Loves A Hero (W.B.)
  - BONNIE RAITT—Sweet Forgiveness (W.B.)

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Outstanding books for your professional library

THIS BUSINESS OF RADIO PROGRAMMING

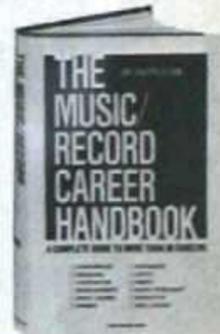
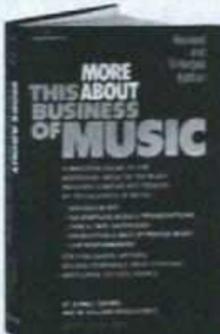
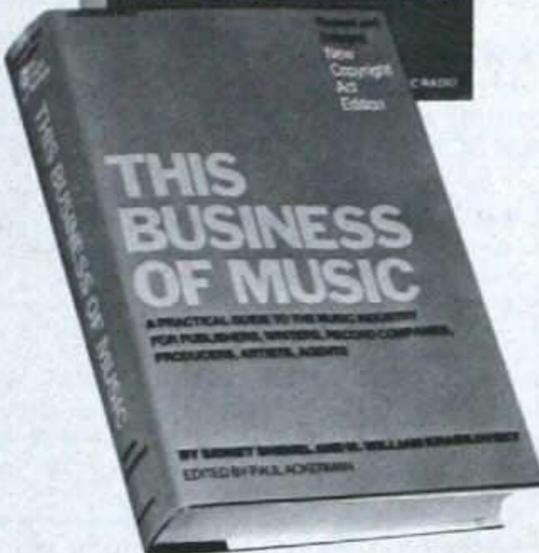
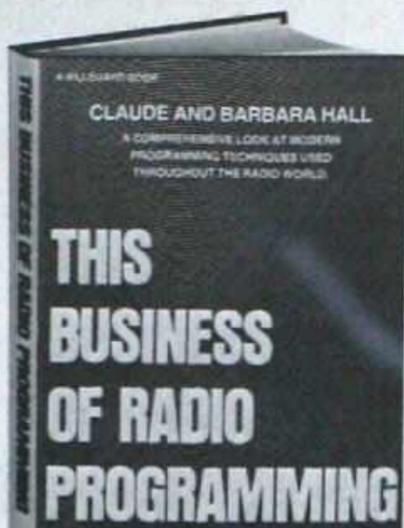
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the WACQ research analysis." Air staff now features Jerry Goodwin 5:30-9 a.m., Dennis Maloney 9-noon, Eric St. John noon-3 p.m.; Ron Ross 3-7 p.m., Marsha Kniceley 7-midnight, and John Anderson midnight-5:30 a.m. Knight says, "Input and feedback are fashionable terms, but programmers have tended to play it safe with proven formats, imitating past success. But we believe the people may be way ahead of the programmers. We're, in effect, turning control over to metro Boston at large, challenging listeners to create their own station."

KLLL, Lubbock, Tex., is celebrating its 20th birthday. The original air staff at the country music station? Would you believe Sky Corbin, Sunshine Krebbs, Slim Corbin, Fermin Perez, and Waylon Jennings? Today's staff features such as Steven Sever, Mike McBride, Brian Morris and Peter Harrell. ... WIZM-FM (Z-93), a stereo rocker in La Crosse, Wis., is celebrating its first birthday and "we are seeking congratulatory promos from disk jockeys everywhere, recording artists, etc." You can send a tape to Kevin St. John, Box 1262, La Crosse, WI 54601, or call him at 608-782-1230 for a beeper. Got to have the tapes by June 20.

March Johnson Sr., evening weekend announcer at KPNW, Eugene, Ore., has become an account executive at the station; he most recently was manager of the Santa Clara Radio Shack. ... Reg Johns has been named program director of CKGM, Montreal, Quebec, Canada; he'd been program director of CKRC, Winnipeg. He reports to manager Tom McLean. Doug Price, creative director at CKLG in Vancouver, has been hired as creative director (responsible for promotions and co-ordinating production) for CKGM.

CHUM, Toronto, just celebrated its 20th anniversary as a rocker. It was originally licensed in 1945 as a daytime station with 250 watts of power. Allen Waters, president, bought it Dec. 11, 1954; it was then a programming hodgepodge. By May 27, 1957, Waters had managed to increase power to 5,000 watts and go 24 hours a day. It then went rock. In those days, everything was "CHUMdinger!" Four CHUM personalities formed the musical group the CHUMingbirds. Where are they today? Mike Darrow is host of three network tv shows. John Sprague is vice president of programming for CFRB; Bob MacAdorey is morning man at CFGM and seen nightly on the Global TV Network; Garry Ferrier is a television comedy writer for major U.S. network tv shows. In 1964, CHUM went to 50,000 watts. A fantastic station, now programmed by J. Robert Wood.

KLIX, Twin Falls, Idaho, has an opening for an air personality and production man. Format is country. Talk to program director Cody Connor. Air staff and otherwise presently include Dave Winter, Cody Connor, Carl Raida, Joe Miani, Doug Vantyle, Ty Benham, Shane Hoffman, Bill Nichols, Patty Benham, Susie Beck, Judy Hitchcock and Annette Jenkins do all of the work around the station, though, I suspect. Charlie Tuma, that's correct, is also on the air there.

Roger Lyang didn't hang around long as program director of KPOL-FM, Los Angeles; shortly after taking the station to a soft rock format, he left and a new program director was being sought last week with about a ton and a half of people lined up seeking the job. As Michael Hunter comments, the line forms on the right. ... Mark Driscoll is no longer programming WAPE in Jacksonville, Fla. The new program director is Steve Rivers. No word at this moment where Driscoll is.

Gary Allyn, who has been operating a production firm in San Diego, is selling out and seeking to get back into radio as a program director in a medium to large market somewhere; 714-296-3133. ... Mike Sutton had been with Q-105 in Tampa for about 3 1/2 years, but he's now looking for work; 813-949-3997.

The Broadcasters Promotion Assn., P.O. Box 5102, Lancaster, Pa. 17601, claims the average promotion manager in the U.S. is "younger, better educated, better paid, and in one of four instances is female," but this includes television as well as radio.

In a study in cooperation with the Bradley Univ. dept. of journalism, Peoria, Ill., the group found that 52% of U.S. promotion managers are under 35 years of age, compared with 48% in 1968 in a similar study. Canadian promotion managers are even younger, with 62% under 35. The largest percent, 24%, earn \$15,000 to \$20,000, but 15% earn \$25,000 or more. And 39% in the U.S. have college degrees and 18% have done graduate work, with 10% owning graduate degrees.

Radio stations rank their most important media to be: No. 1, on-air (their own); No. 2, newspapers; No. 3, billboards. Almost half of the U.S. radio stations stated their promotion budget in 1968 was \$5,000 or less; now only 34% of those responding were in that category. Almost 11% today spend between \$100,000 and \$250,000. And 17.6% of promotion managers at U.S. radio stations are also the program director, with another 23.2% serving as station manager in addition to promotion duties.

In Canada, no promotion manager among those responding served also as program director, though 42.1% were station managers. Here's the breakdown of budgets for the U.S.: 34.2% spend \$5,000 or less; 15% spend between \$5,001 and \$10,000; 9.2% spend \$10,001 to \$25,000; 10.8% spend \$25,001 to \$50,000; 16.7% spend \$50,001 to \$100,000; 10.8% spend \$100,001 to \$250,000; and 3.3% spend over \$250,000.

In Canada, 16.7% spend less than \$5,000; 5.6% spend \$5,001 to \$10,000; 22.2% spend \$10,001 to \$25,000; 16.7% spend \$25,001 to \$50,000; 16.7% spend \$50,001 to \$100,000; 22.2% spend \$100,001 to \$250,000, and none spend more than that.

In the U.S. 60.5% of the stations report trading out anywhere from \$5,000 to \$25,000 of this; in Canada 88.8% report trading out anywhere from \$5,000 to \$25,000 of their promotion budgets.

Robert W. Knight, program director of the old WCOP (then country) and now WACQ (now Top 40), says the Plough AM station will "loosely program 25-35 contemporary currents, but telephone requests around the clock will be the cornerstone of

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# No Fiddling Around At Motown

• Continued from page 22

tion director of Roulette Records, New York, for two years and about two years ago he joined Motown. Barney Ales gave him his chance at the big job. Today, he's involved specifically in crossing over the predominantly black product of Motown Records into the pop field.



Jo Isgro: Heads up a special forces team for Motown.

"As opposed to armies of promotion men and women, we decided to have a special forces unit, just like I was in Vietnam, whose expertise lies in crossing over black product."

Of course, there's more to the team and it is a team effort. Nick Cenci handles special project for Barney Ales; he visits distributors and motivates people.

"We count heavily on our distributors. I'm a street person, really," says Isgro. Then, of course, there's Mike Lushka, vice president of merchandising, "one of my greatest assets; I've learned a lot from him," and Bunky Sheppard, vice president of r&b promotion and Skip Miller, national promotion director.

But he feels that many things going on in radio today are "ridiculous. First, no matter what a station's playlist is, our own playlist potential there is only about eight records. I still haven't been in this business long enough to understand why, when I call and call a station, they say: 'So far, your record is only picking up black sales.' I just can't visualize a clerk at some record counter checking off a list—one black, one white, one black, and white.

"And I haven't been given an answer yet to where these stations get their figures.

"I seem to run into a tremendous amount of opposition at some Top 40 stations.

"But just because an artist is black doesn't mean his or her record is only an r&b record; it may not even be r&b at all."

And he points to the recent Stevie Wonder album going to No. 1, but several FM progressive stations hesitating to play it because they didn't think it fit their audience; did they think that only black bought the Stevie Wonder album?, he questions.

"Another thing I'm at war with is the station program director who tells me that his market isn't a black market. One program director said his market was only a 2.5% black market. I called the U.S. Census Bureau and found out his figures were true 10 years ago, but the market had doubled in size in the past 10 years with people from Detroit, Chicago... areas where the people certainly have a knowledge of black product.

"Anyway, how can you tell whether a record is selling black or not?"

Though his main drive is to cross-over records into the pop field, he doesn't believe in waiting for black sales. "The black sound is very popular and very big. And there's a reluctance to play black product. But

look at the Bee Gees and Boz Scaggs, K.C. & the Sunshine Band, Wild Cherry—they're more black-sounding than Thelma Houston.

He says he respects the privilege of a program director to set any music policy he desires. "They can tell me that they'll add a record when it gets to Number 10 in Billboard with a star, whatever. But once I meet those qualifications, I don't want him to then say the record is black."

He speaks of one station that gives a black record a three-week show on the air "just to prove they're not prejudiced."

# No 'Experts' Hired By N.Y. WNEW-FM

• Continued from page 22

where we started from \$150 a week for seven days work, to where everybody makes a nice income and everybody only works five days a week," says Muni.

And, of course, the station is probably the most profitable FM in radio.

Muni himself is on for four hours a day on weekday afternoons. All other WNEW-FM jocks also have four-hour, five-day stints. It all goes out live. He explains that the reasons for this are partly technical—engineers mix up tapes—and partly to have someone there all the time who could respond to an immediate situation, if necessary.

"You are only asking a person to come in for 20 hours a week and you only have four hours to go, get it together. All we ask them is to come in and kick ass and be constantly aware of all the changes going on and all the record additions that go on.

"Additions are important because we have so many new albums in a given week that if you're not up to date, you can get lost going away on a week's vacation and come back to find 28 albums," continues Muni.

"All the DJs program their own music. Ours is a music philosophy. Before any DJ is hired and before he goes on the air, we see if he can perform. The most important thing is your head. It certainly isn't the voices of anybody. It's communication and it's the knowledge up there in your head. If you are greedy, or selfish, you won't be working here long.

"Most of the people here realize the desires of the listeners. Why is he or she listening? I may play a Led Zeppelin album—and will get all fired up, as well 80% of our audience, but the other 20%, if they don't like Led Zeppelin, will wait until that set is over and trust that after the commercial break something will come on they will like.

"Our constant criticism is a non-legitimate criticism. We're talking about trying to make all the people happy and you cannot do that. Our mail is about 95% complimentary. The other 5% is not really legitimate complaints, because one letter says you play too much Led Zeppelin, or too much Rolling Stones. The next two letters say that you do not play enough Led Zeppelin or Rolling Stones. We can live with that.

"The other thing is if they say, 'I've been listening to you for a while and you never play Van Morrison. Are you mad at Van Morrison?' If you are intelligent you say, 'God-dam it, I haven't played Van Morrison in two or three months. I'll play something by Van Morrison.' It's a helpful aid.

"Of course each person only has

Isgro is often on the road about 10 days a month. His duties entail dealing with his own staff, distributors, all radio stations from MOR to album-rock, recording artists and tip-sheets.

Usually, he gets to work before 8 a.m. There's a big meeting of all Motown executives at 4:30 p.m. Wednesdays and before this he makes a national conference call with his staff in order to be well-briefed for the executive meeting.

Normally, Isgro and his staff works on anywhere from five to nine singles at a time.

four hours on the air. Thus, he has to look at the music sheet in front of him for different reasons from all the other radio stations. He can't play what somebody has played in the last hour or two hours. "If it's a new Stones album you can play something from it, but you can't play the same cut that the man before you has played.

"We also have the familiarity thing. Somewhere in your four hours you have to give people a thread of something they can grab a hold of. That could be an actual Dylan oldie, or it could be a new album by somebody who has got an old Dylan song on it.

"Actually we don't have a format. We have a philosophy. The people want to hear a variety of what's happening in our contemporary music, so we should not be afraid to play someone who is a little MOR or classical or country. It's that kind of a spectrum.

"If owners of radio stations and the people involved in radio have the patience and the talent, they will make money, and they will make money constantly, because you become the focal point of the community that like contemporary music.

"The proof is that when we started our audience was about 18 years old, somewhere between 18 and 25. We were shooting for 18 to 34. Now the increase in our audience is 25 to 49, which is another figure. You only go by the ratings. Our audience is constantly increasing around 30, not 18.

"But the 15-year-old who writes to us knows about Jimmy Page, he knows about Eric Clapton. He knows the musicians by name, so he's not really 15, he's in that other category, musically into what we are doing, otherwise he would not be listening.

"But the increase is older, because now it's no longer a law in America for people once they reach 30 to say, 'Wait a minute, I'm an adult now, I have to listen to the wall-to-wall la de da that I've been hearing in the dentist's office because that's what everybody does when they start to get older. 'Now people are not constricted by whatever harness.'"

As an example, Muni cites an on-the-air interview with Keith Moon where this was discussed. Few rock acts come into New York and do not spend an hour or so at the microphones with Muni.

"We were just philosophizing, just talking on the air in an interview and he brought it up. Our switchboard jumped right in. We had people calling: 'Tell Scott I'm 50, I'm 58,' and whatever. I was stunned. But they were all pouring in and they re-sented the fact that I excluded them. I had said people over 45 were listening to someone else."

# Rock Singles Best Sellers

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As Of 6/13/77

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

- |                                                                    |                                                                             |
|--------------------------------------------------------------------|-----------------------------------------------------------------------------|
| 1 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 | 21 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872                      |
| 2 LUCILLE—Kenny Rogers—United Artists 929                          | 22 MAINSTREET—Bob Seger—Capitol 4422                                        |
| 3 SIR DUKE—Stevie Wonder—Tamla 54281                               | 23 ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M 1940                 |
| 4 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022             | 24 CALLING DR. LOVE—Kiss—Casablanca 880                                     |
| 5 UNDERCOVER ANGEL—Alan O'Day—Pacific 001                          | 25 HIGHER AND HIGHER—Rita Coolidge—A&M 1922                                 |
| 6 DREAMS—Fleetwood Mac—Warner Bros. 8371                           | 26 GOT TO GIVE IT UP, Pt. 1—Mary Gaye—Tamla 54280                           |
| 7 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332                     | 27 ARIEL—Dean Friedman—Lifesong 45022                                       |
| 8 LONELY BOY—Andrew Gold—Asylum 45384                              | 28 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 9 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335            | 29 LIDO SHUFFLE—Boz Scaggs—Columbia 3-10491                                 |
| 10 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244                 | 30 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387                               |
| 11 ANGEL IN YOUR ARMS—Hot—Big Tree 16085                           | 31 SLOW DANCIN' DON'T TURN ME ON—Adriis Brothers—Buddah 566                 |
| 12 JET AIRLINER—Steve Miller Band—Capitol 4424                     | 32 DON'T GIVE UP ON US—David Soul—Private Stock 45129                       |
| 13 HOTEL CALIFORNIA—Eagles—Asylum 45386                            | 33 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223                      |
| 14 LIFE IN THE FAST LANE—Eagles—Asylum 45403                       | 34 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256                |
| 15 FEELS LIKE THE FIRST TIME—Foreigner—Atlantic 3384               | 35 GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson—Columbia 3-10468     |
| 16 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270     | 36 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088          |
| 17 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365                   | 37 SO IN TO YOU—Atlanta Rhythm Section—Polydor 14373                        |
| 18 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376                      | 38 HIGH SCHOOL DANCE—Sylvers—Capitol 4405                                   |
| 19 MARGARITAVILLE—Jimmy Buffett—ABC 12254                          | 39 LOVE'S GROWN DEEP—Kenny Nolan—20th Century 2331                          |
| 20 I'M IN YOU—Peter Frampton—A&M 1941                              | 40 RICH GIRL—Daryl Hall & John Oates—RCA 10860                              |

# Rock LP Best Sellers

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As Of 6/14/77

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- |                                                                                                        |                                                                       |
|--------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010                                                          | 21 FLEETWOOD MAC—Reprise MS2225                                       |
| 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084                                                               | 22 COMMODORES—Motown M7-884R1                                         |
| 3 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G                                   | 23 THE BEATLES AT THE HOLLYWOOD BOWL—Capitol SMAS 11638               |
| 4 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 24 FOREIGNER—Foreigner—Atlantic SD 18215                              |
| 5 LIVE—Barry Manilow—Arista AL 8500                                                                    | 25 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092                        |
| 6 BOSTON—Epic PE 34188                                                                                 | 26 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180             |
| 7 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2                                               | 27 OL' WAYLON—Waylon Jennings—RCA APL1-2317                           |
| 8 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630                                                    | 28 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703                    |
| 9 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090                                                      | 29 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005                            |
| 10 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052                                                 | 30 ALIVE!—Kiss—Casablanca NBLP 7020                                   |
| 11 LEFTOVERTURE—Kansas—Kirshner PZ 34334                                                               | 31 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34432                    |
| 12 SILK DEGREES—Boz Scaggs—Columbia PC 33920                                                           | 32 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307                       |
| 13 DESTROYER—Kiss—Casablanca NBLP 7025                                                                 | 33 K.C. & THE SUNSHINE BAND, Part 3—TK 605                            |
| 14 LITTLE QUEEN—Heart—Portrait/CBS JR 34799                                                            | 34 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901                        |
| 15 ENDLESS FLIGHT—Leo Sayer—Warner Bros. BS 2962                                                       | 35 CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC AB 990 |
| 16 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2                                             | 36 IZITSO—Cat Stevens—A&M SP 4702                                     |
| 17 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978                                                        | 37 BROTHERS JOHNSON—Right On Time—A&M SP 4644                         |
| 18 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157                                         | 38 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516                  |
| 19 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060                                                 | 39 LIVE (You Get What You Play For)—REO Speedwagon—Epic PEG 34494     |
| 20 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037                                                        | 40 A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM DJLPA 7              |

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advertising on radio, the Black Oak concert was announced.

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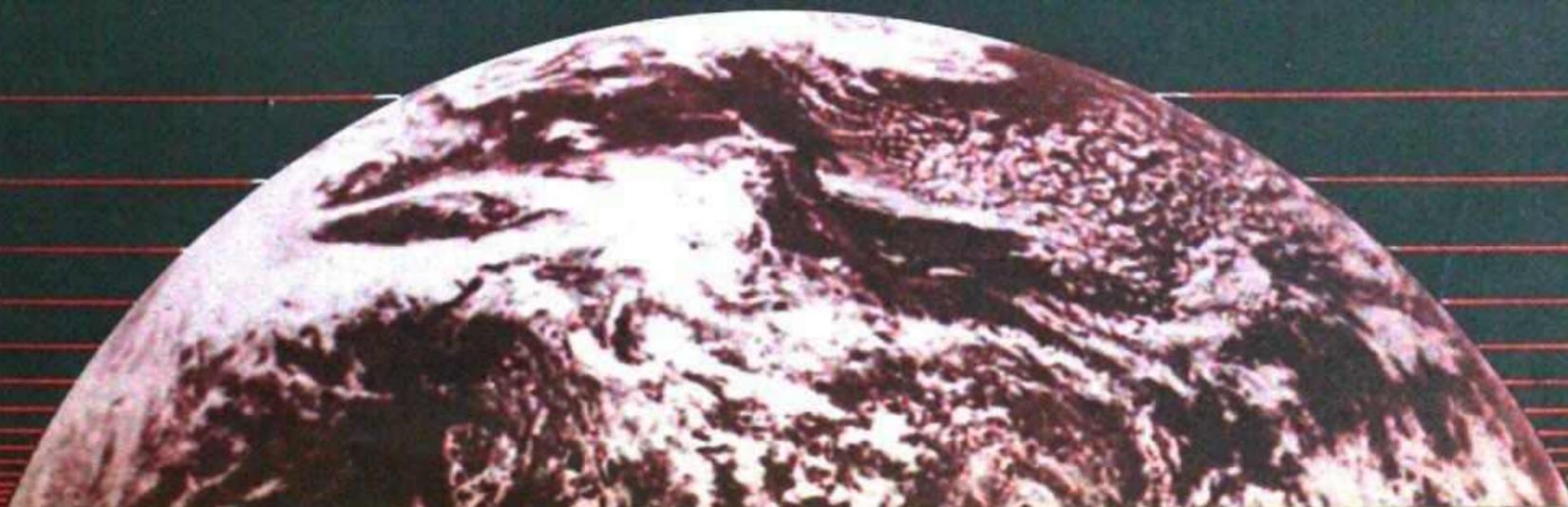
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## D. C. ACTIVITY *Kennedy Stadium Still a Mystery; Outdoor Venues Booked Heavily*

By BORIS WEINTRAUB

WASHINGTON—While the summer concert schedule at Robert F. Kennedy Stadium remains a mystery, other local venues are facing an active few months of pop, rock, country and jazz.

Especially active are the schedules at outdoor locations, with a major factor being the return of Merriweather Post Pavilion in Columbia, Md., to heavy pop production and the taking over of Carter Barron Amphitheatre, within the nation's capital itself, by new management.

The stadium has been a source of friction between promoters and local authorities for several years, with promoters eying the huge profit potential represented in its 45,000 seats.

But past concerts there have led to occasional violence and the stadium's neighbors have complained vociferously about plans to schedule concerts there.

Several concerts were held in the stadium last summer, notably an appearance by Peter Frampton and a two-day Kool Jazz Festival, but this summer, the stadium is expected to be largely unused, except for a pair of concerts.

The lone concert that appears definite is an Aug. 7 marathon featuring many of the biggest names in contemporary black music. Scheduled to appear are the Isley Brothers, Rufus, Parliament/Funkadelic, Bootsy's Rubber Band and the Brothers Johnson.

But the most intriguing possibility is a benefit that has been rumored for late August, with Chip Carter, the President's son, as an active force in the decision making process.

Some of the nation's major promoters have been rumored to be taking part and some of the most important and crowd-drawing names in pop music, from Bob Dylan and John Denver to Barbra Streisand and a temporarily reunited Simon & Garfunkel, have been mentioned locally as possible performers.

Nothing, however, is certain about the event, which would benefit the world's hungry peoples.

While the stadium schedule is vague, there is nothing uncertain about the schedule at the Post Pavilion in Columbia, located midway between Washington and Baltimore and drawing from both markets.

The Pavilion has been managed for several years by the Nederlander Brothers and it has had a mixed record. In its earliest days, it drew mammoth crowds to rock concerts but those concerts had the inevitable problems with gate-crashers and minor violence. Then rock was banned and attendance turned downward.

As recently as 1971, the Pavilion featured week-long appearances by the likes of Red Skelton and Harry Belafonte, but attendance was mixed, depending on the attraction.

In addition, the Baltimore Symphony was booked for a number of appearances and last year, a disastrous bicentennial production was scheduled for the entire month of August, barring the scheduling of concerts.

This year, the Nederlanders have returned to one-night concert promotions with a vengeance, although they have scheduled two or three appearances by major names like Chicago, Linda Ronstadt, James Taylor, the Captain & Tennille, the Doobie Brothers and Jackson Browne.

All told, the Pavilion has scheduled (Continued on page 62)

## Manhattan Transfer Lifts Iron Curtain

By JOHN SIPPEL

LOS ANGELES—With a strong admitted assist from German concert promoter Fritz Rau, Manhattan Transfer and its manager, Brian Avnet, have loosened the fiscal knot that locked American recording acts from Iron Curtain country venues.

"I knew it was tough getting money out of foreign countries. I went to Rau of Lippman/Rau, Frankfurt, Germany, whom I considered the expert on European touring," says Avnet. "He advised me to go directly to the Polish state-controlled talent agency, Paget, and ask for American dollars to be placed in escrow in a Polish bank," Avnet remembers.

And when Manhattan Transfer finished its three paid concerts and one paid television appearance in Poland, Avnet went to a Danzig bank and picked up the act's pay in full.

And those four March 1977, gigs were the breakthrough for a 1978 Iron Curtain country Manhattan Transfer itinerary that already includes six concerts in Poland, 14 to

16 in Russia, four in Yugoslavia and two or more in East Berlin and Czechoslovakia.

Though price hasn't been firmed, Avnet figures each date will mean a \$5,000 guarantee or more. That figure was the median for the 1977 Polish dates.

Avnet, an erstwhile stage producer turned manager in 1976, appraised his act and felt its greatest appeal stemmed from expert handling of nostalgic material. Europe seemed the correct site to launch an early 1977 extended foundation for the Atlantic recording foursome.

The William Morris Agency slated a European junket, starting Jan. 18, which included an appearance at a record industry gala during MIDEM. Right after that Jan. 22 evening appearance, Avnet was surprised by officials of Paget who were so delighted by Transfer's show that they wanted some Polish dates on what then was an 18-date tour.

Other Europeans who saw the show reacted similarly. The itinerary (Continued on page 39)

## Chicago, Milwaukee Welcome Theatre

CHICAGO—The Alpine Valley Music Theatre, a major open-air venue convenient both to Milwaukee and Chicago, is scheduled to open here Thursday (30).

The outdoor amphitheatre, boasting 5,400 permanent seats under a solid wood suspended ceiling, was conceived along the lines of De-

troit's Pine Knob Music Theatre and Cleveland's Blossom Music Center, creators of the new venue say.

The facility, located in East Troy, Wis., at the Alpine Valley Ski Resort, has been under construction since March 1976.

Finishing touches were added earlier this month, with sodding of 15 acres of lawns surrounding the pavilion the final task. The lawns will accommodate an additional 15,000 patrons.

According to Steve Lord, in charge of booking and promotion for the new venue, Alpine Valley will host 44 shows this summer, beginning June 30 with Boz Scaggs and concluding Sept. 15, Frank Sinatra, Neil Diamond, George Benson, Helen Reddy, the Eagles and Linda Ronstadt are among acts contracted, confirmed and on sale for the upcoming season, says the promoter, who formerly headed Midwest Productions of Flint, Mich.

The talent buyer indicates that he will be affiliated with Alpine Valley on a year-round basis, with a three-tier, 90,000 square foot facility adjacent to the pavilion being considered for winter concerts.

The resort location, near Lake Geneva, Wis., is 70 minutes by car from Chicago's Loop, 35 minutes from Milwaukee. Lord says the resort expects to draw heavily from Chicago's northern suburbs.

According to Lord, the venue has avoided heavy rock acts, and is emphasizing performers with crossover appeal, including a number of country stars.

Also to appear at the venue are Hall & Oates, Rich Little and Henry Mancini, Chicago, Bob Seger, Harry Chapin, Roy Clark, Lou Rawls, Leo Sayer, Paul Anka, Charlie Rich, Bobby Vinton, Carole King, Kansas, Bread, Sonny & Cher, Glen Campbell and Johnny Cash.

In Chicago, the Alpine Valley concerts are being promoted with ads in metro and suburban papers and on radio stations WLS, WDAI, and WKQX.

## New On The Charts



SUZY & THE RED STRIPES

"Seaside Woman" ★

Suzy is actually Linda McCartney and the Red Stripes are members of Wings on this playful, bouncy number written by Linda, produced by Paul McCartney and published by Paul's MPL Communications. But the record is not on Capitol; it's on Epic, with mastering by Steve Popovich, formerly Epic's vice president of a&r and now head of Epic-distributed Cleveland International. This is reportedly a one-single deal, with the next Wings album due on Capitol.

With a lighthearted reggae beat, "Seaside Woman" is the most novelty-oriented single from the McCartneys since "Uncle Albert/Admiral Halsey." Paul & Linda's 1971 hit that was his first post-Beatles No. 1 million-seller. The flip is an equally off-beat "B-Side To Seaside."

In fact the song reportedly was originally recorded in 1971, sometime after the McCartneys had been in Jamaica. ("Suzy Q" had been played on the radio and Red Stripe is the name of the top beer on the island.) The title was illustrated in Wings' 1973 "Red Rose Speedway" album, though the song itself was not included.

Linda previously handled lead vocal chores on "Cook Of The House" from last year's "Wings At The Speed Of Sound" album and on "I Am Your Singer" from 1971's "Wildlife." But as recently as the release of the "Venus And Mars" album two years ago she insisted, "I'm part of the frosting for this band. The four lads are the nucleus."

Though labels and management are being coy as to the personnel on this single, a voice that sounds uncannily like Paul's announces, "all right, snap it on Denny." This naturally leads one to believe the lineup consists of Linda, Paul and Denny Laine, who has played on all McCartney projects since "Wildlife."

This is not the first time some or all of Wings have recorded under a different name. In November 1974, following the much-publicized Nashville sessions that produced "Junior's Farm" and "Sally G" (the latter a moderate hit on the country chart), the group released a single as The Country Hams. It was, though, on Capitol.

Linda met Paul in London on a photographic assignment in 1967. They were married March 12, 1969; have three daughters, Heather, Mary and Stella; and are expecting a fourth child in September.

There is of course no agent for the act, but the manager and attorney is Linda's father, John Eastman, (212) 581-1330.

## ELP Ends 3-Year U.S. Tour Gap

NEW YORK—After a three-year absence from these shores, Atlantic Records' Emerson, Lake & Palmer has commenced its 1977 world tour, May 24 in Louisville, Ky., with a touring company of 59 additional musicians, six vocalists, a fleet of 48-foot trailers and a custom-built stage.

The ELP entourage totals 115 persons, including a stage crew drawn largely from the Royal Canadian Ballet company. In addition, the group points out that most of the crew are members of IATSE, the international theatrical union.

Only musicians, instruments and assorted props will be visible to the audience, with the maze of lighting and sound equipment used in the show to be concealed for a "cleaner" stage effect.

The production was designed and built primarily in Montreal, where the group has been rehearsing for the past few months. Audio Analysts of Montreal, which handled the Winter Olympics last year, has put together a "state-of-the-art" 72,000 watts RMS sound system that allows complete control of the balance between ELP and the orchestra.

Lighting is by stage designer Nicholas Cernovitch, noted previously for his work with major dance companies.

The group is performing selections from albums done individually and together over the past seven years, featuring music from its current LP, "Works, Vol. 1," which is also its first studio LP in three years.

## Manhattan Club In Pop Song Showoff

NEW YORK—The Manhattan Theatre Club, launch pad for many Broadway and Off-Broadway hit shows, is showcasing new pop song material in conjunction with the Songwriter Seminars and Workshops. "Words And Music By..." is the title of the cabaret revue featuring Top 40-oriented tunes written by workshop composers and others.

Director Jack Allison claims the revue "is definitely in the mainstream of contemporary pop. We're bridging the two worlds of popular music and theatre that's been missing for a long time." Show premiered May 25 for a 14-night run.

## Mini Folk/Pop Fest In Chicago

CHICAGO—John Sebastian will headline a mini folk/pop festival to be held here at the suburban Ravinia festival, July 5. Jim Post, Sylvia Tyson and a group of Chicago-area singer-songwriters also are scheduled for the four-hour concert event, that restores folk programming to Ravinia after a hiatus of several seasons.

Recently announced non-classical bookings for the summer festival also include Helen Reddy, George Benson, Leo Sayer, England Dan and John Ford Coley, and Blood, Sweat & Tears.

## No Jazz On Tap For Houston's Jazz Fest

HOUSTON—The Kool Jazz Festival has been set for July 15-16 in the Astrodome here but this year there will be no jazz on the bill. In previous years, the two-day fest produced by George Wein of the Newport Jazz Festival, boasted at least one jazz act per night. The lineup for the sixth annual festival this year is all soul.

On Friday, July 15 the entertainers include Natalie Cole, Johnny Taylor, the Dramatics, the Pointer Sisters, the Sylvers and Albert King.

Those scheduled to appear on Saturday, July 16, includes Gladys Knight & the Pips, the Mannhattans, Tavares, Wild Cherry, Brick, the Mighty Clouds of Joy and, as emcee, comedian Jimmie "J.J." Walker.

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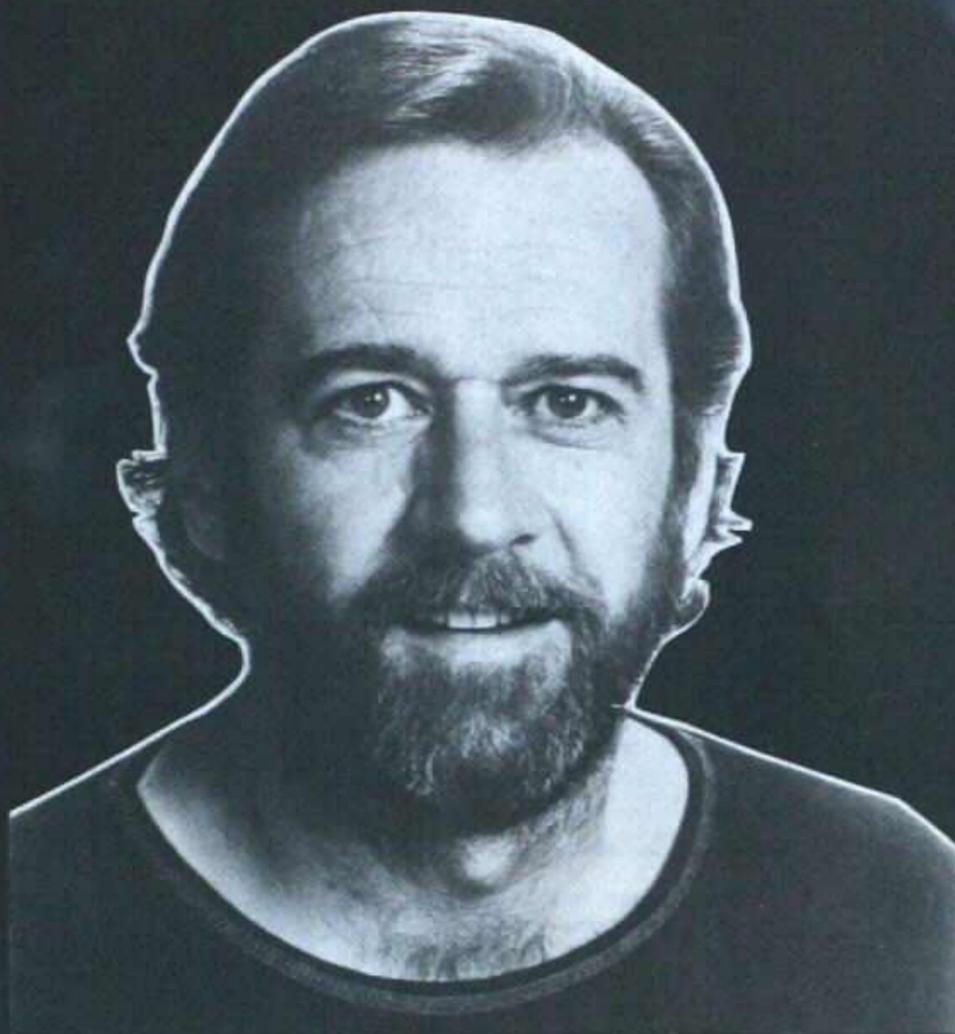
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# Number One With a Star

## The Inside Of Making a Hit Record

Presented By UCLA Extension In Cooperation With Billboard

By ED HARRISON

Tense anticipation and high energy excitement set the stage for the sixth and climactic final session of "Number One With A Star" as Motown Records' Stevie Wonder ignited the audience in words and music during the presentation entitled "A Superstar Look At The Process."

While a hushed audience sat in its seats, the course moderator Ewart Abner sorrowfully told the class: "I'm gonna miss you people."

He said that his songs throughout the years were a result of live performances in the studio.

"Uptight" released in 1966, he said, was his first successful collection of songs and was followed with material which sounded similar to "Uptight."

"When you hit on a successful formula why not continue with it?" he rationalized.

Expounding on "Ma Cherie Amour," Wonder joked and said the original title was "Oh My Marsha" and recounted a humorous anecdote about how the title changed. He credited



It's all smiles from panel members Josette Valentino and John Fischbach as Stevie Wonder spouts a witticism.

### Stevie Wonder Keys In On the Industry



Wonder explains to students how his tunes are assembled as from left Ewart Abner, Josette Valentino and John Fischbach listen.

Billboard photos by Norm Schindler

Following the verbal presentation Wonder and his backup band Wonderlove entertain students.



Abner thanked Mercury Records, A&M Records, Warner Bros. Records, Casablanca Records and the label presidents who participated in the five previous classes.

And then, after Abner's praising introduction, Wonder was ushered onstage. The 600 students and guests arose for a lengthy standing ovation.

"I'm sorry for being late," said Wonder, "but I was driving." Wonder's humorous apologetic introduction was indicative of his frame of mind; witty, glib and informal.

"Through my music I express the feelings of what I have gone through in my life," he said.

He humbly thanked the audience for "wanting me here." Again a thunderous round of applause permeated the room.

With Abner seated next to him, Wonder felt for his microphone. "Stevie Wonder must have his own mike," he said to Abner with a prolonged stare in his direction.

Wonder sipped his water and with a chuckle said: "It's just honey water and lemon. Really. That's what I say to my fans."

Where does a superstar begin to recount his career? To help Wonder get on track Abner coached him on asking him to explain the evolution of his music from his first hit "Fingertips" in 1963 to his current wave of social/political songs.

Before answering the question Wonder referred to the abundance of "thank you's" and acknowledgments on his "Songs In The Key Of Life" album.

After thanking his mother and Ruth Glever for "making Stevie Wonder what he is today" and a few humorous anecdotes about his childhood, he said, "And most of all thanks to the people for accepting it."

Abner asked Wonder to explain the comparisons of "Fingertips" to "Ma Cherie Amour" and the difference in styles in both hits.

Questioned Abner: "Who decides what songs you're going to do? And the evolution of your sounds? Is it an agreement with the record company or your own decision?"

Wonder: "Fingertips" was a jazz/soul song with me playing bongo and was basically an instrumental. Berry Gordy and Clarence Paul (Motown writer) made changes on it to include some 'Yeahs.' Soon everyone was jumping up and down saying 'yeah.' It went over well and soon all the girls started screaming. I asked Clarence to put more words to it.

"I couldn't do 'Fingertips' no more. At least not in that key," said Stevie laughingly.

Motown writers Sylvia Moy and Henry Cosby for the lyrics and arrangements.

"You can still hear her influence on the words I write today," he said.

Wonder apologized for not bringing some unreleased basement tapes with him. "I had to get my hair done," he chuckled. "Next time."

Wonder went on to say that although "Ma Cherie Amour" was released in 1969, the words were actually written in 1968.

"It was wise for Motown to wait," praised Stevie. "They felt the public wasn't ready for that kind of Stevie Wonder sound. People didn't realize the kind of music I was into."

The topic of conversation then shifted to Wonder's non-acceptance of a NARM award presented to him in 1972 for his

"You Are The Sunshine Of My Life," which won for best soul song.

"The song wasn't one that should be played for a special kind of people. All of us can feel love. When music is categorized, yet everyone can relate to it, I wouldn't be thankful for accepting it."

Injected Abner: "The award was an honor but we chose not to accept it if it was to be categorized."

Wonder said the turn about in his career happened with the release of "Where I'm Coming From" in 1971.

"The songs were played for people who liked and disliked them but it gave me the feeling that I should change and take a chance doing stuff not being released. I wanted to take a chance and see how they liked it.



Moderator Abner asks Wonder to clarify a point.

"I just wanted to thank all the people who made it possible," said Stevie. "I wanted to go to as many radio stations and distributors as I could to thank the people who worked in offices and everyone who made it possible. And also for being with me for the last 16 years."

"The two most forgettable words are 'please' and 'thank you' so I say them whenever it's appropriate."

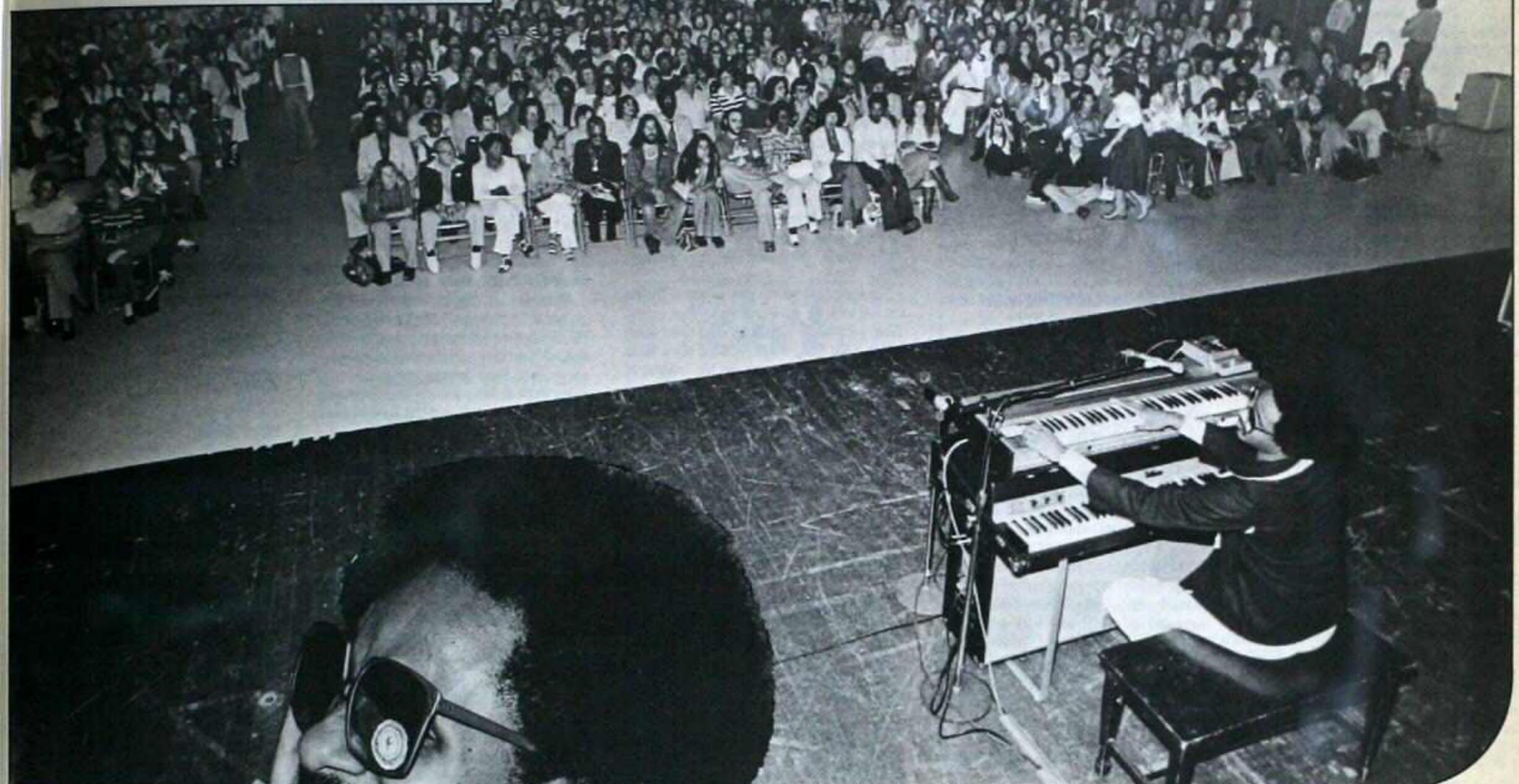
Abner: "What is your philosophy behind giving your awards away?"

Wonder: "When an award is given to me it's mine and I can

"You must understand that I couldn't work on a rigid schedule. We needed breaks to relax and communicate. We couldn't work, work, work."

What followed next was an audio presentation moderated by Fischbach on the process involved in assembling a Wonder tune.

Using "I Wish" to demonstrate, Fischbach played the initial keyboard track with a rhythm machine to help keep the tempo.



Steve Wonder performs his music before the closing UCLA-Billboard recording industry class.

A shout of jubilation marks one of Wonder's compositions.

JUNE 25, 1977, BILLBOARD

"I told Motown that they should give me the chance to try. They weren't cutting me the way I should have been."

Wonder nonchalantly turned to Abner and told the audience that if Motown didn't experiment and give him a chance at a hit that when he turned 21 he'd contemplate leaving the label.

"Well needless to say," said Stevie, "they decided to give me a chance and . . ." Abner and the audience found this to be amusing.

Stevie said that if he was to receive any kind of award, praise must be given to Smokey Robinson, a Wonder influence, for writing such beautiful love songs.

"He painted pictures so clear that even I can see them," remarked Wonder.

On May 13, 1971, the day Stevie turned 21, he said he moved from Detroit to New York.

Said Abner: "The day Stevie turned 21 we received a wire from him."

Wonder with a chuckle: "And it didn't say 'good-bye.'"

Referring to Wonder's new contract with Motown, Abner said: "We couldn't say how he got it, what he got or why he got it."

Wonder: "We were all happy. I have seven cars . . ."

Wonder continued by expounding on why "Songs In The Key Of Life" took so long to complete.

"I'm sorry it took so long for 'Songs' but then I'm not sorry because that's what I wanted to give you. The best I possibly can. And I did the best I can do."

Abner led Stevie to talk about the extensive promotional tour he did following the release of "Songs."

do as I please. I give the awards away because I want others to share the joy I feel inside."

Abner: "What is the responsibility of the musician to speak about politics? How much involvement should an artist have?"

"We have the chance to communicate with millions of people and speak about things otherwise never heard. In my own way I talk about conditions that exist. We do songs that relate to my people, the black people."

"I love everybody. But I'm a proud man and proud of my culture. Did I answer your question?" Wonder asked.

At this juncture in the presentation questions were raised by the students.

Question: Do you think it's a good idea to break in with one kind of material and gradually branch out or show your versatility all at once?

Wonder: I started at 11 and learned to grow and experiment. You must show a certain amount of versatility at the beginning. As you grow so will your fans grow with you.

Question: How much did your tour with the Rolling Stones in 1972 expand your base?

Wonder: I was able to meet fans who were familiar with my older stuff. Those that could only relate to "Little Stevie Wonder." It won new fans.

Question: Was your thank you tour beneficial to album sales?

Wonder: I believe it was. It let us know what music the people were into.

Following a short intermission Wonder returned with John Fischbach, his engineer and Josette Valentino who books his studio time.

"For a tune I feel will be the same tempo I'll use the rhythm machine," said Wonder. "It also depends on the mood."

Next comes the first set of drums. Wonder's pattering drumbeats emanate from the speakers. Then a second set of drums. Then the bass. Then vocals. "Smokin' cigarettes and writing something nasty on the wall (you nasty boy)."

And then the synthesizers for different lines and effects. And the horns.

Before long the audience was clapping in unison with the tape. Stevie bounced and shook in his chair.

"My concept is not to do one kind of thing throughout," said Wonder. "For 'Songs' I wanted to come up with a title that would communicate what I wanted to do. It covers as much as I could vocally and what I wanted it to be."

"With 'Sir Duke' I knew the title from the beginning but wanted it to be about the musicians who did something for us. So soon they are forgotten. I wanted to show my appreciation."

"They gave us something that is supposed to be forever. That's the basic idea of what we do and how we hook it up," said Wonder. "The rest is crazy."

An unreleased tape of a song called "Amazing" was played. "It could have been on the album but I didn't think it was good enough," said Wonder.

"I hope whatever you set out to do in life is the best you can do. That's all that can be asked. I wish you all success."

Following these words and an introduction of his backup band Wonderlove, Wonder said: "And now I'd like to express myself the way I know best. Through my music."

At this point the students got more than they expected as Stevie sat down at the keyboards and entertained the audience with 40 minutes of songs.

Among the performed tunes were "Sir Duke," "You And I," "Superstition," "You Are The Sunshine Of My Life," "I Wish" and "Knocks Me Off My Feet."

Art direction: Bernie Rollins

## Talent In Action

PETER FRAMPTON  
LYNYRD SKYNYRD  
GEILS

J.F.K. Stadium, Philadelphia

There was a measure of brotherly love here June 11 when Messrs. Frampton, Skynyrd, Geils and Betts came to play for 91,030 fans.

The show, presented by Electric Factory Concerts in Philadelphia, ran like clockwork with no serious incidents to mar the six-hour daytime event.

Although there was a threat of rain before the noon start of the show, the day turned perfect for this type of event, with the temperature in the 70s and a light breeze cooling off the truly awesome mass of people who came out to see the performance.

Because of the festival seating many fans had camped out all night before the stadium, waiting for the best seats. The length of the proceedings did hurt Frampton however, since as the headliner he was on last and some people had already enough music and were leaving as he was playing.

Frampton was on for nearly 1½ hours performing nearly 20 songs, covering much of the material from his "Frampton Comes Alive" LP and ending with his "I'm In You" current hit single.

Frampton, who bounded onstage wearing a golden suit, began his set acoustically alone. Although by the second number he was joined by his band, he stuck to slower ballad material in the beginning, not really opening up until about a half-hour into the set.

The show picked up somewhat as it went on with Frampton getting into such rockers as "Roadrunner" and "Jumping Jack Flash" but Frampton's appeal is not really based on an ability to go and kick out the jams.

He seemed just much too nice and sweet for that sort of thing; there was just no menace to his "Jack Flash."

The kicking out of the jams on that Saturday afternoon was accomplished by Lynyrd Skynyrd, whose hour onstage brought about the loudest cheers. And the cheers of 91,030 fans is a mighty roar indeed.

Skynyrd played its hits and with Confederate flags flying in the audience, stole the show. Although they were a good city block away from the press box the members of Skynyrd were loud enough and the music full enough to vibrate the wooden tables and seats.

It was obvious that playing to such a large group of people was an incredible high for the band and it put everything into playing a tight hard set. By the time it got to "Sweet Home, Alabama," its finale, it was cooking with its hard Southern rock. The Philadelphians loved it.

Geils, shortened from the J. Geils Band, put on a solid show on its own, though its excitement level never reached that of Skynyrd. Still its encore was well deserved as the band played some light blues and rock. It got better as it went on, reaching its peak with "Nothing But A Party," and "First I Look At The Purse."

Dickie Betts, who opened the show, was reviewed here recently. **ROMAN KOZAK**

## LED ZEPPELIN

Madison Square Garden, New York

After keeping an SRQ crowd waiting for an hour, Led Zeppelin kicked off its six-day stint at Madison Square Garden June 7 with a performance that proved (1) the group is certainly as arrogant as it's been portrayed, and (2) when it feels up to it can play rock as good as it's ever been played.

Swan Song, the group's label, says the band was late because police advised them to wait until the crowd outside was under control "for security reasons," which didn't make sense if you were inside surrounded by more than 18,000 restless fans, some of them throwing firecrackers and blazing wads of paper.

In any event, singer Robert Plant made no attempt to explain to the audience why they were late, and then had the nerve to tell them he didn't think they gave Led Zep a noisy enough welcome. Chastened, the crowd responded more to his liking, which seems to say something about the effect of English discipline on the adolescent American psyche.

After that, Led Zep blasted through about 16 of its hits, highlighted by a stunning piano solo on "No Quarter" by John Paul Jones, several startling guitar passages by Jimmy Page, and the traditional drum solo by John Bonham that featured some good metallic clatter and an exciting display of lights.

There were moments when Led Zep shone as masters of hardrocking, electric blues. In fact, "In My Time Of Dying" emerges as one of the most successful blends of gospel, blues and rock ever undertaken.

Led Zep opened with "The Song Remains The Same," rocked heavily through five or six more and then offered what could almost be called an acoustic interlude, with Jones on standup electric bass, Page on acoustic 12 string, Bonham hunched over ethnic hand drums, Plant singing merrily along, the whole band sounding like an electric version of a Celtic camp meeting.

Page followed with an improvised solo based on the Yardbirds' song, "White Summer," accompanied by a dual laser light display that mimicked his treble and bass movements.

Led Zep closed with "Stairway To Heaven" and segued into "Whole Lotta Love" and "Rock N' Roll" to round out an exhausting, highly charged evening.

The denim army loved every moment of course. **DICK NUSSER**

## Signings

Commander Cody to Arista with LP due in weeks. . . . Mongo Santamaria to Ralph Mercado Management.

Dave Azelrod to MCA, his second time with the label as an artist. His debut LP of original compositions is "Strange Ladies" due for release in July.

## RCA HAS CAST ALBUM

Houston 'Porgy And Bess'  
Exits L.A. For Bay Area

By JOHN CONLY

LOS ANGELES—The Sherman M. Goldman-Houston Grand Opera roadshow production of "Porgy And Bess" has closed its stand here and is now set to open in San Francisco Monday (20).

In its present guise, the play which has been released on RCA Red Seal featuring this company, is a true opera, describable as grand and certainly as active—with a sizable cast filling the stage of the Pantages Theatre here, and including a ram-bunctious crap game, two fatal fights, a police invasion, an island picnic, a hurricane and much trudging among the drab huts of Catfish Row (Charleston, S.C.).

In 1937 George Gershwin wrote to Todd Duncan, his original cast Porgy: "I would love the West Coast to hear my opera as it was originally sung in New York."

(Continued on page 39)

## New On The Charts

SLAVE  
"Slide"—★

This nine man soul group is, along with the Ohio Players, based in Dayton, Ohio. In fact Slave's founder, Steve Washington, is the nephew of the Players' Ralph "Pee Wee" Middlebrooks. Washington even toured with the Players for six months in 1974-75, filling in for his uncle who had had an accident.

Washington is originally from East Orange, N.J., where he'd come to know Jeff Dixon, program director of Newark's r&b powerhouse, WJUR. Dixon, (201) 688-5000, now manages Slave.

In early 1975 Washington moved to Dayton to live with his uncle and finish high school. That summer he formed a local show band, Black Satin Soul, which included Mark Hicks and Tim Dozier, and which was the first step in the formation of Slave.

The next was when another local band, the Mystics, broke up, freeing Mark Adams, Thomas Lockett and Floyd Miller to join the lineup. The group was filled out by October 1975 with the addition of Danny Webster, Carter Bradley and a pair of horn players who would eventually be replaced by sax player Orion Wilhoite.

Slave recorded its first album and then shopped for a label, signing with Atlantic distributed Cotillion last January. The LP, which was released Feb. 8, has obvious similarities to the Ohio Players' sound, with the "party hardy" funk sensibility of Sly or Earth, Wind & Fire dominating here. A member of Slave notes that five of the members were only 17 when the album was recorded, and that the second album, now being recorded, will feature a more mature, strong and forceful style.

Slave, which is strongest in the South, is now touring with the Commodores and Graham Central Station. It is booked by Gemini Artists in New York, (212) 246-1700.

This single is now number four on the soul chart, the LP is number eight soul.

Deny Mass.  
Rock 'Riot'

BOSTON—Wire service reports depicting a recent all-day Massachusetts rock concert as being marked by violence and vandalism were "grossly distorted," according to a spokesman for the Northampton police department.

The May 14 concert, held outdoors at Northampton's Three-County Fairgrounds, attracted 20,000 paid admissions, according to promoter Jack Fox, with another 7,000-10,000 fans outside the gates.

Continuous music was presented inside on two stages, featuring Arlo Guthrie, Taj Mahal, Tom Rush, Jerry Jeff Walker, Vassar Clements and Commander Cody.

There were 23 arrests, most for disorderly conduct, with a few for vandalism. Fences around nearby pieces of land were trampled and a car windshield was smashed, but these were described as isolated incidents involving individuals.

No drug arrests were made, although alcohol and other drugs were openly consumed.

John Gallagher of WAAF in Worcester says what trouble there was could have been avoided if arrangements for camping were made beforehand.

"It was an older crowd and it was great throughout the day," he says, "but a lot of them had no place to sleep. That was the major problem."

SANFORD-TOWNSEND BAND  
"Smoke From a Distant Fire"—★

The WB debut album by Ed Sanford and John Townsend, from which this single was lifted, has actually been out since last August. Ironically it was released just as the duo's mentors, Loggins & Messina, were splitting up.

Born and reared in Alabama—Ed in Montgomery and John in Tuscaloosa—the two migrated to Los Angeles eight years ago. After band work collapsed they switched from performing to songwriting, landing staffwriting slots with Chappell Music.

The big break came when a song written with Kenny Loggins for a Loggins & Messina album didn't make the LP but did win first place in the professional rock division of the 1974 American Song Festival. (The song, "Oriental Gate," is on Sanford-Townsend's debut album.)

With that push, they re-entered the performing end of the business through a contract with WB. The Sanford-Townsend Band was formed in early 1976 with the addition of top session players, guitarist Roger Johnson and drummer Jim Varley (both ex-Seals & Crofts musicians), plus Jerry Rightmer on bass and Otis Hale on guitar and woodwinds.

The debut album, dominated by mid-to-up-tempo, soul-tinged rock in the Doobie Bros. vein, was co-produced by Jerry Wexler and Barry Beckel, keyboard player for the Muscle Shoals rhythm section.

The act is managed by Larry Larson, (213) 652-8700, who also handles Kenny Loggins. The agent is Steve Jensen of ICM, (213) 550-4000.

## WILDFIRE

"Here Comes Summer"—★

The genre of the fun, rollicking teenage summer song has nearly died out in the '70s, with First Class' 1974 hit "Beach Baby" about the only song of its kind to have made the top 10 in this decade. What few summer-themed songs there have been have ranged from the sleek soul of War's "Summer" to the subdued philosophical musings of Seals & Crofts' "Summer Breeze" to the hard rock of Alice Cooper's "School's Out" to the sly novelty approach of Mungo Jerry's "In The Summertime."

But this rocked-up version of Jerry Keller's summer of '59 one-shot hit on Kapp could change all that. It was co-produced by one of Wildfire's founding members, Scott Shannon, former air personality at WMAK in Nashville and program director at WQXI in Atlanta, and now vice president and special assistant to the president at Casablanca, the label that has the group. The other producer and founding member is Jack Stack-A-Track, a noted engineer in Nashville who is Wildfire's lead vocalist.

The quartet is rounded out by two veteran background singers who are going by the names Ralph and Herman Penguin. Wildfire, it should be pointed out, is being promoted as a fun group of lovable zanyes riding a fine line between fantasy and reality.

The group is managed by Joel Katz in Atlanta, (404) 252-6000, a top lawyer for acts out of the South like William Bell and Starbuck.

Barry White Firms  
Latin America Trek

LOS ANGELES—Barry White, 20th Century Records act, takes Love Unlimited and the Love Unlimited Orchestra south of the border beginning July 30 for a tour.

Starting at the Hotel Del Prado, Mexico City, he plays July 2-3 at the Arena Mexicana in that city, then moves July 6-9 to the Polydero & the Hilton Hotel in Caracas, the Roberto Clemente in Puerto Rico July 15, the La Fiesta in Santa Domingo July 17, the Luna Park in Buenos Aires July 19-21, and La Hacienda Villa in Lima on July 23.

During the jaunts, he'll return to the U.S. July 13 for a show at the Sportatorium, Hollywood, Fla.

Elektra In  
Promo  
Renewal

By ED HARRISON

LOS ANGELES—After a temporary layoff of its college promotion department, Elektra/Asylum/Nonesuch Records is again tapping campus radio stations under the auspices of Scott Burns, national college radio coordinator.

Burns took over in October, calling program and music directors at key stations with one purpose in mind: getting exposure for the label's up-and-coming acts.

Among the acts Burns has been plugging are Tom Waits, PFM, the Dictators, Television, Andrew Gold, Tim Moore, J.D. Souther and Carol Bayer Sager.

In an operation similar to Atlantic Records (Billboard, June 11, 1977) Burns is a one-man show, calling between 50-70 stations a week, although he services more than 100 stations.

Emphasis is placed in heavily populated college markets such as Syracuse, N.Y.; Dayton, Ohio; Ann Arbor Mich., and Champaign, Ill.

"We service as many stations as we possibly can although some do get lost in the paperwork," admits Burns.

Burns sets up giveaways, on-the-air interviews when possible and various promotions. In the case of Andrew Gold, Burns sent out posters to stations and retailers asking for contestants to pick out "what's wrong with this picture," the title of Gold's album.

When an act is playing in a market, regional promotion men are utilized to ensure concert tickets are being properly serviced.

To help increase exposure, live tapes of Gold, J.D. Souther and Tom Waits were serviced to schools and FM stations.

In any event the key word for Burns is "exposure."

Every two weeks when reporting stations mail in their playlists, Burns surveys them for Elektra product and relays the information to national promotion men.

Belmont Music  
Courses Thrive

NASHVILLE—The music education boom continues at Nashville's Belmont College.

"It now appears that music business will become the largest program at Belmont by this fall," comments Dr. Howard A. Wells, dean of the School of Business. He notes the school is looking for a third full-time faculty member and more part-time instructors.

The professorship involves teaching four to five courses per semester and a major role in supervising the campus recording studio and developing new programs. The salary range will be \$12,000-\$20,000.

"The number of qualified students who have applied to the program has far exceeded the quotas we were trying to maintain," explains Wells. Thus, Belmont has decided to remove the quotas and let the program expand as necessary to provide equal opportunity for all students who satisfy the college admission requirements.

To relieve some of the fall load, the institution is offering several music business courses in summer school. The courses include survey of music business, studio techniques and studio electronics-I.

# Hoyt Axton Finds Home At MCA

By ED HARRISON

LOS ANGELES—"I don't care about being a star nor want to be one," says Hoyt Axton. "I just want to communicate my songs to my audience. I'm a guitar pickin' song-writing singer."

After laboring on numerous labels throughout his career, Axton has found a home with MCA Records. His wide appeal has made him a cult figure to pop and country audiences alike and is viewed as the reason for his chart inconsistency.

"As a performer, other labels didn't know what bag to put me in," says Axton. "But I don't mind being known more as a writer than a performer."

Among Axton's most successful songs are "Joy To The World" and "Never Been to Spain," both re-

corded by Three Dog Night; "No No No" by Ringo and "The Pusher" popularized by Steppenwolf.

Says Axton on his songwriting: "'Joy To The World' was a simple song but the results and reaction were incredible. Hearing others sing my songs makes me feel real good."

"When I sit down to write a country song I try to think from the perspective of Hank Williams. Will he settle for that, I ask myself?"

"When I write an r&b song I base it on what I listened to as a kid, which was Chuck Berry. When I perform a contemporary song I'm a fan first and will do two or three songs by a writer I've become a fan of."

His debut MCA album is ironically titled "Snowblind Friend," a

song he wrote in 1969 and included in most of his live performances.

Explains Axton: "The song began making its way up the charts but at the time the FCC said that each radio station was responsible for lyrical content of the music it played. The song, which is anti-drug, dropped off the chart the following week."

But why is it the title of an album eight years later? "I used it as a title because it draws attention to the theme. It's a song that should be heard," Axton says.

The album has also spawned a fluke single, "You're The Hangnail In My Life," which Axton feels is one of the worst songs he's written. "The song made the country chart by accident," he says shaking his head in bewilderment.

"There's no line separating myself from my professional self. Music is a hobby and I play it all the time," Axton says.

# Transfer Raises Curtain

Continued from page 34

swelled to 50 gigs. And Manhattan Transfer's album sales exploded in Europe. Its release, "Coming Out," hit No. 1 in England and among the top four in France, Holland and Poland.

Avnet was puzzled by how to react to the flood of European tour requests. He visited Rau in Frankfurt. Rau counselled him to work Poland with the act. Transfer worked to capacity houses in the 25,000-seat Danzig arena and the 20,000-seat Poznan hockey rink, where it did two shows.

To thank Polish officials, Avnet and Manhattan Transfer did a free show at the Warsaw jazz club, a 500-seater, where Ira Newborn, who bats the group's five-piece backup band, and local musicians jammed for four hours after which Transfer did an hour show.

Avnet says he and the 22-person Transfer entourage couldn't get over

the royal treatment received in Poland. While Polish hotels and food are hardly lavish, Avnet says they were accorded the finest quality available.

And Paget picked up the entire cost of travel, housing and food as part of the deal.

Avnet engineered the 1978 dates in Poland by revisiting Warsaw for four days early in March. There he amplified the tour to include the other three Communist-dominated countries. And the snowballing Iron Curtain dates seemed to encourage more global interest.

The Morris office has slated first stops in Fiji, Malaysia, Hong Kong, Japan and Australia, where the group's album hit the top slot.

Avnet says he hopes to reciprocate for Polish kindness by instigating negotiations in 1978 between the U.S. record industry and what he considers several very likely Polish groups which might be released here.

# Houston 'Porgy And Bess'

Continued from page 38

they are presenting as well as they possibly can and probably better than anyone else anywhere could. It's a heady feeling, and it does infect the audience.

Larry Marshall-Sportin' Life, and quite youthful though thoroughly celebrated—paid his respects to the play's local home in a radio interview. To begin with he pointed out that the personnel had ventured successfully to have the Pantages' sound system cut off altogether. "Now," he said, "we can hear ourselves sing. It's like an opera house." And he does know opera houses.

So does David Gockley, who apart from his rambling self-assignment with "Porgy" as co-producer is general director of the Houston Grand Opera. It was he who afforded the worthy posthumous favor to George Gershwin and "Porgy" playwright DuBose Heyward—and to Ira Gershwin, their survivor—by restoring the beloved sung recitatives on which they had labored so manfully and well in the mid-1930s.

George Gershwin had been insistent on his masterpiece being deemed an opera, and not a Broadway musical.

He could not quite save it; there have been some pretty shoddy piecemeal presentations. And he did concede, not cheerfully, in substituting spoken dialog for recitatives, to cut down the time and spice the action.

Gershwin was right in focusing on singing. Singing is pretty important in opera. But in the Goldman-Houston version there is a rival for my affections: whoever contrived and installed the beautifully countersunk rails which inconspicuously guide the ramshackle structures of Catfish Row around the dimmed stage in perfect, ghostly silence.

# Talent In Action

JIM POST  
REDHEAD BAND  
Earl Of Oldtown, Chicago

The city's time-honored folk venue was packed April 9, as two representative acts of Chicago's large, lively acoustic music community each were celebrating the release of a new LP.

The evening was opened by Redhead, a partly electric quintet that drew largely from its debut album on the Legend Enterprises label.

The group features rich, four-part vocal harmonies and tolling, big-voiced solos from female lead Betsy Redhed, whose sound evidenced few limitations in range or amplitude.

Her clarion gospel shouting on the Mike Smith tune "Mom And Dad," was one of the highlights of a 45-minute, eight-song set that also included Smith's exquisite "Ballad Of Dan Moody," a country-swing rendition of Gershwin's "Lady Be Good," and male lead Mike Dunbar's pop-picturesque "Medicine Show." Rich Clark, on electric guitar and mandolin, provides the instrumental ingredient for this new group.

The veteran Post followed immediately and played for 75 minutes, including in his 14-song set a variety of comical and philosophical tunes, and one or two numbers that sounded to be of pure folk extraction.

This alfin troubadour, in whom are married Irish tenor, revival sermonist, and a hillbilly bluesman ala Jimmie Rogers, works upon his audience like a preacher, and was able to control the energy in the room without lapse for the entire duration of the performance.

Abandoning his guitar, Post twice moved out into the congregation, to dance a strange pantomime that he accompanied in his pure tenor voice.

Highlights of this unusual and beautifully-sung performance were the Tom Dundee anthem, "Back On The Street Again" title song of Post's new Mountain Railroad Records album, Dwain Story's haunting nature ode "Windego" and a subtle medley of songs by Post, Dundee and Thom Bishop, that cast a philosophical eye on love and life. **ALAN PENCHANSKY**

# MUDDY WATERS JOHN HAMMOND

Theatre 1839, San Francisco

Waters, the preeminent exponent of Chicago blues, has enjoyed a recent surge in popularity with his "Hard Again" Blue Sky LP and a concurrent tour, which featured harp-player Jimmy Cotton and producer-guitarist Johnny Winter. But he christened the new Theatre 1839 as sole star of the Muddy Waters Blues Band.

John Hammond opened the May 13 show with an hour-long set of 14 well-executed numbers in a classic blues vein. Accompanying himself on acoustic and steel-bodied guitars and mouth harp, Hammond stuck close to Delta traditions with "Steady Rollin' Man," "Statesboro Blues," "Come On In My Kitchen" and "Walking Blues." He veered briefly into a more contempo-

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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## Stadiums & Festivals (More Than 20,000)

1	PETER FRAMPTON/LYNYRD SKYNYRD/J. GEILS BAND/DICKIE BETTS & GREAT SOUTHERN—Electric Factory Concerts, JFK Stadium, Philadelphia, Pa., June 11	91,030	\$10-\$12.50	\$913,610*
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## Arenas (6,000 To 20,000)

1	CROSBY, STILLS & NASH—Cellar Door Concerts, Capital Centre, Landover, Md., June 7, 8 (2)	30,012	\$6.50-\$8.50	\$240,747
2	CROSBY, STILLS & NASH—DiCesare-Engler, Civic Arena, Pittsburgh, Pa., June 11	17,067	\$8.50	\$145,070*
3	HEART/CLIMAX BLUES BAND—Pace Concerts, Summit, Houston, Texas, June 11	12,200	\$6.35-\$7.35	\$86,419*
4	CROSBY, STILLS & NASH—Festival East Inc., Mem. Aud., Buffalo, N.Y., June 10	9,424	\$6.50-\$8.50	\$75,199
5	PETER FRAMPTON/BLONDIE CHAPLIN—Cross Country Concert Corp., Col., New Haven, Conn., June 12	9,700	\$6.50-\$7.50	\$70,600
6	TED NUGENT/URIAH HEEP—Cross Country Concert Corp., Civic Center, Springfield, Mass., June 10	8,266	\$6.50-\$7.50	\$55,783
7	RUFUS/BROS. JOHNSON/WILD CHERRY—California Concerts, Comm. Center, Tucson, Ariz., June 9	8,141	\$5.50-\$6.50	\$48,112
8	LYNYRD SKYNYRD/DICKIE BETTS/38 SPECIAL—Entam Ltd., Civic Center, Charleston, W.Va., June 12	5,660	\$6-\$7	\$36,241
9	CAPTAIN & TENNILLE/KIP ADDOTTA—Sound 70 Prod., Van Braun Civic Center, Huntsville, Ala., June 11	5,269	\$5-\$7	\$32,307
10	TEX BENEKE/HELEN O'CONNELL/BOB EBERLY, "Big Band Sounds"—Concord Pavilion, Pavilion, Concord, Calif., June 12	4,676	\$2.50-\$7.50	\$26,906

## Auditoriums (Under 6,000)

1	GRATEFUL DEAD—Bill Graham, Winterland, San Francisco, Calif., June 7, 8, 9 (3)	16,200	\$6-\$7	\$97,534*
2	RUFUS/BROS. JOHNSON—California Concerts, Civic Plaza Symphony Hall, Phoenix, Ariz., June 10 (2)	4,913	\$5.50-\$7.50	\$35,344
3	CAPTAIN & TENNILLE/KIP ADDOTTA—Sound 70 Prod., Civic Center, Montgomery, Ala., June 10	5,080	\$6-\$7	\$32,826*
4	CAPTAIN & TENNILLE/KIP ADDOTTA—Sound 70 Prod., Grand Ole Opry House, Nashville, Tenn., June 12	4,052	\$6.50-\$8.50	\$31,263*
5	CAPTAIN & TENNILLE—Alex Cooley Inc., Civic Center, Atlanta, Ga., June 8	3,593	\$6.50-\$8.50	\$29,280
6	DAN FOGELBERG/FOOL'S GOLD—Cross Country Concert Corp., Palace Theatre, Waterbury, Conn., June 8	3,300	\$6.50-\$7.50	\$21,800*
7	JOHN KLEMMER—John Bauer Concerts, Opera House, Seattle, Wash., June 10	3,095	\$5.50-\$7.50	\$21,506*
8	GROVER WASHINGTON JR./DEXTER WANSEL—Electric Factory Concerts, Pittsburgh, Pa., June 11	2,847	\$5.50-\$7.50	\$19,948*
9	LITTLE FEAT/LITTLE RIVER BAND—Wolf & Rissmiller, Civic Aud., Santa Monica, Ca., June 7	2,886	\$6.50	\$18,759*
10	GROVER WASHINGTON JR./DEXTER WANSEL—Electric Factory Concerts, Kleinhans Music Center, Buffalo, N.Y., June 10	2,650	\$6.50-\$7.50	\$17,202
11	JOHN KLEMMER—John Bauer Concerts, Paramount Theatre, Portland, Ore., June 8	2,014	\$6-\$7	\$14,880
12	FLORA PURIM/RAHSAAN ROLAND KIRK—Bill Graham, Paramount Theatre, Oakland, Calif., June 7	2,074	\$5.50-\$7.50	\$14,672
13	BRIAN FERRY/MOTHER'S FINEST/NUNS—Bill Graham, Winterland, San Francisco, Calif., June 11	1,815	\$4.50-\$6.50	\$11,508
14	DICKIE BETTS/38 SPECIAL—Entam Ltd., Chrysler Hall, Norfolk, Va., June 7	863	\$6-\$7	\$5,248
15	URIAH HEEP/FOREIGNER/DICTATORS—Festival East Inc., Shea's Theatre, Buffalo, N.Y. June 8	608	\$6-\$7	\$4,157

rary area with Mose Allison's "Everybody's Crying Mercy" and "Honest I Do" then ended the performance with Howlin' Wolf's "Evil."

Before closing, Hammond commanded the ornate showroom, which was formerly a synagogue and then an entertainment hall as the House of Good, as "the nicest theatre I've ever played in."

Waters' band preceded the star onstage with three numbers featuring lead guitarist Jr. and pianist Pinetop Perkins, a long-time Waters colleague.

Working from a stage-center stool, Waters plunged into "Goin' Down Slow" then "Hoochie Coochie Man," two songs that encompass the extremes of poignancy and arrogance inherent in the Chicago blues milieu. He displayed his formidable, but less and less visible, slide-guitar technique on "Long Distance Call."

Halfway through the nine-song set, Waters turned in two solid uptempo numbers—"Rock Me Baby" and "Goin' To Kansas City," on which he shared the vocal with Perkins.

"Blues Had a Baby and They Named It Rock and Roll" served as a reference to his new album, but in live performance the song was

much stronger and more pointed than on the record as Waters smoothly invoked the names of several blues greats.

He discarded his guitar for "Got My Mojo Working" and churned out a few energetic dance steps to the delight of the nearly capacity audience of about 900 fans before exiting. He returned for a quick reprise of "Mojo" then Guitar Jr. closed the show with Robert Johnson's "Sweet Home Chicago."

As the grand old man of Southside blues, Waters (who is 62 this year) cuts a fine figure these days. No one can approach him for dignified professionalism and his appearance as the first headliner at the newly-opened Theatre 1839 delivered an object lesson in pop trends. The blues isn't getting old, just getting on **JIM KELTON**

# MICHAEL KATAKIS

Schoenberg Hall, UCLA  
Los Angeles

In these days of amplified rock, synthesizers and inaudible vocals, Katakis' June 7 performance was a refreshing change of pace.

(Continued on page 62)

JUNE 25, 1977, BILLBOARD

# Talent Talk

It was a bad day for Dickie Betts in Philadelphia when he opened the show for Peter Frampton, Lynnyrd Skynyrd and J. Geils. His own set was only 20 minutes long and he wound up kicking a monitor off stage because he didn't like the sound. After the show, and a few drinks, he had a few words with some of Skynyrd's crew who were staying in the same hotel. Push went to shove and soon fists were flying. Police broke it up, and now everybody is friends again with Betts even appearing on stage with Skynyrd at a later concert.

"Beatlemania," in previews in New York, still hasn't opened officially, but that didn't stop the folks from throwing a party at Studio 54 disco. Joining the four ersatz Beatles were Barbra Streisand, Liza Minnelli, and Elizabeth Taylor look-alikes. Chevy Chase, Michael Jackson, Elliot Murphy, Rick Derringer came as themselves.

Karen and Richard Carpenter recently had in a studio the 106 members of the Los Angeles Philharmonic, the 50 voice Gregg Smith Chorale, and Clare Fisher on pipe organ. They were there to record "Don't Cry For Me Argentina" from the "Evita" rock opera. Ryan and Tatum O'Neal (or is it Tatum and Ryan) were observed doing the "ZZ Boogie" at ZZ Top's recent L.A. Forum concert. Tatum says she has been a ZZ Top fan for two years now.

## GOVERNMENT CONTROL URGED

## 'Portable' Lights a Danger?

By RADCLIFFE JOE

NEW YORK—Major disco consulting and design firms and some lighting equipment manufacturers catering to the disco business are urging government investigation and control of "portable" light products used in clubs across the country.

The urgent appeal comes in the wake of a growing number of incidents where lighting equipment, produced by low-end manufacturers who flooded the market with the emergence of the disco boom, has either blown up or failed completely to work.

Club owners affected are particularly afraid that unless some form of government control is instituted, major disasters, for which they would be held liable, could take place in the clubs.

A Billboard survey of such

agencies as the New York State Consumer Protection Board, the Dept. of Consumer Affairs, Underwriter Laboratories and Consumers Union reveals that none have jurisdiction over safety standards for discotheque lighting or have been asked to look into the problem.

Jack Ransom, of the New York-based Capitol Stage Lighting Co. reveals that although the Dept. of Buildings is charged with the responsibility of inspecting clubs before issuing a permit, their investigators concern themselves primarily with "permanent" lighting fixtures.

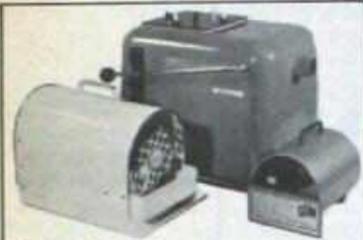
The so-called permanent fixtures are usually limited to lighted dance floors and wall panels. Most other lighting structures, from chases, strobes, pin wheels, track and tube lights, are usually categorized as "portable" equipment and not subject to stringent examination.

Further compounding the hazard factor is the revelation that outside of major cities like New York, Los Angeles, Chicago and some New England cities, even the minimum government control is not a prerequisite for opening a club.

This, according to Ransom, provides the irresponsible lighting equipment manufacturer and supplier to "hit and move on, without interferences, to his next mark."

Graham Smith of GSA Associates

(Continued on page 42)



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## COMPETITIVE PRESSURES

## Bordello &amp; Subway Car Turn Into Clubs

NEW YORK—Escalating competitive pressures in the disco industry are forcing club owners to turn everything but the kitchen sink into discos in their all-out bids to stay ahead of the competition.

In Texas one enterprising club operator has bought the Chicken Ranch—a well-known La Grange house of prostitution shuttered more than three years ago by Gov. Dolph Briscoe—and will cart the entire thing to Dallas where it will be reopened as a post disco/restaurant.

And in Florida the operators of the Nichols' Alley chain of discos have opened a new club in what used to be a vintage New York subway car.

According to Lawrence Meyers, corporate relations director for the chain, the use of the car, in Jacksonville clubs has resulted in an interesting mix of patrons, from the young who have never seen a subway train to senior citizens retired in the area, who are attracted by its nostalgia value.

The old subway car actually provides the facade for a 20,000 square foot club built on space leased from S.S. Kresge department stores. It features a 1,200 foot lighted, computerized dance floor and a sophisticated array of sound equipment including amplifiers and equalizers from Yamaha, and turntables from JVC America.

Another interesting feature of this subway discotheque is the use of a drummer—Mack Cummings—playing along with the recorded music to create what Meyers describes as a quasi-live effect.

Promotions include Wednesday night nickel beer, wet T-shirt and boxer short contests and ladies nights. Music is a mix of disco and rock and a respite from the rigors of the dance floor is provided by an electronic game room.

The club, the fourth in the chain, is a general admission facility. Other Nichols' Alleys are located in Orlando and Gainesville, Fla., and Columbus, Ga.

## Disco Mix

By TOM MOULTON

NEW YORK—Raal Records, a small independent label based in England, has released the Sphinx LP titled "Sphinx." It will be released by RCA Records in this country.

Casablanca Records has the rights to "Love & Kisses" and not RCA as was stated in this column two weeks ago. The label is rush-releasing the product.

Both the Sphinx and "Love & Kisses" albums were cut by Trident Studios in England, both feature the same musicians, both are arranged by Don Ray, and both were produced and written by Alec Costandinos.

The "Sphinx" LP follows the same format as "Love & Kisses" with a single song on each side. Some listeners may find it offensive as it is a takeoff on Biblical figures. "In Judas Iscariot" (the one of the 12 disciples who betrayed Christ) the song starts off with a thunderstorm and footsteps, followed by a woman's voice trying to pickup the person walking by.

She says, "I've seen that face before, where do I know you from?" The tune then picks up its beat, and is followed by a full chorus sung by the Ambrosian Singers. The side is a combination of soul and "Love & Kisses," and features some interesting changes.

"Simon Peter" starts off with a voice of a man saying, "Weren't you at the trial? Aren't you one of his followers? Is your name Peter?" This song is much stronger than "Love & Kisses," and is built on more than one theme.

The Champ's Boy Orchestra's new 12-inch, 33 1/3 r.p.m. disco disk on the French-based Vogue label is "Land Of Make Believe" (the Chuck Mangione classic). The tune is now stronger than ever with the rhythm right out front and well orchestrated.

This new version is like a symphonic suite being taken through different moods and changes. It will undoubtedly catch on here fast. On the flipside is the group's first big disco hit "Tubular Bells." This version has been remixed and made much longer. There are no plans to release it in this country at this time.

Ensign Records, distributed by Phonogram in England, has released a commercial 12-inch 33 1/3 r.p.m. disco disk on "Lalabye" by D-R-U-M. This is one of the best-sounding disco records to come out of England.

It is a commercial sound with an exceptional percussion break. The song has a happy feel and with the break becomes an outstanding record. No U.S. release date is available.

PIR Records has released "Let's Clean Up The Ghetto" from the forthcoming LP of the same name. The record is by the Philadelphia International All Stars and features Lou Rawls, Billy Paul, Archie Bell & The Drells, Teddy Pen-

dergrass, the O'Jays, Dee Dee Sharp Gamble and MFSB.

The record which promises to be a double-sided hit features vocals and instrumentals. The People's Choice is not mentioned on the credits, but the disk has their groove and carries a strong message about the need to clean up the nation's ghettos.

The label's first album is by Jackie Robinson. It is titled "I'm Different" and features her big disco hit, "Moving Like A Superstar" and her current release "Pussyfoot" which is also available as a 12-inch 33 1/3 r.p.m. disco disk. It is as uptempo as her last hit, but does incorporate many of the same qualities.

"Let Me Be" has qualities similar to "Higher & Higher" including a chorus. The energy is high on this cut. "Try Me" is more in the German sound with a male vocalist doing a duet with Robinson.



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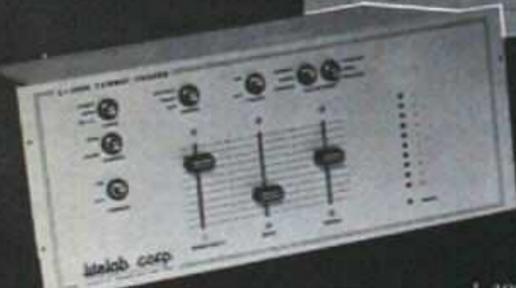
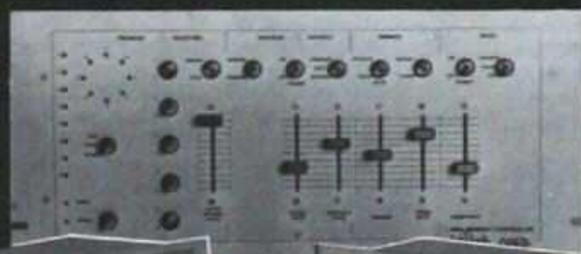
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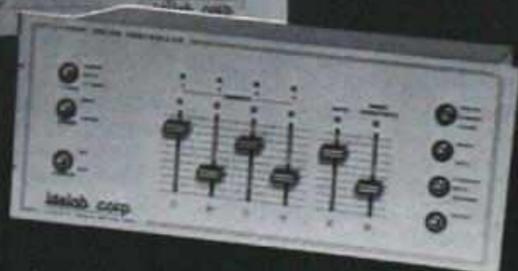
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# Billboard's Disco Action

# National Disco Action Top 40

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## ATLANTA

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 3 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 6 I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
  - 9 ANDREA—Hamilton Bohannon—Mercury (12-inch)
  - 10 BEST OF MY LOVE—Emotions—Columbia
  - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 12 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
  - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 14 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
  - 15 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)

## DALLAS/HOUSTON

- This Week**
- 1 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 3 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 4 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 5 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 6 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
  - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
  - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 10 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
  - 11 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 12 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)
  - 13 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 14 DISCO SYMPHONY—Hamilton Bohannon—Mercury (LP)
  - 15 SPANDISCO—Love Childs Afro-Cuban Blues Band—Midson (LP)

## NEW ORLEANS

- This Week**
- 1 I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
  - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 5 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 6 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
  - 7 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
  - 9 ANOTHER STAR/LASO SQUARE—LaSo—MCA (LP)
  - 10 I JUST WANT TO DO MY THING—Edwin Starr—20th Century (12-inch)
  - 11 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 12 LOVING YOU IS REALLY MY GAME—Brainstorm—RCA (12-inch)
  - 13 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 14 LOVE IN C MINOR—Cerrone—Capitol (LP)
  - 15 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)

## PITTSBURGH

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 I FEEL LOVE/TAKE ME/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
  - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 5 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
  - 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 9 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 10 BOOGIETHON/FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
  - 11 TAILGATE—21st Creation—Motown (12-inch)
  - 12 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 13 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
  - 14 MORNING SALSA—David Sanborn—Warner Bros.
  - 15 I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)

## BALT./WASH. D.C.

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 3 YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
  - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
  - 5 NO WHERE TO RUN—Dynamic Superiors—Motown
  - 6 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 7 THE MAGIC IS YOU (Medley)—John Davis & the Monster Orchestra—Sam (LP)
  - 8 WINGS OF FIRE—Dennis Coffey—Westbound (LP)
  - 9 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
  - 10 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 11 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 12 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 13 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 14 ANDREA—Hamilton Bohannon—Mercury (12-inch)
  - 15 DANCING TO KEEP FROM CRYING—Sobby Humphrey—Epic (LP)

## DETROIT

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 3 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
  - 4 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 7 LOVING IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 8 BEST OF MY LOVE—Emotions—Columbia
  - 9 MAGIC IS YOU/MEDLEY—John Davis & the Monster Orchestra—Sam (LP)
  - 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 11 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
  - 12 RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 13 TURN ON THE LIGHTS—Kellie Patterson—Shadybrook (12-inch)
  - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
  - 15 LOVIN' YOU IS KILLING ME/CHAINED BY YOUR LOVE—Moment Of Truth Salsoul (LP)

## NEW YORK

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch/LP)
  - 3 I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
  - 8 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 9 DR. LOVE—First Choice—Salsoul (12-inch)
  - 10 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 11 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
  - 12 THE MAGIC IS YOU—John Davis & the Monster Orchestra—Sam (LP)
  - 13 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 14 STOP & THINK/LOVE EPIDEMIC—Trammps—Philadelphia International (LP)
  - 15 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)

## SAN FRANCISCO

- This Week**
- 1 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 2 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch/LP)
  - 4 ACCIDENTAL LOVER/I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 5 BEST OF MY LOVE—Emotions—Columbia
  - 6 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Carrere (LP import)
  - 7 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
  - 8 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 9 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
  - 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 11 JOURNEY INTO LOVE—Kebekeletrick—Direction (12-inch import)
  - 12 DON'T TAKE AWAY YOUR LOVE/SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 13 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 14 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 15 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)

## BOSTON

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 I FEEL LOVE/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
  - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
  - 5 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)
  - 6 SPANDISCO—Love Childs Afro-Cuban Blues Band—Midson (LP)
  - 7 GET ON THE FUNK TRAIN/LOVE TO LOVE YOU—Munich Machine—Casablanca (LP)
  - 8 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
  - 9 THE MAGIC IS YOU (Medley)—John Davis & the Monster Orchestra—Sam (LP)
  - 10 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
  - 11 FUNKY TROPICAL—Bidu & his Orchestra—Epic (LP)
  - 12 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 13 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
  - 14 BEST OF MY LOVE—Emotions—Columbia
  - 15 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)

## LOS ANGELES/SAN DIEGO

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 4 I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 5 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 7 TAILGATE—21st Creation—Motown (12-inch)
  - 8 DISCO PIPELINE—Bruce Johnson—Columbia (12-inch)
  - 9 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 10 BABY LOVE/SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
  - 11 FEEL THE NEED—Detroit Emeralds—Atlantic (12-inch)
  - 12 LASO SQUARE—LaSo—MCA (LP)
  - 13 SPANDISCO—Love Childs Afro-Cuban Blues Band—Midson (LP)
  - 14 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 15 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)

## PHILADELPHIA

- This Week**
- 1 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 3 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 5 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 6 DR. LOVE—First Choice—Salsoul (12-inch)
  - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 9 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 10 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
  - 11 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
  - 12 JOURNEY INTO LOVE—Kebekeletrick—Direction (12-inch)
  - 13 BABY COME ON—Sex O'Clock U.S.A.—Prelude (LP)
  - 14 WINGS OF FIRE—Dennis Coffey—Westbound (LP)
  - 15 NIGHT & DAY—Frank Sinatra—Reprise

## SEATTLE

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 DISCO MANIA—Lovers—TK (12-inch)
  - 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
  - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 5 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 7 SLOW DOWN—John Miles—London (12-inch)
  - 8 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 9 THE FINAL THING—Steve Bender—London (12-inch)
  - 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
  - 11 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 13 DISCO SYMPHONY/ANDREA—Hamilton Bohannon—Mercury (12-inch)
  - 14 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)

## CHICAGO

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
  - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 5 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
  - 9 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 10 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 11 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
  - 12 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury
  - 13 SPANDISCO—Love Childs Afro-Cuban Blues Band—Midson (LP)
  - 14 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
  - 15 DISCO LIGHTS—Dexter Wenzel—Philadelphia International (12-inch)

## MIAMI AREA

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Casablanca (LP)
  - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
  - 4 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 5 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
  - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
  - 9 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
  - 10 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
  - 11 I FOUND LOVE—Love & Kisses—Rei-vera (LP import)
  - 12 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)
  - 13 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch)
  - 14 THE MAGIC IS YOU—John Davis & the Monster Orchestra—Sam (LP)
  - 15 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)

## PHOENIX

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 2 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Casablanca (LP)
  - 3 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
  - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
  - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
  - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
  - 8 BLACK SUNDAY—Sweet Inspirations—Carnion (12-inch)
  - 9 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 10 NA, NA KISS HIM GOODBYE—Garrett Scott—Westend (12-inch)
  - 11 SHUT OUT/HEAVEN IS A DISCO—Paul Jabara—Casablanca (LP)
  - 12 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 13 DR. LOVE—First Choice—Salsoul (12-inch)
  - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 15 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)

## MONTREAL

- This Week**
- 1 MISS BROADWAY—Belle Epoque—Trans Canada
  - 2 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
  - 3 SUPERMAN—Celi Bee & the Buzzy Bunch—RCA (12-inch)
  - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—RCA (LP)
  - 5 DISCOMANIA—Lovers—London (12-inch)
  - 6 MACUMBA—Marboo—CBS (12-inch)
  - 7 COME TO AMERICA—Gibson Brothers—Polydor (12-inch)
  - 8 JOURNEY INTO LOVE—Kebekeletrick—RCA (12-inch)
  - 9 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 10 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 11 GIRL, YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)
  - 12 LOVE & KISSES—Love & Kisses—Polydor (LP)
  - 13 DISCO DELIVERY—O.D. Sound—RCA (LP)
  - 14 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—RCA (12-inch)
  - 15 SIMON PETER—Spiris—Polydor (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discoteques in the 16 major U.S. Disco Action Markets.

JUNE 25, 1977, BILLBOARD



DISCO CES—New equipment at the Summer CES in Chicago aimed at the disco mart includes Crown International "rack" shown at left by the firm's Murray Young to Denver rep Don Ayers of B&B Electronics. From top is a DL-400 digilogic controller, EQ-2 synergistic equalizer, D-440 power amp and DL-400 power module. At right, Loyd Ivey of AAL (left) describes features of new Disco Monster speaker system to Steve Thuy, Midwest Tropical Enterprises.



CHICAGO HUSTLE—Among highlights at CES was GLI's display, left, with Mike Klasco describing simplified "guts" a new 1000 creative controller, and modified TEAC turntable installed in the New York, N.Y., club, to Digital Lighting Larry Silverman. At right, Omex (U.K.) chairman John Zuber points out improved features of portable Discomex to



Billboard Photos by Stephen Trainor

## \$40,000 Lasers For N.Y. Club

• Continued from page 1

lasers used, the system which meets city, state and federal requirements governing the use of lasers in clubs, utilizes the world's first laser remote control.

The lasers, he explains, are hidden behind mirrors hung over the bar and utilize an optical scanner driven by an optical cable source. The system, says Infante, not only modifies the power of the lasers to meet government safety specifications, it also facilitates a total light scan of the room.

The laser effects are part of a total light package designed and produced by Robert Lobi and Dante Arrigo of Design Circuits, in association with Charles Toepel of Donghia-Martin Associates, a firm of interior design consultants.

The \$100,000 lighting extravaganza includes a kinetic wall sculpture of an infinite number of constantly moving light spectra, intersecting and interconnecting with each other.

The dance floor is surrounded by floor-to-ceiling parallel light shafts.

The floor itself is flooded by waist high fog effects from four custom-built fog generators developed by Larry Zimmerman, Design Circuit's general manager, who also supervised the installation of the club's entire special effects system.

The special lighting and other ef-

fects which also engaged the talents of George Heyward and Joseph Spencer, both Design Circuits staffers, are controlled by a second series CCI Aluminerva control board.

This is a programmable control system featuring matrix banks and visual displays, as well as a keyboard which allows the operator to override the program and "play" the special effects in much the same way that a musician plays an electronic organ.

Joe Bonfiglio, an associate of Infante, controls the lasers as well as the rest of the lighting system.

The sound system by Gerantium is, according to Mike Klasco the firm's president, a totally innovative and experimental package designed as the forerunner of a series of new sound concepts planned by the company for other club installations.

The equipment includes a Time Domain Synthesizer developed by Gerantium which is said to be capable of "moving" the ceiling upwards by adding delay and spatial effects.

Phasing and flanging effects are also employed to create a sound "sweep" of the room. These effects are further augmented by an electronic reverb system that assists in moving the sound up, down and around.

The sound is distributed through custom-built column speakers located around the room and full

range systems built into the walls and the ceiling.

Other components used include a professional dynamic range expander for which Gerantium holds development and distribution rights, modified Teac turntables, first shown at the recent ILS '77 Disco exposition in Chicago, Gerantium's own model 3880 disco mixer, and BGW power amplifiers.

The facility, owned by John Addison and Maurice Brauns, seats 400 and accommodates 750. It is designed as a membership club, but policy is still being formulated. It operates seven nights a week and no permanent deejay has yet been appointed to spin the mix of progressive disco and pop music being played.

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## Probe 'Portable Lights'

• Continued from page 40

in New York, and Ed King of Sound Unlimited Systems in Los Angeles confirm the problem, and disclose that a significant percentage of their work at this time is undoing the harm done through cheap equipment and shoddy installations by irresponsible manufacturers.

King says flatly, "Some of the equipment in use out there is just plain junk." In an effort to combat what he describes as "rampant unprofessionalism" King tries working closely with clients in an effort to secure the best equipment possible for use in their clubs.

Smith feels that reputable companies in the industry should band together to police themselves, rather than wait for government regulators to step in.

Stating instances where equipment did not function, blew up, arrived without instructions, or with instructions that appeared to be pure gibberish, Smith states his firm is working on the idea of soliciting bids for equipment, and making specifications, warranties and other safeguards an essential part of any contract.

A recent letter from a Midwestern

club owner details an incident where lighting equipment was purchased and failed to function after installation. Following numerous telephone calls to the supplier, the manufacturer agreed to have someone look at the malfunctioning equipment for a fee.

According to the letter, the supplier eventually showed up to look at the equipment and stated that certain parts had to be ordered. "That," states the club owner, "was the last we heard from him. Several followup telephone calls were received by an answering machine, and never returned."

Ransom states that this problem is increasing in frequency and smaller club owners with little expertise and/or legal recourse are finding themselves saddled with unbelievable amounts of junk, while the supplier drops out of sight.

A spokesman for Underwriters Laboratories states that being a private testing agency, UL can only approve equipment supplied by manufacturers with a sense of responsibility to its consumers, or those that are forced by their insur-

(Continued on page 53)

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# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	19	<b>IN FLIGHT</b> George Benson, Warner Bros. BSK 2983
2	6	7	<b>FRIENDS &amp; STRANGERS</b> Ronnie Laws, Blue Note BN-LA730-H (United Artists)
3	1	11	<b>CONQUISTADOR</b> Maynard Ferguson, Columbia PC 34457
4	2	11	<b>HEAVY WEATHER</b> Weather Report, Columbia PC 34418
5	21	3	<b>FREE AS THE WIND</b> Crusaders, ABC/Blue Thumb BT 6029
6	4	11	<b>FOUR</b> Bob James, CTI 7074
7	22	3	<b>LIFESTYLE (Living &amp; Loving)</b> John Klemmer, ABC AB 1007
8	5	7	<b>ELEGANT GYPSY</b> Al DiMeola, Columbia PC 34461
9	9	7	<b>V.S.O.P.</b> Herbie Hancock, Columbia PG 34688
10	13	64	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
11	14	7	<b>HOMECOMING: LIVE AT THE VILLAGE VANGUARD</b> Dexter Gordon, Columbia PG 34651
12	12	23	<b>A SECRET PLACE</b> Grover Washington Jr., Kudu KU 32S1 (Motown)
13	10	5	<b>LOVE NOTES</b> Ramsey Lewis, Columbia PC 34696
14	8	11	<b>MUSICMAGIC</b> Return To Forever, Columbia PC 34682
15	15	3	<b>RIGHT ON TIME</b> Brothers Johnson, A&M SP 4644
16	19	13	<b>SWEET BEGINNINGS</b> Marlena Shaw, Columbia PC 34458
17	7	11	<b>GINSENG WOMAN</b> Eric Gale, Columbia PC 34421
18	11	11	<b>ROMANTIC JOURNEY</b> Norman Connors, Buddah BDS 5682
19	30	3	<b>TURN THIS MUTHA OUT</b> Idris Muhammad, Kudu KU 34 (CTI)
20	17	7	<b>DON'T STOP THE MUSIC</b> Breckers Brothers, Arista AL 4122
21	36	3	<b>PHANTAZIA</b> Noel Pointer, Blue Note BN-LA736-H (United Artists)
22	16	30	<b>IMAGINARY VOYAGE</b> Jean-Luc Ponty, Atlantic SD 18195
23	20	7	<b>SHORT TRIP TO SPACE</b> Tropea, Marlin 2204 (TK)
24	31	32	<b>MAIN SQUEEZE</b> Chuck Mangione, A&M SP 4612
25	25	3	<b>ENCOUNTER</b> Flora Purim, Milestone M 9077 (Fantasy)
26	18	10	<b>JEFF BECK WITH THE JAN HAMMER GROUP LIVE</b> Epic PE 34433
27	27	11	<b>FROM ME TO YOU</b> George Duke, Epic PE 34469
28	32	3	<b>PASSENGERS</b> Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
29	29	13	<b>NOTHING WILL BE AS IT WAS ... TOMORROW</b> Flora Purim, Warner Bros. BS 2985
30	<b>NEW ENTRY</b>		<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
31	37	3	<b>CAPTAIN FINGERS</b> Lee Ritenour, Epic PE 34426
32	24	10	<b>WHAT THE WORLD IS COMING TO</b> Dexter Wansel, Philadelphia International PZ 34487 (Epic)
33	<b>NEW ENTRY</b>		<b>PROMISE ME THE MOON</b> David Sanborn Band, Warner Bros. BS 3051
34	34	20	<b>BIRD IN A SILVER CAGE</b> Herbie Mann, Atlantic SD 18209
35	35	3	<b>KILLER JOE</b> Benny Golson, Columbia PC 34678
36	<b>NEW ENTRY</b>		<b>LIFELINE</b> Roy Ayers Ubiquity, Polydor PD-1-6108
37	<b>NEW ENTRY</b>		<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN Europe</b> Warner Bros. 2B2 3052
38	<b>NEW ENTRY</b>		<b>MUSIC IS MY SANCTUARY</b> Gary Bartz, Capitol ST 11647
39	38	3	<b>40TH ANNIVERSARY CARNEGIE HALL CONCERT</b> Woody Herman & The New Thundering Herd, Gryphon BGL1-2203 (RCA)
40	<b>NEW ENTRY</b>		<b>SUPERTRIOS</b> McCoy Tyner, Milestone M 55003 (Fantasy)

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# Jazz

## SWISS ACTION Herbie Mann To Tape Atlantic Jazzmen During Montreux Fest

By ELIOT TIEGEL

LOS ANGELES—Herbie Mann is taking a package of Atlantic artists to Montreux to record several LPs and also play the famed festival there in July.

He has booked four days of studio time at Mountain Recording (July 9-12) to go around the clock if necessary to cut several LPs for Atlantic and the Embryo subsidiary of which he is its a&r director.

The package Mann is taking to Montreux July 2 includes the Average White Band, Ben E. King, Luther, the Atlantic Super Stars plus the basic roster of Embryo performers.

Among the Atlantic artists working on the jam LP will be Larry Coryell, Philip Catherine, Don Pullen, Klaus Dolinger, David Newman

and Mann himself with his own group.

Embryo artists include Jim Muller and Dick Morrissey, Danny Toan, Sonny and Linda Sharrock and Chris Hinze, the latter a Dutch flutist.

Mann says he will hold the Embryo roster down to around five acts this first year of his reunion with the company he originally founded for Atlantic in the mid-'60s.

He's the executive producer on all LPs except the debut LP by guitarist Toan who did the session himself.

Hinze will cut some tracks in Montreux for an LP he has already begun. "I've booked the studio 24 hours for four days," Mann notes, "so that we can get everything done."

Functioning as a musician and record executive, the flutist says he looks "for magic" when signing an artist. The performer's art has to "make me feel good," he adds in discussing the criteria he uses in selecting people to work with.

He says the musicians who are playing live have been brought up in an era that includes r&b and rock and "most people I know don't differentiate anymore over the different classifications of music. They say, 'We're playing the last 10 years of our experience.'"

When he's producing another artist what does he look for in the music? "I look for magic," he repeats. "I don't look for anything else." Magic, he adds, is a "very wide" area of expression or influence. "This is understandable, because what may be magic to me may not be magic to you."

### GIVES UP CBS POST

## Bob James Launches His Own Jazz Label

LOS ANGELES—Bob James has formed his own label, tentatively called Tappen Zee Records, which will be distributed by CBS and allow the executive to "be in the studio a lot."

James, currently Columbia's director of progressive a&r, will relinquish this staff position shortly to become a freelancer whose albums will be handled by Columbia, not Epic and the Associated Labels staff.

James explains that the new label will provide Columbia with two James LPs within the next three years (in addition to one he is presently working on) plus "at least six or seven others each year."

James will relinquish producing

other jazz acts for Columbia once the new structure is formally arranged within the next week or so. He has been producing for Columbia Freddie Hubbard, Hubert Laws, Maynard Ferguson, Eric Gale and Steve Khan.

Gale, a guitarist, and Khan, a pianist, will next be released on James' own label co-owned by CBS. James says he wants his own label in order to "concentrate on my own stuff with artistic control over my material and who I sign."

Five months ago James negotiated a settlement with CTI for whom he was contracted to record as an artist, with his next LP geared for CBS distribution.

(Continued on page 70)

### VETERANS DEFEAT INJURIES

## Herman & Kenton Recuperating Fast

By DAVE DEXTER JR.

LOS ANGELES—It's one down and one up with Stan Kenton and Woody Herman, Goliaths of the big bands who have recently suffered serious injuries.

Herman left his residence in the hills above the Sunset Strip here to appear with his orchestra, Carmen McRae and Billy Eckstine at Playhouse Square in Cleveland and then continued on to Philadelphia to tape a Mike Douglas syndicated television show June 19.

"He was critically injured last April in Manhattan, Kan., when the rented car he was driving to a one-nighter crashed into another vehicle.

"I'm carrying around some metal in my right leg," he says, "but I now have about 25% normal use and that's 24% more than I had two months ago."

The Herman band suffered few cancellations while its leader recuperated. "Buddy DeFranco fronted the band on some dates and on others our tenor saxophonist, Frank Tiberi, did a fine job when DeFranco was unavailable," Woody notes.

Herman will not play any of the European jazz festivals this summer, but he is eager to fulfill bookings in England in September. He will be with the band in July in dates in the Midwest with Tony Bennett and, on July 8, with Bob Hope in Edwardsville, Ill.

Kenton, still hospitalized in

Reading, Pa., is not so well off physically.

But according to Scot Cameron, his personal manager, the "Artistry In Rhythm" pianist, arranger, composer and conductor is "coming alone well—really fine—and it appears that Stan will survive a fractured skull" suffered in a mysterious fall.

"We have had some cancellations, of course," says Cameron, who operates out of an office in the Chicago suburb of La Grange. "But Dick Shearer, our trombonist, is doing a superb job in front of the band.

"Kenton had a knot on his head the size of a baseball when he was undergoing surgery," Cameron says. "For about two weeks his doctors refused to predict his future. Now it appears 99% sure that he will recover, in time, and return to the road."

Cameron says Kenton came out of surgery conscious and "yelling that he wanted to get back to his musicians."

Cameron is booking the Kenton aggregation on future dates, with the cooperation of Willard Alexander's agency, just as if Kenton is active again. And Herman's personal mentor Hermie Dressel in New York also is working with Alexander on autumn dates after the Herd returns from the U.K.

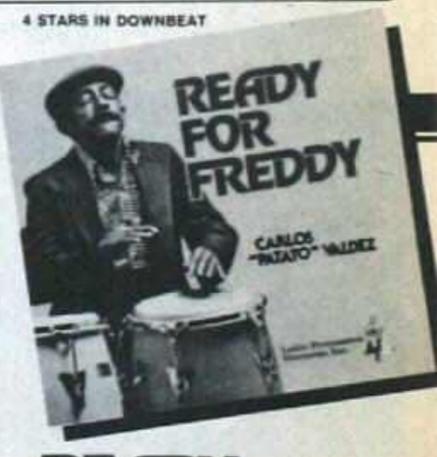
Both leaders intend to be recording again by September. But just when Kenton will be allowed to leave the hospital will not be determined until "at least July 1," Cameron reports.

## Jazz Beat

LOS ANGELES—Count Basie and Joe Williams will be reunited at the Monterey Jazz Festival slated for Sept. 16-18. Both will perform at the opening Friday evening concert at the Fairgrounds. This year marks the 20th anniversary of the festival, so director Jimmy Lyons is trying to blend some old friends with some new ones.

Dave Brubeck and his Two Generations of Brubeck troupe performed the pianist's "The

(Continued on page 53)



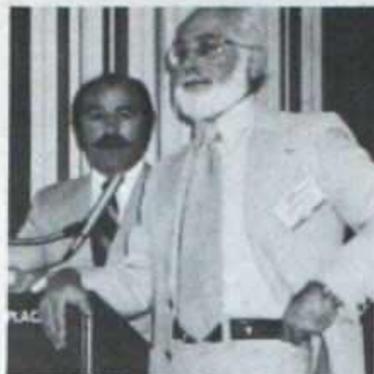
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JUNE 25, 1977, BILLBOARD

## CES HIGHLIGHTS



Billboard photos by Jim McCullaugh & Stephen Trainor  
CES show manager Bill Glasgow and aid Judy Dorini relax a bit at left, after record 11th summer expo; at right, IHF president Bernie Mitchell (left) introduces new executive director Bob Gur-Arie to members at IHF lunch.



3M's Don Rushin, left above, and Del Eilers "A/B" firm's videotapes in Sony Betamax X2 (top) and JVC VHS Vidstar; at right, Sanyo's Russ Mayworm demonstrates new Betacord recorder for rep Dan Fine, Schak.



Sharp's Bob Miller and T. Ishino, right, deputy general manager in Japan, show off firm's two-stereo portable cassette radios with APSS.



Hi fi autosound gets pitch from Dave Daniels, Sanyo, above left, on firm's new Audio Spec line, and Jensen's Jerry Kalov, above right, on high performance speakers; below, from left, U.K. EMITape trio Pete Mitchell, Mike Cross and Ed Naef look over "sister" firm Capitol Magnetic's display.



## TECHNOLOGY ADVANCING

# CB/Car Stereo Combos Growing

CHICAGO—More CB/car stereo combination units surfaced here at CES as configurations of this type are still seen as a viable and growing market.

Continuing a trend begun over a year ago, car stereo manufacturers have made more of a commitment to combinations, while CB makers themselves continue to eye this market.

Technology, which is advancing at a rapid pace in the CB industry, particularly with respect to micro-circuits and micro-processors, is also making this market segment attractive with even more sophisticated combination options and features promised in the future.

Superscope, Motorola and Sankyo introduced their first combination units while new combos were forthcoming from Pearce-Simpson, Cobra, and Hy-Gain, all CB makers.

In addition, key industry representatives at the CB panel indicated anywhere from seven to 10 million CB units will be sold in 1977, a portion of which—10-15%—will be combos.

Among highlights at CES, June 5-8 in McCormick Place:

- Superscope previewed the CBR-40 "Aircommand" unit combining 40-channel CB with AM/FM stereo radio designed for in-dash mounting. The unit has a CB/radio monitor switch which allows CB override while listening to the AM/FM radio.

- Motorola introduced an in-dash 40-channel CB with AM/FM stereo and promises an 8-track/CB combo later on in the year. The firm's Tom Carroll indicated that cassette in car

stereo is 30% of the line and growing.

- Hy-Gain previewed a mobile audio communications system combining an AM/FM/MPX/8-track pushbutton car radio with the Hy-Gain 2710 mobile remote transceiver for a combo unit.

- Sankyo introduced an AM/FM stereo cassette player with an integrated 40-channel CB transceiver, a suggested list of \$349.95.

- Cobra introduced two in-dash combination auto/CB radios, one which employs a remote mike, with both including an installation kit.

- Medallion introduced an in-dash CB with AM/FM/MPX radio with an 8-track player.

- Pearce-Simpson bowed its first combo called the Leopard five-way radio, a 40-channel CB combined with AM/FM.

- Surveyor also introduced its first combos, four units, two with CB combined with AM/FM, one CB combined with AM/FM and cassette, and one CB combined with AM/FM and 8-track.

At the CB panel, Ray Spence, FCC chief engineer, told attendees that "CB is here to stay." And that the FCC is still investigating interference-related problems and the

(Continued on page 47)

## Polish Disco Hardware Hit At Russ Expo

By VADIM YURCHENKOV

LENINGRAD—Unitra, the major Polish foreign trade company specializing in electronic products, presented a "Made In Poland" national exhibition here for 10 days that featured disco equipment among other units.

Several lines of consumer electronic plants and factories were displayed, including record players (some models licensed from Thomson and other West European consumer electronic companies), radios, tape equipment, three car cassette players, amplifiers and loudspeakers.

Unitra is the only supplier of jukeboxes to Russia. For some 10 years, several thousand Melomanes and Fonica 50-selection coin-operated jukeboxes have operated in many cities here.

The Polish products are not strong rivals to Russian-made radios, speakers or tape players, though there is greater competition in the area of record players. A Unitra-made turntable retailing here at \$200 is popular with customers but hard to find.

However, at the exhibition Unitra introduced product which should have great potential in Russia: a ZM-30F FONO-DISC discotheque console, including two stereo players, two amplifiers, a mixer, lighting console and two or four-speaker combination, with 100-watt and 200-watt power capacity, respectively.

The discotheque field is a comparatively new area of entertainment for Russia but it is gradually becoming better known. It is believed it will soon attain popularity on a wide national level and Unitra is an appropriate supplier of imported disco equipment here.

## More Semi-Pro Units Showcased At CES

By JIM McCULLAUGH

CHICAGO—The increasingly competitive and features conscious nature of the high fidelity component business—now estimated to be at \$4-billion worldwide—continues to heat up as witnessed by the recently concluded CES here June 5-8.

A plethora of new product was onhand by virtually every name supplier in what may have been the greatest array of introductions in recent CES history.

Much of it—including crossover type product with pro and semi-pro applications at the high-end—boasted better specs and enhancements with a clear emphasis on technological improvements.

Space age technology, employing mini-computers, microprocessors, opto-electronics as well as other developments, continues to filter down to hi fi at affordable price levels.

In addition, more suppliers continue to expand into new product areas such as Koss, for example, a well known headphone specialist which entered the speaker market

for the first time with three computer designed models, while H.H. Scott, a veteran name in audio componentry, entered the cassette tape deck market with two models.

The swelling nature of the hi fi business, particularly with distribution channels such as mass merchandisers, catalog showrooms, and television/appliance outlets becoming more important, as well as the burgeoning pro, semi-pro and disco fields, is making it possible for more manufacturers to become full-line and go after new market segments.

Highlighting turntable developments was Audio Dynamic Corp.'s Accutrac +6, a turntable which allows a listener to play six albums and to hear tracks on each individual record in any sequence and as often as desired.

The unit is the sequel to the Accutrac 4000, introduced last year by this BSR subsidiary, which is single play only. The newer model, featuring remote control programming and volume control, also has a

(Continued on page 48)



Pulse code modulation equipment for digital recording/playback debuts, above, with Jan Schroder showing Sony PCM Audio unit that uses a Betamax videocassette recorder for distortion-free hi fi sound; at right, Mitsubishi PCM recorder/reproducer is demonstrated by Takao Mizuike, left and Fred Hartfelder, with pair of monitor speakers.

# Dealers Cautious, Bullish On '77

## CB Mart Off; Better Audio Up; Home Video Big?

### Seattle

For some Seattle area dealers business has shown a healthy upturn since the first of the year; for others it has been a hold-the-line situation. Unlike certain periods of last year, however, even the sluggishness shows forward motion instead of slippage.

Radio Shack stores, according to regional manager Rob Stegall, are enjoying a well-rounded sales and profit condition with increases registering some 25% over last year. He is confident that the remainder of 1977 will either maintain or surpass this percentage gain.

The first five months of 1977 have been good for the Brass Ear, headquartered in Bellevue. The chain operates two stores in the greater Seattle area with others in Oregon, Idaho, California, Kansas and Nebraska. Seattle business has lived up to expectations with about a 15% increase so far this year over 1976, reports Dave Arnold, vice president of the firm. There has been a distinct upsurge in cassette sales.

John Falkenstein, regional manager of Everybody's Record Co. (one store in Bellevue, the other in Seattle proper), estimates a business growth since the first of the year ranging from 25 to 30%. The rest of 1977, he predicts, will "certainly be better than last year."

First of the year sales haven't been spectacular for Standard Records & Hi Fi, located in the Roosevelt dis-

(Continued on page 46)

This concludes the exclusive retail business outlook survey in the June 11 CES issue that covered Chicago, Nashville, Boston, Washington, Portland, Ore.; Atlanta, Detroit, Dallas/Ft. Worth, Milwaukee/Madison, Wis.; Miami, Philadelphia, Kansas City, Mo., and Minneapolis/St. Paul.

### Toledo

In Toledo's consumer electronic terrain, it's just a short walk from "dismal" to "dynamite." Console units are shaping up to be a drug on the market while CBs and in-car stereo continue as glamor stock.

Jim Scott, manager of Ries, a Magnavox outlet, stands at midyear with neither a bright sales past nor future to cheer him on. According to Scott, the console stereos his store carries simply aren't moving—and Ries has no line of components to make up for this loss.

"Frankly, I'm very pessimistic," Scott admits. "There's not as much money left over now to buy products like ours. The end of fair trade pricing has hurt us too. And most people who are buying want components. I notice that Grinnell's (another area stereo store) has dropped all its console phonographs and tvs."

Lois Saad, owner of the two-location House of Tapes stores, says the first half of '77 has been "excellent" for her firm. "Car stereo accounts for 90% of our business." HOT carries Pioneer, Craig, Audiovox, Jet

(Continued on page 46)

### Eastern Pa./ Southern N.J.

Regardless of what figures turn up for the first six months of the year, the last six should be considerably better for the retailers in Eastern Pennsylvania and Southern New Jersey. For Bill Osler, manager of the Sam Goody's in the Neshaminy Valley (Pa.) Mall, a turn for the better in the economy has resulted in a 15% increase in business since the beginning of the year, and "there's no reason why it shouldn't be even better the last half."

For Larry Rosen, operating eight Wee Three stores throughout the area, the volume of business has been just about the same on the overall—some stores up and others down. "But I'm always optimistic of the future," says Rosen, who will demonstrate his optimism in the industry by opening two more stores, already under lease, in early 1978. Best business is turned in by the stores in more outlying areas as in Lancaster and Lebanon, where there isn't the over-saturation of stores as in the immediate Philadelphia area, or the heavy competition from discounters.

Rosen is meeting the competition with store contests and more newspaper and radio advertising, in spite of the fact that there isn't additional help from manufacturers. However, the big factors in fighting the discounters he says, is in providing

(Continued on page 46)

## CES HIGHLIGHTS



Billboard photos by Stephen Trisman  
Technics' Sid Silver, standing, and Claude Dunn at the firm's effective "console," with model 640 Dolby cassette deck atop Elcaset, twin SL-1500MKII turntables and RS-1500US open reel deck, right, among other semi-pro units.



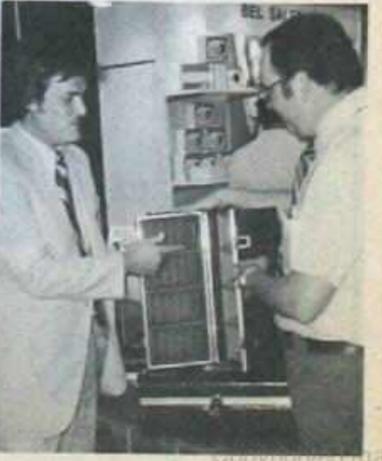
Neosonic's Joe Benjamin, above right, demos Lenco PAC 10 cassette changer for Jim Green of Vignola rep firm; right, new JBL marketing vice president Ed Walsh shows L212 speaker to firm's Irv Stern.



BSR/ADS brass Bill McDaid, above right, and Vic Amador point out unique features of Accutrac +6 remote control changer; SQ quartet in CBS suite, below from left, includes Peter Scheiber, Tate Audio's Martin Willcocks and Wes Ruggles, and Ben Bauer, CBS Technology Center. Scheiber SQ decoder and Tate IC module were demonstrated.



Pfanstiehl's Carl Orwant, above left, shows blister-packed Velcro mike patches to Dallas rep Jim Liggitt, L&M Marketing; Custom Case's Mike Bryant, right, displays new 48-cassette unit in Deluxe padded line for Dallas rep Gavlen Clarabut.



## 'SPECTACOLOR' OVER TIMES SQUARE

# Video Music Marketing Thrives

Continued from page 6  
former associate producer on Metro-media-TV's "Wonderama" who brought rock music to the highly rated syndicated kiddie show, with getting his music industry friends interested in Spectacolor.

"It took just 15 seconds of seeing George's pitch on his portable videotape machine to sell me on Spectacolor's potential," notes Michael Leon, A&M New York promotion director. He turned the concept over to Martin Kirkup, the label's creative services director here, who has conceived an assortment of spots, both for established acts and newcomers.

Now in the third month of test usage, Spectacolor has been utilized by A&M for such major acts as Peter Frampton, Cat Stevens and the Captain & Tennille, both for product and concert support, and most importantly on newer groups like Piper, Alessi and 38 Special. The label has been using 4,000 spots a week,

and will evaluate the total program's effects.

For Supertramp, an act described by Leon as "almost there," a special six-week spot campaign produced the group's first sellout date last weekend at the Palladium.

In July the label will concentrate on its jazz artists appearing here in George Wein's Newport Festival—Gato Barbieri, Ornette Coleman, Chuck Mangione and Don Cherry.

For Larry Herman, local WEA marketing coordinator, the display "is a fantastic visual and pretty effective for both local tour support and in-store appearances."

WEA used Spectacolor in a weekend blitz on Queen's album and Madison Square Garden concert, for Bette Midler's recent autograph signing stint at Korvettes that was called "one of the best in-store appearances ever" by store officials, and starting next week, will be featuring the new Crosby, Stills & Nash LP, taglining Sam Goody's.

"I was walking down Broadway, saw some of the animation and freaked out," recalls Harvey Leeds, Northeast region AOR promotion manager for Epic and Associated Labels. "The future of this medium for outdoor record advertising, when they can place them in every major market, or make them portable, is just incredible."

Leeds, who also credits Bridge with getting him together with Stonbely, sold the concept to Ron Piccolo, CBS Records Northeast regional vice president, and the result was a week of spots for Neil Diamond built around his tv special.

It was the first campaign to use taglines for the major retailers, including Jimmy's, Korvettes, Goody's, King Karol and Alexander's.

The resulting traffic got Dave Sutton of Jimmy's intrigued on his own. After a test campaign covering virtually every major label's product,

(Continued on page 47)



Rotel's Mel Kaplan, left, and San Diego rep Harry Merrick with firm's new rolling and wet-type disk cleaners; Jack Ritter, above right, shows Trans Continental's Sound Bug 8-track repair kit to N.Y. rep Ken Cargano, Casey Sales; at right, Discwasher's Jim Hall describes DiskTraker for playing warped records to Michigan rep Frank Stewart.



# Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Seattle

• Continued from page 45

trict of North Seattle. Co-owner Kay Smith notes that business growth has been only fair and is hoping the tempo will pick up. There has been no noticeable upsurge at **Stereoland** which comprises three stores in the greater Seattle area. Like Kay Smith, Stereoland owner Mike McDowell tags business conditions as only fair. He thinks that the rest of the year will show improvement. "It should be a good year, not great—but good," he predicts.

The **Wigwam** department stores, with five outlets in greater Seattle and 14 others in Western Washington is running about "even Steven" with last year in stereo related business, reports buyer Gus Hayes.

"We'll probably hold our own—no increase, no decrease," Hayes says. It'll be an improvement over last year when the stores registered an over-all decline in equipment, tape and record sales, he points out.

The only enthusiasm for CB among those interviewed stemmed from **Radio Shack**. The store is almost out of its own 23-channel units, but has been helping other stores in the area get rid of their brand name sets, using them as promotional items. Sales are good in the 40-channel line and Stegall expects acceleration in this field as the year progresses. Wigwam is phasing out all CB business. "CB died for us last year," reports Hayes. "We still have some 40-channels left, but they're moving very slowly," he explains.

Arnold at the **Brass Ear** is pleased

with the increased help being given by suppliers. "It has enabled us to do a lot more advertising this year and clinic assistance has improved 150%, he says. **Standard Record & Hi Fi** also reports good back-up from suppliers, but Everybody's finds supplier assistance spotty. "It depends on the salesman," Falkenstein observes. There has been an increase in co-op money, but that, again, he notes, depends on the label.

Not many Seattle customers are getting excited about home video. A relatively few are asking about it and even these are cautiously watching and waiting. Ultimate cost seems to be the prime concern.

Price competition in the Seattle area, it is generally agreed is much stiffer than it was last year. It is generating more advertising and sharper, heads-up merchandising. "We're becoming more aggressive on both the sales and service fronts because of the growing competition and that's probably a plus factor which, over the long haul, will benefit us all," observes Dave Arnold.

KEN FITZGERALD

## Toledo

• Continued from page 45

Sounds and miscellaneous other brands. The stores' line of records and tapes have also sold well, although their blank tape business has "not been that great."

The big news at **Radio Shack** is still CBs—mostly 23-channel close-outs, but there's a growing market for the 40-channels. That's the thumbnail appraisal of Larry Micohn, veteran salesman for Radio Shack in Bowling Green, a university town on the outskirts of Toledo. "Receiver-wise, for instance, our sales haven't been that fantastic, but this store's the biggest seller of CBs in the Toledo district," he claims.

Micohn offers several explanations for the rosy picture at his Radio Shack: CBs with high specs and competitive prices, location near an interstate highway and its attendant drop-in trade, the recent buy-a-40-channel-and-get-an-antenna-for-a-penny sale, and a casual in-store atmosphere.

House of Tapes does not sell CBs, but Saad believes the increase in car sales will keep the car stereo business thriving as it did earlier this year. January, she reports, was the only slow month. "Prospects for the rest of the year look good," Saad says. **HOT** receives little in the way of co-op ad dollars and that the firm trains its salespeople at its own expense.

Micohn contends that business for the rest of the year "can't go any way but up." Interest in 40-channel CB is picking up, he says, because "the specs are in a class by themselves—and there's a wider variety than there was in the 23s." He says that he expects Radio Shack's new line of portable radios with a TV band to go over big.

None of the firms deal in home video. Scott says the product is "not a big factor yet in the Toledo market," but he looks forward to the **Magnavox** systems. Micohn expects it to catch on once it becomes standardized.

ED MORRIS

## Eastern Pa./ Southern N.J.

• Continued from page 45

"more service, working more closely with the customers, and offering a full catalogue." In that way, said Rosen, he has been able to strengthen his position in the under-\$250 market for stereo sets, concen-

trating on the \$100 to \$250 range, and increase volume for 8-track and cassette units, particularly for automobiles.

What hurts most is the increase in price for the classical record albums and individual pop LPs. The higher prices are resulting in fewer unit sales for Rosen. And Osler, at **Sam Goody's**, which operates 10 stores in Philadelphia and the suburban communities, also finds the higher prices are hurting. While customers are still buying the classical LPs,

they are only buying what they want and holding back on impulse buys, says Osler.

Located in an isolated outlying Neshaminy Valley Mall, Sam Goody's store there caters to a strictly suburban customer with no competition from any other record or audio shop down the street or around the corner. As a result, the heavy competition from other discounters in center-city Philadelphia close by is not a major concern for Osler. MAURIE ORODENE

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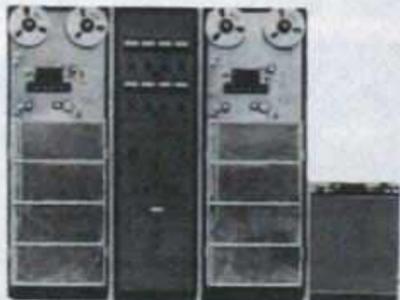
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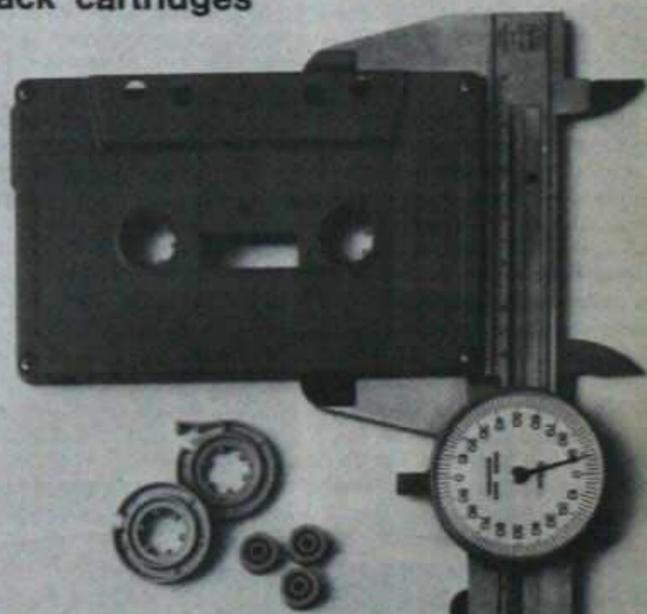
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# Rep Rap

Electronics retail audio outlets at 720 29th Ave., S.E., Minneapolis, Minn. 55414.

Jack Geartner, president of Geartner Assoc.,

Miami Beach, reports record attendance for the recent showing of the new 1977-78 Panasonic audio, video and CB lines aboard the SS Miss Florida last month. Seminars on the various

models were conducted by Panasonic product managers from Southeastern headquarters.

Pension and profit sharing plans highlighted the closing dinner meeting of the season for the

ERA Mid-Lantic Chapter, June 16 in Philadelphia. Dick Lewis of Richard Lewis Sales, Willow Grove, Pa., chaired the program, which featured underwriter Neil Kyle who has his own Yardley, Pa.-based firm.

Cited at last month's **NEWCOM '77** in Las Vegas were 11 members of the rep and distributor task force, for their outstanding activity in promoting distributor attendance and exhibitor participation.

Presented citations by **A.N. Haas**, Bud Industries, and show board president, were **Sharon Lanta**, Jack Berman Co., Inglewood, Calif.; **Robert Campion**, Campion Sales Co., Richardson, Tex.; **John Merchant**, R.C. Merchant Co., Detroit; **Jed Mouthrop**, Mouthrop Sales, Oakland, Calif.; **Jay Allen**, Leonard D. Allen, Inc., Syracuse, N.Y.; **Mike Bermann**, Mike Bermann Sales, Skokie, Ill.; **Mal Flora**, J. Malcolm Flora, Inc., Plymouth, Mich.; **Harry Lewis**, Sonny Simmerhoff Assoc., South Orange, N.J., and jointly to **Albert Steinberg**, Steinberg Electronics, and **Joe Justin**, Forti-Austin Assoc., both Philadelphia, for organizing a charter flight.

**Thomas Muller Jr.** is the newest associate of **I.F. and Assoc.**, manufacturer's rep and marketing consultant firm headed by Jack Frankford in new offices at 17520 W. 12 Mile Rd., Suite 115, Southfield, Mich. 48076, phone (313) 569-8216.

**Kent Hammond** is promoted to buyer, consumer electronics, from assistant buyer at **TEAM Central**, headquarters for more than 100 TEAM

## CB Combos

Continued from page 44  
possibility of a new service. However, Spence predicted that no new service would be forthcoming this year.

Panelists, who included Carl Korn, Dyanscan; Carl Insel, Johnson American; Ted Andros, Hy-Gain; Bill Thomas, Pace; and David Thompson of SES, all predicted that the essence of growth for the CB industry and CB/car stereo combos will be technology.

The CB/car stereo market, pointed out Andros, is more of a consumer and car dealer oriented because of all the types of options available in these types of configurations.

The opportunity for combos rests with expeditors who deal directly with new car dealers and not with Detroit, added Andros.

Panelists also agreed that some of the price and channel confusion problems that have plagued that industry are settling down and the industry as a whole will concentrate more on technological advancements.

"CB products will have a shorter life cycle in the future," commented Thomas, "because of new features and options which will become available," and will be like the car industry with new models available every year. **JIM McCULLAUGH**

## Spectacolor

Continued from page 45  
the mushrooming discounter recently signed a full year-long contract, according to Stonbely.

Leeds insisted that the label use Spectacolor for Tangerine Dream's new LP. "I felt it was a futuristic enough medium for the act and the sales results in the metro area certainly bore this out," he notes.

A variety of programs is available, from a full monthly schedule of 16,200 spots (five minutes of every hour) at \$12,000, all the way down to daily or weekend blitz campaigns. A mix of lengths is also utilized, from 10 seconds to a minute, though the quickly moving animations lend themselves best to shorter spots.

(This look at Spectacolor concludes next week with highlights on the hardware investment and future prospects for the medium.)



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Model 2

# More Hi Fi/Semi-pro Crossover Units In CES Showcase

• Continued from page 44

unique 'Accuglide' record transport system, a small platter that spirals up through the larger playing surface record platter to seek out the correct record and then gently lower the record onto the playing surface platter, unlike conventional multi-plate turntables that "drop" records.

The system, made possible by a mini-computer, has a suggested list price of \$399.95 with remote control features. In addition to the consumer market, John Hollands, BSR president, contends it has applications for disco and radio stations.

Fisher introduced what it claims is the world's only linear motor direct drive turntable, model MT6225, which contains no motor under the platter in the conventional sense.

Rather, the platter is electromagnetically rotated by a ring which is mechanically subdivided into 120 sections. This system of magnetic push and pull achieves, the firm claims, unprecedented low values for wow, flutter and rumble.

At a suggested price of \$200, Fisher president Howard Ladd indicates, "We are aiming at the mass audio market." Ladd also noted that

the new turntable's technology has applications for videodisk makers.

Infinity, Canoga Park, Calif., introduced the Black Widow Air-Table, a turntable system that has an air-bearing platter. Instead of resting on a conventional mechanical bearing, the Air-Table's platter 'floats' on a cushion of air, eliminating, the firm claims, a major potential source of rumble and transmitted vibration.

The air is provided by a small, silent pump mounted in a compact, separate enclosure. \$400 is given as the suggested list price.

Technics introduced three new quartz-controlled direct drive turntables including top of the line SL-1500 MK2 which features a digital LED readout. The quartz control delivers, the firm claims, enormous torque and super fast start/stop action as well as unrivaled speed and accuracy.

At the receivers and separates level, Marantz introduced what it claims the world's most powerful receiver, model 2500, rated at 250 watts, which spearheaded 36 new Marantz components. In addition to the power handling capability,

Marantz officials claim related elements, such as the FM tuner, are on a par with separates and also maintain there is a market niche for a 250 watt receiver at both consumer and semi-pro levels.

Hitachi introduced a 200 watt receiver, model SR-2004, with a suggested list of just under \$1,000, which is capable of delivering nearly 400 watts per channel when called upon to handle musical signal peaks of short duration, what the firm claims is the "ultimate receiver" with both consumer and pro uses.

Technics also introduced a new series of "flat" components including an FM stereo tuner, stereo DC preamp equalizer, peak/average meter unit and a stereo preamp.

The flat-styled units, which Technics claims delivers superior waveform fidelity, can be rack-mounted for professional application or for home installation.

U.S. Pioneer introduced 11 new audio components into its entire product lineup including a new high-end HPM Series speaker, pair of seven-inch open reel tape decks and new separates consisting of a power amp and preamp.

Optonica introduced a tuner model ST-3636, featuring Opto Lock, a feature which automatically fine tunes the FM section to the center of the FM station which the firm claims always insures the best reception of the FM signal from the station. \$299.95 is the suggested retail price.

Highlighting cassette tape deck developments with most units now being front load, was a new unit from Dual, model C-939, an auto/reverse unit that has a unique capability that allows recorded mistakes to be faded or electronically edited out during playback. Suggested retail price is \$550.

Generally, cassette decks have become the most important "add-on" component in hi fi systems and there were many starter units at \$200 and under featuring Dolby as well as esoteric, high-end multi-featured models.

Highlighting speaker trends were a host of new introductions, many from Japanese companies, with emphasis on greater efficiency and more accurate sound reproduction. Some firms, such as Koss and Altec are now using computers to design speaker systems.

JBL introduced a new floor standing, loudspeaker system consisting of three elements, two three-way arrays for stereo imaging and a self-powered Ultrabass system for low frequencies.

In addition to offering, the company claims, exceptionally wide dispersion consistent throughout its entire frequency range, and high efficiency, it features the ability to develop tremendous sound pressure levels without strain and is designed for the home listening environment.

At the semi-pro level, TEAC introduced a new 4-track recorder/reproducer, model 40-4 into its Tascam Series and confirmed it will have a 16-track unit available in August.

Sansui's AX-7 mixing-control center literally made it to the U.S. on the eve of CES, and marks the firm's first major commitment to the home recording semi-pro audience. It offers four inputs (mic/line), mix plus stereo panning, record/monitor facilities for three tape recorders, and inputs/outputs for such external processors as equalizers and noise reduction, and has a built-in reverb system.

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BT-1

Billboard SPECIAL SURVEY For Week Ending 6/25/77

# Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	<b>IT'S SAD TO BELONG</b> England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Iroside, ASCAP)
2	3	4	<b>MY HEART BELONGS TO ME</b> Barbra Streisand, Columbia 310555 (Kiki/Koppelman Bandier, BMI)
3	1	8	<b>LOOKS LIKE WE MADE IT</b> Barry Manilow, Arista 0244 (Irving, BMI)
4	5	6	<b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> Carpenters, A&M 1940 (Hamptoad Heath, ASCAP)
5	4	13	<b>MARGARITAVILLE</b> Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
6	6	4	<b>AMARILLO</b> Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
7	10	9	<b>HIGHER AND HIGHER</b> Rita Coolidge, A&M 1922 (Chevi/Warner-Tamerlane/BRC, BMI)
8	7	7	<b>KNOWING ME, KNOWING YOU</b> Abba, Atlantic 3387 (Countless, BMI)
9	8	12	<b>LOVE'S GROWN DEEP</b> Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
10	9	11	<b>YOU'RE MY WORLD</b> Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI
11	23	3	<b>COME IN FROM THE RAIN</b> Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
12	13	9	<b>DREAMS</b> Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
13	18	4	<b>JUST A SONG BEFORE I GO</b> Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
14	11	18	<b>YOU'RE MOVIN' OUT TODAY</b> Bette Midler, Atlantic 3379 (Divine/Begonia Melodies/Unichappell/Fedora, BMI)
15	15	10	<b>LUCILLE</b> Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
16	12	14	<b>HELLO STRANGER</b> Yvonne Elliman, RSO 871 (Polydor) (Cotillon/Braintree/Lovelane, BMI)
17	14	7	<b>GOING IN WITH YOUR EYES CLOSED</b> David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
18	17	8	<b>I JUST WANT TO BE YOUR EVERYTHING</b> Andy Gibb, RSO 872 (Polydor), Stigwood/Unichappell, BMI
19	19	4	<b>LUCKENBACH, TEXAS (Back To The Basics Of Love)</b> Waylon Jennings, RCA 10924 (Baby Chick, BMI)
20	16	15	<b>WHEN I NEED YOU</b> Leo Sayer, Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
22	9	9	<b>WITH ONE MORE LOOK AT YOU</b> Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
22	20	10	<b>SIR DUKE</b> Stevie Wonder, Tama 54281 (Motown) (Jobete/Black Bull, ASCAP)
23	21	12	<b>HOOKED ON YOU</b> Bread, Elektra 45389 (Kipahulu, ASCAP)
24	27	10	<b>ON AND ON</b> Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
25	31	3	<b>PICKING UP THE PIECES OF MY LIFE</b> Mac Davis, Columbia 3-10535 (Song Painter, BMI)
26	24	12	<b>ANGEL IN YOUR ARMS</b> Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
27	29	5	<b>DO YOU WANNA MAKE LOVE</b> Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
28	28	7	<b>GONNA FLY NOW (Theme From "Rocky")</b> Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
29	30	5	<b>HEARD IT IN A LOVE SONG</b> Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
30	25	21	<b>SOUTHERN NIGHTS</b> Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
31	49	2	<b>HANDY MAN</b> James Taylor, Columbia 3-10557, (Unart, BMI)
32	33	7	<b>HASTA MANAHO</b> The Boones, Warner/Curb 8385 (Countless, BMI)
33	35	4	<b>PEOPLE IN LOVE</b> 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)
34	36	5	<b>UNDERCOVER ANGEL</b> Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
35	40	2	<b>TIMELESS LOVE</b> Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
36	46	2	<b>MAKING A GOOD THING BETTER</b> Olivia Newton-John, MCA 40737, (Uncle, Doris/Ackee, ASCAP)
37	37	6	<b>SLOW DANCIN' DON'T TURN ME ON</b> Adrius Brothers, Buddah 566 (RCA), (Music Way/Flying Addressi, BMI)
38	26	20	<b>RIGHT TIME OF THE NIGHT</b> Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
39	34	5	<b>TAKE ME TONIGHT</b> Tom Jones, Epic 8-50382 (Arch, ASCAP)
40	NEW ENTRY		<b>DON'T WORRY BABY</b> B.J. Thomas, MCA 60735, (Irving, BMI)
41	42	3	<b>LONELY BOY</b> Andrew Gold, Asylum 45384 (Lucky, BMI)
42	38	8	<b>WHODUNIT</b> Tavares, Capitol 4398 (Bull Pen, BMI/Perren Vibes/ASCAP)
43	50	2	<b>LOSE AGAIN</b> Linda Ronstadt, Asylum 45402, (Seagrape, BMI)
44	NEW ENTRY		<b>IF IT'S THE LAST THING I DO</b> Thelma Houston, Tama 54283, (Motown) (Chappell, ASCAP)
45	39	12	<b>I WANNA GET NEXT TO YOU</b> Rose Royce, MCA 40662 (Duchess, BMI)
46	44	6	<b>ONLY LOVE CAN BREAK A HEART</b> Bobby Vinton, ABC 12265 (Arch, ASCAP)
47	32	9	<b>ON THE BORDER</b> Al Stewart, Janus 267 (Dick James, BMI)
48	NEW ENTRY		<b>IT WAS ALMOST LIKE A SONG</b> Romie Mills, RCA 10976 (Chess/Casa David, ASCAP)
49	41	16	<b>HOTEL CALIFORNIA</b> Eagles, Asylum 45386 (Nancy, ASCAP)
50	NEW ENTRY		<b>YOU + ME</b> Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)

# Classical



**AUTOMATIC PILOT**—It's hands off the controls as Finnadar's direct-to-disk recording of pianist Idil Biret playing works by Chopin, Prokofiev and Scriabin is engraved on a master lacquer at RCA studios in New York. In rapt concentration, from left, are RCA's Eugene Catani and Mike Posner, and Finnadar-Atlantic producer Ilhan Mimaroglu.

## 1st DIGITAL DISKS

# 'Super Fi' Imports Set For U.S. Mart Debut

By ALAN PENCHANSKY

CHICAGO—Hi fi stores will get first crack at new deluxe classical lines for which U.S. distribution rights have just been negotiated.

The import lines—Denon, a product of Nippon Columbia, and Gale Maximum Fidelity Recording Ltd.—were being shown to hi fi dealers here at the recent CES, where a growing dissatisfaction with the quality of disk software was evident (Billboard, June 18, 1977).

Many equipment suppliers, and particularly dealers in "hi end" gear, are voicing the opinion that software quality has not kept pace with recent rapid advances in sophistication of hardware, and actually has declined in certain sectors.

Keyed to this dissatisfaction has been the recent growth in the market for direct-disk recordings. With the direct disks, a number of "super fidelity" tape recorded lines, including Gale and Denon, are forging renewed links between hardware and software suppliers.

The Denon catalog of more than 100 disks recorded in Japan with Columbia Nippon's PCM digital process will be in supply here within 60 days, according to Discwasher, the audio firm which has secured exclusive distribution rights to the line. The predominantly classical catalog is under the wing of Discwasher subsidiary American Audioport, which is responsible for limited distribution of esoteric hardware imports.

Eric Fossum, American Audioport sales manager, says that Discwasher has not yet decided whether to limit Denon distribution to Audioport's group of about 100 outlets, or to open sales to the entire Discwasher network, which includes some record stores.

Gale Maximum Fidelity Recording Ltd., which brought its first five albums to CES, will be distributed only to hi fi stores, the company states. The Gale LPs, which will list at \$12.95 for boxed single disks, are sumptuously packaged and carry a unique replacement warranty. The customer may return a Gale LP for whatever reason and receive a new one at 1/2 of current retail price. Guarantee lasts three years minimally, and up to 10 years, the company stipulates.

First Gale releases include soprano Sheila Armstrong singing Brahms and Schumann Songs, pianist Peter Frankl playing Beethoven Sonatas, and the complete Bach

Flute Sonatas with Christopher Taylor. Also: "Seventeenth Century Italian Music, Vol. I," performed by the London Early Music Ensemble conducted by Christopher Hogwood, and "Music For Percussion, Vol. I," featuring the Tristan Fry Percussion Ensemble conducted by John Eliot Gardiner.

Gale is promising future jazz releases, and performances by the Vermeer Quartet, and by Vladimir Ashkenazy in the role of conductor. Pianist Ashkenazy reportedly is one of the backers of this new British label, which eschews multi-track recording and dynamic range compression. The line is being handled in the U.S. by Gale Electronics Of America (New York), under the direction of Bert Cohen.

The Denon catalog boasts an array of classical titles recorded in Japan and Europe. Among performers appearing on the label are flutist Jean-Pierre Rampal, oboist Heinz Holliger, cellist Janos Starker, violinist Josef Suk, pianists Yuji Takamashi and Vlado Perlemuter, the Smetana String Quartet, and conductors Jean-Francois Paillard and Louis Fromaux.

The Denon disks, which will list here for \$12, are the first digital recordings to be released commercially. Use of Nippon Columbia's PCM digital system, which encodes sound in computer language, is claimed to introduce no distortion whatsoever into the recording chain.

In addition to technical superiority in recording, Gale and Denon promise, as do the direct disk labels, optimized quality in disk processing and pressing.

# Angel To Share Phila. Orchestra With RCA Under New Agreement

NEW YORK—Angel Records has signed a two-year contract with the Philadelphia Orchestra under terms which also continue the orchestra's recording relationship with RCA Records.

The Angel pact, due to be implemented early next season, calls for eight LP sides a year. RCA, midway in its own two-year agreement with the Philadelphia, is committed to 16 LP sides annually. Latter contract expires in September 1978.

Unusual element in the Angel deal calls for sharing the services of Eugene Ormandy as conductor with RCA, which, however, is understood to have first refusal rights on repertoire commitments.

Angel will also record the orchestra with Riccardo Muti on the podium. Muti, an exclusive EMI artist, becomes principal guest conductor of the Philadelphia next season.

An RCA spokesman says it is the label's intention to renew its contract with the orchestra when the current deal expires. The new Angel pact allows one other label to participate in the Philadelphia's recorded output.

## BWV BY WBAI

NEW YORK—More than 20 continuous hours of Bach was broadcast Sunday (9) by WBAI here in a fundraiser to help support the station.

Master of ceremonies for the now annual event is a record collector who calls himself the Laughing Cavalier, and features some rare 78 r.p.m. items from his own library. A first recording of the B Minor Mass conducted by Albert Coates in the 1920s was one of many choice items played.

## Polydor To Release Early Mozart Operas

HAMBURG—Polydor International has secured world rights to a series of early Mozart opera recordings produced by BASF in conjunction with ORF's Salzburg studio.

In the fall, the deal calls for the release by Deutsche Grammophon of "Mitridate, re di Ponto," taken from a Salzburg concert performance. Leopold Hager is conductor.

Four additional Mozart operas, released earlier by BASF will be reissued by DG next year. Further collaboration between ORF and Polydor is under discussion.

# Classical Notes

The Angel catalog of "XDR" (expanded dynamic range) cassettes, introduced just a year ago, now numbers more than 200 titles. A consumer booklet listing all product is being distributed to stores for free consumer giveaways.

Violist Emanuel Vardi has published his new work "Suite for Viola and Piano," as a three-part package, offering score, complete cassette performance, and practice cassette with accompaniment alone, as a unit. Distributor is Lyra Music in New York.

Record number of 192 applicants to the 5th Van Cliburn International Piano Competition required seven screening auditions to thin out contestants. Official competition will be held Sept. 12-25 in Fort Worth. . . . The classic "Collector's Guide to American Recordings, 1895-

1925" by Julian Morton Moses, now available in a Dover Reprint. Recordings of more than 300 artists, mostly vocal, are listed with full documentation.

Werner Torkanowsky named guest conductor and associate to music director Antal Dorati for the Detroit Symphony. Paul Freeman remains as conductor-in-residence. . . . William B. Jennings joins the North Carolina Symphony as director of audience development.

The National Symphony will present 18 all-Beethoven concerts in Washington this summer to mark the 150th anniversary of the composer's death. . . . In the can and ready for editing is RCA's recording of the Verdi Requiem performed by the Chicago Symphony under Sir Georg Solti. Sessions were held June 1 and 2.

JUNE 25, 1977, BILLBOARD

# Soul Sauce

## New Label, Single Teed By Pickett

By JEAN WILLIAMS

LOS ANGELES—Wilson Pickett, who has been in somewhat of a recording hiatus for the past couple of years, is back on the scene with his own label, Erva Records and a soon to be released single "Love Dagger."

Pickett's single will be followed by an LP with the label then seeking new acts for the company, according to Lee Wade, who is operating the label.

"We're first going through independents with the new single but we are negotiating with four major labels for national distribution. We expect to make a deal shortly. Then we will actively seek new acts," says Wade.

Pickett, who had a string of hits, mostly on Atlantic Records including "Don't Knock My Love," "Mustang Sally," "Funky Broadway" and others feels the time is right to move back into the recording industry, she says. Wade points out veteran acts like Lou Rawls and Arthur Prysock, who have recently come up with major chart success, as examples of other acts who have re-emerged.

She explains that Pickett has returned to the Southern recording studios in an attempt to recapture the sound which contributed so heavily to his early successes.

Two years ago the singer left RCA Records and formed his own label, Wicked Records, which was distributed by T.K. Productions. The label has been dissolved.

Wade claims that while not recording Pickett has been building his publishing firm, Erva Music, with more than 50 tunes currently in its catalog. Bobby Womack, George Jackson and Don Covay are among the writers.

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Papa John Creech has switched from Buddah Records to DJM with a new LP "The Cat & The Fiddle" due shortly. . . . The ABC recording group the Mighty Clouds Of Joy are recording an LP before a live studio audience in Los Angeles.

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The Spinners, who established a scholarship fund last year for underprivileged students, will award this year's scholarship to a medical student through UCLA's college of medicine.

The Atlantic recording group will present the scholarship on July 8 in ceremonies at the school while in Los Angeles performing at the Greek Theatre.

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Stix Hooper, Wilton Felder and Joe Sample, the Crusaders, are producing Ray Barretto's LP for Atlantic Records in New York.

This is Barretto's first studio album for Atlantic. His last LP "Live" released last November, was recorded at the Beacon Theatre in New York.

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WDIA in Memphis is believed to be the only soul station in the country to hold the No. 1 rated general market slot. Mike Frisby, program director of the outlet, joining in 1975, was the recent recipient of the program director of the year award by the Black Radio Exclusive publication.

(Continued on page 51)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	5	BEST OF MY LOVE—Emotions (M. White, K. McKay), Columbia 3 10544 (Saffire, BMI/Stockcut, ASCAP)	35	22	9	BODY VIBES—Ohio Players (W. Beck, J. Williams, M. James, M. Pierce, R. Middlebrooks, C. Satchel, L. Bonner) Mercury 73913 (Phonogram) (Play One/Unichappell, BMI)	68	68	5	STICKY TOES—Booker T & The MG's (B.T. Jones, D. Dunn, S. Cropper), Elektra 45397 (House Of Jones/Walton Hour/Warner-Tamerlane/Laurie, BMI)
★	4	5	EASY—Commodores (L. Riches, Motown 1418 (Jubels/Commodores, ASCAP)	36	39	5	SPELLBOUND—Bar-Kays (J. Banks, H. Triggner), Mercury 73915 (Phonogram) (Bar-Kay/Swika, BMI)	69	75	3	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Sotter), Warner 2262 (TK), (Arista, ASCAP)
3	2	12	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jubels, ASCAP)	★	45	5	PARTY LAND—Blackbyrds (D. Ford, M. Saunders), Fantasy 714 (Delort/Blackbird, BMI)	★	85	2	VITAMIN U—Smoking Sabers (L. Brown, T. McFadden), Tamla 54284 (Motown) (Jubels, ASCAP)
★	8	6	SLIDE—Slyce (T. Washington, M. Hicks, M. Adams, D. Webster, T. Dwyer, F. Miller, T. Lockett, G. Whitson, C. Bradley), Cotillion 44218, (A&M), (Capitol, BMI)	★	65	2	LVIN' IN THE LIFE—Isley Brothers (C. Isley, D. Isley, R. Isley, E. Isley, M. Isley, C. Isley), T-Nock 2264 (Epic) (Bovino, ASCAP)	★	84	3	DEVIL'S GUN—C.J. & Co. (B. Green, R. Baker, C. Shary), Westbound 55490, (Atlantic) (ATV, BMI)
5	5	9	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3422 (Epic) (Wighty Three, BMI)	39	35	14	ANGEL IN YOUR ARMS—Nat (T. Woodford, C. Key, T. Bradford), Big Tree 16085 (Riviera) (Song Takers, BMI)/Vee-Gee The Music, ASCAP)	★	83	3	OVER AND OVER—Ashford & Simpson (H. Ashford, V. Simpson), Warner Bros. 8291 (Black-O-Vel, ASCAP)
6	1	9	BREAK IT TO ME GENTLY—Archie Franklin (M. Randolph, C. B. Seger), Atlantic 3283 (Red Bull, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	★	53	4	GET IT UP—Ben E. King & MW (N. Dobson), Atlantic 3402 (Warner Bros./Langbig, ASCAP)	★	73	6	POST MORTEM—Cameo (L. Blackman, G. Johnson), Chocolate City 010 (Casablanca), (Better Days, BMI)
★	27	4	A REAL MOTH FOR YA—Johnny Guitar Watson (J. Watson), DJM 3024 (Arista) (W. Jay, BMI)	★	51	4	CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McFadden), Casablanca 884 (McFadden/Kimo, ASCAP)	74	78	4	TURN ON THE LIGHTS—Kebbe Patterson (L. Farrow, C. Jinks), Shadybrook 1037 (Funks Bump, BMI)
8	6	9	HOLLYWOOD—Bubba featuring Chaka Khan (D. Watson, A. Fischer), ABC 12269 (Big Ek-American Broadcasting, ASCAP)	42	41	9	SHOW ME LOVE—Curtis Mayfield (C. Mayfield), Curtom 6215 (Warner Bros.) (Mayfield, BMI)	75	81	3	PARTY LIFE—Symbol 8 (W. Lowery), Shuck 5 (Jama), (Duchess/Old Sparta/Heavy, BMI)
★	20	5	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Wilow Cat, BMI)	★	56	4	FUNKY MUSIC—Jasper Universal Orchestra (D. Byrd, B. Swadlow), Japar 8902 (Motown) (Nuovo, ASCAP/Lenox, BMI)	76	82	3	COMING BACK FOR MORE—William Bell (W. Bell, P. Mitchell), Mercury 73922 (Phonogram), (Bell-Kat, ASCAP/Belinda, BMI)
10	11	6	NOW DO-U-WANNA DANCE—Graham Central Station (S. Graham), Warner Bros. 8278 (Newtown Eighty Five, BMI)	★	66	2	STRAWBERRY LIME 23—Brothers Johnson (S. O'Neil, AAM 1549 (Kotaka/Oh The Wall, BMI)	77	80	3	YOU CAN BE MY LOVER—Beverly Crady (H. Miller, R. McCoy), Sareback 526, (Sareback/Teac, ASCAP/Barnasa, BMI)
11	12	7	I'M GOING DOWN—New Keys (N. Whitfield), WCA 40721, (Duchess, BMI)	★	55	3	GONNA LOVE YOU MORE—George Benson (W. Albert), Warner Bros. 8377 (Santury-Fernato International, ASCAP)	★	88	2	GETAWAY—Saxual Orchestra (B. Taylor, P. Cox), Salsoul 2538 (M. Bars, ASCAP)
★	16	7	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3 10529 (Butternut Sky/Contest/Ryan, BMI)	★	57	4	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klanika, BMI)	★	89	2	THE SOUL OF A MAN—Saddy Stand (B. Stand, A. Briggs), ABC 12280 (Don/ABC Dunhill, BMI)
★	17	8	IF IT'S THE LAST THING I DO—Thelma Houston (S. Carter, C. Chaplin), Tamla 54283 (Motown) (Diappel, ASCAP)	47	44	9	GIRL—Billy Preston (B. Preston, B. Fisher), AAM 1525 (Savoy/WEP, BMI/Kimo/Rich Fish, ASCAP)	★	90	2	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayette 5130 (TK) (Muscle Shoals Sound, BMI)
★	19	5	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (V. McCoy), Buddah 565 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	48	48	12	DANCE AND SHAKE YOUR TAMBOURINE—Universal Rabel Band (P. Adams), Red Greg 207 (Sag Sup PAP, ASCAP)	★	NEW ENTRY	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oaker, H. Scott, J. Goldstone), Blue Note 1009 (United Artists) (Far Out, ASCAP)	
15	7	14	WHODUNIT—Tavares (K. St. Lewis, F. Pennet), Capitol 4298 (Bull Pen, BMI/Pennet-Vibes, ASCAP)	49	36	12	LOVING YOU, LOSING YOU—Phyllis Hyman (T. Bell, L. Creed), Buddah 567 (Wighty Three, BMI)	82	87	3	FEEL IT—Crusaders (S. Hooper, W. Felder, L. Carlton, R. Piggwell, L. Dozier), ABC/Blue Thumb 272, (Four Knights, BMI)
16	18	8	AFTER YOU LOVE ME WHY DO YOU LEAVE ME—Rasheed Melvin & The Blue Notes (R.J. Melvin, R. Gamble), ABC 12268 (RAL-MEL/Wighty Three, BMI)	50	50	8	WHATCHA GONNA DO?—Pablo Cruise (Lenox, Jenkins), AAM 1520 (Savoy/Pablo Cruise, BMI)	★	NEW ENTRY	FLOAT ON—Floater (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC Dunhill/Windsong, BMI)	
★	24	5	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3423 (Epic) (Wighty Three, BMI)	51	38	14	KEEP THAT SAME OLD FEELING—Side Effect (N. Henderson), Fantasy 792 (Four Knights, BMI)	★	NEW ENTRY	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Carlington), Cella 3006 (Epic) (Jim, BMI)	
18	9	19	GOOD THING MAN—Frank Lucas (F. Lucas, Y. Fox), Ice 901	52	52	6	I FEEL SO AT HOME HERE—Michelle Wiley (E. Townsend, M. Wiley), 20th Century 2317, (Dembrow, BMI)	★	NEW ENTRY	CAN'T STAY AWAY—Saxby's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8402 (Rubber Band, BMI)	
★	25	5	YOUR LOVE IS RATED X—Johnnie Taylor (K. Moore), Columbia 3 10541 (Greenwood, BMI)	★	64	5	JOYOUS—Pleasure (Hepburn, Pleasant), Fantasy 793 (Funky P.D./At Home, ASCAP)	86	86	5	SUPERMAN—Cali Bee & The Buzzy Beech (P.J. Solo), Apa 17001 (TK) (Peer International, BMI)
20	21	8	OUR LOVE—Dells (A. Felder, T.G. Conway, R. Tyson), Mercury 7269 (Phonogram) (Six Strings, BMI)	54	54	5	BACK UP (MR IT AGAIN)—Tarsade (L. Alexander, S. Torano), Polydor 14389 (Tarsade/Torano, BMI)	★	NEW ENTRY	I NEED SOMEBODY TO LOVE ME—Shirley Brown (K. Moore), Arista 0254 (Moosng, ASCAP)	
21	10	10	HIGH SCHOOL DANCE—Sylvers (L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers), Capitol 4405 (Rca, ASCAP)	55	43	9	KISS IN 77—James Brown (C. Starnell), Polydor 14388 (Dynatone/Belinda/Unichappell, BMI)	★	NEW ENTRY	BITE YOUR GRANNY—Morning Noon & Night (J. Worley), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	
22	14	12	I CAN'T GET OVER YOU—Dramatics (J. Brown, E. McGhee, E. Friedman), ABC 12254 (Comptastar, ASCAP)	★	79	2	ME AND THE MUSIC—Spinners (S. Marshall, T. Northrup), Atlantic 3400 (Wighty Three/Blackwood, BMI)	★	NEW ENTRY	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—L.L. Hill (J. Lewis, F. Johnson), Columbia 3 10552 (Jalew, BMI)	
★	32	6	ONCE I'VE BEEN THERE—Norton Connors (N. Connors), Buddah 570, (RCA), (Red Staff, BMI)	57	37	9	HATS OFF TO MAMA—Philip Wynne (P. Wynne), Cadence 44217 (Atlantic) (Wynne's World, BMI)	90	91	5	A LOVE OF YOUR OWN—Milla Jackson (N. Dobson, H. Stuart), Spring 173 (Polydor) (Warner Bros./Lang Dog/Average, BMI)
25	28	9	THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman (R. Tyson, R. Baker), Salsoul 2526 (Lucky Three/Barna East, BMI)	58	63	3	I GET LIFTED—Lutimere (H.R. Casey, R. Finch), Glades 174 (TK), (Cherlyn, BMI)	91	92	6	BULL CITY PARK—R.C.C.S. (S. Baid/O. Bird/S. Williams), United Artists 990 (Warner-Tamerlane, BMI)/Night Soul, BMI)
26	23	14	DO WHAT YOU WANNA DO—T-Connection (T. Coakley), Dash 5037 (TK) (Sherlyn-Dechiel, BMI)	★	72	3	I CAN MAKE IT BETTER—Pablo Bryant (P. Bryant), Bull 03 (Web IV), (Web IV, BMI)	92	93	3	DISCO TRAIN—Jerry Elz (Lenny-Prager), Bull 131 (Sounds of Jupiter, BMI)
★	33	6	GO AWAY LITTLE BOY—Marlene Shaw (C. King/G. Giffin), Columbia 3 10542, (Screen Gems BMI, BMI)	60	67	4	I SHO LIKE GROOVIN' WITH YA—Johnny Bristol (J. Bristol), Atlantic 3291 (Boskha, ASCAP)	93	94	2	DARLIN'—Donny Gerrard (J. Burton), Greeny 114 (Chiefly Sad/Heavy Starch, BMI)
28	15	15	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3 10495 (Razelle Dazelle, BMI)	★	71	4	NIGHTS ON BROADWAY—Candi Staton (S. Gibb, R. Gibb, M. Gibb), Warner Bros. 8367 (Casablanca/Unichappell/Stamm, BMI)	94	99	2	WHEN I NEED YOU—Lee Sayer (C.B. Sayer, A. Hammond), Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
29	29	14	UPTOWN FESTIVAL—Shalamar (Holland, Dozier, Holland), Soul Train 10885 (RCA) (Jubels, ASCAP/Stone Again, BMI)	62	62	5	YOU DIDN'T HAVE TO PLAY NO GAMES—Joe Simon (J. Weaver), Spring 172 (Polydor) (Muscle Shoals Sound, BMI)	95	100	2	GOODIE-GOODIE-GOOD TIMES—Epi Johnson (J. Dickerson, S. Johnson), Shama 1235 (Syl-Zel, BMI)
30	26	13	SHOW YOU THE WAY TO GO—Jacksons (K. Gamble, L. Huff), Epic 9-50350 (Wighty Three, BMI)	63	61	7	I CAUGHT YOUR ACT—Nues Corporation (W. Holmes), Warner/Curb 8334, (Dini Lane/Ensign, BMI)	96	98	2	LIBERATED LADY—Street People (R. Debrauge), Viper 1737 (Sister John, BMI)
31	34	8	(Y'm A) SUPERSTAR—Brenda & The Tabulations (J. Davis), Chocolate City 009 (Casablanca) (Mabang/John Davis, ASCAP)	64	46	8	GET HAPPY—Jimmy "Be" Hanna (H.R. Casey, R. Finch), Astar 329 (TK) (Cherlyn/Harrick, BMI)	★	NEW ENTRY	LITTLE BIT OF LOVE—Cap Band (P. Kocoff, S. Kirk, P. Rogers, A. Farrow), Tetter 10990 (RCA) (Acker, ASCAP)	
★	40	7	LOVING IS REALLY MY GAME—Brimstone (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	65	47	8	YOU GOT TO KNOW BETTER—Touch Of Class (P. Jackson, G. Jackson), Mubung International 10764 (RCA) (Diagonal/Rak Mo, BMI)	98	NEW ENTRY	WE'RE STILL TOGETHER—Peaches & Herb (V. McCoy), MCA 40701 (Warner-Tamerlane, BMI)	
33	30	13	WHILE I'M ALONE—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4292 (Paco, BMI)	66	69	6	I DID IT FOR LOVE—Love Unlimited (L. Laine/T. Ellinger), Unlimited Gold 7001, (20th Century) (Arch, ASCAP/January, BMI)	99	49	22	AIN'T NO BIGGA BUMP NO MORE (With No Fat Woman)—Joe Tex (B.L. McGhee, E. Kline), Epic 9-50313 (T-mo, BMI)
34	31	13	BABY, I LOVE YOUR WAY—Walter Jackson (P. Fontaine), Dis-Sound 964 (United Artists) (Kimo-From-Dis, ASCAP)	★	NEW ENTRY	I BELIEVE YOU—Dorothy Moore (D. Adams, G. Ashby), Malaco 1042 (TK) (Musicways/Flying Adonis, BMI)	100	70	5	BACK TOGETHER AGAIN—Daryl Hall & John Oates (J. Oates), RCA 10970 (Dakota/Song And Dance/Hi-Zine, BMI)	

JUNE 25, 1977, BILLBOARD

# Atlanta Confab Tees Soul Caucus

## Rapper 'Affair' Sees Execs Focus On Black Industry

By JEAN WILLIAMS

LOS ANGELES—The possible formation of one giant black organization encompassing both the broadcasting and music industries was one of the topics discussed at Jack The Rapper's "Family Affair" conference at Atlanta's Colony Square Hotel, June 9-12.

According to Jack Gibson, publisher of Jack The Rapper weekly newsletter and one of the original founders of NATRA, 12 music and broadcasting executives formed a committee to deal with black industry problems.

At the two sessions, there were suggestions of a new organization, with NATRA possibly becoming a part of the organization with a new name and new concepts, says Gibson.

If this new organization is formed it will not be a specialized group dealing with one segment of the entertainment industry, but will encompass both labels and stations, he adds.

Says Ed Wright, veteran industry executive and former president of NATRA, who was spokesman for the committee of 12: "We came up with four objectives for our group, unity, to support the Family Affair, NATRA and Black Radio Exclusive, to establish Novella Smith, former radio and music executive, as liaison between the stations and persons seeking positions, and to meet again at the beginning of the NATRA convention to come up with recommendations for positive moves." He notes that the objectives were endorsed by the entire body.

Moderators for the sessions were Joe Howard, former official of NATRA, and Joe Medlin of Brunswick Records.

Gibson explains that another reason for his conference was to offer music and broadcasting reps a platform to voice complaints against any existing negative situations without fear of reprisal.

"An outgrowth of the meeting is that we have agreed to deal with specific situations such as extremely low salaries being paid to black DJs, particularly in the Southern states; the fact that announcers have no benefits or insurance on their jobs at the label level and with blacks who have big titles at record companies and absolutely no power to go along with those titles," says Gibson.

According to a label representative attending the conference, more than 300 persons jammed the meeting room for both sessions.

"This is the first meeting I have ever attended where people were actually calling out the names of persons in the industry who are making it difficult from all levels for other blacks in the industry. And the people they were talking about were sitting there," says the label rep.

"On several occasions, I saw people almost try to hide from embarrassment. The covers were being pulled off of them and they didn't like it."

"In the past," he continues, "this kind of exchange could never have taken place because the record companies would have been afraid the DJs wouldn't play their records and the DJs were afraid of offending the financially powerful labels."

According to a radio programmer, another whispered issue was why were there three black conferences in the same year vying for the same audience.

"We can't continue to do this type of thing because the end result is the

audience is split," says the programmer. "People can't afford to go to three conventions in one year," he adds.

This is believed to be the first time in the history of black music conventions where three were scheduled in one year. Sidney Miller's Black Radio Exclusive held its first conference last month followed by Gibson's with NATRA upcoming.

The programmer continues saying, "Jack (Gibson) helped to start NATRA almost 25 years ago and it seems that he is going to be the force behind a new and larger organization."

"Nobody wants to see NATRA go down the drain, but I don't feel along with most of the people I talk to that NATRA can survive as it is. The best thing to do is what some of the people down in Atlanta want and that's to go to the NATRA convention and convince them to help start an entirely new organization."

Al Bell, president of Independence Corp. of America (ICA) was guest speaker at the awards dinner, while Minister Abdul Haleem Farrkhan, an Islamic spokesman, delivered an address surrounding the conference's theme "Family Affair."

Columbia/Philadelphia International, Atlantic, RCA, 20th Century, United Artists, Warner Bros. and Bang sponsored the luncheons and dinners.

Twelve awards named for posthumous members of the broadcast

industry and recording artists were presented.

The Don Roby award was presented to Berry Gordy Jr.; the Ken Knight award went to Dr. Wendell Cox, owner of WCHB, Detroit; the Tommy Smalls award to Ernie Leaner, owner of Ernie's One-Stop, Chicago; Leroy Little Sr. award to Granny White, CBS Records; Effie Smith award to Emma Garrett, CBS Records; Dave Dixon award to Manny Clark, WGIV, Charlotte, N.C.; Jack Walker award to Roy Wood, National Black Network; Dinah Washington award to Dionne Warwick; Perry Allen award to Barry White; Roy Brown award to Kenny Gamble/Leon Huff; Roy Hamilton award to Irene Ware, WGOK, Mobile, Ala., and the Bob Roundtree award to Shelly Stewart, WTAV, Birmingham, Ala.

Gibson presented two special awards, the super original 13 award, named for the original 13 members of NATRA, which went to veteran promotion man Dave Clark, and the Jack Gibson Grits award to B.B. "Grits" Beamon.

Three awards were presented to Gibson: the Mary Dec award from the Young Bloods of Philadelphia, plus accolades from Capitol Records and the National Black Youth Movement of New York.

Labels showcased a number of their new acts during the conference along with special guest performers Joe Tex, Kisha Brown and Glen Covington.



TEX BUMP—Epic recording artist Joe Tex didn't "bump with no big fat women" during a recent appearance at Nashville's Exit/In, but he did have female support. Tex performed his current song, "Ain't Gonna Bump (With No Big Fat Women)," with many of his past hits.

## Soul Sauce

• Continued from page 50

T.K. recording artists Dorothy Moore, who first hit with "Misty Blue" in 1976, will embark on an extensive national tour to support her new LP set to be released the end of June.

Moore has dates scheduled through October.

The Rev. James Cleveland, called by many America's number one gospel male vocalist, who has performed in just about every type of auditorium, scored heavily at his first Carnegie Hall engagement.

Cleveland was joined onstage by the James Cleveland Singers, the Troubadors and the New York City Gospel Concert Orchestra under the direction of Alexander Hamilton.

Clive Davis, Arista Records' chief along with label exec Elliot Goldman and Nick Ashford and Valerie Simpson were among the almost full house cheering Cleveland on.

Savoy Records hosted a party at New York City's China Song restaurant prior to Cleveland's Carnegie Hall debut. The party was attended by more than 75 gospel radio and television personalities from New York, Detroit, Washington, Baltimore, Chicago and as far away as Indianapolis.

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

## New Territory

EMERYVILLE, Calif.—Northern California distribution rights to ASI Records and to Flying Fish/Mountain Railroad Records have been acquired here by Pacific Record and Tape Distributors. The wholesaler, which handles numerous other lines, has moved to this location recently from Oakland.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	3	11	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	31	17	21	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
2	1	12	COMMODORES Motown M7 854R1	32	35	4	TURN THIS MUTHA OUT Ibris Muhammad, Kudu 34 (CTI)
3	2	12	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	33	20	9	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
4	4	6	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	24	9	LOVE STORM Tavares, Capitol STAO 11628
5	5	10	A REAL MOTHER FOR YA Johnny "Guitar" Watson DIM DILPA7 (Amherst)	★	NEW ENTRY		LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
6	6	8	PARLIAMENT LIVE—P. FUNK EARTH TOUR Capitol/ABC NBLP 7053	★	45	2	IN MY STRIDE David Ruffin, Motown M6-88551
7	7	5	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	★	46	2	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-88751
8	8	13	SLAVE Curtis Mayfield, Atlantic SD 9914 (Atlantic)	38	26	12	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)
9	9	15	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	★	47	2	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-87451
★	15	2	SWEET PASSION Aretha Franklin, Atlantic SD 19109	★	NEW ENTRY		EXODUS Bob Marley & The Wailers, Island ILPS 9498
11	11	16	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	41	41	3	L.A. JAIL Richard Pryor, Tiger Lily TL 14023 (Roulette)
12	10	18	UNPREDICTABLE Natalie Cole, Capitol SD 11600	42	42	8	BUMP AND BRUISES Joe Tex, Epic PE 34666
★	NEW ENTRY		RICHARD PRYOR'S GREATEST HITS Warner Bros. BSX 3057	43	43	5	STORMIN' Branford Marsalis, Tuba BQL1-2048 (RCA)
14	16	11	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	44	44	25	WHAT YOU NEED Sile Effect, Fantasy F-75E3
15	14	37	SONGS IN THE KEY OF LIFE Shivie Wonder, Tamla T13-340C2 (Motown)	45	50	2	PHANTAZIA Noel Pointer, Blue Note BN LA736-H (United Artists)
16	12	6	ARE YOU SERIOUS Richard Pryor, Lef A156	★	NEW ENTRY		FLOATERS ABC AB 1030
17	13	8	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN LA736-H (United Artists)	47	48	3	PHASE II Bukannon, Mercury SRM-1-1159 (Phonogram)
18	18	18	IT FEELS SO GOOD Manhattans, Columbia PC 34450	★	NEW ENTRY		LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 282 3052
19	19	21	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	★	NEW ENTRY		LIFELINE Roy Ayers Ubiquity, Polydor PD 1-6108
20	21	15	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	50	54	9	A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SD 18214
★	27	20	IN FLIGHT George Benson, Warner Bros. BSX 2983	51	53	2	ENCHANTMENT Roadshow RS-LA82-G (United Artists)
22	22	5	UPTOWN FESTIVAL Shalamar, Soul Train BVL1-2289 (RCA)	52	31	5	LOVE NOTES Ramey Lewis, Columbia PC 34096
23	25	3	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	53	32	7	MAGIC T-Connection, Dash 30004 (TK)
24	23	35	PART 3 K.C. & The Sunshine Band, TK 605	54	59	3	REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
★	40	2	FREE AS THE WIND Crosby, Blue Thumb BT 8029	55	39	13	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100
26	30	28	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	56	★	NEW ENTRY	REVELATION Charles Earland & Odissey, Mercury SRM-1-1149 (Phonogram)
27	28	11	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)	57	33	5	FOUR Bob James, CTI 7074
★	34	4	HOT Big Tree BT 89522 (Atlantic)	58	38	16	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401
★	37	3	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)	59	36	13	COMING BACK FOR MORE William Bell, Mercury SRM-1-1146 (Phonogram)
30	29	13	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	60	55	12	JOYOUS Pleasure, Fantasy F 9526

# MARKETPLACE

HELP WANTED

## ART DIRECTOR RECORD ALBUMS

Recording division of prestige international publication seeks top flight art director/designer. Position requires proven professional capable of directing overall design and production program. Will be responsible for developing high quality multi-page illustrated albums including cover design, direction of photography, type styling, picture editing, page layout, label design, & development of new packaging concepts. Position offers attractive salary, frequent reviews, generous benefits, and opportunities for advancement. Washington, D.C. In confidential letter please tell us about yourself in detail including education, experience and salary history. **Box 7132, Billboard, 1515 Broadway, New York, N.Y. 10036.**

EQUAL OPPORTUNITY EMPLOYER

### CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—85¢ a word. Minimum \$17.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—One inch, \$38.00, 4 times \$34.00 each, 26-times \$32.00 each, 52-times \$27.00 each. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include \$1.00 service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

CALL TOLL FREE (Except NY State) 800-223-7524

ADDRESS ALL ADS—BILLBOARD, Classified Ad. Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

Check heading under which ad is to appear (Type & Cartridge category classified ad is not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Comedy Material
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

Enclosed is \$  Check  Money Order  
PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. \_\_\_\_\_  American Express  
 Card Expires \_\_\_\_\_  Diners Club  
 Signature \_\_\_\_\_  BankAmericard  
 \_\_\_\_\_  Master Charge  
 Bank # (Required) \_\_\_\_\_

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 Telephone No. \_\_\_\_\_

### FOR SALE

**CAROLINE EXPORTS**



**BRITISH PRODUCT SPECIAL DEAL**

We are moving West—can you keep up with us?

VIRGIN  
 Material our speciality  
 9-11 Woodford Road London W9 2SA England  
 Telephone 01-296 6300 - Telex 27164

**PREMIUM 8-TRACK BLANKS**

Learn Jet style cartridge with rubber roller Professional duplicating tape, 90 lengths in 1 min. increments. Private labeling available.

1 min. to 45 min. any quantity	63¢
46 min. to 65 min. any quantity	68¢
66 min. to 80 min. any quantity	73¢
81 min. to 90 min. any quantity	78¢

Head cleaners . . . . .45¢ ea.  
 \$25.00 minimum orders. C.O.D. only.

**PROFESSIONAL 8-TRACK DUPLICATORS—\$995**  
**PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS**

Studio quality high speed operation. Complete warranty. Write for literature.

**BAZZY ELECTRONICS CORPORATION**  
 39 N. Rose, Mt. Clemens, Mich. 48043  
 Phone: (313) 463-2592

**8 TRACK & CASSETTE BLANKS SCOTCH 3M TAPE**

5 Min. to 30 Min.	80¢
31 Min. to 45 Min.	85¢
46 Min. to 65 Min.	90¢
66 Min. to 80 Min.	95¢

**S.B.S. MAGNETIC SOUND PRODUCTS**  
 P.O. Box 2051, Passady, Mass. 01960  
 (617) 535-4936

PERSONAL COLLECTION OF RECORD South. LP's, 45's, 78's, transcriptional. Write: Estate of Record South, Box 64, Grand Blanc, Mich. 48439.

MANHATTAN RECORDS. WE EXPORT latest 45s, LPs and Tapes to all countries. Fast delivery. 641 5th Ave., New York, N.Y. 10022. (212) 563-0019.

SHOW ALBUMS—RARE, OUT-OF-PRINT LPs. 64-page list \$1.00. Rubber Bridegroom 7" stereo—33¢, 4 songs—Jerry Orbach; Virginia Vestoff \$3.50; La Strada, Mata Hari EP \$3.50; Baker's Wife cast. LP \$9.95. Broadway/Hollywood Recordings, Georgetown, Conn. 06829.

OVER 10,000 OLDIES LISTED IN GIANT 45 page catalog. Crystals, Romettes, Bill Haley and thousands more. Send \$1.00 for catalog to: Aardvark Music, Box 69441, Los Angeles, Calif. 90009.

THE WORLD'S LARGEST RECORD COLLECTOR'S publication. Articles, interviews, 15,000+ records auctioned each issue. All types. Join our 4,000 readers. Six issues, \$4.50. Sample \$1.00. Goldmine, Box 61-K, Fraser, Michigan 48025.

OLD RECORDS \$1.00 AND UP—45s AND LPs. Send waxi list and stamp. Buffalo Records, P.O. Box 286, Kirkland, Ill. 60146.

ANDERSON WINDER EXERCISE (L) SEALER shrink tunnel—display cases & Misc. All or part. (216) 225-3554.

**BUDGET TAPES**

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Gospel and Spanish categories. Displays, signs and sales aids furnished upon request. Call Bill (405) 364-5034 or write:

**OKLAHOMA TAPES & RECORDS, INC.**  
 P.O. Box 946  
 Norman, Okla. 73070

**ATTENTION MUSICAL VOCAL GROUPS**

Must sell new sound system 4 months old. Custom Sound System complete. 12 mike hook-up amplifier with reverb, 4 mikes with stands, monitor speakers and all. Retail \$3900. Will sell \$2500 cash. Phone AC 601 566-9950—Business 566-7288—Home

**GOLDIES OLDIES**  
 2512 North Broad Street Philadelphia, PA 19132 USA  
 Tel. (215) 221-0990

The following album packs consist of at least 100 different titles. The records are all new and sealed.

100 LP's 30¢ each
5000 LP's 20¢ each
1000 LP's 25¢ each
10000 LP's 15¢ each

The freight and duty charges (where applicable) are payable by yourself.

**DON'T DELAY SEND YOUR ORDER TODAY.**  
 Also, write to the above address for our "OLDIES" list.

Sewing Tape King etc. 7/32"x108"	2.40/RL
Electro-Sound Sewing Tape 15/16"x90"	5.50/RL
Lake tape 4200 or 8400" punches	.96/100'
Living tape splicing Tape 1"x150'	5.50/RL
Supercase splicing tape 135x150'	2.40/RL
8 track 1/2" Tape 5000/Rol	35.00/RL
7 Cassette Tels 5000/Rol	28.75/RL
Cassette Leader Tape colors 3000' Reel	3.00/RL
9 Matic RCA 40 Videocassette	17.50/ea.

Deluxe Practice Loaded Cassettes—Call/Write  
 Free Catalog available  
 Call/Write Arthur Brandwein  
 Brandwein . . . . .Tape-maker 625 W. Merrick Rd  
 Valley Stream, N.Y. 11582 516-941-6080  
**EXPORT INQUIRIES WELCOMED**

**LOW PRICES FREE CATALOG T SHIRTS**

Over 400 Super Selections of T Shirt Iron-Ons

- Heat transfer machines • Lettering
- Blank T Shirts • Glitter & rainbow glitter iron-ons • Printed T Shirts

**LOVE UNLIMITED T SHIRT**  
 144 25 Jamaica Ave., Jamaica N.Y. 11435  
 (212) 638-1856 or 638-1875

**8 TRACK BLANKS Studio Quality Cartridge Low Noise. High Output Tape**

1 Min. to 55 Min.	70¢
56 Min. to 70 Min.	85¢
71 Min. to 90 Min.	99¢

\$25.00 Minimum Orders C.O.D. Only  
**Andol Audio Products, Inc.**  
 4212 14th Ave., Brooklyn, N.Y. 11219  
 (212) 435-7322

**MAJOR LABEL 8 TRACK CUTOUTS AND CASSETTES**

Call or write for a free catalog to:  
**J S J DISTRIBUTORS**  
 2512 W. Fullerton, Chicago, Ill. 60647  
 (312) 227-0551

OVER-RUNS, CURRENT, OBSCURITIES. Wholesale records—tapes. For catalog, self-addressed stamped envelope: Music, Dept. B, 72 E. Merrick Rd., Valley Stream, N.Y., 11580.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, 2933 River Road, Croydon, Pa. 19020.

FREE CATALOG, POSTERS, PATCHES, INCENSE oils, jewelry, novelties, classouts. New England, 25 Shaw St., Dept. B, Providence, R.I. 02903.

**POSTERS-INCENSE SPECIAL NEW ZODE LIGHTS**

Posters 22" x 35"—80¢ each. Money House Incense \$4.60 doz. Money House Incense Spray \$13.00 case of 12 cans. Strobe Light \$9.00 each. (Heat transfers, Rock Stars and TV personalities) \$4.20 doz. NEWEST HOTTEST SELLING LIGHT ON THE MARKET—ZODIAC LIGHT BULBS SPECIAL PRICE \$38.00 CASE INCLUDES 24 BULBS—2 EACH SIGN PLUS STORE DISPLAY FIXTURE.

**TRI-CITY PRODUCTS**  
 99 B Guest St., Greenville, S.C. 29605  
 Phone (803) 233-9962

**ATTN: RACK JOBBERS WIRE DISPLAY RECORD RACKS (Can be converted for 8-Track)**

- 1 ft. model will hold 100 LPs or 150 8-Tracks
- 2 ft. model will hold 200 LPs or 310 8-Tracks

45 RPM racks for above displays adaptable for peg boards

Call or write today!  
**RECORD WIDE DISTRIBUTORS**  
 1755 Chase Dr., Fenton, Mo. 63026  
 (314) 343-7100  
 Ask for Jim Adams

**MEN'S COLORED T SHIRTS PRINTED IN COLOR WITH LATEST ROCK AND SOUL GROUPS ASSORTED SIZES \$15 PER DOZEN**

**PALMETTO STATE ENTERPRISES**  
 Route 1, Hwy. 86, Piedmont, S.C. 29673  
 (803) 285-6554 (803) 845-6862

**8 TRACK & CASSETTE CUTOUTS BEST OF THE MAJOR LABELS COLUMBIA - LONDON - ETC.**

For a free catalog call or write:  
**AUDIO DISTRIBUTORS**  
 1182 Broadway, New York, N.Y. 10001  
 (212) 725-4570  
 Dealers only—please

COUNTRY MUSICIANS WANTED—BOSTON area. Lead singer with recently cut record already starting to make the charts needs the best band money can buy. Strong connections. Tour on schedule. Call for immediate appointment and rehearsal (617) 661-6161.

RECORDING STUDIO MOVING TO DANBURY, CT. needs a tape duplicating engineer. Professional audio experience necessary. Pleasant, informal surroundings, minimum supervision. Phone (914) 737-6631 before 5 P.M. only.

EXPERIENCED RECORD SALES REPRESENTATIVE with classical background wanted by national distributing company. Many territories open. High commissions. Box 7135, Billboard, 1515 Broadway, New York, N.Y. 10036.

BEULAH'S HIT RECORD "RAPE OF Patricia Heest" "Spot Tavern Bar Maid." \$1.00. Beulah, Criswell, Ill. 62827. Need agent.

**RECORD STORE MANAGER/BUYER**

Must have successful store management experience at building sales in a very highly competitive market. Good contacts and lots of buying know-how. (Servicing five stores.)

Call **JOHN LAMBERT**  
 (303) 777-1227  
 Before 8:30 A.M. Colorado time.

**RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

**RECORD PRESSING IN LOUISIANA**

Quality 45 & LP pressings. Dependable FAST Personal Service! Send us your tape and let us do the rest!

**VILLE PLATTE RECORD MFG. CO.**  
 120 E. Cypress St., Ville Platte, La. 70586  
 (318) 363-2104

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UPCOMING BAND? NEED SOMEONE TO handle your fan club? Inquiries—Starr Productions, Sharon Wysocki, 7320 Colonial, Dearborn Heights, MI 48127.

CLASSES IN MUSIC RECORDING, RECORD production, publishing, disc mastering, film recording. Taught by famous engineers and producers. Held in 16/24 track recording studio. Contact: University of Sound Arts, 2040 Ave. Of The Stars, 4th Floor, Century City, California 90067. (213) 553-4742.

### BUSINESS OPPORTUNITIES

PRODUCTION COMPANY LOOKING FOR additional backers for musical ideas. Contact: P.O. Box 238, Ansonia Station, 1990 Broadway, N.Y., N.Y. 10023.

### PROMOTIONAL SERVICES



You need singles for better radio play, 500 45 RPM records for four hundred U.S. dollars (\$400.00), or 1000 for only five hundred fifty U.S. dollars (\$550.00). This includes studio, mastering, plating, and pressing. If you have already recorded and tapes are ready for mastering, deduct \$50.00. All original material published through BMI, at no charge to you. You keep 100% of songwriters. If you wish, up to 200 of your records mailed to radio stations throughout the United States, at no additional charge. Contact **B I Bollman, Bollman International Records, PO Box 28553, Dallas, Texas 75228. (214) 271-6022.**

**RECORD PROMOTION**

Career Builders—Promotion—Distribution  
 Specializing in services for New Labels and New Artists.

**Roger Ricker Promotions**  
 26 Music Square East—B  
 Nashville, Tenn. 37203  
 (615) 254-5074—Day  
 (615) 822-3583—Day/Night

**RECORD COMPANY CONTROLLER**

Bright young controller 4 to 5 years record industry experience needed for small successful record company.

**UP TO \$25,000**  
 Depending upon ability.

Please reply to:  
**Box 7129, Billboard**  
 1515 Broadway  
 New York, N.Y. 10036

TM PRODUCTIONS, LARGEST RADIO commercial and ID firm, is now screening applicants for top engineering/mixing position. Must be a dedicated pro, and one of the best. Exceptional sense of organization and efficiency essential. Unlimited opportunities with the fastest growing production house in the U.S. Send resume, sample mixes, and salary requirements to Ken Justice, Operations Mgr., TM Productions, 1349 Regal Row, Dallas, TX. 75242. Absolutely no phone calls accepted.

WANT LEGITIMATE AGENT TO PROMOTE more excellent commercial songs. Lynne Friedland, 110 Calabra, Moss Beach, CA. 94038. (415) 728-3890.

### RECORDING STUDIOS

RECORD IN THE BERKSHIRES! Outstanding Massachusetts Studio offering one-week unlimited time for \$6000, including lodging. (413) 298-3737, POB 766, Stockbridge, Mass. 01282.

**RECORDING STUDIO and HOME COMBINATION**

In large midwest city. Ultra designed, all new, professionally equipped—multi-track studio in beautiful air-conditioned home. Owners moving.

**Box 7133, Billboard**  
 1515 Broadway New York, N.Y. 10036

### SHOWCASE

**DISCO'S AND DANCE HALLS**

ADD EXTRA PROFIT USING OUR MINIMUM CHARGE SYSTEM  
 WRITE OR PHONE FOR COMPLETE DETAILS.

**VAN BROOK OF LEXINGTON**  
 P.O. BOX 5044 LEXINGTON, KY. 40505  
 PHONE: 606/255-5990

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Discs required. 814-896-9831. D.P.A. 631 Front, Crossin, PA 19630.

NEW INDEPENDENT SERVICE FROM start to stadium—we can do it all—recording, distribution, promotion, public relations and booking. Group Six, Box 968, Minden, La. 71055 (338) 377-7734.

**Say You Saw It in Billboard**

JUNE 25, 1977, BILLBOARD



BACKSTAGE VISIT—Judy Collins and Phoebe Snow visit Anna and Kate McGarrigle after the Canadian sisters' triumphant debut performance in New York at the Bottom Line.

**SCHOOLS & INSTRUCTIONS**

HEL FIVE WEEK COURSE FOR FCC 1ST class license. Six week course for Radio-TV transmitter. Call or write today: HEL, 81 N. Pineapple Ave., Sarasota, Fla. 33577, and 2402 Tidewater Trail, Fredericksburg, Va. 22401 tfn

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**WE HAVE THE BEST CUT-OUT record and tape list in America**  
Major Labels . . . Major Artists Dealers Only  
**ALEX A. ARACO, CO., INC.**  
507 High St., Burlington, N.J. 08016 (609) 386-3288 de24

**ACCESSORIES 24 HR. FREIGHT-PAID SERVICE**  
SCOTCH, MAXELL, MEMOREX & BASF Tape, WATTS Dust Bug, Preener, Etc. REC-OTON Needles, Audio, Record & Tape Access. EVEREADY Batteries. PICKERING Styl. Cartridges & Headphones. SHURE Styl & Cartridges. SOUND GUARD Rec. Preservative.  
**SEND FOR FREE CATALOG**  
A.L. ROSENTHAL ASSOCIATES, 29 E. Glassboro Ave. Dept. A, Glassboro, Pa. 19038 (215) 865-5211 tfn

**ATTENTION RACK JOBBERS**  
Surplus 8-track and albums for sale we can supply ALL your 8-track and album needs  
Call today **Jim Adams** (314) 354-7100

**RECORD WIDE DISTRIBUTORS**  
1735 Chase Drive  
Fenton (St. Louis), Mo. 63026 (314) 343-7100 tfn

**ATTENTION, RECORD OUTLETS. WE** have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

**MAKE MORE PROFIT WITH OUR LOWER** prices on LPs, 8-tracks, and cassettes. Top 1000 list updated weekly. Write Tobisco, 6144 Highway 290 W., Austin, Texas, (Mexican list available also). tfn

**ATTENTION: A&R MEN, WE HAVE MANY** published and unpublished recorded and unrecorded songs. Call or write, Nashville Music Productions, Box 40001, Nashville, Tenn. 37204. eow

**OVERSEAS RECORD IMPORTERS/USA** Exporters, Lower Transport Costs. Free Marketing. Berkeley Air, POB 065, JFK Airport, Jamaica, NY 11430 USA. eow

**ANNOUNCEMENTS**

**GOLD RECORDING ENGINEER**  
Freelance—Returning to Los Angeles: Classical, R&B, Jazz, R&R, Peggy Lee, Robert Palmer, Turtles, Association, Bill Evans, Quincy Jones.  
**SANDY LEHMANN-HAUPT**  
East (212) 475-3147  
West (213) 874-6341 iy9

**PUBLISHING SERVICES**

**ITALCOM IS PREPARING ITS 1978 ITALIAN BROADCASTING & CATV**  
FOUR W'S DIRECTORY in English at \$5 per copy.  
For rate card write:  
**12 Corn Court**  
Mastic Beach, N.Y. 11951 je25

ASCAP MUSIC PUBLISHER LOOKING FOR good country songs by writers with at least one major record release. Send demos to Teatrop Music, 2012 Beech Ave., Nashville, Tennessee 37204. eow

**GOLDEN OLDIES TRADING POST**

Don't Miss It!! Classified Advertising Closes Every Monday.  
"WANTED TO BUY," "FOR SALE," "SWAPPING"  
Use the headline that fits your needs.  
Regular Classified: 85¢ per word. Minimum \$17.00  
Display Classified: \$38.00 per column inch.  
PAYMENT MUST ACCOMPANY ORDER TO:  
Billboard Golden Oldies Trading Post  
1515 Broadway, New York City 10036

OLDIE COLLECTORS! ORIGINAL LABEL oldies from 50s, 60s and 70s. Send \$1.00 for large 64 page catalog containing 10,000 titles. Record Scavengers, Box 387, Cockeysville, Md 21030. tfn

**MISCELLANEOUS**

**BILLBOARD IS ON MICROFILM:**  
Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.  
Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.  
For prices on additional copies and for further information contact:  
**Bill Wardlow**  
General Services  
Billboard Publications  
9000 Sunset Blvd.  
Los Angeles, Cal 90069  
213/273-7040

**BILLBOARD Group Subscription Discounts**  
Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:  
**BOX 6019**  
c/o Billboard, 1515 Broadway  
New York, N.Y. 10036 tfn

**YESTERDAY'S BOOKS LOCATED. NO** obligation. Out-of-State Book Service, Box 3253B, San Clemente, CA. 92672. je25

**BILLBOARD BACK COPIES FOR SALE.** Will dispose of my personal collection, 1960 to present. Tom Izzo, Gladwin, Mich. 48624. (517) 426-4694. je25

**RECORD PRODUCERS ARTISTS/WRITERS**  
We are seeking Masters for our labels. All types considered. Submit a copy of your Master session. Enclose a stamped-addressed return envelope.  
**The Musik Factory**  
1812 Procter St.  
Port Arthur, TX. 77640 je25

**COMEDY MATERIAL**

**PROFESSIONAL COMEDY MATERIAL**  
(The Service of the Stars Since 1940)  
"THE COMEDIAN"  
Original Monthly Service—\$45 yr. pstg \$8 (Sample Order) 3 issues, \$15, pstg \$1.80  
35 "FUNMASTER" Gag Files, \$45, pstg \$7  
"Anniversary Issue," \$30, pstg \$3  
"How to Master the Ceremonies," \$8, pstg \$2  
Every item different! No C.O.D.'s  
"WE TEACH STANDUP COMEDY" via mail  
Payable to: **BILLY GLASON**  
200 W. 54th St.,  
N.Y.C. 10019 tfn

**WANNA BE FUNNIER THAN DAVID** Eisenhower? Complimentary snack: Lola's Lunch, 2434 Lake In Wood Blvd., Suite 902, Ypsilanti, Michigan 48197. iy9

**HUNDREDS OF DEEJAYS RENEWED** again this year! We guarantee you'll be funnier. Freebie! Contemporary Comedy, 5804-A Twinning, Dallas, Texas 75227. tfn

**KALEIDOSCOPE IS NOT COMEDY** material. Kaleidoscope IS the world's only TOTAL radio PERSONALITY service, 500 subscribers. Sample at P.O. Box 4819, Walnut Creek, CA 94596. tfn

**DEEJAYS: NEW SURE-FIRE COMEDY.** 11,000 classified one-line gags, \$10. Catalog free. Edmund Orrin, 41171-A Grove Place, Madera, California 93637. tfn

**FREE SAMPLE ISSUE OF O'LINERS SHOWS** why we're radio's fastest-growing comedy service! O'LINERS, 366-H West Boulevard, Fresno, California 93704. tfn

**CARTER, CAPOTE, SQUIGGY AND MORE** on your show? \$20.00 buys 20 personalized routines. Star-Drop Productions, P.O. Box 2733, New Bern, N.C. 28560. je25

**DEEJAYS: A COLLECTION OF STORIES,** Facts, And Laughs, King's Korner: Write to the King at 1045 Park Avenue, River Forest, IL 60305 for free sample. eow

**SITUATION WANTED**

**OPERATIONS MGR/CONTROLLER MOVING TO ATLANTA**  
5 years with WEA as Operations Manager. Accounting degree plus four other years in finance and EDP.  
Call (805) 497-8192  
or write: Box 7139, Billboard  
1515 Broadway, New York, N.Y. 10036 iy2

**I HELPED DESIGN/IMPLEMENT WEA'S** computer system and would like to do it again. Ed Majeski, 401 North Pass Ave., #12, Burbank, Calif. 91505, (213) 848-5487. iy2

**CREATIVE AND COMMERCIAL SENSIBLE** young man—musician and rock journalist—seeks position with N.Y. record company in promotion or A&R AM recent graduate with extensive college radio experience. Jonathan Billing, 255-21 Kensington Pl., Great Neck, N.Y. 11020. je25

**WANTED TO BUY**

**WANTED—AIRCHECKS OF WABC RADIO** 1961-1973. I am willing to pay and/or exchange other airchecks. Box 7134, Billboard, 1515 Broadway, New York, N.Y. 10036. je25

**DISTRIBUTING SERVICES**

**REPS, DISTRIBUTORS and DEALERS** for **WORLD'S BEST BLUEGRASS TOP ARTISTS**  
**DOMINION RECORDS**  
P.O. Box 993, Salem, Va. 24153  
(703) 389-4829 eow

**ATTENTION: A&R MEN, WE HAVE MANY** published and unpublished recorded and unrecorded songs. Call or write, Nashville Music Production, Box 40001, Nashville, Tenn. 37204. eow

**RECORDS, CARTRIDGES, CASSETTES FOR EXPORT**  
ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.  
**DARO EXPORTS, LTD.,**  
1468 Coney Island Ave.,  
Brooklyn, N.Y. 11230  
Cables: Expodaro eow

**FOR SALE**

**T-SHIRTS Lettering Systems Iron On Transfers Transfer Machines**  
BEST PRICES FAST DELIVERY  
call or write for brochure  
**DOWNTOWN ARTCRAFT**  
107 E. 31st St. N.Y.C. 10016  
tel 889-4099

**BUDGET TAPES ALBUMS AND LP'S**  
Have best selections, quality and service in budget field. Also have some exclusive areas for highly qualified distributors, rack jobbers and reps. For further information call: **CHUCK**, (704) 377-5623 or write to **GENERAL MUSIC CORP.**, P.O. Box 1611, Charlotte, N.C. 28231. se17

**BUY DIRECT FROM MFGR PRECISION MOLDED 8 TRACK CARTRIDGES NORELCO STYLE BOXES C.O. CASSETTES**  
Cassette Shells, guide rollers and Hubs Blank Cassettes C30, C60, C90, C120 Special lengths on request.  
Call or Write:  
**DYNA-DAY PLASTICS, INC.**  
1521 East Avis Dr.  
Madison Heights, Mich. 48071  
(313) 585-6280 eow

**RADIO-TV mart**

**Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.**  
Send money and advertising copy to:  
**Radio-TV Job Mart, Billboard,**  
1515 Broadway, N.Y. 10036

**POSITIONS WANTED**

Looking for Christian Radio or Country, heavy on Gospel. 14 years Announcer. D.J. Music/Program Director, Operations Mgr. News. Production. Small or Medium Markets. 34. Family Man, 1st Phone. Also desires employment with Record Company, Record Dist., Juke Box Operator or related fields. Will relocate.  
**TOM IZZO**  
Gladwin, Mich. 48624  
(517) 426-4694 iy2

**AOR/FM DJ**  
Female, black, 3rd phone experienced, will relocate. For tape and resume, contact:  
**CARMEN BROWN**  
PO Box 6235  
Grand Rapids, MI 49506  
(616) 458-4976  
(also interested in record industry employment) je25

**Philly Pool Opens With 15 Members**

**NEW YORK**—The Gemini Experience, said to be the first disco record pool in the Philadelphia area, has opened with 15 members from such clubs as the Back Door, the Terminal, the New 51 Club, Tony's Lounge and the Cosy Nook.  
According to Franklyn Walker, the pool's director, the facility is already being served as 60 record labels including CTI, Roulette and Pyramid which have offered invaluable help in structuring and running the organization.  
Membership fee to the Gemini experience is \$25 and there is a monthly \$10 service charge.

**100 Students For NECAA Workshop**

**LOS ANGELES**—Twenty-nine schools from Washington, Oregon and Idaho held a two-day NECAA workshop May 9-10 at Wenatchee Valley College in Washington to discuss the new copyright law, riders and contracts and other programming-related topics.  
Nearly 100 student programmers, associate NECAA members and advisors were in attendance.  
"It's the only time programmers have a chance to get together and share ideas," says Maria Cooper, assistant activities director at Everett Community College in Everett, Wash.

**Jazz Beat**

• Continued from page 43  
Light In The Wilderness" Sunday (12) at the Immanuel Presbyterian Church in L.A. Performing in the Coast premiere of the work was the church's 60-voice choir. Brubeck and his sons stopped off after doing a concert in Juneau, Alaska.  
Art Pepper is appearing at the Village Vanguard, Manhattan, Tuesday through Sunday (21-26) with Jaki Byard, Gene Perla and Joe LaBarbara. The same group plays George Wein's Newport Jazz Festival Monday (27). . . . Ronnie Laws and the Brecker Brothers play Zellerbach Auditorium on the Univ. of California Berkeley campus Sunday (26). It's one of the few times the New York-based Breckers have come west. . . . Grover Washington Jr. played a benefit for Philadelphia's Settlement Music School June 7. Philadelphia is his hometown.  
Shelly Manne, assisted by Lew Tabackin, Mike Wolfford and Chuck Domanico, played the ninth in a series of free concerts Sunday (19) at L.A. John Anson Ford Theatre in Hollywood.  
Label Licks: Vanguard has issued an LP by Caribbean guitarist Roland Price plus a twofor on Buck Clayton featuring tracks cut from 1954-59. . . . "Faces," Gabor Szabo's newest for Mercury, was produced by Wayne Henderson, who seems to be popping up everywhere as a producer nowadays. Drummer Chico Hamilton's first for Mercury is "Catwalk" which features six originals by the leader. . . . Pianist Barry Harris is the first artist to receive funds from Xanadu Records' profit sharing plan (for his LP "Barry Harris Plays Tadd Dameron"). Label topper Don Schlitten has also finished editing six duets between Al Cohn and Jimmy Rowles for the LP "Heavy Love."

**New Audio Mixer By Spectra Sonics**

**NEW YORK**—Spectra Sonics has developed a solid state audio mixer for use in discos which may be installed in any standard electronic equipment rack.  
The unit, with an \$800 price tag, accepts six line or microphone inputs and also has a monaural output. It also features a monitor capability, high and low frequency equalization, and a VU meter. The inputs and the program output are transformer isolated.  
Signal-to-noise ratio on the system, designated model 1100 Line/Microphone Audio Mixer, is 78 dB plus or minus one dB equalization is rated at plus or minus 20 dB at 20 Hz to 20 kHz, and plus or minus 14 dB at 100 Hz to 10 kHz. Total harmonic distortion is measured at .02% maximum.

**Probe Lights**

• Continued from page 42  
ance underwriters to have their products tested. He states that little disco lighting equipment has been submitted for testing and approval.  
In New York City, some of the disco lighting equipment has to be union approved before licensed electricians would install it. However, Ransom points out that this does not necessarily imply that the product is expected to measure up to any given set of safety standards.  
Ransom, Smith, King, and even the spokespersons for the consumer protection agencies and Underwriters Laboratories agree that a potential for disaster exists. However, no one seems to have an acceptable solution to the problem.  
Most sound equipment manufacturers submit their products for UL testing and approval and are not numbered among the foregoing offenders.

JUNE 25, 1977, BILLBOARD



**COUNTRY PICKIN'**—Fans and photographers enjoy Fan Fair act. Billboard photos by Gerry Wood



**CANADIAN COUSIN**—Canada's Wilf Carter, known as Montana Slim, takes a bow after his Fan Fair performance.



**AUTOGRAPH TIME**—Warner Bros. star Buck Owens inks his signature at the WB Fan Fair booth.

## LOOK TO OPRYLAND U.S.A.

# Site Shift For '78 Fan Fair?

By GERRY WOOD

NASHVILLE—Plans and the inevitable refinements are already underway for the 1978 International Country Music Fan Fair. Much of the action for the seventh annual version of the event is expected to shift to Opryland U.S.A. since the Opryland Hotel and its convention complex will then be open.

However, because of the capacity crowds enjoyed at some of the label shows at the Municipal Auditorium during last week's Fan Fair, this fa-

cility will probably remain the hub of the show and exhibit area. Opryland can't accommodate the 10,000-range auditorium crowd.

Buoyed by the record breaking event (Billboard, June 18, 1977), Fan Fair committee members will soon meet to review the 1977 event and plan the 1978 Fan Fair.

The emphasis was on the "international" this year. Tour groups came from Canada, England, Australia, Sweden, Ireland, Scotland,

West Germany, Switzerland, Holland and Japan.

Produced by Bob Tubert, with musical direction by Harold Bradley, the international show drew some 7,000 fans. Among the acts appearing were Saskia and Serge from Holland, Reg Lindsay of Australia, Belgium's Ann Christy, Jimmie Tokita from Japan and Wilf Carter from Canada.

The international artists were feted at a luncheon June 10, hosted by Frances Preston, vice president of BMI and a CMA board member.

Next year's Fan Fair is scheduled for June 5-11 and will again be co-sponsored by the CMA and the "Grand Ole Opry."

# Will Open Doors To Historic RCA Studio

NASHVILLE—RCA's historic Studio B, used by such entertainers as Elvis Presley, Chet Atkins, Jim Reeves and Hank Snow, will soon be opened to the public.

Starting Monday (20), the Country Music Hall of Fame and Museum will begin giving tours of the famed studio that once housed the entire RCA Nashville operation.

"We're delighted to be able to both preserve this historic studio and present it to the public," says Joe Talbot, Country Music Foundation board member. "This studio was of incalculable importance in the formative years of the Nashville Sound and of the Nashville recording industry."

Studio B will continue to be used for recording sessions on weekday evenings under an arrangement between the Country Music Foundation and Sound Masters, Inc., the

firm which now operates both of the studios closed by RCA last January.

The leasing of the studio provides the museum with an opportunity to give its visitors firsthand knowledge of multi-track recording through demonstrations using the latest equipment.

Tickets for the studio tour will be available exclusively to visitors admitted to the Country Music Hall of Fame and Museum. The Hall of Fame admission is \$2. The Studio B tour will be made available for an additional 50 cents.

The Country Music Foundation staff is now preparing plans for the tour. The studio visit will last about 15 minutes. It'll include a lecture on the history of the facility, a demonstration of modern multi-track mixing techniques and a description of the setup and musical approach used in country recording.

# Satellite Airs To Continent

NASHVILLE — Radio Luxembourg, which can be heard throughout Europe, for the first time broadcast live via satellite from Nashville's Columbia Studios June 10.

Radio Luxembourg air personality Max Meynier, popular with the truck drivers each night from 9-12 midnight, hosted the special broadcast which coincided with CBS French accordion artist Yvette Horner's first American recording session in the studio June 6-10.

Interviews with Horner and  
*(Continued on page 60)*



**O.B. & SON**—O.B. McClinton, ABC/Dot artist, gets some onstage assistance from his four-year old son, Drexel Shea, during the ABC/Dot show.



**CHARLY CROONS**—Epic's Charly McClain belts out a ballad during the CBS Records show.

## TV HOST PENS SONGS

# Songs & Records Woolery's Forte

By CLAUDE HALL

LOS ANGELES — When "Painted Lady" appeared just a few weeks ago on Warner Bros. Records, everyone that he knew in Los Angeles turned to Chuck Woolery and said: "I didn't know you were into country music."

They all thought he was just another television performer trying to reap a few extra bucks with a record. But the truth is that Woolery paid his dues long ago in Nashville and the job as host of "Wheel Of Fortune" game show on NBC-TV, the No. 1-rated daytime show on the network, is the more accidental part of his double-pronged career.

He started writing and producing songs in 1964 and his first song—"Naturally Stoned"—was a hit by the Avant-Garde, which he produced "under the auspices" of Billy Sherrill at Columbia Records.

"I thought the music business was a piece of cake. But about six months later, the reality set in," he says. For the next few years he sang backup for everybody in town, did demos for George Jones. "I went through everything that anyone else goes through in Nashville trying to build a career as a singer and songwriter." He lived in Nashville 10 years before moving to Los Angeles.

And that's when his tv career blossomed almost like magic. But would you believe he turned down the offer to host "Wheel Of Fortune" two or three times before becoming host of the half-hour game show in 1975?

And about eight months ago,

he picked up his recording career when Norro Wilson took over the country reins at Warner Bros. in Nashville. He'd known Wilson for around 13 years. Unfortunately, the success as a tv game came back to haunt him; no one wanted another singing tv host.

But Woolery, after the recording session, convinced them he was country first and tv host second.

"The idea I had when I came to Los Angeles was that tv was a good medium for me. I figured I could take my songwriting and singing with me anywhere I went."

Things didn't work out that way, but Woolery's goals are much higher anyway and determined.

"Country music is rapidly achieving national prominence and I would like to be a part of bringing it to a national audience. I don't want to knock Nashville ... it's my second home. I didn't leave it because I didn't like it."

"But the tv industry in Nashville lacks people with technical abilities in lighting and audio. They have the equipment in Nashville, but not the expertise. To tell the truth, the facilities at the new Opryland are excellent. I've been at CBS-TV and NBC-TV out here and nothing can touch the Opryland. It's too bad they don't have the people to operate it properly. But those days will come. And that's what I want to be a part of."

Meanwhile, his career as a songwriter seems to be gathering  
*(Continued on page 60)*



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# Billboard Hot Country Singles

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JUNE 25, 1977, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate progress this week.					
							This Week	Last Week	Weeks on Chart			
1	1	11	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emons, C. Morant) RCA 10924 (Baby Chick, BM)	35	27	12	SILVER BIRD—Tina Turner (R. Vapors, Epic 8-50240 (Delaney, ASCAP))	★	NEW ENTRY	TILL THE END—Bono Goodie (C. Goodie, Elektra 4541) (Street, BM)		
★	2	9	THAT WAS YESTERDAY—Dwight Yoakam (D. Fargo, Warner Bros. 8375 (Phonogram, BM))	36	41	5	DIFFERENT KIND OF FLOWER—Ray Price (G. Saxon, ABC/Dot 17690 (Memory, BM))	69	58	10	THIS GIRL (Has Turned Into A Woman)—Mary Macgregor (F. Tarrow, M. Macgregor, Avco America 7862 (Capitol) (Silver Swan, ASCAP))	
★	6	6	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Hayfield) RCA 10975 (Hall/Clement/Maplehill/Vogue, BM)	37	31	9	COME SEE ABOUT ME—Cal Smith (C. Twitty, MCA 40714 (Twitty Bird, BM))	★	80	2	DOWN AT THE POOL—Johnny Carter (B. Bennett, D. Goodman, ABC/Dot 17707 (Low Ball, ASCAP/High Ball, BM))	
4	3	13	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaGalle, F. Miller) ABC/Dot 17688 (Orchestra/Bridgeport, BM)	38	19	12	LIGHT OF A CLEAR BLUE MORNING—Golly Parton (D. Parton, RCA 10925 (Yellow Apple, BM))	★	71	57	12	MOBILE BOOGIE—Hank Williams Jr. (B. King, T. Nestley, Warner/Curb 8261 (Fort Knox, BM))
5	4	12	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall, Mercury 7389 (Phonogram, Halwood, BM))	★	51	3	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Sorcher, Epic 8-50291 (Tree, BM))	★	82	2	TELEPHONE MAN—Marty Wilson (M. Wilson, GRT 127, (Columbia, BM))	
★	10	8	DON'T GO CITY GIRL (M. Kessler, T. VanHoy) ABC/Dot 17687 (Tree, BM)	40	40	7	I HATE GOODBYES—Luis Johnson (J. Foster, B. Rice, Polygram 14792 (Jack & Bill, ASCAP))	★	NEW ENTRY	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McNeil, W. Hayfield, Polygram 14791 (Hall/Clement/Vogue, BM))		
★	9	8	HEAD TO TOE—Bill Anderson (B. Brubaker, MCA 40712 (Tree, BM))	41	49	5	I DON'T HURT ANYMORE—Harold Falicki (J. Rollins, D. Robertson, ABC/Dot 17780 (Delaney, ASCAP))	★	84	2	I'M NOT THE ONE YOU LOVE (I'm The One You Make Love To)—Sunday Sharpe (J. Foster, B. Rice, Polygram 15006 (Epic) (Jack & Bill, ASCAP))	
8	8	9	I WAS THERE—Stiller Brothers (D. Reed, Mercury 7308 (Phonogram) (American Cowboy, BM))	42	45	5	MERRY-GO-ROUND—Freddie Weller (F. Weller, T. Rice, Columbia 3-10535 (Low Two/Young World, BM))	75	77	4	WHAT DID I PROMISE HER LAST NIGHT—Bobby Parker (E. McCowan, SCR 144, (Columbia, BM))	
★	11	7	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin, Mercury 73514 (Phonogram) (First Generation, BM))	43	48	6	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis, Columbia 3-10535 (Ging Poster, BM))	★	86	2	I LOVE WHAT MY WOMAN DOES TO ME—David Rogers (E. King, B. Thundercloud, Republic/100A 001 (Dougherty, BM))	
★	12	8	IF YOU WANT ME—Bobby Goldsboro (B. Peters, United Artists 503 (Box Peters, BM))	45	36	14	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Denny Laine (K. Robbins, RCA 10982 (Hi-Gem, BM))	★	88	2	IS EVERYBODY READY—Little David Wilton (D. Wilton, MCA 40724 (Forest Hills, BM))	
★	16	5	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan, H. David) RCA 10976 (Chess/Casa David, ASCAP)	46	38	12	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McNeil, W. Hayfield, United Artists 543 (Hall/Clement/Vogue, BM))	★	78	78	4	LADIES NIGHT—Del Reeves (R. Bowling, S. Tuttle, United Artists 505 (Straight Hall, BM/Paul Richy, ASCAP))
12	13	8	BORN BELIEVER—Jim Ed Brown & Helen Cornelius (S. Marjic, RCA 10987 (Finemore, ASCAP))	47	35	9	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Ressie Sessions (B. Goldstone, MCA 40725 (House Of Gold, BM))	★	89	2	LITTLE WHITE MOON—Neyt Arden (N. Dawson, MCA 731, (Lady Jane, BM))	
★	17	7	CHEAP PERFUME AND CANDLELIGHT—Bobby Bare (D. Whipple, Polygram 8-5803 (Epic), (Tree, BM))	48	42	11	SO MANY WAYS—David Houston (B. Stevenson, Starday/Gusto 156 (Times Square/Litton, BM))	80	70	8	DO YOU WANNA MAKE LOVE—Bobby Smith (F. McCann, Autumn/RFA 7523 (American Broadcasting, ASCAP))	
★	18	6	I DON'T KNOW WHY (I Just Do)—Marty Robbins (B. York, F. Abbott, Columbia 3-10536 (Pencil Mark/Fred Abbott/TWO Crowns, ASCAP))	49	54	5	THANK GOD SHE'S MINE—Freddie Hart (C. Palmer, M. Kessler, S. Throckmorton, Capitol 4430 (Tree, BM))	★	81	81	3	WE'RE STILL HANGIN' IN THERE AIN'T WE JESSIE—Joanne Seely (J. Seely, Columbia 3-10550 (Great Legend, BM))
15	7	11	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (B. Rogers, MCA 40708 (Newkeys, BM))	★	63	4	ISHABILLY—Mac Vicky (M. Vicky, Polygram 8-5800 (Epic), (Tree, BM))	★	NEW ENTRY	MY WEAKNESS—Warner Smith (N. Wilson, M. Smith, Warner Brothers 8395 (Galama/Dusty Road/Hi Galico, BM))		
★	23	4	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes, MCA 40728 (Down 'N' Dixie/Living/Screen Gems EMI, BM))	★	61	4	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams, Capitol 4430, (Lovers & Fishes, BM))	83	83	3	YES SHE DO, NO SHE DON'T (I'm Satisfied With My Girl)—Minn Crow and The Pleasant Valley Boys (J. Trent, P. DeRose, Polygram 14387, (Broadway, ASCAP))	
★	21	9	MARGARITAVILLE—Jimmy Buffet (J. Buffet, ABC 12254 (Caral Buffet, BM))	52	56	6	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker, Com-Brio 120 (NSD), (SWIX, ASCAP))	84	85	3	YOU'RE SO GOOD FOR ME (And That's Bad)—Bobby Wayne Latta (C. Fields, D. Rice, T. Christy, Charta 108 (NSD), (Candibar, ASCAP/Stars & Stripes, BM))	
★	22	5	MAKING BELIEVE—Emmylou Harris (J. Work, Warner Bros. 8388, (Acuff-Rose, BM))	★	68	2	THE BEST PART OF MY DAYS (Are My Nights With You)—David With (B. Zimmerman, United Artists 588, (Nacema, ASCAP))	★	95	3	THINGS I TREASURE—Dorsey Burnette (D. Burnette, Calypso 8054, (Braxwood, BM))	
★	28	5	I DON'T WANNA CRY—Lizzy Gatlin (L. Gatlin, Monument 45-221, (First Generation, BM))	54	46	12	COWBOYS AIN'T SUPPOSED TO CRY—New Sandy (D. Owen, Columbia 3-10558, (Acuff-Rose, BM))	86	74	6	CAN'T HELP IT—Cates Cahira (C. Hunter, E. LaBlanc, Signet 2032, (Sound, ASCAP))	
★	25	6	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson, RCA 10975, (Forest Hills/Rose Bridge, BM))	55	43	10	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Rex Allen Jr. (W. Hayfield, Warner Bros. 8254 (Maplehill/Vogue, BM))	★	NEW ENTRY	WHY NOT TONIGHT—Jack Ward (J. Foster, B. Rice, Mercury 72918 (Phonogram) (Jack & Bill, ASCAP))		
★	26	9	FOOL—John Wesley Ryles (T. Skinner, ABC/Dot 17679 (Harvet The Marvet, BM))	58	60	5	A PASSING THING—Ray Griff (R. Griff, Capitol 4415 (Blue Echo, ASCAP))	88	94	2	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young, Warner Bros. 8394, (Famous, ASCAP))	
22	24	7	I'M A MEMORY—Willie Nelson (W. Nelson, RCA 10965, (Willie Nelson, BM))	★	69	3	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens, Warner Bros. 8293, (Ray Stevens, BM))	★	NEW ENTRY	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly, Cavell/RCA 413 (ORCA), (Fisher, BM))		
23	5	13	I CAN'T HELP MYSELF—Eddie Rabbit (E. Rabbit, E. Stevens, Elektra 45280 (Strapatch/Deb Dax, BM))	★	73	2	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers, Columbia 3-10551, (Peer, BM))	★	NEW ENTRY	HOLD ME—Rayburn Anthony (J. Foster, B. Rice, Polygram 14398, (Jack & Bill, ASCAP))		
24	14	10	IT'S NOTHING TO ME—Jim Reeves (F. Patterson, RCA 10956 (Gragmark/Libson, BM))	59	53	8	COMING AROUND—Connie Smith (R. Lane, Monument 45219, (Tree, BM))	★	NEW ENTRY	DON'T HAND ME NO HAND ME DOWN LOVE—Beverly Spector (C. Sheer, R. Souks, RCA 10981, (Chappell, ASCAP))		
25	29	5	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (L. Cunningham, Columbia 3-10545, (Starship, ASCAP))	60	64	4	HEARD IT IN A LOVE SONG—Marshall Tucker Band (T. Caldwell, Capricorn 0270 (Warner Bros.) (No Exit, BM))	91	91	3	YOUR LOVE IS MY REFUGE—Ava Barber (W. Hayfield, Ramwood 1077, (Vogue/Maple Hill, BM))	
★	33	5	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes, Epic 8-50292, (Algos, BM))	61	47	15	SWEET DECEIVER—Cristy Lane (B. & F. Bryant, LS 121 (GRT), (House Of Bryant, BM))	92	92	2	OBSCENE PHONE CALL—Johnny Russell (J. Schwenk, RCA 10984, (Chess, ASCAP))	
★	32	6	COUNTRY PARTY—Johnny Lee (R. Nelson, GRT 125, (Metragon, BM))	62	50	16	THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (R. Mason, J. Miller) ABC/Dot 17686 (Crazy Cajun/Excelsior/Crazy Cajun, BM))	94	97	2	HOME SWEET HOME—L.E. White/Late June Dillon (L.E. White, L.J. Dillon, Epic 8-50389, (Twitty Bird/ Cool Mevers, BM))	
28	30	7	I CAN'T STOP LOVING YOU—Sanni Smith (D. Gibson, Elektra 45288 (Acuff-Rose, BM))	63	67	4	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Hayfield) ABC/Dot 17682 (Maplehill & Vogue, BM))	★	NEW ENTRY	WALK RIGHT IN—Dr. Hook (Cannon, Woods), Capitol 4423, (Peer, BM))		
★	37	4	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield) Columbia 3-10554, (House Of Gold, BM))	64	72	3	I'LL BUY YOU CHATTANOOGA—Kenny Price (R. Pennington, WRC 1001, (Universal) (Tuckatoo, BM))	★	NEW ENTRY	BUT TONIGHT I'M GONNA LOVE YOU—Daniel (Montan, Connors), LS 122 (GRT), (Smile/Tammy Lee, BM))		
★	39	4	A TEAR FALLS—Bobby "Crash" Craddock (E. Randolph, D. Burton) ABC/Dot 17701, (Betinda, BM))	65	65	5	UNTIL I MET YOU—Tom Brash (T. Brash, ABC/Dot 17703, (Pappone, BM))	97	NEW ENTRY	HURTY KIND OF LOVE—Ron Shaw (R. Shaw), Pacific Challenger 1511 (CDC) (Pacific Challenger, BM))		
31	15	10	BURNING MEMORIES—Mel Tillis (M. Tillis, P. Walker) MCA 40710 (Cedarwood, BM))	66	65	5	SOMEONE TOOK HER LOVE (And Didn't Give It Back)—Jimmy Peters (J. Peters, M. McNeil, Mercury 72913, (Phonogram) Twitty Bird/Spunkack, BM))	★	NEW ENTRY	THAT'S THE WAY MY WOMAN LOVES ME—Dan McCauley (P. Harrison) MCA 40729, (Green-Gem, BM))		
32	20	13	IF WE'RE NOT BACK IN LOVE BY MONDAY—Marie Haggard (G. Martin, S. Throckmorton) MCA 40700 (Tree, BM))	★	NEW ENTRY	WAY DOWN/PLEDGING MY LOVE—Doris Presley (L. Martine Jr./F. Washington, D. Robey, RCA 10998, (Rab/Lion, BM))	99	NEW ENTRY	BUGLE ANN—Wayne Carson (G. Allen, S. Thompson, Elektra 45487, (Rose Bridge, BM))			
★	44	3	HONKY TONK MEMORIES—Mickey Gilley (B. Boukic, G. DeBart, J. Wilson) Polygram 83807 (Epic), (Chappell, ASCAP))	67	52	17	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Kimberley, Capitol 4389 (Publicare, ASCAP))	★	NEW ENTRY	COCONUT GROVE—Maury Finney (J. Sebastian, Z. Yanovsky, Soundwaves 4548 (NSD), (Hubson Bay, BM))		

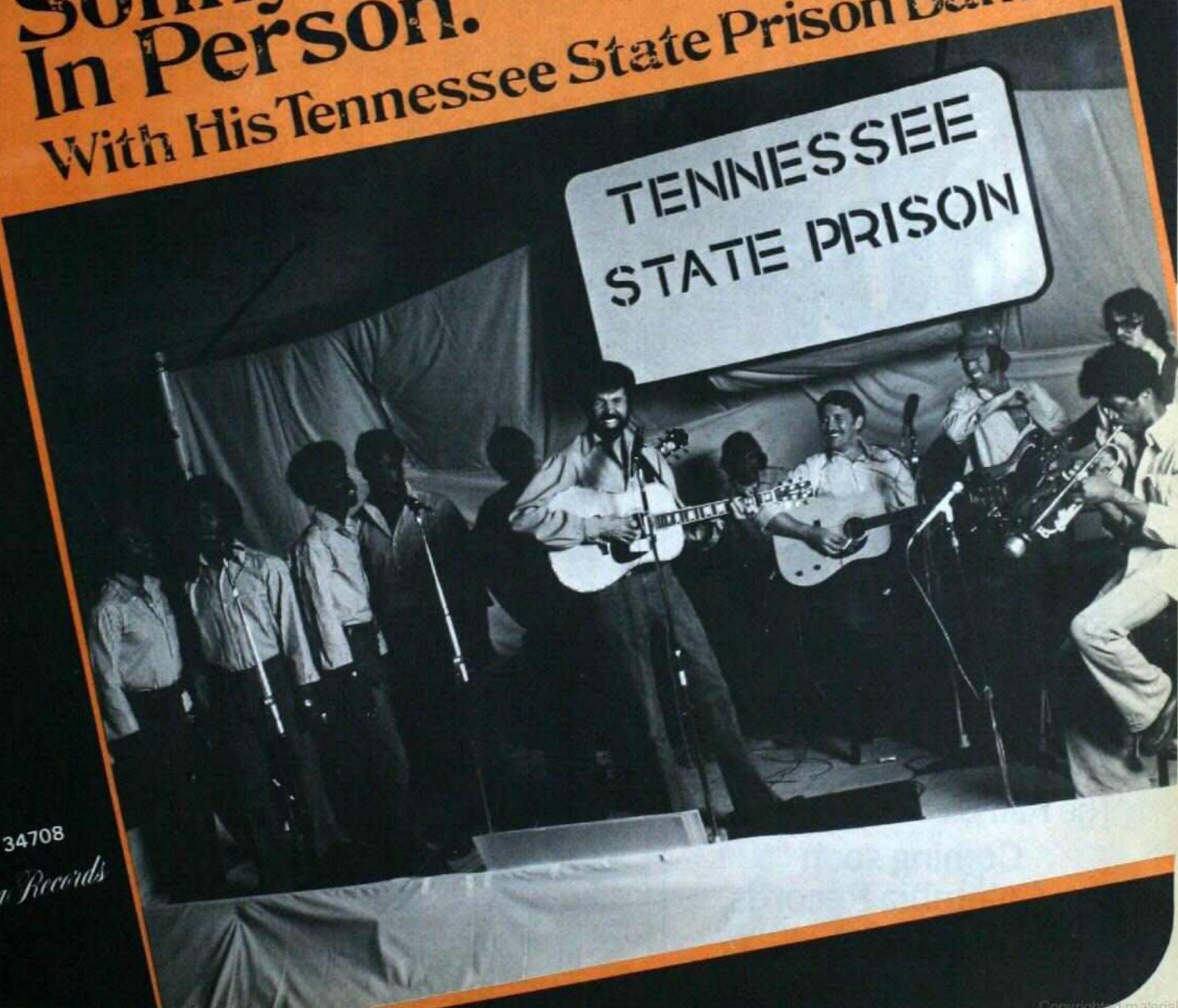
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# New Talent Philosophy At Festival

NASHVILLE—The Smoky Mountain Bluegrass Festival, held annually at Cosby, Tenn., is under new management which plans to feature entertainment to attract young and old, July 1-4.

"We booked the traditionalists like Lester Flatt, Mac Wiseman and Grandpa Jones who draw a consistent large crowd," says Chuck Neese, festival director, "and artists like Tennessee Pulleybone, Gove, Dick Feller and Doc & Merle Watson to draw the college audience."

Tennessee Pulleybone will be the entertainment host for the event, held at Kineavista Park in the foothills of the Great Smoky Mountain National Park, which has a reputation for enticing a large portion of tourists visiting the mountain range.

Promotions have included a 5,000-piece mailing to regular festi-

(Continued on page 60)



Baker Gold: RCA's Barry Haugen presents Carroll Baker with her record-breaking gold LP. Behind her are Chuck Williams and Don Grashey, right, co-producers of the album, who received similar awards.

## Grabs 1st Canadian Country Gold

NASHVILLE—Carroll Baker has become the first Canadian country artist to receive a CRIA-approved gold album.

The award certifies the sale of more than 50,000 units of the RCA LP "Carroll Baker." The other country artists receiving the honor in the past were all from the U.S.—Charley

Pride, Kris Kristofferson, C.W. McCall and Conway Twitty.

Barry Haugen, RCA national promotion and country artist relations manager and Dave Johnson of CFGM assisted in the presentation at the Ontario Place Forum where Baker performed to a packed house of country fans.

Baker also performed at the annual Wembley festival and has had her own special on CBC-TV in Canada.

## Nashville Scene

By PAT NELSON

Mickey Gilley and Gilley's Club were the subjects for "Special Edition," a new half-hour television program set to air in September. The show is anchored by actress Barbara Feldon utilizing a magazine format similar to "60 Minutes." Producer Alan Sloane interviewed Gilley, showing inside shots of the club and the Playboy artist performing.

Tommy Cash and Bobby Goldsboro have single releases out on Monument and Epic Records respectively that might cause some initial confusion. Each release is titled "The Cowboy And The Lady" but the songs are totally different. Cash's record was written by Peggy Russell and was also recorded by Patsy Slegg about three years ago. Goldsboro penned his recording and this is its first release. The only common quality about the recordings is that they reveal the distinctive sound of the individual artists.

Larry Ballard's next Capitol single, "Get Down To The Truth," is due for shipment Monday (27). The single is a duet with songstress Tracy Nelson and is taken from Ballard's Capitol LP to be released in July.

Waylon and the Waylors, along with Jessi Colter, will be appearing at the Universal Amphitheatre in Universal City, Calif., Thursday (30)-Saturday (2), before taking off to Concord, Calif., for their July 4 concert at the Concord Pavilion.

Mel Tillis makes a return performance at the Nugget in Sparks, Nev., Monday (20)-Tuesday (21) with special guest star George Lindsey. KLIK Radio in Twin Falls, Idaho, reports that "country music fans throughout the valley are still talking about the fantastic sellout concert by Tillis and Jody Miller" at the College of Southern Idaho.

Gary De Laune, staffer at KENS-TV in San Antonio, is planning a documentary film on Moe Bandy & the Rodeo Clowns. The film will include biographical highlights, behind the scene rehearsals and a live concert in the San Antonio area. . . . Jack Greene and Jeannie Seely were featured entertainers for the June 3 "After the Opry" show presented by the Sheraton Hotel in Nashville. The hotel is hosting a series of these shows throughout the summer and have scheduled United Artists' Dottie West for the July 9 concert.

Carl Smith, Johnny Carver, Dickey Lee, Red Sovine, Tom T. Hall, Wendy Holcombe and Jeannie C. Riley taped interviews with Clark Taylor of "Hallmarks of Country Music," an Armed Forces Radio Network show, while he was in town for Fan Fair. Taylor expressed an interest in talking with other country artists while they're in the Washington, D.C. area.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 6/25/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	6	1	OL' WAYLON—Waylon Jennings, RCA APL 1 2317
2	2	10	KENNY ROGERS, United Artists UA-LA683-G
3	3	7	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1 2210
★ 6	15	6	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
5	5	9	I REMEMBER PATSY—Loretta Lynn, MCA 2265
★ 7	6	7	BEST OF FREDDY FENDER, ABC/Dot 002979
7	4	16	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1 2188
★ 12	6	6	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
9	10	12	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
10	8	15	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
11	9	10	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
12	14	22	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
13	11	18	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
14	17	10	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1 2261
15	16	7	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB 11531
16	13	42	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	15	20	VISIONS—Don Williams, ABC/DOT D05D 2064
18	21	3	RAMBLIN' FEVER—Merle Haggard, MCA 2267
19	19	4	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2 6003
20	20	8	ABOUT LOVE—Tom T. Hall, Mercury SRM1 1129 (Phonogram)
21	22	4	SCORPIO—Bill Anderson, MCA 2264
22	18	25	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
23	24	3	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34894
24	25	15	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
25	26	3	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1 1144 (Phonogram)
★ NEW ENTRY			RABBITT—Eddie Rabbitt, Elektra 7E1105
27	23	10	YOUR PLACE OR MINE—Gary Stewart, RCA APL1 2199
28	28	19	HOTEL CALIFORNIA—Eagles, Asylum 7E 1084
29	27	28	WAYLON LIVE—Waylon Jennings, RCA APL1 1108
★ NEW ENTRY			43 2 WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1 1321
★ NEW ENTRY			32 29 17 FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
32	29	17	THE BEST OF DONNA FARGO, ABC/Dot DGA 2875
33	36	2	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
34	32	15	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1 2195
★ 47	2	2	IT'S NOTHIN' TO ME—Jim Reeves, RCA APL1 2309
36	40	2	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34892
37	39	3	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DG 2076
★ NEW ENTRY			37 17 THE BEST OF . . . VOLUME 1—Moe Bandy, Columbia KC34715
39	37	17	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
40	30	17	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34448
41	31	17	HEART HEALER—Mel Tillis, MCA 2252
★ NEW ENTRY			42 30 IN PRISON, IN PERSON—Sonny James, Columbia KC34708
43	45	30	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
44	42	4	REX—Rex Allen Jr., Warner Bros. BS 3054
45	41	5	HAPPINESS—Margo Smith, Warner Bros. BS 3049
46	44	9	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
47	49	2	JERRY REED RIDES AGAIN RCA APL1 2346
48	50	2	THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST 11626
★ NEW ENTRY			49 5 CHET, FLOYD & DANNY—Chet Atkins, Floyd Cramer & Danny Davis, RCA APL1 2311
50	38	5	MY MUSIC & ME/VOCAL & INSTRUMENTAL—Roy Clark ABC/DOT 2072 2

The Gregg Allman Band will make its first concert appearance Friday (24), when Allman will be guest host on NBC-TV's "Midnight Special." This will be the band's only U.S. show before leaving for a tour of Japan. The band will perform three songs from its debut Capricorn LP, "Playin' Up A Storm," along with "Midnight Rider" and "Don't Keep Me Wonderin'" and a final jam of "Little Brown Bird" with fellow Cap-

ricorn artist Evin Bishop. Other guests include Jerry Lee Lewis, Booker T. & the M.G.'s, Jennifer Warnes, and a tribute to former Maconite, Little Richard.

Mary Kay Place and Emory Gordy, bassist for Neil Diamond and Emmylou Harris, are collaborating on songs for her upcoming album which she will begin recording in July with Brian Ahern at the producing helm.

# STOP FOR CASH.

Set aside some time to listen to Johnny Cash's spectacular new album "The Rambler" in its entirety.

MC 34813

Coming soon on Columbia Records and Tapes.

Produced by Charlie Bragg & Jack Routh.

D Y N A M I C D U O

CONWAY  
TWITTY &  
LORETTA  
LYNN

D Y N A M I C D U O

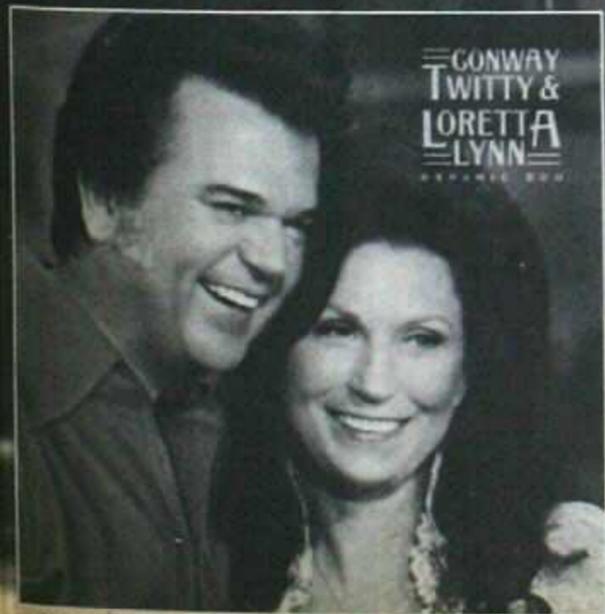
A dynamite new album  
containing their hit single:  
**I Can't Love You  
Enough** (MCA-40728)

Produced by Owen Bradley



See the "Dynamic Duo"  
on tour:

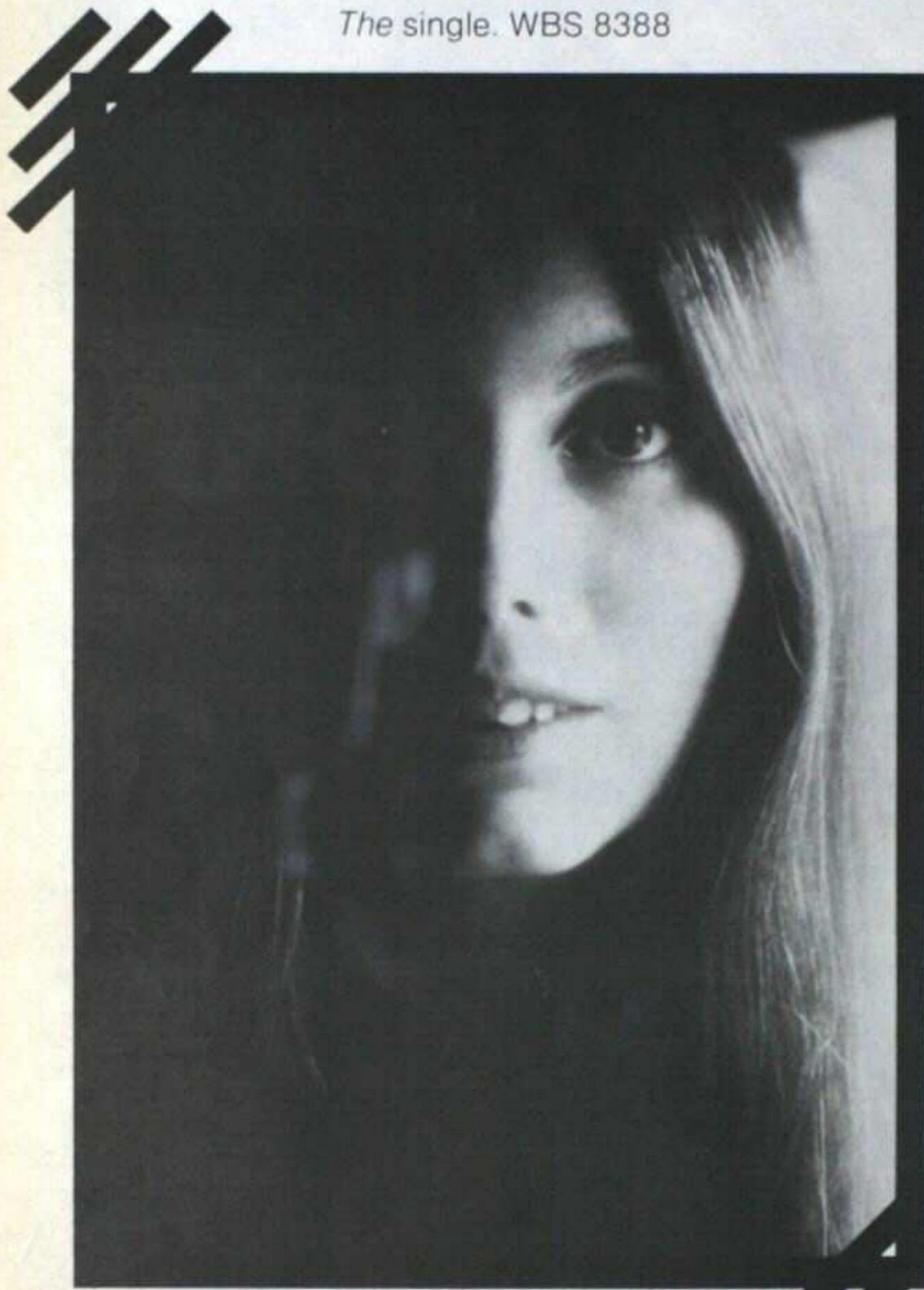
- July 7 Denver, CO
- 8 Salt Lake City, UT
- 9-10 Las Vegas, NV
- 13 Phoenix, AZ
- 14 Tucson, AZ
- 15 Anaheim, CA
- 16 Oakland, CA
- 17 Fresno, CA
- 20 Redding, CA
- 22 San Bernardino, CA
- 23 San Diego, CA
- 24 Bakersfield, CA



# EMMYLOU.

## "Making Believe"

The single. WBS 8388



Produced by Brian Ahern  
for Happy Sack Pdtns.

**FROM WARNER COUNTRY,  
Where Even Sad Songs Sound Sweet**



### Tennis Invitational Aids Juve Hospital

NASHVILLE—The fourth annual Music City Tennis Invitational netted more than \$6,000 for the Children's Hospital at Nashville's Vanderbilt Univ.

Players from New York to Los Angeles gathered at Music City's Nashville Racquet Club for three days of tennis May 11-13 and produced such winners as Wade Pepper, Paul Jarvis, Mike Shepard, Jimmy Holland, Bud Brown, Ron Henry, Don Williams, Jimmy McGowan, Paul Hood, David Skepner, Dave Rowland, Eleanor Bradley and Don Fowler.

All were awarded trophies donated by Wesley Rose at the closing awards party. Committee members Wesley Rose and Frances Preston, co-chairmen, along with Helen Farmer, Mike Sheperd, Paul Tannen, Jerry Glaser, Tandy Rice, Bill Wade, Eleanor Bradley and Patsy Bradley were formally recognized at the awards party for their outstanding service.

### Cash On His Own

NASHVILLE—After 15 months appearing with the Johnny Cash Show, Tommy Cash has returned to work on a full-time basis with his own five-piece band, the Tomcats. Cash, who has signed a new recording contract with Monument Records, plans a full summer schedule of fairs, concerts and television appearances.

### Series Expanding

NASHVILLE—A hit on Swedish, Danish and Norwegian television, the "Countryland" series will be released in Northern Ireland and Switzerland.

The three documentaries on country music, the country music industry and country culture were shot by Jonas Sima, Swedish filmmaker and critic, and Jan Aghed, an expert on country music.

### Fete Jerry Clower

NASHVILLE—Country comedian and "Grand Ole Opry" member Jerry Clower received the Southeast Father Of The Year Award in Entertainment June 2 at awards ceremonies sponsored by the National Father's Day Council at Atlanta's Regency Hyatt House. Clower was among several outstanding men from the Southeast who received awards in different categories.

### Woolery's Forte

• Continued from page 54

ground. He writes mostly between midnight and 4 a.m. because that "seems to be the time it comes; the weight of the day is gone and the ideas flow. But the best things I've done have been collaborations. I got the idea for a song from something Red Lane said. It was called 'Come And Take Me Home,' a spiritual.

"Then Norro Wilson suggested we write a song called 'Painted Lady' sparked by a line or two from that song. I wrote the words and Linda Hargrove came in and wrote three or four lines and then Norro wrote the melody." The tune is published by Al Gallico Music.

Now if he can get a hit, he'll be where he belongs. "But I was talking to Stan Byrd of Warner Bros. in Nashville about my problem. He feels I've got such a high profile in tv, people don't know I've been in country music all these years."

### Add Don Williams To Kerrville Fest

NASHVILLE—Don Williams has been added to the lineup of the third annual Kerrville Jamboree, July 1-4. Williams joins the previously announced roster that includes the Oak Ridge Boys, Steve Fromholz, Cal Smith, Linda Hargrove, Hank Thompson, Ernest Tubb and the Original Texas Playboys under the direction of Leon McAuliffe.

The Kerrville, Tex., event will also feature Merle Travis. Besides making a concert appearance, Travis will explore his guitar playing style at a July 4 workshop.

### Rodeo a Success

NASHVILLE—The recent Bud Owens Rodeo held in Bakersfield Calif., reports a gross of more than \$110,000. Country singer Susa Raye served as honorary queen of the event. Owens says proceeds will be used to help fight cancer in Kern County where the singer makes his home.

### Fete Bill Carmack

NASHVILLE—KNEW, Oakland Calif., hosted a party honoring Bill Carmack, Longneck recording artist. Carmack's single, "United State Of America Man" is being distributed by International Record Distributing Associates, according to Mike Shepherd, firm's vice president.

### Saudi Arabia Calls

NASHVILLE—Kenny Rogers, hot with the success of his multi-chart hit "Lucille," heads for Saudi Arabia Sunday (26) where he'll play a series of shows for Aramco Oil. The United Artists singer recently performed at the Golden Nugget in Las Vegas.

### Bluegrass Bash

• Continued from page 58

val attendees, ads in newspapers throughout the state, and various bluegrass journals.

Radio spots are running on WKDF-FM radio in Nashville as well as other AM and FM outlets in the state. Neese is encouraged by the fact that "most of the initial response has come from the FM radio ads."

"We would like this festival to evolve into a mountain party that offers a variety of entertainment," Neese adds. "Hopefully, we'll draw 30,000 people during the four days."

Other artists appearing at the festival include the Lewis Family, Bobby Smith & the Boys from Shiloh and the Katie Laur Band. Ticket prices are \$5 per day and can be obtained in advance by writing P.O. Box 12454, Nashville, Tenn. 37212.

### Radio Luxemburg

• Continued from page 54

Charlie McCoy, who assisted in Horner's session, Nashville recording techniques, union scales, costs of recording compared to French sessions, working hours, CB radio and questions concerning problems of American drivers as compared to French drivers entered into the talk/music show which began airing at 3 p.m. from Nashville.

Monument recording instrumentalist Charlie McCoy discovered Horner while touring France with Billy Swan. Through their association Horner discovered the Nashville Sound, which led to her visit to the States and her new LP which will be released at the end of this month in France and possibly in the U.S. this fall.

FOR PAY TV BEAMING

## Columbia Pictures Plots Music Films

NEW YORK—Columbia Pictures Industries is launching a series of musically-oriented programs for its pay television division with a two-day country "Woodstock" that will be turned into two hour-long specials for fall viewing.

"Jamboree In The Hills" is set for July 16-17 at Brush Run Park, Ohio, 15 miles west of Wheeling, W.V., where WWVA, a Columbia Pictures broadcasting outlet, usually holds a two-day Labor Day jamboree featuring country acts.

Producer of the July outdoor event to be sponsored also by WWVA is Mel Lawrence, the man who produced the Newport, Monterey and Miami Pop Festivals as well as being part of the Woodstock festival in New York.

Appearing at "Jamboree In The Hills" will be Johnny Cash, June Carter, the Carter Family, Donna Fargo, Freddie Fender, Mickey Gilley, Merle Haggard, Tom T. Hall, Barbara Mandrell, Charlie Rich, Johnny Russell, Ernest Tubbs, Tammy Wynette, Asleep At The Wheel and a host of others.

Columbia Pictures has several other music shows slated for fall release via pay tv in addition to dramatic offerings.

These include "The Johnny Mathis Christmas Hour" featuring the pop singer and a guest star lineup; a series of classical, ballet and operatic concerts from Europe and an hour special featuring the Electric Light Orchestra entitled "Fusion." Also: Rod

Stewart in concert before a studio audience in London performing selections from his LP "A Night On The Town;" a series of cabaret performances called "No Cover, No Minimum," taped at Philadelphia's Bijou, with Peter Allen, Don McLean, Jane Oliver and Kenny Rankin, among others.

Also: four one-hour shows called "In Session," headlined by Seals & Crofts, Anne Murray, Kenny Rankin, Paul Williams, Aretha Franklin and Janis Ian, among others.

Columbia Pictures senior vice president Allen Adler hopes the series of programs "will be of significance to the growth of pay tv, helping to increase market penetration beyond the present level."

Company notes that an accompanying soundtrack to "Jamboree In The Hills" is "most unlikely," considering the "contractual nightmare" involved in securing permission from the various artists.

However, Adler notes, soundtracks of original concerts or shows produced specifically for pay tv will probably result in cast albums.

Adler considers Arista Records, another subsidiary of Columbia "a constant source of referrals and ideas" for musical programming.

"There is a nice healthy relationship" between Arista and Columbia regarding pay and cable tv programming," a spokesman for the parent firm notes.

# MARGO.

## "My Weakness"

The single. WBS 8399



Produced by Norro Wilson

**FROM WARNER COUNTRY,  
Where Even Sad Songs Sound Sweet**



JUNE 25, 1977, BILLBOARD

## Memphis On Rise

• Continued from page 5

celebrative moments since its music fortunes took a nosedive with the demise of Stax, the Isaac Hayes enterprises and numerous other Memphis music ventures.

"Hi was the most solid, most compact label of its type around," explains Bennett. "It ranges from Ace Cannon, who sells 35,000-40,000 albums, to Al Green who sells 2½ million."

A native of nearby Arkansas, Bennett cites an "association and credibility" with both Hi and the Union Planters Bank in Memphis as a reason for his investment in the future of the Memphis music industry.

He plans to increase the staff as soon as possible. "We've hired Eddy Ray as general manager of the Cream/Hi Memphis operation, responsible for budget control, financial matters, sales, promotion and publishing. And I'm going to add a

### Johnny Cash Aids In Flag Day Fete

NASHVILLE—Reciting his patriotic tribute, "Ragged Old Flag," Johnny Cash led the U.S. House of Representatives in its Flag Day program Tuesday (14).

Cash won a standing ovation with his performance before the packed House chamber.

Flanked by his wife, June Carter Cash, and seven-year old son, John Carter, the entertainer later journeyed to the White House for a meeting with President Jimmy Carter.

sales and promotion person out of here."

Bennett is also looking for key people to augment a regional field force, noting the label is "backed up with product release." Because of the impending demise of the Hi/London arrangement, there had been no product released since last September on any artist except Al Green, Bennett states.

Recently two LPs have been released, along with two singles, and the label is set to ship three new albums and five singles. "I've got to get them in the marketplace, but I don't want to overrelease because I want to have the ability to concentrate."

Celebrating its first anniversary, Cream has released four singles and two LPs before the Hi acquisition. In purchasing Hi, Bennett bought some instant credibility. "Now when you call a distributor, he returns your call," says the former Liberty Records chief.

While most Memphis music firms suffered the ravages of internecine rivalry, Hi remained one of the few solid rocks in the Bluff City. Surging to success more than 20 years ago with hits by such acts as the Bill Black Combo, the label now claims such acts as Green, the Black Combo, Cannon, O.V. Wright, Ann Peebles, Jean Plum, Cyl Johnson and Quiet Elegance. They join the Cream roster of Don Nix, Kid Dynamite, Balcones Fault, Chuck Howard, Patty Keith and Dan Tamlin.

Bennett would like to keep the

(Continued on page 62)

## SANTIAGO OF PUERTO RICO

## 23-Year-Old Opens \$1/2-Mil Fla. Studio

By SARA LANE

FORT LAUDERDALE, Fla.—Three years ago Jeff Santiago, now 23, arrived in South Florida with a dream to build a successful recording studio.

After stints putting together disco sound systems and touring as road engineer with K.C. & the Sunshine Band, the Puerto Rican native has \$500,000, 24-tracker—a lavish new \$500,000, 24-tracker called Triad which he indicates skillfully combines esthetics and top audio equipment.

"I kept working on my electronics and kept my hand in the business," explains Santiago who previously spent 3½ years at a successful rock station in the Caribbean where he acted as assistant manager and program director, handling all maintenance and engineering duties for both the AM and FM stations.

After researching various areas in South Florida, Santiago decided to locate in north Fort Lauderdale.

"This area is anticipating a 70% growth rate and I feel the entire market is going to mushroom. South Florida is going to keep on expanding and as more studios are built here, more industry people will be attracted here," he declares.

The studio is housed in a 4,500-square foot building with ceilings 25 feet high. Almost everything in the studio is custom built and custom cut, the entire shell covered with fiberglass and then covered with wood.

Although the ceiling is a series of interlocking pyramids, Santiago explains he wasn't thinking of pyramid theory when it was built.

"You're not supposed to have parallel surfaces in a studio because you get standing waves. So the pyramids are not parallel. They're angled to break up the sound," he explains.

The lighting system features dimmer switches and lights designed to reflect the tempo of the music. Instruments can be spotlighted and the entire studio can be made as bright as possible without any direct glare.

Santiago claims the drum booth is a conversation piece. Built into the studio as a permanent fixture, it is fiberglassed and covered with vented wood. Each of the more than 300 pieces of handcut wood constituting the hood are fitted into place as pieces of a jigsaw puzzle.

"We get more of a live sound during recording since there are no other things for sound to bounce off," Santiago explains.

Another Triad feature are two isolated echo chambers each 16 feet

by 11 feet by 29 feet high. One has a 4½ second delay and the other has a 3½ second delay.

Decor in the studio, control room, lounges and reception area reflect warm, tropical colors in plush wall-to-wall carpeting. Wood has been used throughout, both as a decorative measure and as a sound diffuser.

Centrally located, Santiago adds, Triad is 15 minutes from the beach and within walking distance of 24 hour shopping centers and dining places. Santiago also maintains a company membership at the Supreme Court Racquet Club with its tennis courts, saunas and other amenities.

"We've tried to provide the artist with the best of everything," says the young studio entrepreneur. "We even have a separate lounge area and stall showers for the musicians. The studio was designed with the artist in mind."

The equipment lineup includes an MCI board, JBL monitors, digital delays, limiters, compressors and "all kinds of mechanical toys."

"We're not pushing for automated computerized mixing yet as I don't feel we need it," he concludes.

## Singer &amp; Writer Michaels Builds Own Mini-Studio

LOS ANGELES—Composer/singer Lee Michaels has designed mini-recording studio which integrates a complete 24-track tape recorder and 24-track mixing board into one free standing unit.

Measuring approximately 36 inches by 36 inches by 4½ feet and portable, Michaels indicates he's been using it on all of his out of town dates for a new album he's recording.

The unit itself is a customized Stephens recorder which was about three years in the design and building stages and completed last December. Michaels estimates the cost to be approximately \$80,000.

"It's been something I had been thinking about for years," says Michaels, "and it turned out perfectly. It's exactly what I wanted and ideal for the road. It's very compact and all the mikes plug in on the side."

Michaels adds it has all the necessary outboard equipment to make high quality recording studio tapes with such features as digital delay, dbx, and a parametric equalizer on each channel.

## 52% Increase At Columbia Nashville

NASHVILLE—The Columbia Nashville complex has experienced a 52% rise in outside business over the same time period in '76, reports Norm Anderson, Columbia Studios manager.

Recently, among the custom clients in the studios were Sammy Johns from Warner Bros. Bob Morgan producing Bobby Vinton for ABC, Dave Dudley with Jimmy Key producing, Carmol Taylor from Elektra, the Imperials from Word Records with Gary Paxton producing and Donna Fargo from Warner Brothers.

Commercial business has also been active at Columbia with Tom Smith working on Burger King, Sears and Pontiac for Kalso Herston Productions.

## Electric Lady In N.Y. Adds Rooms

NEW YORK—Electric Lady Studios is expanding its facilities. Some \$400,000 has been earmarked to build an ultra-modern mix room and additional recording studio, according to Arthur Rothman, executive vice president.

Horse with Kenny Altman producing the sessions and Peter Granet engineering the mixes, and RCA's Sylvie Varton with Mickey Crawford engineering the Joe Reissman producing, Al Heider's San Francisco complex, Jim Sanchez' single "Trying To Forget I Loved You" was remixed for Walsan Records.

In out of town notes:

Producers Mike Zager and Jerry Love of Love Zager Productions, Inc., were in Columbia's Studio B, N.Y., finishing tracks for a forthcoming Midsong LP with Denny Green, lead singers for Sha-Na-Na, Tim Geelan engineering. The Band was also in Columbia's 30th St. Studio finishing an LP with John Simon producing and Don Puluse at the board.

Buddah artist Alexander Harvey was recording a new album at Bell Sound Studios, N.Y., with Ron Frangiappani arranging and co-producing.

Sean DeLaney has been producing Piper at Electric Lady, N.Y., with Chris Kimsey at the board. Al DiMeola, Chip Monk and John Belushi (of "Saturday Night Live") have been in on sessions.

## A Comeback For Memphis

• Continued from page 61

roster as small as possible "consistent with good business judgment." The Memphis reaction has been positive, asserts Bennett. He cites the Nashville music industry as a shining example of what can be accomplished by a city of music.

"For Memphis to be viable, you need to have an availability of employment similar to what Nashville has. You need to attract people and create employment."

Bennett, who plans to spend about 25% of his time in Memphis—the rest in Los Angeles and Europe—has his eyes set beyond these areas, Nashville, and the remainder of the South, is not off limits. "It's much too soon to be thinking of it in terms of physical organization, but not too

soon in terms of field organization, a&r staff and seeking out talent."

A conspicuous figure at the Memphis Cream conference was Ron Bledsoe, the Nashville based producer-executive who formerly toiled as vice president for CBS Records and worked with Bennett in L.A. at Liberty.

But Bennett isn't ready yet to travel the country road. "I'm not going to concentrate in the country field any further than we are now. I don't have the manpower. I want to minimize the type of product I want until I get very well established."

The Bill Black Combo presently receives heavy country play, and Chuck Howard, formerly of Nashville, also lends a country coloring to Cream.

## Mac Davis Show On a Summer Trek

NASHVILLE—The Mac Davis Show with special guest Dolly Parton and Gypsy Fever will be performing in theatres and music fairs in Canada, Connecticut, Maryland, New York, Pennsylvania and Massachusetts through July 30.

Opening in Wallingford, Conn.'s Oaktale Music Theatre Monday-Saturday (20-25), the series of en-

gagements includes Toronto O'Keefe Center, Monday-Saturday (27-July 2); South Shore Music Circus, Cohasset, Mass., July 4-9; Valley Forge Music Fair, Devon, Penn., July 11-17; The Colonic Coliseum, Latham, N.Y., July 18-23; and Panther's Mill Music Fair, Owings Mill, Md., July 25-30.

## Talent In Action

• Continued from page 39

Using only a piano and acoustic guitar with no backup, Katakis performed a serene and melodic 40-minute, 10-song set of tender love songs, emotional ballads and wry sensitive tales of loneliness, alienation and aging.

Most tunes were culled from his debut A&M album called "A Simpler Time." And like the album's title Katakis' delivery and approach is simple, basic and uncluttered.

A rarity in itself to understand every word, Katakis' lyrics paint vocal pictures, rich in imagery and loaded with clever poetic phrasing.

Because this was his first public appearance aside from dorm performances while a student at UCLA, he appeared a bit shakily and bemused. But as his confidence mounted so did the authority in his vocals and the caliber of his performance.

While his husky physical appearance is that of a teddy bear, his voice is warm, passionate and emotional. When Katakis sings, he sings from the heart.

Based on his writing ability Katakis has the potential to rank with a performer like Billy Joel. What he needs to do now is work on professionalizing his act, perhaps add a punchy backup band for impact and gain exposure.

Among the best songs were "Rainbow Song," "I Was So Sure," "I Got No Lights," "A Simpler Time" and "New England Lullabye."

ED HARRISON

## Pride Ends Tour

NASHVILLE—Charley Pride has completed an SRO Eastern Canada tour, including seven dates in Halifax, Moncton, Sydney, Fredericton, St. John and Charlottetown.

Dave & Sugar played the dates with their fellow RCA artist. Promotional activities included visits to radio and television stations for interviews.

## Washington, D.C. Talent

• Continued from page 34

uled 52 play dates for 37 attractions, compared with 17 dates last year, a spokesman says. Though most are categorized as pop or rock, there is some jazz in an appearance by Herbie Hancock and a quintet largely reuniting the seminal Miles Davis band of the late '60s (minus Davis), some country (Marshall Tucker Band, Emmylou Harris), and some folk (Arlo Guthrie, Pete Seger and Judy Collins).

The Carter Barron Amphitheater, located in Rock Creek Park in the city of Washington, is a venerable site which used to present symphony, ballet and Broadway shows each summer. During the difficult days of the late 1960s, it switched to a policy of presenting black music almost entirely.

In the last few years, its management was turned over to Cellar Door Concerts and Dimensions Unltd, the city's leading rock and pop promoters. They decided not to pick up an option to promote again this year.

A Richmond-based firm has taken over the promoting chores in stead and a varied schedule has been put together, ranking from Kool &

the Gang to John Prine, Sarah Vaughan and the Dance Theater of Harlem. Several other pop and rock acts are expected to appear by summer's end.

The fourth major outdoor venue, Wolf Trap Farm Park for the Performing Arts, has cut back heavily on its pop-type offerings this year. But there are several pop performers scheduled to appear at the nation's only national park for the performing arts, including Tammy Wynette, Guy Lombardo, Tony Bennett and Count Basie, Vikki Carr and Henry Mancini, Grover Washington Jr., and a concert by local favorites, the Starland Vocal Band. A bluegrass festival and the annual National Folk Festival also are on tap.

Meanwhile, Shady Grove Music Fair, a Guber-Gross enterprise in Gaithersburg, Md., also has booked a busy summer schedule, generally for a week at a time. Performers range from Ben Vereen and Tina Turner to Perry Como, Liberace and members of the Lawrence Welk show.

And, just to round out the picture, many of the nation's leading rock groups will continue to appear as usual in the indoor Capital Centre in Landover, Md.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Stevie Wonder wrapped up four months' work at Studio In The Country, Bogalusa, La., where he produced basic tracks for his own Wonderlove. He also spent time scoring his first film "The Secret Life Of Plants" as well as laying down a few tracks of his own.

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In local activity:

Barry Maraz produced and engineered Bill Quateman at Cherokee. In other action there, Milt Okun produced Starland Vocal Band with Ed Green and Tubby La Tondre handling board chores; Jan & Shelby was produced by Michael Stewart with Rick Ruggeri and Chip Leech engineering; while Art Garfunkel continues to work on a new LP comprised mostly of Jim Webb tunes with Dee Robb at the board helped by Tony D'Amico, David Crosby, Bill Payne of Little Feat and Steven Bishop were in on a recent Garfunkel session.

Ken Scott was producing Don Harrison for Mercury at Chateau with mixing done at A&M Studios. Scott along with Jackie Krost have formed their own production company.

Michelle Phillips and Simon Soussan both cut album tracks at busy Larrabee for upcoming projects. In other Larrabee action, Jim Ed Norman produced Rains & Harris for RCA with Marc Piscitelli at the board and Kim Fowley produced a new Brenda Smith single, Taavi Mote engineering.

Greg Venable supervised the mastering of Gilbert O'Sullivan's upcoming Columbia release. John Golden doing the cutting at Kendun. Producer Ed Michel was also in for the cutting of Sonny Fortune's new LP for Atlantic with engineer Geoff Sykes at the new Sierra Audio/Sphere Electronics mastering console. Producer Tom Werman and engineer Tony Reale worked on Cheap Trick's LP, while Reale also remixed Johnny Nash's new material. Rick Heenan has also joined the Kendun engineering staff. Finally, Alan O'Day has been in for Atlantic working on a new LP with co-producers Steve Barri and Michael Omartian, Phil Kaye engineering.

Barry Fasman's doing the arranging for the new Rusty Springfield UA album at Cherokee that Dory Baker is producing. In addition, Fasman has produced a new Hawaiian act, Spice, at the Sound Of Hawaii Studios, Honolulu.

Bones Howe produced tracks for the Mob's single at Wally Heider with son Jeff working the dials. Also in at Heider were Capitol artists White

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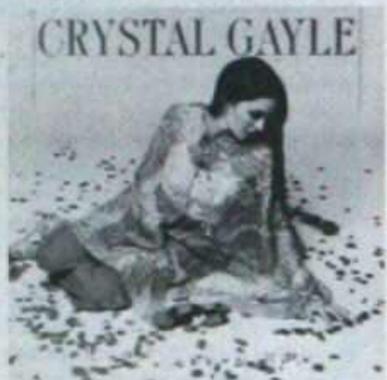
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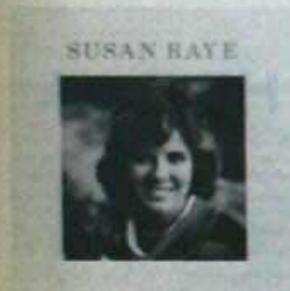
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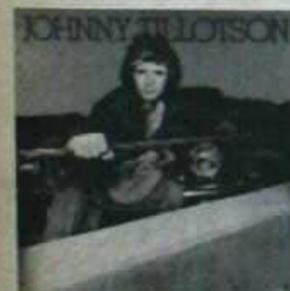
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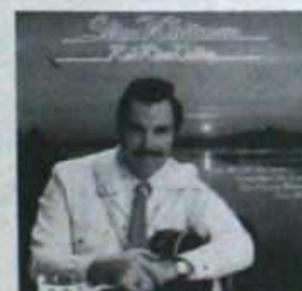
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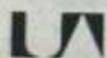


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## U.S. A MAJOR SOURCE

## Counterfeit New European Threat

• Continued from page 1

firmed by recent developments in the U.S., one of the major sources of counterfeits. We find that Europe has, and will go on having, more than its fair share of counterfeiting."

Bridge says it is hard to assess the scale of this newer hazard. There is no evidence yet of printing and pressing of records and tapes in Britain, but a certain amount of illegal product comes in from Europe.

The investment, he says, required to set up counterfeit production facilities is greater than for pirate and bootleg material, with printers needed to forge existing sleeve artwork, but the outlets for finished product are much the same, including market stalls, certain retailers and direct mail.

Targets of the counterfeiters are generally mainstream pop albums and tapes, the demand for which can be guaranteed over a period of time. Compilations of the television-backed type have also come in for attention.

The BPI, Bridge says, is countering the threat by using many of the

## WEA Sets New Belgian Affiliate

NEW YORK—WEA International will open a Belgian office as of July 1. The new company, to be known as WEA Records S.A./N.V., will be headquartered in Brussels and managed by Ben Bunders, who will continue as managing director of WEA Holland.

The new organization will be the 13th affiliated record company in the WEA International network. Previously, WEA was active in Belgium via an association with EMI.

Named to assist Bunders in the new operation are Ted Sikkink as general manager, Jean-Marie Sohier and Dirk de Vries. The affiliate plans to inaugurate its own a&r, promotional and merchandising activities, with distribution to be handled by INELCO.

## BBC Drops 2 Execs

LONDON—Roy Tempest, general manager of BBC Records and Tapes, and Richard Robson, sales and marketing manager, have been asked to leave the company.

"We were told that our outside interests were in breach of contract," says Tempest, who has been with BBC Records four years. He has been active in songwriting. Robson, a three-year veteran of the label, has worked as a freelance writer.

tools it has used against pirates and bootleggers, including company representatives and alert dealers. "All we need is the feedback to set us on their trail."

But adequate funding is an essential part of the battle and the BPI now has powers to approach Phonographic Performance Ltd. for up to \$130,000 over the next two years to fight counterfeiters, pirates and others.

During 1976, a total 92 cases (80 in 1975) were reported to the BPI so-

## Electrola Goal: 100% Rise In Capitol's German Sales

COLOGNE—EMI Electrola is in the middle of a massive expansion campaign on behalf of the Capitol label in Germany, aiming at doubling sales of the U.S. company product in two years.

Helmut Fest, Electrola international a&r general manager, says a first step was setting up a Capitol repertoire division inside Germany, headed up by Heinz Henn. He adds: "It is an all-out effort to build up the Capitol market share here—and fast."

Friedrich Wottawa, managing director, says: "We plan to sell not only current repertoire but to work on Capitol back catalog, a policy we're following for all our licensed product. Biggest sales prospects are

licitors, 34 involving piracy (46 in 1975) and 58 on bootlegging (34 in 1975).

Of the piracy cases, 14 were taken to court. Of the bootleggers, the BPI successfully brought a private prosecution against one man who was fined for making and selling bootleg tapes and for possessing master tapes of live performances.

Says Bridge: "We consider that piracy and bootlegging are still under control and that not more than 5% of the U.K. tape market and 1% of the disk market is involved."

for the group Tavares and for Dr. Hook, in the local charts for some weeks now. And we have started individual campaigns for Natalie Cole, Glen Campbell and Bob Seger."

In the more traditional rock market in Germany, Wottawa sees big sales prospects for Sammy Hager and Starz.

EMI Electrola sold around 30,000 copies of the Klaatu album "Mystery Group," highlights being available by telephone for a five-minute play. With 10 phone answering services available, the company received more than 10,000 calls to hear the "clip," regarded by Wottawa as the company's "best promotion yet."

## International Turntable

Ken Glancy returns to RCA Records (U.K.) as managing director, replacing Gerry Oord (see separate story). Glancy also takes on post of division vice president, European marketing organization, RCA Records.

A&M Records has expanded its European operation by establishing a European headquarters and field offices in major European markets. Marcus Bicknell is running the HQ in Paris, where the office serves as liaison with CBS Records International, which has full rights for A&M in Europe.

In addition to Bicknell, who reports to David Hubert (vice-president, international, Hollywood), the European staff includes David Clapham, financial director, in charge of the tax, legal, accounting, personnel and administration areas. Joe Little is production coordinator, and will be main contact with talent sources.

Cathy Oudemans is promotion coordinator, covering tours, press, radio, television, and artists relations. Bill Stern is market research and public relations consultant during the launch of A&M with CBS on the continent, having recently been international marketing director for Robert Redford's Wildwood Enterprises.

The European head office staff will soon be augmented by the appointment of a marketing manager.

The French field office is headed by Michel de May, promotion director A&M France, with Ariane Sorps as his assistant. Staff appointments for the Dutch and German offices, to be located within the respective CBS affiliates, will be announced shortly. First aim of the operation is to break acts from the existing company roster on the continent.

Agent Dick Jordan is leaving BTM Records in London for a post in the publishing world. He ran the Klooks Klee club in North London back in 1960, making it a leading modern jazz venue, later moving through r&b to become an underground bastion. In 1970 he joined the Marquee Martin Agency, later going over to Miles Copeland's BTM company complex.

In a Transatlantic reorganization following the departure of Jack Boyce and Martin Lewis, Barbara Blyth has taken over advertising and marketing functions for all labels. Previously licensed label manager, she is now creative services manager.

Ron O'Shea has resigned as promotion director of Charly Music U.K. to set up his own management, production and publishing companies.

Andrew Pryor, who joined the company in 1972, has been made senior pop marketing manager at CBS U.K., reporting to Tony Woolcott, marketing director. Jerry Turner becomes senior product manager, reporting to Pryor, completing that division with Brian Yates and Peter Evans reporting to him.

Also at CBS, Derek Witt becomes artist and public relations manager, a new post. Ellie Smith is to be manager of press and publicity, another new position.

Paul Clark is the new promotion manager at GTO Records, having been at Pye for 18 months, recently on London promotion.

Colin Jones, formerly with NEMS, has joined Friarmer Music Management in London, principally in charge of live shows by the company's three major artists, Osear, Jenny Darren (both DJM signings) and Manchester band the Beaver Brothers.

## U.K. 'RIGHTS' HASSLE

## Dissident Group Demands Review of PRS Activities

LONDON—An unofficial committee of writer and publisher members of the Performing Right Society here has been set up to lobby support for an independent review of the copyright society's activities.

This news comes in advance of the PRS annual meeting (June 30) and follows the High Court setback of member Trevor Lyttleton's attempts to force the PRS to reveal its list of voting members so he can canvas them on this issue (Billboard, June 18, 1977).

In an attempt to persuade voting members to join in the plea for a review, a committee headed by songwriters Doug Flett and Guy Fletcher (both voting members) along with Bob Newby and Peter Barnes, has bought a double-page spread in trade magazine Music Week, asking for proxy votes and headlined "Campaign For Independent Review."

It urges support for Lyttleton's resolutions which go to the vote at the annual meeting. He particularly asks for an inquiry into the accountability of the society to its members.

But Lyttleton also wants a review to consider the extent to which members should be entitled to be told what has been deducted from the society's gross royalties with regard to administration expenses, staff benefits and emoluments, loans to executive officers and exceptional items of expenditure not incurred in the normal course of business.

He asks for constitutional changes to be made in the society to secure "adequate representation" of the interests of all members, plus an enquiry into the service contracts of society officers earning upwards of £20,000 (\$34,000) a year.

The advertisement is signed and paid for by 60 writers and publishers. It reads: "We the undersigned, in view of the apparent acrimony between the society and Trevor Lyttleton, the resultant rumors and specu-

lation, the cost of ensuing lawsuits and the cost of the society's canvassing efforts, are astonished that the council does not welcome the independent review requested by over 1,100 members."

Doug Flett says: "This was our only means of gaining support for our claim for a review. We don't by any means have all the answers to the questions, but indeed we don't even know all the questions. But there is a strong groundswell of sympathy in favor of an enquiry into the PRS."

"There has been increasing concern over the way the PRS is run. If an independent review finds nothing amiss, then nobody could be more pleased than the supporters of this campaign."

## RCA Abandons Surcharges On Dealer Orders

LONDON—The current stagnant atmosphere in U.K. record sales has led RCA here to abolish its minimum order surcharge, which was approximately 45 cents on orders worth \$25 or less.

Julian Moore, company label group manager, says the move is to help dealers in the current depressed situation and to encourage them to stock RCA product.

RCA is currently placing special emphasis on singles, he says, to establish a base on which album sales can be built, and the surcharge abolition is believed to boost this. Moves to reorganize the firm's telephone sales operation and field force for singles orientation are also being implemented.

RCA is also experimenting with Saturday deliveries in certain cities. If dealer response is favorable, this sales push plan will be extended to other centers.

## POLITICAL ISSUE

## French Punkers Hit Back

By HENRY KAHN

PARIS—Punk rock has become a political issue in France and the few groups existing in this field are hitting back at their detractors.

Accused generally of producing "a cacaphonic jumble" rather than music, and of preaching racism and so on, several bands, including the Stinky Toys, which is signed to Polydor, and Asphalt Jungle and LUV, have mounted a defensive campaign to present where they stand musically.

They say the French press is being deliberately provocative. In those journals willing to give them space, they say they are tired of being "outlawed" in favor of rock and pop singers from past generations. For punk rockers, the age 30 smacks of senility.

Punk bands insist that concerts given in vast halls where it is hard to appreciate the music or even to see the artists leave the 15-25 age group indifferent. That audience wants to be part of the music and to join in. And if the punk fans wear short hair instead of long, it is simply because all other ages wear the hair long, they say.

The punk bands aver that records now on sale are simply a repetition of what "old artists" have been recording for years. One view: "The

public now buys anything, and at ridiculous prices." The punk aim is to make singles which encourage the young to set up their own bands and offer, eventually, a revolutionary kind of punk rock. The bands refuse to make albums.

Having denied that they take drugs or drink hard liquor, mostly relying on beer or milk, the punk rockers seek a public in small "caves" in Paris. Several noted clubs, including Jimmy's, are trying out punk acts to see what impact they generate.

## NO ARTIST ROYALTIES

AMSTERDAM—The sounds of more than 30 birds—wildlife visitors to Dutch gardens, parks and countryside—have been put together on an album released here by Phonogram.

The LP, called "Vogeltaal," or "Birds' Language," includes solos by assorted sparrows, starlings and cuckoos, plus a stork and a coot. Bird expert Rien Poortvliet provides specialist information on the album, unique within the Dutch music industry.

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## International

## Pistols' 45 Hits Target Despite Ban

LONDON—Despite a total broadcasting ban on the single "God Save The Queen," the controversial punk rock band Sex Pistols has provided Virgin Records here with its biggest-selling single for a debut release.

Multiples Boots, Smith and Woolworth have all said they are not stocking the record, though certain Boots branches are said to have received the "don't-stock" guideline too late, with copies already on sale. Yet CBS, Virgin U.K. distributors, has been shipping out up to 25,000 copies daily.

If sales have been unprecedented, so have censorship problems. Both the BBC and the Independent Broadcasting Authority issued instructions that the record should not be played on the grounds of "gross bad taste." Radio commercials promoting the song have been turned down by major stations and printers on pop weekly magazine Sounds refused to handle a back-page ad for the group until it was redesigned.

BBC-TV "Top Of The Pops" producer Robin Nash said it was "quite unsuitable for an entertainment show like 'Top Of The Pops.'"

Al Clarke, Virgin press officer, confirms: "There is a unanimity of bans. Every conceivable outlet for the disk is now closed for us and our only chance is to push it via press advertising and a poster campaign, but quite a few posters have been ripped down by supporters of royalty."

## PORNO PROMO BY BOVEMA

HAARLEM—Dutch record company EMI-Bovema is to promote an album of highly erotic instrumental music by using advertisements in Dutch pornographic magazines such as Candy, Chick and Rosie.

The LP is called "Erotheque," out here towards the end of June, and it includes instrumental covers of songs like "Emmanuelle," "L'Histoire d'O," and "Je T'Aime, Moi Non Plus," performed by various Italian orchestras. Some of the melodies have been given additional vocal support.

## RCA U.K. Juggles Execs For 4th Time In 4 Years

• Continued from page 5

and we are beginning to get into our stride. RCA has a good future in the U.K. and now it will have to make it happen."

Louis Coultolenc, president of RCA Records, announcing the changeover, said: "RCA is most grateful for the splendid contribution Gerry Oord has made to the continuing growth of our U.K. company."

Prior to joining RCA, Oord had 3½ years as managing director of EMI Records, leaving that company after an association spanning 25

## Demand Change In French Radio Music Formats

PARIS—Twelve important musical organizations here, including the National Music Committee, have drawn up a petition aimed at bringing about far-reaching program changes in the French radio system.

The document avers that music broadcast today is either classical/symphonic or pop and that light music between these two poles is virtually ignored. The petition demands that all kinds of music should have a place in a regular broadcasting policy.

Following the Union of Composers, other organizations have also drawn attention to the time devoted to foreign music as opposed to French music, stressing the position is getting more and more serious. The 1975 situation was bad, but in 1976 two-thirds of the music broadcast was foreign in origin, it is said.

The petition emphasizes that a large part of the program cost comes from license fees so that a real effort to meet the tastes of all listeners should be made. At present, light music is being sacrificed, a situation the music men insist should be corrected immediately.

## Feeney New President

TORONTO—Jack Feeney has been named president of Sunbury/Dunbar Music Canada Ltd. Feeney has long been associated with RCA in the various capacities of promotion, sales and country music record production.

years. For the last six months of his stay with EMI he had been deputy chairman and director of group repertoire.

On linking up with RCA last August, he said: "I don't have a contract with the company—I don't believe in them. But I anticipate being there two or three years, during which time I hope to be able to groom somebody to take over from me."

## Hansa Launches New Soul Label

BERLIN—Helmut Kunte, international managing director of Hansa here, says the company is launching a new label, Medox, starting July 1. Founder and producer Gordon Biel will have Hansa backing in creating worldwide contacts for his artists, including groups Ebony, Mystic and Mandrake.

Kunte says: "The aim is to make Medox the new quality standard in the field of black soul music. The philosophy behind it is to have all Medox artists working together on all productions. It is planned as an international label."

Hansa is to cope with promotion and publicity and distribution is with Ariola in Munich. Hansa has also set up a Medox music publishing outlet in Berlin. First product is to be "So Long Goodbye" by the group Black Mail, made up of two U.S. girl singers and one from Germany.



BRIGHT STAR—Walter Scheel, president of the German Federal Republic, congratulates EMI Electrola artist Olivia Molina for being named "Star of the Year" by the Phono Akademie in Bonn. Award was made during centenary of sound celebrations.

JUNE 25, 1977, BILLBOARD

## NEWS REVIEW

## 'Wings' Soars In First Staging Of Pop Cantata

By PETER JONES

THE HAGUE—The world on-stage premiere of Michel Colombier's rock-classics fusion "Wings," held here at the Congresgebouw, with the composer conducting more than 200 mixed-media singers and musicians, was an outstanding triumph.

The work received a standing ovation and afterwards talks were held with the French composer/conductor/arranger for repeat stagings in other European centers. "Wings," a pop cantata for symphony orchestra, pop group, big band, classical and pop choirs and rock solo singers, was first released as an album by A&M Records, worldwide, in 1971.

Colombier previously conducted the work with the Winnipeg Symphony Orchestra, with soloists David Clayton Thomas and Nanette Workman, a Canadian production for CBC-TV set for screening in September this year.

A further tie-in with the A&M international re-release of the album of the work is a tentative scheduling of a theatrical production, complete with lasers and projections and hopefully to feature Paul Williams and Lani Hall.

The concert performance in The Hague was built round the Residentie Orkest, a 114-strong symphonic aggregation named after this city, the official residence of Queen Juliana. Vocal soloists were Anita Meyer, Dianne Marchal, Martha Pendleton, Hans Vermeulen and Okkie Huysdens.

On the big band, pop group side there was a series of outstanding solo moments, the whole being driven along by the remarkable drumming of session musician Kees Kranenburg. Essentially a blend of dynamic pop-rock and expressive classical passages, "Wings" is a work of constantly changing moods. At the time of its original album release, Herb Alpert said: "It is a natural evolutionary step for Colombier. He has taken pop music one step forward into the symphonic form."

In the Congresgebouw, "Wings" received a standing ovation from a packed house, the audience clearly covering all age groups. The applause continued for several minutes, with Colombier forced into a hastily arranged reprise of one of the main passages.

At a celebration party after the premiere, Colombier insisted there was no basic story to "Wings," just

"a state of soul, a mix of all the musical influences inside me from Bach to whoever."

His background has taken in classics and jazz, but he is particularly known for film score writing, dating back to 1963 and including Vittorio de Sica's "Un Monde Nouveau," Claude Chabrol's "La Femme Infidèle," and two Jean-Paul Belmondo starrers, "L'Heritier," and "L'Alpageur."

Of "Wings," he says: "It was never meant to be a live show originally. The gamble of staging it was in breaking down any possible barriers between pop players and classical musicians working together, whereas normally they would stay in their own areas. But my personal philosophy has been that I couldn't deny one kind of music simply because I liked another kind, and in the end we found, in rehearsals, that there were no barriers. The Residentie orchestra were excited by the challenge."

"Now, if plans to go ahead with the full-scale staging of the work are finalized, Paul Williams and I would have to write another hour and a half of music to fill out the show."

## LONDON

Urging a ban on punk rock here, Member of Parliament Marcus Lipton says of product such as the Sex Pistols' "God Save The Queen": "If pop is to be used to destroy our established institutions, then it ought to be destroyed first." ... First release on new indie label 5th Avenue here is "Salud Mor Mallorca" by ballad singer Ricki Dioni.

Phonogram campaign to promote LP product, "Silver Salvo," has \$35,000 worth of prizes, including a Simca car, color silver. ... Chieftains follow up current Australian tour with a headline schedule in the U.S., starting July 17 (Cape Cod, Mass.) and ending July 26 (Greek Theater, Los Angeles). ... Elton John on the road with Rocket Records' executive Arthur Sherriff to help promote new label product by Foster Brothers and Lorna Wright.

John Fruin aiming at increased physical fitness among WEA staff here, the managing director having opened a gymnasium in the office basement. ... International release of debut album by the Motors, band formed by ex-members of Ducks deLuxe and signed to Virgin, set for the mid-September period.

Ex-Beatle George Harrison divorced here by model wife Patti on the grounds they have lived apart for more than two years. ... Scots' soccer

fan Rod Stewart sent a donation to Wembley Stadium to cover part of the damage to pitch following recent Scottish win over England at football. ... Julie Covington, likely lead in the stage production of "Evita," not to make another series of tv programs "Rock Follies" on the grounds that she "hated" being a star.

Charly Records here terminated its distribution deal with President Records and moved to Pye, but the change is a subject of High Court proceedings. ... Strong praise for New York band Television on debut tour here. ... Gull Records entered into new pressing and distribution deal with Pye, with first product under the new contract from Harrison Jones and Bluebeard, both new acts. ... Angeles Mortimore (23) appointed head of public relations for the Ember group headed by chairman Jeffrey S. Kruger.

Aerosmith and Ted Nugent, both from the U.S., touring Europe this summer on a series of outdoor festival events. ... Sandie Shaw has given herself five years to make a comeback to star status and starts with a CBS single "One More Night." ... Yes group's first album in nearly three years, and featuring Rick Wakeman back on keyboards, is "Going For The One" out this week here and recorded in the Mountain Studios, Montreux. ... Ex-Bay City Roller Pat

McGlynn out with a Decca single, backed by his own group Scottie, just a month after being fired from the BCR.

Beach Boys to head a big all-American show at the 100,000 capacity Wembley Stadium, July 30, with Dr. Hook and the Outlaws two of the three support acts, the last to be fixed. ... Series of rock films being shown at the Rainbow Theater here, including product from Presley, the Stones, Joni Mitchell and Hendrix. ... Recent deaths here of agent/promoter Maurice King and songwriter Lally Stolt, whose hits included "Chirpy Chirpy Cheep Cheep."

To compete with his revived version for the Pentagon label, EMI reissued Gerry Marsden's original treatment of "You'll Never Walk Alone," a former chart-topper. ... "Lovelight," first laser-beam musical opens (June 21) at the Metropole, Victoria, here, three days before Europe's first Cosmic Laser Light Concert starts a season at the Planetarium.

U.S. label Westbound has signed an exclusive worldwide distribution deal with Atlantic under which the first U.K. release is the Detroit Emeralds' re-recording of the hit "Feel The Need." ... Manchester-based team Sad Cafe signed longterm to RCA here, the debut single being produced by Harvey Lisberg. ... Limited edition of the new Horslips' single "Power And The

Glory" is pressed by DJM in green vinyl, switching to black after the first 15,000 are run off.

Largely through television advertising in the Manchester area, "Connie Francis' 20 All-Time Greats" in the album chart here, a single, "Vacation," having been pushed out as an added boost. ... WEA linked with major breakfast cereal company Quaker Oats to promote a disk by telly-jingle character the Honey Monster.

The Albion Agency, responsible for touring many new-wave acts here, has closed down its booking operation so that partners Dai Davies, Derek Savage and Ian Grant can concentrate on management, promotion and publishing of the Strangers, chart punk group, and new signing 999, along with representing the Heartbreakers. ... Slightly increased (about \$60,000) profits for MAM, the public company which handles Tom Jones, Gilbert O'Sullivan and Engelbert Humperdinck, the latter in dispute over his contract with the company. PETER JONES

## WARSAW

Noted Polish pop group Two Plus One has been performing in Czechoslovakia and East Germany, including the tv show "Rund Um DT 64" in Frankfurt-on-Oder and this month guests in the Bulgarian Gold Orpheus Festival.

(Continued on page 67)

'CACO' BALLY LOOKS TO FUTURE

# Bedeviled Distrib Paying Off \$350,000 Debt, Changes Ways

By AGUSTIN GURZA

LOS ANGELES—"I think within two or three years people will look back on all this as one big nightmare."

That is the hope, in any case, of Isaac "Caco" Baly, the controversial Latin record distributor who sent shudders through the industry last January when he announced he was unable to pay his outstanding accounts amounting to some "\$350,000."

Now, several months later, Baly has begun sending out the monthly checks to his creditors as part of his all-accounts payment plan and has effected several changes in his operation to keep himself afloat in the industry he professes to love.

"I've had problems since the very day I started," Baly confesses. "But it got to a point where I had to make a radical change. I couldn't go on any longer, but I didn't want to lose what I had."

So Baly brought his firm to a sud-

den halt. He informed Latin labels through a lawyer that a payment plan was being devised and began divesting himself of his inventory, now down some 40%.

Through returns, he brought down his owing a balance substantially. Now, he says he works about 50% in cash, the remainder on 30 days.

"I'm trying not to use any credit," he says, "so I don't get involved in the same trouble as before. My problem was that since I was allowed so much credit, I in turn extended too much credit. The labels and myself did each other mutual damage."

His attempt to work catalog on all Latin lines was another major factor in his crisis, Baly says. Now, he intends to work only new releases—"and only saleable new releases."

He says he has eliminated some of his own accounts where he had been keeping a dead inventory, or product he was selling on consignment.



Isaac "Caco" Baly: sees solutions to his financial ills.

"We picked up all that product because it just wasn't turning over."

Aside from his untenable modus operandi, Baly claims a Los Angeles bus strike and the Mexican peso problem, both hitting late last year, precipitated his crisis.

The strike cut sales in his downtown Newberry's record concession 90%. The peso devaluation crippled his Mexico-side customers who stopped paying as well as reordering.

Baly says his problem was like a cancer—self-perpetuating. The more he fell into debt on catalog, the less he was able to obtain credit for new releases. He would thus lose sales and clients in a vicious circle.

And while he openly admits his errors, he is obviously resentful on many issues.

"One of the problems has been that I haven't been able to obtain the prices I think I should be given. I think there's been an uneven competition because I'm not working under the same conditions as other distributors.

"I have not gotten, for example, any of the promotional bonuses I should have gotten.

"A lot of people accuse me of bad administration. I don't think so. I think I've done a good job. In fact, maybe I went in the wrong direction, maybe I should have done like other distributors who only buy what they know they can sell, without any interest in helping anybody but themselves. But I wanted to give full service to my customers. And that's why I feel sad now that I'm unable to do that.

"A lot of people also charged that the problems were due to my getting involved as a manufacturer with Arriba Records," continues Baly in his defense.

"But I want to say that if it weren't for Arriba, things would probably be even worse." Almost 90% of Arriba's distribution is done through Baly, naturally.

"It all comes under one roof, and it's helping me to meet my expenses. The other labels now consider me a competitor. So as a distributor they're not going to give me a second chance. But if Arriba continues to function, it will eventually help me realize the dream I've always had—to be the best distributor of Latin records.

"There has been a great improvement in the Latin market as a result of all these experiences. Credit is being controlled. You no longer have individuals like myself who could knock on Musart's door and

LOS ANGELES

Eric Dominguez of Musimex and Ron Sproehle of Fama were expressing concern, and frustration, last week at the continuing tape piracy problem on the West Coast. Countering a superficial impression that the problem has been substantially licked in this area, Sproehle says "It's worse than before."

While both have particular high regard for the efforts of FBI agent R.W. Miller, the focus of their discontent is aimed squarely at certain offices of the U.S. Attorney which Sproehle claims have been lax and disinterested in prosecuting copyright cases.

"There's just no headlines in it for them," he fumes. The complaint is in accordance with a report from an East Coast FBI agent, expert in the piracy field, who says the agency's long-term battle has been as much with the law-breakers as with the law enforcers. The agent says search warrants had to be squeezed out of the Justice Dept. which later had to be persuaded of the importance of prosecuting in these cases. "We were literally fighting both ends of it," says the FBI source.

Sproehle also offers restrained criticism of some Latin label executives who consistently fail to cooperate on the piracy issue. He appears particularly miffed that few labels went along on the FBI raid at the San Jose flea market a couple of weeks ago. Sproehle says he helped identify product from all the major Latin labels there.

On a brighter note, Sproehle reports Fama is moving in new musical directions with two forthcoming releases by two teenage Tijuana talents. Manuel Eduardo, an 18-year-old singer/songwriter, is compared by Sproehle to Juan Gabriel in his composing style. His work is backed by a bright Tijuana group, El Mariachi California. Mary Santa, a 17-year-old vocalist, is leaning more towards an international vein backed by an orchestra. Both groups recorded in Tijuana and El Cajon, and are produced and arranged by Fama's a&r whiz kid Francisco Garcia, former member of the Moonlites.

Sproehle is excited about his new artists and says it's important for his firm, specialists in a modern norteno sound, to diversify its product. "I don't say it's a step up (from norteno)," Sproehle stresses, noting his annoyance with the all-too-numerous elements in the U.S. Latin industry who look down on this Mexican regional genre. "I would just say it's a step in a different direction." Fama's hottest artists, Los Tigres Del Norte, Los Humildes and Ritmo 7, are due for new releases in July.

One artist who breaks all taste boundaries from Tijuana to Madrid, Julio Iglesias, is being set by CBS for a launch into non-Spanish frontiers. An English language LP is projected for the Spanish superstar, but CBS International president Dick Asher cautions against premature projections of stardom in the U.S. market for Iglesias.

"It seems that his major appeal," Asher explains, "which is a fanatical appeal, is among women over 20. I mean, it's not among the bobbysoxers. And being realistic, there's just not that many artists appealing to that market (in the U.S.)" The Iglesias effort, Asher predicts, will be an American MOR sound, conceding that

say, "Give me \$20,000 credit and let's see what happens."

"As far as Arriba Records is concerned, I cannot permit myself the luxury of having clients like Baly Records used to be. As a manufacturer, I'm just not able to extend credit. People laugh at me and they can't believe it. But I recognize the problem. I want to be different now. I want to change so little by little I can get out of the mess I'm in."

Baly is aware that his personal financial solution worsens the label's problems in getting its catalog in the market.

He proposes that the labels will have to take two steps. One, sell directly to retailers as some are already doing.

Two, start a system with distributors like himself whereby they sell new releases on 30 or 60 days and sell their catalog product separately on consignment. The label would thus keep a "dead inventory" with the distributor and be paid as it is sold.

Baly says he has already suggested the plan—"vaguely"—to labels.

## Latin Scene

"we cannot turn him around and make him a Rod Stewart."

The CBS experience with Roberto Carlos, the Brazilian singer/songwriter, perhaps tempers the enthusiasm for Iglesias in English. After much painstaking effort to create a Carlos album in English, Asher says the resulting tapes were "embarrassing in some ways." Carlos had to record the work phonetically line by line, patching in phrases which proved unintelligible. The result was a disjointed work and Asher admits bluntly that the firm "didn't succeed in making a good record." Will there be further attempts with Carlos? "As long as he's willing to work at it, we are," says Asher. "He deserves that kind of shot if he wants it." He adds that "Julio's English is much better."

In Miami, Al Zamora of Pickwick International's rack division reports that Iglesias has five of the firm's top 12 selling albums. ... Emilia Ramos, in charge of Latin product in one of the Spec's chain stores in Miami, says she is stocking salsa product for the first time. ... The Miami chart this week shows heavy sales for local talent. The two top spots are held by local groups. One of them, Alma, is proving to be among Alhambra's strongest acts. ... Still, Rolando Rivero of DoReMi Music Center reports that there has been no exceptionally strong hit album in Miami area for some time. In fact, not since Emilio Jose's "La Barca." ... A new album by Lissette on Borinquen is bound to get a good initial shove from her recent tv variety show aired on one of Miami's major English stations. Broadcast live from the Diplomat Hotel, the show featured Lissette singing in English as well as Spanish. Her guests were Michele LeGrand and Henry Youngman.

Miguel Estivil informs from Miami that Alhambra has picked up two new lines for U.S. and Puerto Rico distribution: Scorpio of Venezuela and Tico of Mexico. ... Rolando Gonzalez of Miami Records writes that Colombia's Discos Fuentes has granted Miami a five-year extension on its license for U.S. representation. The deal was worked out between the firm's principal Jose Maria and Pedro Fuentes of the Medellin-based firm, and Carlos Diaz Granados of Miami.

AGUSTIN GURZA

### NEW YORK

Celia Cruz will be making her annual appearance in Miami at the Central Espanol. Her engagement starts June 25 and will last throughout the month of July. Cruz was the star performer at the Cornacion Miss Turismo Hispana USA at the Americana Hotel May 28. The event was televised over channel 41 here.

The July 4 weekend will see another big dance at Roseland Dance City. Phil Peters will promote the event. Lined up so far are Eddie Palmieri, Willie Colon and Ruben Blades, Roberto Roena Y Su Apollo Sound, Orq. Novel and Sacco.

Ralph Mercado and Ray Aviles will present "Salsa at the Garden" Friday, September 2. It is the second annual concert in honor of "Salsa Day" here. It will be presented at Madison Square Garden with artists to be announced.

Tipica '73 has been added to the Newport Jazz Festival lineup which starts here Friday (24). Afterwards the group will be touring Caracas, Venezuela and Colombia from June 28 to July 10. ... Willie Colon and Ruben Blades will do a tour of Mexico from Friday (17) to Sunday (26). Colon is also producing Celia Cruz's upcoming LP. ... Peter "El Conde" Rodriguez will be touring Martinique and Guadalupe from June 30 to July 2. ... Larry Harlow is off to Mexico for appearances in Mexico City and Vera Cruz from July 7 to 17.

On the subject of Mexico City and Vera Cruz: News has filtered through that Dimencion Latina's stint in those two towns was received with much enthusiasm. More than 12,000 people from both cities came to watch the Venezuelan group which now features Andy Montanez, ex-vocalist for El Gran Combo.

El Gran Combo is in town this month featuring a new vocalist taking Montanez's place. He is 21-year-old Jerry Ribas from Puerto Rico.

Fernando Hernandez, a 20-year veteran in the Latin music industry, has joined Coco Records. He will be handling all the company's promotion throughout the island of Puerto Rico. Hernandez was the first promotion man ever to locate in P.R. He started in the industry with George Goldner, one-time president of Cotique Records. He was formerly with Fania Records. ... Trini Lopez' first LP will be released by Gala Records shortly. Lopez plays the Playboy Club at Great Gorge, N.J., July 7-9. AURORA FLORES

Billboard SPECIAL SURVEY For Week Ending 6/25/77

## Billboard Special Survey Hot Latin LPs™

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	1	ALMA Alma, Alhambra 148
2	COSTA CHICA Tapame, Fama 549	2	MIAMI SOUND MACHINE Renacer, Audifon 5426
3	MANOLO MUNOZ Llamarada, Gas 4153	3	ROBERTO CARLOS En Espanol, Caytronics 1487
4	THE BROWN EXPRESS Maquina 501, Fama 542	4	LOS SOBRINOS DEL JUEZ The Judge's Nephew's, Audio Latino 5000
5	LA TROPA CHICANA Tu Nuevo Corinto, Latin International 5056	5	RAPHAEL Canta, Pronto 2017
6	LOS HUMILDES Numero 4, Fama 529	6	CHIRINO Chirino 3, Grand Artists
7	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012	7	JULIO IGLESIAS America, Alhambra 27
8	LOS FELINOS Los Felinos, Musart 1701	8	VITIN AVILES El Cantante Del Amor, Alegre 6004
9	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014	9	CAMILO SESTO Memorias, Pronto 1021
10	LEO DAN Leo Dan, Caytronics 1442	10	LISSETTE Quiereme, Borinquen 1302
11	ELIO ROCA Contigo Y Asi, Miami 6042	11	JULIO IGLESIAS El Amor, Alhambra 23
12	NAPOLEON Raff 9055	12	CHICO NOVARRO Algo Contigo, Microfon 76081
13	GRUPO LA CRUZ Caliente 7159	13	ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Vol. 2, Pronto Latino 2022
14	JULIO IGLESIAS A Mexico, Alhambra 21	14	YOLANDITA MONGE Floreciendo, Coco 123
15	JUAN GABRIEL Con Mariachi, Arcano 3283	15	ROBERTO CARLOS Lo Mejor De Roberto Carlos, Caytronics 132
16	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042	16	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
17	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	17	JULIO IGLESIAS A Mexico, Alhambra 21
18	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	18	SANDRO Sandro Para Ti, International 915
19	LOS ANGELES NEGROS Bolerismo, International 911	19	NELSON NED La Maga De Nelson Ned, West Side 4076
20	YNDIO Herida De Amor, Miami 6165	20	SUSY LEMAN Vico 722
21	JULIO IGLESIAS America, Alhambra 27	21	YOLANDITA MONGE Reflexiones, Coco 129
22	LEO DAN Leo Dan, Caytronics 1447	22	OLGA GUILLOT Se Me Olvido Otra Vez, Caytronics 1479
23	CAMILO SESTO Memorias, Pronto 1021	23	MIGUEL GALLARDO Y Tu Donde Estas, Latin International 6912
24	ROBERTO CARLOS En Espanol, Caytronics 1487	24	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218
25	YOLANDA DEL RIO Mi Religion Gitana, Arcano 337	25	ALBERTO DE CASTRO Sandra 1001

## From The Music Capitals Of The World

Continued from page 65

**Adam Makowicz**, composer and pianist, is touring the U.S. through to July and took part in the Newport Jazz Festival.

Traditional band **Gold Washboard** toured East Germany and will be followed by another Polish trad group **Old-Timers**. . . . Local dixieland band **Jazz Band Ball** has been giving concerts in Budapest recently. . . . One of the best Polish reed players, **Janusz Muniak**, and his group taking part in the Leipzig Jazz Festival in East Germany. . . . And **Czeslaw Niemen**, Polish composer, singer and keyboard player, gave a series of concerts in Romania to help earthquake victims there.

**Krzysztof Krawczyk**, pop singer, a recent visitor to Czechoslovakia and Bulgaria, and girl pop singer **Irena Jarocka** has recorded for the East German Radio.

ROMAN WASCHKO

### HELSINKI

**Bev Bevan**, drummer with **ELO** (Jet Records), in on a short promotional trip, saying the next album release in the fall should be a two-record package as there is sufficient material. . . . Oy Finnlevy office and stockroom now located at Takomantie 3A, 00380 Helsinki 38 (tel: 558-797, telex 12-2782).

Heavy press and in-store campaign set for **Tapani Kanso's** first CBS album "Kuinka Rakkas Alko," the artist formerly with Scandia. . . . Exhibition of Hungarian records and musical works was held here by Kultura Budapest, a Hungarian export company. . . . **The Supremes** had a three-day stint at the Hesperia night club here. . . . Also in was composer **Ted Nichols**, of the Flintstones success, to supervise the Finnish premiere of his dramatic musical "The Way."

**Aulis Sallinen's** opera "The Cavalryman" to be turned into a three-album set by Finnlevy and Luovan Saveltaiteen Edistamissaatio, using the 1975 Oy Yleisradio live recording at the Savonlinna Opera Festival. . . . A 45-minute program of the First Helsinki International Country Music Festival was seen here, an Oy Yleisradio production for the Norddivision network.

**Marion** (EMI) sang a **Sätonen-Salmi-Hyväri-**nen song "Finland, The Land I Love" in the Musical Mallorca Festival. . . . The Finnish contestant **Ake Granholm** came second in the European Broadcasting Union's annual jazz quiz, staged in Bergen, Norway, and won by **Mario Luzzi** of Italy. Granholm was a last-minute deputy for **Matti Laipio**, ill with flu.

New album by **Jussi** (EMI), recorded in New Orleans and Van Nuys last July, is called "Rollin' The Rock," and the English language album is dedicated to **Cosimo Matassa** and **Sam Phillips**.

**Levyraati**, a record review tv program loosely based on **Pete Potter's** "Juke Box Jury" (ABC-TV, 1953) makes its third comeback soon and will again be chaired by **Jakko Jahnukainen**.

KARI HELOPALTO

### DUBLIN

Independent Music Sales product now distributed through Solomon and Peres. IMS was set up in 1976 by the Release and Hawk groups and reason given for the change is to use the space vacated by the distribution operation for a mixing and dubbing suite for Lombard Sound studios. Among those using the studio facilities have been **Art Garfunkel** and the **Merriboy**s from Barbados.

Starlight magazine, Ireland's only weekly music/entertainment paper, and Shandon Travel of Cork, have set up a trip to see **Neil Diamond** at Woburn Abbey in England (July 2). . . . The 7th annual Kilarney Bach Festival (July 8-10) includes appearances by **Bernadette Greevy**, **Frank Patterson**, **Gerard Gillen**, **Patricia Dunkerley**, with new soloists **Linda Russell**, **Keith Jones**, **Charles Lynch**, **Peter McBrien** and **Nora Ring**, a highlight to be a performance of the "St. John Passion."

CBS Ireland issued the **Radiators From Space's** "Television Screen" as part of its licensing deal with Midnite Records, and the record is out on Chiswick in the U.K. . . . The **John McCormack** Society of Ireland gave a "Tribute To McCormack" presentation by **Liam Devally** at the Gresham Hotel here.

**Shay Hennessy**, regional manager for Ireland of A&M Records for two years, now with Solomon and Peres as general manager. . . . Polydor Ireland heavily promoting "A Feast Of Irish Folk," with 16 tracks originally released 1971-1976, among them "A Wind In The Willows" (**Spud**), "Cliffs Of Doonee" (**Planxty**), "The Town I Love So Well," (**Phil Coulter**), and other contributions by **Christy Moore**, the **Furey Brothers**

and **Davey Arthur**, the **Wolfe Tones**, **Tommy Makem** and others, plus two sleeve illustrations by **Jack B. Yeats**.

**Joe Cuddy** guest slot on **Vince Hill's** Granada TV show "Be My Guest" for screening August 20, with him featuring "I'm Gonna Make It," written by Hill with **Ernie Dunstall**, a winner in the 1973 Castlebar Song Contest. Cuddy is working on a new Rex album which will include two tracks by **Ed Welch** who is arranging and producing six numbers for it.

**Margo** makes her disk debut with her new band, the **Blue Ridge Boys**, with **Tony Johnston's** "West Of Old River Shannon" on ARA, the Allied Recording Artists' label, and her next album will be called "Here's A Toast To You Claddagh." . . . **Dan Collins** and **Richard Nevins**, here earlier this year, visiting in July to record LPs for their Shanachie label, now based in New York and specializing in product of traditional Irish musicians and reissue of records by great musicians of the past. Shanachie is distributed by Tara Enterprises and the catalog includes work by **Tommy Peoples** and **Paul Brady**, **Paddy Carty**, **Kathleen Collins**, **Andy McGann** and **Paddy Reynolds**.

KEN STEWART

### OSLO

The Isle of Calf festival (June 26), situated just outside Oslo, includes the groups **Smokie**, **Alex**, **Magma** and **Jan Garbarek/Bobo Stenson**, plus pianist **Ketil Bjornstad** in a solo show, and accordionist **Terje Tysland** with the Swedish group **Exit** and pianist **Brynjulf Blis**. . . . Polish/Norwegian singer **Alex**, who also gives her name to her backing group, is receiving offers from the U.S., particularly from the manager of **J.J. Cale**, who wants all available product from her.

**Eubie Blake**, now well over 90 and still playing ragtime, plans to visit Copenhagen and Oslo, the latter venue very strong for him, and he returns to Brooklyn on Aug. 2. . . . RCA here promoting **Jascha Heifetz** on an 11-album series.

Organist **Marie Claire Alain** touring Norway with **Disco** records putting out eight albums of her music. . . . Singer **Rune Sundby** released "Wandering Man" on ARS, aimed at the international market, the singer currently touring in Denmark.

Disco presenting the complete recordings of **Charley Pride**, also **Anita Skorgan**, Grand Prix winner in Norway, with an English-language version of "Casanova."

The **Per Husby Septet** has cut an unusual record of music from the bop area, a couple of **Charlie Parker** numbers and some composed by **Kenny Wheeler** and by **Husby** himself. Some of the best local musicians take part, with **Husby** on piano and **Svein Erik Gaardvik** on drums, **Narald Bergersen**, **Knut Riisnaes** and **Bjorn Johansen** (saxes), **Bernt Anker Steen** (trumpet), **Carl Morten** (bass), the album called "Peacemaker," produced in Trondheim Studentcenters Studio and distributed by Polydor.

Output here on MCA includes product from **Brenda Lee**, **Count Basie**, **Ella Fitzgerald**, **Bill Haley**, **Buddy Holly**, **Judy Garland** and **Bing Crosby**. . . . The Club 7 here has engaged **Phil Woods** with his new quartet (July 13), **Gary Burton** (July 6-7), **Muddy Waters** (July 27, 28, 29) and also planned: **Horace Silver** and **Al Jarreau**.

The **Kongsberg Festival**, starting June 29, includes the **Frode Thingnes Quintet**; **Jan Gaba-**rek with his quartet and 15-piece band; the **Horace Silver Quintet**; the **Radka Toneff Quintet**; the **Hannibal Marvin Peterson Group**; the **Jimmy Owens Group**; **Eric Clapton/Barry Miles**; the **Maynard Ferguson Big Band**; and club attractions include the **Urbanak Fusion**, **Ted Curzon Septet**, the group of Norwegian tenorist **Bjarne Nerem** and the **Royal Garden Jazz Band**.

RANDI HULTIN

### COPENHAGEN

First Danish record production with Norwegian singer **Wencke Myhre** made by **Johnny Reimers'** Starbox company. . . . Third album in English language, with exports in mind, on EMI from **Tommy Seebach**. . . . Concert company ICO bringing in RSO artist **Eric Clapton** on tour.

Heavy promotion at CBS on upcoming **Gasolin** album, with anticipated sales of 100,000-plus. . . . **Bob Dylan** and **Joan Baez** on Danish television in the "Rolling Thunder" film. . . . **Beatles**, **Kinks**, **Shadows**, **Santana** and Danish groups **Himmelexpressen** and **Nana Banana** on the Danish-TV Derudal series.

Montmartre club having a good season with artists of the stature of **Roy Eldridge** visiting and more expected during the summer.

KNUD ORSTED

## WEA Reissues 20 Jazz LPs

TORONTO—WEA Canada is following the lead of WEA Germany in reissuing 20 jazz albums on the Atlantic label in a series called "That's Jazz." At least five of the titles are not available in the U.S.

Meanwhile, Germany has prepared 10 more titles for reissue, which have not yet been included in the Canadian series.

Artists to be released in the Canadian series include **Coltrane**, **Erroll Garner**, **MJQ**, **Mingus**, **Herbie Mann**, **Bill Evans**, **Nat Adderley**, **Lennie Tristano**, **Milt Jackson**, **Wilbur de Paris**, **Chico Hamilton**, **Joe Turner**, **Mose Allison**, **Art Blakey**, **Monk**, **Gary Burton**, **Keith Jarrett**, **Laverne Baker**, **Ornette Coleman**, **Roland Kirk**, **Freddie Hubbard** and **Ray Charles**. A two-record sampler is also being prepared for the press and radio stations.

## Opera Forms Orchestra

TORONTO—The Canadian Opera Company has announced the formation of the Canadian Opera Company Orchestra, which will accompany the Opera during its fall '77 season at the O'Keefe Centre, September 14 to October 29.

The orchestra is comprised of 73 top Toronto musicians and will give 25 performances of four new productions: **Verdi's "Don Carlos"**, **Mozart's "The Magic Flute"**, **Donizetti's "Daughter of The Regiment"**, and **Berg's "Wozzeck"**.

Previously, from 1968 to 1976, the opera was accompanied by the Toronto Symphony. However, due to a scheduling conflict between the dates of the opera season and the TSO's own subscription program, the opera was obliged to end its association with the TSO.

The general director of the company, **Lofu Mansouri**, says, "It now gives us enormous pleasure to announce the formation of a new orchestra whose members include some of the finest musicians in this

## Levitich Appointed

TORONTO—Gerald Levitich is Billboard's new Canadian correspondent, replacing **Marty Melhuish** who is expanding his activities into personal management. Levitich, a music writer for such publications as the **Toronto Sun**, **TV Guide** and **Sound Magazine**, may be contacted at (416) 924-7601.

## From The Music Capitals Of The World

### TORONTO

The first summer festival of the season (apart from **Mariposa**) runs July 2-4, at **Kauoga** Speedway Park, 24 miles south of Hamilton. With the exception of **John Prine**, **Loudon Wainwright III**, and **Tom Chapin**, the lineup resembles a directory of Canadian singer-songwriters, including **Dan Hill**, **Colleen Peterson**, **David Bradstreet**, the **Good Brothers**, **Sylvia Tyson**, **Ian Thomas**, **Willie P. Bennett**, **Chris Kearney**, **Bill Hughes**, **David Wiffin**, **Bim**, **Pied Pumpkin**, **Dixie Fyers**, **Michael Lewis**, and **Edward, Harding & McLean**. Tickets are \$20 advance and \$25 at the gate.

Standard Broadcasting Ltd. has bought Eastern Sound Studios Ltd. of Toronto. **Richard Belec** has been appointed eastern regional branch manager for WEA Canada, while the former eastern regional branch manager, **Jacques Chenier**, has been made director of French product development. . . . CBS Canada recording artist **John Allan Cameron** appears as the host and principal performer of a National Film Board 60-minute documentary on the Cel-

## Canada Controversy Hits CBL Over New MOR Format

By GERALD LEVITCH

TORONTO—CBL, the CBC's Toronto AM station, has radically altered its music policy. Since May 30, its information programming on Metro Morning, Radio Noon, and The Bruce Smith Show have been featuring "contemporary MOR."

Because similar programming already is heard on commercial stations **CKEY**, **CFRB**, **CKFM** and **CHFI**, the commercial-free, government-sponsored CBL has generated considerable controversy. The architect of this new music policy is **Ann Hunter**, who was recently appointed program director at CBL.

She envisions a fairly restrictive music policy based on a drastically reduced record library with only one or two designated cuts per album permitted for airplay.

This has been interpreted as an obvious encroachment upon the rights of individual CBC producers to control the content of their shows. However, with one exception, **Hunter** encountered no organized resistance from the producers association. That exception was **Val Clery**, the ex-producer of Metro Morning, who was fired by **Hunter**, ostensibly for reasons other than the music policy.

**Clery** insists otherwise. "It had everything to do with the music policy," he says. "I told her about my own misgivings about the policy. She said, 'After I've seen the president of the (producers) association, what I say goes.' When she first laid out the policy, she said, 'I will be choosing the music, and it will be mandatory.' She also said, 'If it succeeds in this region, I'll be issuing playlists for all the other information programs across the country.'"

**Hunter** says, "I would like to get closer to **CKFM**. That's the kind of sound I want. I'm not telling the producers what artist to play. I'm telling them that CBL will have a sound. I set up a library for them. If you don't like **Carly Simon**, I'm not telling you to play her. You can play another female artist that's in the library that you like. What I have done is indicate what cuts can be played."

Her playlist/library is relatively modest. "I might have as many as 300 albums," she says. This contrasts with the tens of thousands of albums in Toronto's CBC record library formerly available to CBL's producers.

As **Hunter** says, "I want a younger audience. So therefore, you don't alienate the older ones. You play softer contemporary stuff to interest the older audience."

**Hunter's** contemporary MOR replaces a broadly eclectic format aimed at presenting an alternative to commercial radio. Former Metro Morning producer **Clery** emphasized small-group jazz, instrumental soloists and ethnic music. As **Clery** observes, referring to **Hunter's** preference for pop vocalists, "I think there's enough of the human voice on the program without adding to it."

"It's very important for producers to maintain control over all elements of a program because the elements have to be compatible with each other. We don't turn out homogenized talk and comment, so why should we use homogenized music?"

## Bulgaria Gives Stevens Bronze

TORONTO—Capitol Records Canada has announced that **Montreal** singer **Susanne Stevens** has won a bronze award at the Golden Orpheus Festival in Sofia, Bulgaria.

She was entered in the international competition for song presentation, as well as best interpretation of a Bulgarian song. She sang three numbers, two of which were Bulgarian songs translated into French, for which she won a special prize. The third song was by the French-Canadian band **Harmonium**.

Last year, **Julie Arel**, another Canadian Capitol act, also won an award at Sofia. The CBC sponsored **Susanne's** appearance at the festival and held a reception upon her return to Montreal.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Artist	Title
1	3	LUCILLE—Kenny Rogers (United Artists)—Campbell Connolly (Larry Butler)	LUCILLE
2	1	I DON'T WANT TO TALK ABOUT IT / THE FIRST CUT IS THE DEEPEST—*Rod Stewart (Riva)—Rondor/Cat	I DON'T WANT TO TALK ABOUT IT / THE FIRST CUT IS THE DEEPEST
3	6	SHOW YOU THE WAY TO GO—Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)	SHOW YOU THE WAY TO GO
4	2	GOD SAVE THE QUEEN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)	GOD SAVE THE QUEEN
5	4	A STAR IS BORN (EVERGREEN)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)	A STAR IS BORN (EVERGREEN)
6	7	YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elektra)—Chappell/Copyright Control (Brooks Arthur)	YOU'RE MOVING OUT TODAY
7	10	HALFWAY DOWN THE STAIRS—Muppets (Pye)—Ascherberg (Jim Henson)	HALFWAY DOWN THE STAIRS
8	13	TELEPHONE LINE—*Electric Light Orch. (Jet)—U.A./Jet (Jeff Lynne)	TELEPHONE LINE
9	5	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)—London Tree (Buddy Killen)	AIN'T GONNA BUMP NO MORE
10	8	THE SHUFFLE—Van McCoy (H&L)—Warner Bros. (Van McCoy)	THE SHUFFLE
11	9	GOOD MORNING JUDGE—*100.C. (Philips)—St. Annes (100.C.)	GOOD MORNING JUDGE
12	11	GOT TO GIVE IT UP—Marvin Gaye (Motown)	GOT TO GIVE IT UP
13	14	LIDO SHUFFLE—Boz Scaggs (CBS)—Heath Levy (Joe Wissert)	LIDO SHUFFLE
14	21	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kipp)	BABY DON'T CHANGE YOUR MIND
15	17	TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS—*Heatwave (GTO)	TOO HOT TO HANDLE / SLIP YOUR DISC TO THIS
16	22	SPOT THE PIGEON—*Genesis (Charisma)—Fuse (David Hentshel/Genesis)	SPOT THE PIGEON
17	25	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)	FANFARE FOR THE COMMON MAN
18	12	O.K.—*Rock Follies (Polydor)—E.G. (Andy Mackay)	O.K.
19	23	PEACHES GO STEADY—*Stranglers (United Artists)—Ablion (Martin Rushent)	PEACHES GO STEADY
20	—	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Micky Most)	SO YOU WIN AGAIN
21	29	GOOD OLD FASHIONED LOVERBOY—*Queen (EMI)—EMI/Queen (Queen)	GOOD OLD FASHIONED LOVERBOY
22	26	YOU'RE GONNA GET NEXT TO ME—Bob Kirkland/Ruth Davis (EMI)—Sunbury (Bob Kirkland)	YOU'RE GONNA GET NEXT TO ME
23	33	SAM—*Olivia Newton-John (EMI)	SAM
24	15	TOKYO JOE—*Bryan Ferry (Polydor)—E.G. (B. Ferry/S. Nye)	TOKYO JOE
25	24	HOTEL CALIFORNIA—Eagles (Asylum)—Copyright Control (Bill Szymczyk)	HOTEL CALIFORNIA
26	16	DISCO INFERNO—Trammps (Atlantic)—Copyright Control (Baker/Harris/Young)	DISCO INFERNO
27	32	OH LORI—Alessi (A&M)	OH LORI
28	30	JOIN THE PARTY—Honky (Creole)—Aristocrat (Ken Gold)	JOIN THE PARTY
29	27	BE GOOD TO YOURSELF—*Frankie Miller (Chrysalis)—Island (Chris Thomas)	BE GOOD TO YOURSELF
30	38	NATURE BOY—George Benson (Warner Bros.)—Chappell/Morris (Tommy LiPuma)	NATURE BOY
31	45	I CAN PROVE IT—Tony Etorla (GTO)—Fast Western (Don Schroeder)	I CAN PROVE IT
32	34	DON'T LET GO—Manhattan Transfer (Atlantic)—Copyright Control (Richard Perry)	DON'T LET GO
33	31	SHEENA IS A PUNK ROCKA—Ramones (Sire)—Chappell (Tony Bongiovi/T. Erdely)	SHEENA IS A PUNK ROCKA
34	18	GONNA CAPTURE YOUR HEART—*Blue (Rocket)—Rocket (Elton John/Clive Franks)	GONNA CAPTURE YOUR HEART
35	19	WE CAN DO IT—*Liverpool Football Team (Stata)—ATV (Bickerton/Waddington)	WE CAN DO IT
36	20	MAH NA MAH NA—Piero Umiliani (EMI International)—Lorna	MAH NA MAH NA
37	49	BITE YOUR LIP / CHICAGO—*Elton John & Kiki Dee (Rocket)	BITE YOUR LIP / CHICAGO
38	47	COME WITH ME—Jessie Green (EMI)	COME WITH ME
39	39	CALENDAR SONG—Trinidad Oil Company (Harvest)—Nagram (Black Hand Prod.)	CALENDAR SONG
40	44	DREAMIN'—*Liverpool Express (Warner Bros.)—Warner Bros. (Hal Carter/Liverpool Express)	DREAMIN'
41	41	THE FACES E.P.—*Faces (Riva)—Various (Various)	THE FACES E.P.
42	36	RENDEZVOUS—*Tina Charles (CBS)—Mastogladie (Biddu)	RENDEZVOUS
43	42	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)—Britico (J. Gracy/J. P. Carr)	L'OISEAU ET L'ENFANT
44	46	EVERYBODY HAS A GOOD TIME—Archie Bell & The Drells (PIR)	EVERYBODY HAS A GOOD TIME

45	—	RHAPSODY—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)	RHAPSODY
46	—	DO WHAT YOU WANNA DO—T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)	DO WHAT YOU WANNA DO
47	—	FEEL THE NEED—Detroit Emeralds (Atlantic)	FEEL THE NEED
48	—	SLOW DOWN—*John Miles (Decca)—Velvet/RAK (Rupert Holmes/Widescreen Prod.)	SLOW DOWN
49	50	SNEAKING SUSPICION—*Dr. Feelgood (United Artists)	SNEAKING SUSPICION
50	—	KYRILA—Demis Roussos (Philips)—Burlington/Britico (Leo Laandros)	KYRILA

## LPs

This Week	Last Week	Artist	Title
1	3	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)	THE BEATLES AT THE HOLLYWOOD BOWL
2	4	THE MUPPET SHOW—Muppets (Pye)	THE MUPPET SHOW
3	1	ARRIVAL—Abba (Epic)	ARRIVAL
4	2	HOTEL CALIFORNIA—Eagles (Asylum)	HOTEL CALIFORNIA
5	6	A STAR IS BORN (Soundtrack) (CBS)	A STAR IS BORN
6	5	SHEER MAGIC—Acker Bilk (Warwick)	SHEER MAGIC
7	7	DECEPTIVE BENDS—10 C.C. (Mercury)	DECEPTIVE BENDS
8	8	STRANGLERS IV (United Artists)	STRANGLERS IV
9	—	THE JOHNNY MATHIS COLLECTION (CBS)	THE JOHNNY MATHIS COLLECTION
10	9	A NEW WORLD RECORD—Electric Light Orch. (Jet)	A NEW WORLD RECORD
11	22	EXODUS—Bob Marley & the Wailers (Island)	EXODUS
12	13	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	ENDLESS FLIGHT
13	—	ROCK FOLLIES OF '77 (Polydor)	ROCK FOLLIES OF '77
14	21	GREATEST HITS 1971-1975—Eagles (Asylum)	GREATEST HITS 1971-1975
15	11	RUMOURS—Fleetwood Mac (Warner Bros.)	RUMOURS
16	28	A NIGHT ON THE TOWN—Rod Stewart (Riva)	A NIGHT ON THE TOWN
17	15	20 GOLDEN GREATS—Shadows (EMI)	20 GOLDEN GREATS
18	26	ANIMALS—Pink Floyd (Harvest)	ANIMALS
19	12	BOOK OF DREAMS—Steve Miller Band (Mercury)	BOOK OF DREAMS
20	20	IN THE CITY—Jam (Polydor)	IN THE CITY
21	23	PETER GABRIEL (Charisma)	PETER GABRIEL
22	14	GREATEST HITS—Smokie (RAK)	GREATEST HITS
23	36	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	ATLANTIC CROSSING
24	27	IZITSO—Cat Stevens (Island)	IZITSO
25	19	ALL TO YOURSELF—Jack Jones (RCA)	ALL TO YOURSELF
26	34	IN FLIGHT—George Benson (Warner Bros.)	IN FLIGHT
27	29	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	EVEN IN THE QUIETEST MOMENTS
28	17	GREATEST HITS—Abba (Epic)	GREATEST HITS
29	16	TIME LOVES A HERO—Little Feat (Warner Bros.)	TIME LOVES A HERO
30	25	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)	SONGS IN THE KEY OF LIFE
31	24	TOM PETTY & THE HEARTBREAKERS (Island)	TOM PETTY & THE HEARTBREAKERS
32	—	KENNY ROGERS (United Artists)	KENNY ROGERS
33	30	THE CLASH (CBS)	THE CLASH
34	18	HIT ACTION—Various Artists (K-Tel)	HIT ACTION
35	33	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	THE DARK SIDE OF THE MOON
36	42	WORKS—Emerson, Lake & Palmer (Atlantic)	WORKS
37	43	MOROCCAN ROLL—Brand X (Charisma)	MOROCCAN ROLL
38	—	20 ALL TIME GREATS—Connie Francis (Polydor)	20 ALL TIME GREATS
39	—	I'M IN YOU—Peter Frampton (A&M)	I'M IN YOU
40	31	PORTRAIT OF SINATRA—Frank Sinatra (Reprise)	PORTRAIT OF SINATRA

## WEST GERMANY

(Courtesy Musikmarkt)  
As of 6/15/77  
SINGLES

This Week	Last Week	Artist	Title
1	—	ORZOWEI—Oliver Onions (RCA)—Cyclus	ORZOWEI
2	—	LAY BACK IN THE ARMS OF SOMEONE—Smokie (RAK/EMI-Electrola)—Melodie der Welt	LAY BACK IN THE ARMS OF SOMEONE
3	—	PORQUE TE VAS—Jeanette (Polydor/DGG)—Melodie der Welt	PORQUE TE VAS
4	—	KNOWING ME KNOWING YOU—Abba (Polydor/DGG)—SMV	KNOWING ME KNOWING YOU
5	—	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown/EMI Electrola)—April	DON'T LEAVE ME THIS WAY
6	—	ROCK BOTTOM—Lynsey de Paul/Mike Moran (Polydor/DGG)—Chappell	ROCK BOTTOM
7	—	OH SUSI—Frank Zander (Hansa/Ariola)—Intro	OH SUSI
8	—	MA BAKER—Boney M (Hansa/Ariola)—Far Music	MA BAKER
9	—	LOST IN FRANCE—Bonnie Tyler (RCA)—Melodie der Welt	LOST IN FRANCE
10	—	IT'S A GAME—Bay City Rollers (Arista/EMI Electrola)—Melodie der Welt	IT'S A GAME

## LPs

This Week	Last Week	Artist	Title
1	—	GREATEST HITS—Smokie (RAK)	GREATEST HITS
2	—	ANIMALS—Pink Floyd (EMI)	ANIMALS
3	—	ARRIVAL—Abba (Polydor)	ARRIVAL
4	—	STATUS QUO LIVE—Status Quo (Vertigo)	STATUS QUO LIVE
5	—	OTTO—(Das Wort zum Montag)—Russ	OTTO
6	—	JAMES LAST SPIELT ROBERT STOLZ—James Last (HORZU/Polydor)	JAMES LAST SPIELT ROBERT STOLZ
7	—	HOTEL CALIFORNIA—Eagles Asylum (WEA)	HOTEL CALIFORNIA
8	—	DEDICATION—Bay City Rollers (Bell)	DEDICATION
9	—	ZANDER'S ZORN—Frank Zander (Hansa)	ZANDER'S ZORN
10	—	BOSTON—Epic	BOSTON

## FRANCE

(Courtesy Groupement d'Interet Economique l'Edition Phonographique et Audiovisuelle)  
SINGLES

This Week	Last Week	Artist	Title
1	—	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)	L'OISEAU ET L'ENFANT
2	—	IO ANS DE PLUS—Michel Sardou (Trema/RCA)	IO ANS DE PLUS
3	—	BIG BISOU—Carlos (Sonopressa)	BIG BISOU
4	—	MAGIC FLY—Space (Vogue)	MAGIC FLY
5	—	ONYX—Space Art (Carrere)	ONYX
6	—	ROCKCOLLECTION—Laurent Voulzy (RCA)	ROCKCOLLECTION
7	—	L'ARC DE NOE—Sheila (Carrere)	L'ARC DE NOE
8	—	MISS BROADWAY—Belle Epoque (Carrere)	MISS BROADWAY
9	—	MOURIR AUPRES DE MON AMOUR—Demis Roussos (Philips)	MOURIR AUPRES DE MON AMOUR
10	—	LE COEUR EN DEUX—Johnny Hallyday (Philips/Phonogram)	LE COEUR EN DEUX

## ITALY

(Courtesy Germano Ruscitto)  
As of 6/7/77  
LPs

This Week	Last Week	Artist	Title
1	—	OXYGENE—Jean-Michel Jarre (Polydor/Motors)	OXYGENE
2	—	BEATLES AT HOLLYWOOD BOWL—Beatles (Palme Marconi/EMI)	BEATLES AT HOLLYWOOD BOWL
3	—	CERRONE'S PARADISE—Cerrone (WEA)	CERRONE'S PARADISE
4	—	ONYX—Space Art (Carrere)	ONYX
5	—	BILITIS-B.O. FILM—Francis Lai (WEA)	BILITIS-B.O. FILM
6	—	MISS BROADWAY—Belle Epoque (Carrere)	MISS BROADWAY
7	—	REMEMBER YESTERDAY—Donna Summer (WEA)	REMEMBER YESTERDAY
8	—	LIVE IN HAMBURG—The Beatles (RCA)	LIVE IN HAMBURG
9	—	ACCIDENTAL LOVER—Love and Kisses (Barclay/Rei-Vera)	ACCIDENTAL LOVER
10	—	MAGIC FLY—Space (Vogue)	MAGIC FLY

## AUSTRALIA

(Courtesy Radio ZSM)  
\*Denotes local origin  
As of 6/10/77  
SINGLES

This Week	Last Week	Artist	Title
1	—	DANCE LITTLE LADY DANCE—Tina Charles (CBS)	DANCE LITTLE LADY DANCE
2	—	YOU 'N' ME—Alice Cooper (WEA)	YOU 'N' ME
3	—	HEY THERE LONELY GIRL—*Shaun Cassidy (WEA)	HEY THERE LONELY GIRL
4	—	HELP IS ON ITS WAY—Little River Band (EMI)	HELP IS ON ITS WAY
5	—	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)	DON'T CRY FOR ME ARGENTINA
6	—	LIVING NEXT DOOR TO ALICE—Smokie (RAK)	LIVING NEXT DOOR TO ALICE
7	—	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (EMI)	SAY YOU'LL STAY UNTIL TOMORROW
8	—	RICH GIRL—Hall & Oates (RCA)	RICH GIRL
9	—	MEAN PAIR OF JEANS—*Marty Rhone (M7)	MEAN PAIR OF JEANS
10	—	DON'T GIVE UP ON US—David Soul (Private Stock)	DON'T GIVE UP ON US

## LPs

This Week	Last Week	Artist	Title
1	—	SILK DEGREES—Boz Scaggs (CBS)	SILK DEGREES
2	—	A NEW WORLD RECORD—Electric Light Orchestra (United Artists)	A NEW WORLD RECORD
3	—	DIAMANTINA COCKTAIL—Little River Band (EMI)	DIAMANTINA COCKTAIL
4	—	IN YOUR MIND—Bryan Ferry (Polydor)	IN YOUR MIND
5	—	EVEN IN THE QUIETEST MOMENTS—Supertramp (A & M)	EVEN IN THE QUIETEST MOMENTS
6	—	LACE & WHISKEY—Alice Cooper (Warner Bros.)	LACE & WHISKEY
7	—	RUMOURS—Fleetwood Mac (Reprise)	RUMOURS
8	—	YEAR OF THE CAT—Al Stewart (RCA Victor)	YEAR OF THE CAT
9	—	HOTEL CALIFORNIA—Eagles (Asylum)	HOTEL CALIFORNIA
10	—	A STAR IS BORN—Streisand & Kristofferson (CBS)	A STAR IS BORN

## SPAIN

(Courtesy El Gran Musical)  
\*Denotes local origin  
As of 6/11/77  
SINGLES

This Week	Last Week	Artist	Title
1	—	LINDA—*Miguel Bose (CBS)	LINDA
2	—	IF YOU LEAVE ME NOW—Chicago (CBS)	IF YOU LEAVE ME NOW

3	—	GAVILAN O PALOMA—*Pablo Abraira (Movieplay)—Quirga-Penta	GAVILAN O PALOMA
4	—	DON'T CRY FOR ME ARGENTINA—Julie Covington (Fonogram)—Southern	DON'T CRY FOR ME ARGENTINA
5	—	LOVE IN C MINOR—Carrone (Hispanovox)	LOVE IN C MINOR
6	—	BLACK IS BLACK—La Belle Epoque (EMI)	BLACK IS BLACK
7	—	CHANSON D'AMOUR—Manhattan Transfer (Hispanovox)	CHANSON D'AMOUR
8	—	ENSENAMA A CANTAR—*Micky (Ariola)—RCA	ENSENAMA A CANTAR
9	—	NEW KID IN TOWN—Eagles (Hispanovox/WEA)—Armonico-Clipper's	NEW KID IN TOWN
10	—	MORIR AL LADO DE MI AMOR (Spanish)—Demis Roussos (Fonogram)	MORIR AL LADO DE MI AMOR

## LPs

This Week	Last Week	Artist	Title
1	—	ANIMALS—Pink Floyd (EMI)	ANIMALS
2	—	HOTEL CALIFORNIA—Eagles (Hispanovox/WEA)	HOTEL CALIFORNIA
3	—	CHICAGO X—(CBS)	CHICAGO X
4	—	EVITA—Various Interpretes (Fonogram/Movieplay)	EVITA
5	—	CAMPANADES A MORTS—*Lluís Llach (Movieplay)	CAMPANADES A MORTS
6	—	FOUR SEASONS OF LOVE—Donna Summer (Ariola)	FOUR SEASONS OF LOVE
7	—	LOVE IN C MINOR—Carrone (Hispanovox)	LOVE IN C MINOR
8	—	COMING OUT—Manhattan Transfer (Hispanovox)	COMING OUT
9	—	THE YEAR OF THE CAT—Al Stewart (RCA)	THE YEAR OF THE CAT
10	—	SONGS FROM THE WOOD—Jethro Tull (Ariola)	SONGS FROM THE WOOD

## MEXICO

(Courtesy Radio Mil)  
As of 6/3/77  
SINGLES

This Week	Last Week	Artist	Title
1	—	SIEMPRE EN MI MENTE—Juan Gabriel (RCA)	SIEMPRE EN MI MENTE
2	—	OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol)	OTRO OCUPA MI LUGAR
3	—	A PESAR DE TODO—Nelson Ned (U.A.)	A PESAR DE TODO
4	—	VIVE—Napoleon (Raff)	VIVE
5	—	PARA QUE NO ME OLVIDES—Lorenzo Santamaría (Capitol)	PARA QUE NO ME OLVIDES
6	—	UN DIA CON MAMA—Cepillín (Orfeon)	UN DIA CON MAMA
7	—	IN SPRING RAIN—Bebu Silvestri (Gamma)	IN SPRING RAIN
8	—	BRINDO POR TU CUMPLEANOS—Aldo Monges (Microfon)	BRINDO POR TU CUMPLEANOS
9	—	LA MUERTE DE UN GALLERO—Vicente Fernandez (CBS)	LA MUERTE DE UN GALLERO
10	—	EL PROGRESO—Roberto Carlos (CBS)	EL PROGRESO
11	—	QUISIERA SER—Los Terrícolas (Gamma)	QUISIERA SER
12	—	DON'T TAKE THE MUSIC AWAY—Tavares (Capitol)	DON'T TAKE THE MUSIC AWAY
13	—	KISS ME AND SAY GOODBYE—Yndio (Philips)	KISS ME AND SAY GOODBYE
14	—	ALUNQUE TE ENCUENTRES DORMIDA—Raul Ruiz (Raff)	ALUNQUE TE ENCUENTRES DORMIDA
15	—	LLAMARADA—Manolo Munoz (Gas)	LLAMARADA

## BELGIUM

(Courtesy HUMO)  
As of 6/1/77  
SINGLES

This Week	Last Week	Artist	Title
1	—	YOU'RE MY WORLD—Guys and Dolls (EMI)	YOU'RE MY WORLD
2	—	MA BAKER—Boney M. (Decca)	MA BAKER
3	—	OH ME OH MY GOODBYE—Champagne (Ariola)	OH ME OH MY GOODBYE
4	—	SOUND AND VISION—David Bowie (RCA)	SOUND AND VISION
5	—	BEAUTIFUL ROSE—George Baker Selection (IBC)	BEAUTIFUL ROSE
6	—	NON STOP DANCE—Gibson Brothers (PNR)	NON STOP DANCE
7	—	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)	L'OISEAU ET L'ENFANT
8	—	OH BOY—Brotherhood of Man (Vogue)	OH BOY
9	—	MY BROKEN SOUVENIRS—Pussycat (EMI)	MY BROKEN SOUVENIRS
10	—	CHECERCH LA FEMME—Dr. Buzzard Original Savannah Band (RCA)	CHECERCH LA FEMME
11	—	YOU NEVER CAN TELL—Emmylou Harris (EMI)	YOU NEVER CAN TELL
12	—	OMDAT IK VLAMING BEN—Wim Tura (Topkapi)	OMDAT IK VLAMING BEN
13	—	RED LIGHT—Billy Ocean (Polydor)	RED LIGHT
14	—	OEREND HARD—Normaal (Telstar)	OEREND HARD
15	—	ROCK BOTTOM—L. DePaul & M. Moran (Polydor)	ROCK BOTTOM

## LPs

This Week	Last Week	Artist	Title
1	—	LOVE FOR SALE—Boney M. (Decca)	LOVE FOR SALE
2	—	PARADISE—Carrone (WEA)	PARADISE
3	—	20 JAAR WILL TURA—Wim Tura (Topkapi)	20 JAAR WILL TURA
4	—	RUMOURS—Fleetwood Mac (Reprise)	RUMOURS
5	—	DECEPTIVE BENDS—10 CC (Phonogram)	DECEPTIVE BENDS



READ VISITS—Sir John Read, EMI chairman, meets with executives of EMI Electrola in Germany during a visit to company headquarters. From left, Wilfried Jung, EMI director of music operations, Europe; Sir John; Friedrich Wotawa, managing director of EMI Electrola, Cologne; and James Gore-Brown, personal assistant to the chairman.

### New Disk Ties Join Czechs & East Germans

PRAGUE—Deutsche Schallplatten, the German Democratic Republic record company, has begun releasing licensed recordings of Czechoslovak origin on a regular basis.

In the classical field, the most extensive project is a complete set of Bach harpsichord works performed by Czech musician Zuzana Ruzickova. Three or four albums are being released each year so the whole project should be complete in four or five years.

On the pop side, Descha, a label of the GDR company, emphasizes the interest in Czech music by releasing two albums by soprano saxist Felix Slovacek; a set of Sousa marches played by a Czech brass band; a Czech-produced album by U.S. singer Dean Read, and other titles, including a jazz album of a Prague recording by U.S. trumpet player Maynard Ferguson with the Gustav Brom orchestra.

These are all Supraphon recordings and by way of exchange Supraphon is releasing a Descha recording of Schumann symphonies and other orchestral works.

At the same time, Descha and Supraphon are exchanging manufactured product on an export/import basis.

### Jazz Events Surge In Italy After Earlier Cancellations

By DANIELE CAROLI

MILAN—The Italian jazz season, which appeared to be in jeopardy after major events such as Umbria Jazz and the Pescara Festival were cancelled, has enjoyed an upsurge of interest through the staging of important concerts in Milan and at Lovere, near Bergamo.

In March the 9th International Jazz Festival in Bergamo had pulled massive audiences for three concerts featuring Francois Jeanneau, Tomasz Stanko-Edward Vesala, Enrico Rava, Andrea Centazzo, Piero Bassini, Cadmo, Joe Henderson, Bobby Hutcherson and Dewey Redman. But it was feared no further jazz events would follow in 1977.

However, Milan's Town Hall, assisted by L'Orchestra (a cooperative of jazz, folk and pop musicians which also runs a record label), was already arranging a three-day contemporary jazz festival at the Teatro Lirico, a large venue in downtown Milan.

The "Jazz Of Our Time" concerts featured: O.M.C.I. (an Italian trio), and the Alexander von Schlippenbach Quartet (with Peter Kowald, Paul Lovens and Evan Parker) on June 2; Guido Mazzon, Mario Schiano, Bruno Tommaso (three of Italy's best-known jazzmen), and Anthony Braxton, with Muhal Richard Abrams, Mark Helias, George Lewis and Charles Bobo Shaw, June 3; and, on June 4, Steve Lacy, with Kent Carter and Andrea Centazzo, plus Guido Mazzon's own quartet. Meanwhile it was announced that

the Municipal Library at Lovere was promoting an avant-garde jazz three-day event at the local sports arena. The small township on the Lake of Iseo area was "invaded" by thousands of fans (June 10-12). Most of the acts taking part were new groups composed of young musicians from all over Italy, but the international appeal of the festival was assured by the appearances of such names as Sam Rivers, with his trio; percussionist Han Bennik; saxist Peter Brotzmann; and keyboard player Misha Mengelbert.

Also featured were some Italian recording acts from Red Records, an independent label based in Milan, such as Piero Bassini (piano), Pino di Staso (guitar) and the Treves Blues Band.

Now more jazz events are expected to take place in Como and Verono so that, in Northern Italy at least, the summer of 1977 is to be a good period after all for Italian jazz fans.

### Ruyter Wins Trophy

AMSTERDAM—Michiel de Ruyter, probably Holland's best-known jazz journalist and broadcaster, has been awarded the annual jazz trophy of the Amsterdam Bohemia Jazz Cafe.

He received the silver cup, presented by Wouter Herrebrugh, manager of the cafe, for his promotion of jazz music throughout Holland over the past 25 years.

### Radio Caroline Decision Is Delayed

PARIS—Judgement has been deferred in an unusual court case here concerning the pirate radio ship Radio Caroline. Andre Fauchet, skipper of the French trawler St. Andre des Flandres, was charged with supplying the vessel Mi Amigo, better known as Caroline, thereby breaking an international treaty signed in 1965 and ratified in 1967.

The treaty was passed to curb the pirate station which operated outside the territorial waters of both France and the U.K.

Last December the trawler skipper was charged with carrying supplies for the ship and the prosecution alleged that one Oonagh Karanja, former employe of Caro-

line, was later employed by a company based in Lichenstein and set up to keep the pirate station supplied.

Police said watch had been kept on the loading of the French trawler and that supplies taken aboard were for more than were necessary for 24 hours at sea. The prosecution said Caroline had caused great hindrance to the British in breaking international agreements and evading payment of taxes.

The French skipper said he was paid \$300 to keep the ship supplied. The defense pleaded that Oonagh Karanja was simply helping a ship in distress, and praised the programs broadcast from Caroline.

### BILLBOARD IS BIG INTERNATIONALLY

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ATTN: NESUHI ERTEGUN  
PHIL ROSE  
MO OSTIN/STAN CORNYN/TOM RUFFINO  
JOE SMITH/MEL POSNER/ROBIN LOGGIE

WEA HOLLAND HAS HELD THE FIRST 3 POSITIONS IN THE LP CHARTS FOR 2 CONSECUTIVE WEEKS WITH FLEETWOOD MAC, THE EAGLES, AND EMMYLOU HARRIS. THE FLEETWOOD MAC LP "RUMOURS" HAS HELD THE NUMBER ONE POSITION FOR 11 CONSECUTIVE WEEKS AND IS DOUBLE PLATINUM. THE EAGLES LP "HOTEL CALIFORNIA" HAS BEEN TOP 3 SINCE ITS RELEASE (MANY WEEKS ON THE NO. 1 SPOT) AND HAS REACHED TRIPLE PLATINUM STATUS. LOVELY EMMYLOU'S LP "LUXURY LINER" IS GOLD.

KINDEST REGARDS,  
BEN BUNDERS

JUNE 25, 1977, BILLBOARD



# FREE

## Listing in Billboard's 1977-78 International Buyer's Guide of the Music-Record-Tape Industry

# international buyer's guide

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## General News

# Disk Royalty Debate

• Continued from page 1

BMI was given a cautious endorsement to the payment of royalty for commercial play of recordings, "but only if we are assured that the position of BMI writers and publishers will not be adversely affected."

The opposition comment is overwhelmingly by broadcasters, including the NAB, the ABC network, a joint statement by a law firm representing some 240 radio stations and certain individual stations. Jukebox opposition is authored by AMOA attorney Nick Allen.

The RIAA argues that the record royalty right is constitutional and Congress has recognized sound recordings as copyrightable, creative works. Almost wholly because of broadcaster pressure, RIAA says, Congress has failed to give performance rights to this one class of works—a right long enjoyed by the copyrighted music on the recordings.

RIAA points out that 37 Western countries grant the right by law, or their broadcasters voluntarily pay for the use of recordings. U.S. performers lose out in foreign play of their recordings because of lack of a reciprocal right in the U.S. law.

In answer to specific Copyright Office queries, RIAA would prefer that compulsory licensing rates for commercial record play be negotiated before the knowledgeable Copyright Royalty Tribunal rather than by Congress.

RIAA suggests a 50-50 royalty split between record producers and performers. AFM and AFTRA support this stand, with the condition that all participants in a recording, including star, backup singers and musicians, receive equal shares.

The record association suggests that music licensors ASCAP, BMI and SESAC, already equipped to monitor performances, might take on the collection and distribution of the record royalty. If not, an independent agency could function similarly.

RIAA and the performer unions both castigate the broadcasters for their contradictory stand: they deny payment for use of recordings (which make up 85% of radio programming), while demanding royalty from cable systems using copyrighted tv programming.

The broadcasters do not try to counter this argument. Instead, they all come up with the brand new assumption that extra money for record performance will be diverted to payola. The payola for airplay would come from giving "another segment of the music industry"—i.e. the performers—more incentive.

At the same time, ignoring any principle of rewards due copyright owners of commercially used works, the broadcasters argue that the record companies and performers "don't need the money."

## Stax Distribution

• Continued from page 1

Material now available to Fantasy includes prior releases on Stax, Volt, Enterprise, Truth, We Produce, Hip, Porte and Respect labels.

There are also many albums of never before released material available. Artists who will be released in future packages include: William Bell, Booker T. & the MGs, Eddie Floyd, Little Milton, the Staple Singers, Johnny Taylor, Carla and Rufus Thomas, the Barkays, Rance Allen, the Temprees, Black Oak Arkansas and the Soul Children.

New acts will also be recruited for Stax, Kaffel says, to continue the Fantasy drive on black contemporary music. **JOHN SIPP**

Broadcasters claim the additional royalty would be "an intolerable burden," although, as RIAA points out, NAB's own predictions for radio's future are for profit margin increase from 13% to 16.2%, and \$3.2 billion revenues within the coming decade.

The jukebox operator comment echoes the broadcaster claim that the record royalty right is "unconstitutional." Also it will mean a "second payment" for a single performance on the jukebox.

But jukebox comment is heaviest on the woes of the jukebox as a "declining" industry. In contrast, the jukebox industry feels record manufacturers and performers "don't need the money."

Record performance royalty bill introduced in the last Congress would have added \$1 per box per year to license jukebox use of copyrighted recording. The present bill by Rep. Danielson would require record royalty payment for broadcasters, background music services and locations, but would exempt jukeboxes and cable systems from record royalty.

## 'Alpert Day'

• Continued from page 12

executives throughout the remainder of the afternoon.

Chairman Jerry Moss will host an a&r presentation on Friday (24) with a radio panel and promotion staff meeting also scheduled.

In the course of the meetings, Dave Hubert, vice president of international, and Jack Losmann, operations manager, will hold a series of discussion groups with the affiliate delegates to familiarize them with overall A&M operations and to introduce new product.

In attendance will be representatives from England, France, Italy, Holland, Germany, Sweden, Spain, Switzerland, Yugoslavia, Portugal, Brazil, South Africa, Central America, Japan, Mexico, Venezuela and Argentina.

A&M artists will perform nightly on the A&M soundstage.

The annual A&M East-West softball game will take place Saturday and the ninth annual family picnic at Calamigos Ranch in Malibu will close the festivities on Sunday.

## Court Rules For 'Hamlet' Investors

NEW YORK—Investors in the ill-fated rock version of Shakespeare's "Hamlet" which opened on Broadway in February 1976 and closed after seven performances will receive up to \$300,000 in restitution, according to State Attorney General, Louis Lefkowitz.

Lefkowitz reveals that this follows a Supreme Court order enjoining Lester Osterman Productions and principals Lester Osterman, Richard Horner and Martin Richards from fraudulent practices and ordering them to offer restitution.

Although denying the allegations, the defendants consented to the injunction. They were also assessed \$1,000 in costs. The investors are reported to have sunk an estimated \$750,000 in to the show.

## Bob James

• Continued from page 43

He plans establishing his offices outside the CBS domain.

James has built a reputation as a pianist/composer/arranger in the contemporary jazz idiom and Gale and Khan are musicians in this area.

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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/25/77

Number of LPs reviewed this week 77 Last week 69

## Spotlight

## Pop

**BURTON CUMMINGS—My Own Way To Rock**, Portrait PR34698 (CBS). The former Guess Who lead singer-writer's second solo album is more consistently hard-rocking than his CBS debut. However, it contains an ample share of the exhilarating pop anthems and high-flying ballads that swiftly established Cummings as a vocal and piano artist in his own right the first time out. And Cummings also generates much excitement in the hard-driving uptempo rock numbers that make up the bulk of the LP. Richard Perry's production gives lavish richness to what are basically strong rhythm section charts with a minimum of string and horn fills. Cummings continues to develop his style as a mature and sophisticated rock creator, with much of the versatility that has marked the later albums of Steve Miller.

**Best cuts:** "Never Had A Lady Before," "Got To Find Another Way," "My Own Way To Rock," "Timeless Love," "A Song For Him."

**Dealers:** Cummings will be touring throughout the summer.

**J. GEILS BAND—Monkey Island**, Atlantic SD19103. The first album of new material in almost two years is the group's most polished work to date. Still living up to its deserving reputation as the "funkiest band in the land," this LP provides a refined contrast to last year's powerful live album. Produced and arranged entirely by the group, all nine cuts branch out towards larger, wider-reaching productions that feature horns, strings, plenty of background voices and richer instrumentation all laid over the J. Geils Band's home base of genuine southside r&b. The impeccably precise rhythm section, Geils' heavy handed guitar, the harsh melodies of Magic Dick's harmonica and Peter Wolf's abrasive vocals get down for the band's usual hard-edge delivery covering a broad range of dynamics and mood.

**Best cuts:** "Surrender," "You're The Only One," "Somebody," "Monkey Island."

**Dealers:** This album adds a slick touch to the group's bad boy image.

**ADDRESS BROS.—Buddah**, BDS5694. This first-rate album offers something for every taste. Without sounding strained or pretentious, the Address change vocal gears often, mixing disco, ballads, midtempo rockers and a touch of calypso into a tasty musical collage backed by a standard rhythm section. The duo displays a commercial writing knack, especially on "Slow Dancin' Don't Turn Me On" which is rocketing up the singles chart. Producer Norbert Putnam does a super job in bringing out the Address' versatility.

**Best cuts:** "Slow Dancin' Don't Turn Me On," "When I Wanted You," "Never My Love," "Baguio," "Does She Do It Like She Dances."

**Dealers:** The single's momentum should help sales.

**BEATLES—Live At The Star Club In Hamburg, Germany, 1962**, Lingasong LS27001 (Atlantic). Before the Beatles became the "Fab Four" and very, very famous it was a bar band, playing other people's rock 'n' roll hits. One night the band's performance was recorded on a home tape recorder and one microphone. Now it is on record, more a social or pop document than an album of actually listenable music. The magic of technology that has made the "Hollywood Bowl" Beatles LP sound so good, cannot do so well with these much rougher tapes. But the excitement is there. And it is the Beatles, very young, very raw, playing no original material, but the Beatles nevertheless.

**Best cuts:** There are 15 on the double LP.

**Dealers:** This is vintage Beatles material thus with historical value.

**LAURA NYRO—Season Of Lights**, Columbia PC34786. This live album was recorded at Carnegie Hall and at concerts in Colorado, Massachusetts and California. The 10 selections give a fairly representative picture of Nyro's songwriting career from the mid-60s to the present. Her vocals are as poignant as ever, but the album gets its bite from the sizzling musical accompaniment furnished by such pros as John Tropea on guitar, Mike Manieri on vibes and Andy Newmark on drums. Nyro herself is credited with "musical direction" and several names are listed for location recording and mixing contributions. All deserve credit since the sound is uniformly first rate.

**Best cuts:** "And When I Die," "Upstairs By A Chinese Lamp," "Sweet Blindness," "When I Was A Freeport And You Were The Main Drag."

**Dealers:** Nyro's following is large and extremely devoted.

**ORIGINAL SOUNDTRACK—New York, New York**, United Artists UALA750L2. The star of this LP is the authentic music of the big band era which Ralph Burns has joyously recreated. A number of top-name jazz sidemen help establish the crisp, swinging sound of the call and answer style of big band section playing. John Hander and Fred Ebb have written some sympathetic original tunes which Liza Minnelli sings in a restrained style. George Auld's sax rides mightily on a number of the cuts and Sam Most's clarinet recalls Benny Goodman. This is music with a nostalgic bent and once the film starts playing nationally, it is sure to inspire adult purchasers. There is plenty of memory rekindling sounds on these four sides.

**Best cuts:** "Flip The Dip," "It's A Wonderful World," "Opus Number One," "There Goes The Ball Game."

**Dealers:** Expect a major push from the film company for this major production.



**BARBRA STREISAND—Superman**, Columbia JC34830. An immaculate package up to the same high-level, individualistic, contemporary pop virtuosity as Streisand's other recent work. Included are the current smash single "My Heart Belongs To Me" and two fine songs written for the "A Star Is Born" movie but not used in the score for various cinematic reasons. Streisand's phenomenal vocal range soars and dips through an imaginative assemblage of songs by the likes of Paul Williams, Rupert Holmes, Billy Joel and Roger Miller. Streisand also continues to co-write effectively on a number of tunes. The Gary Klein production and orchestral charts by a variety of familiar heavies are clean and never fail to carry the excitement of each song forward to the finish. A worthy followup to the success of the "Star Is Born" soundtrack.

**Best cuts:** "My Heart Belongs To Me," "I Found You Love," "Lullaby For Myself," "Superman," "New York State Of Mind," "Love Comes From Unexpected Places."

**Dealers:** Excellent graphics of Barbra throughout the package. The singer is seemingly at a stage where she can't miss.

**ENGELBERT HUMPERDINCK—The Ultimate**, Epic E34436. Smooth, slick ballad singing by the expert Englishman highlights this package of tunes, many previously released. Why Engelbert has to have previously rerecorded tracks coming out now is a good question. The LP offers no insight into such basic questions as who produced the session, who did the charts, where and when were these songs recorded. The music offers no surprises, only the fine, strong, romantic, heart-tugging sound of an expert wordsmith. Large orchestral backing gives the vocalist a rich, multi-colored backdrop.

**Best cuts:** "For The Good Times," "Baby I'm A Want You," ("They Long To Be) Close To You," "Another Time, Another Place."

**Dealers:** A recapitulation of some of popdom's nicest ballad words done with class and élan.

is particularly memorable. But, as might be expected, it is Evans' subtle and elegant acoustic piano style which provides the magic.

**Best cuts:** "Sweet Dulcinea," "Martina," "Bass Face."

**Dealers:** Evans is a jazz giant with a devoted following.

## Country

**HANK SNOW—#104**, RCA APL12400. One of the freshest, brightest albums to emerge from Nashville in the last several years. Snow, one of country music's all-time greats, hasn't changed his singing style. But he has changed his background musicians and philosophy about songs. From his funky intro number, "Breakfast With The Blues," to his autobiographical "I'm Still Movin' On," the last cut, Snow not only has several songs that deserve to be singles. This could forge an entirely new audience for Snow without alienating the fans he has acquired through the years. Besides singing, Snow adds his talents with acoustic rhythm and classical guitar work, along with some flat-top picking.

**Best cuts:** "Breakfast With The Blues," "Don't Rock The Boat," "Trouble In Mind," "Trying To Get My Baby Off My Mind," "I'm Gonna Bid My Blues Goodbye," "That Heart Belongs To Me," "I've Done At Least One Thing (That Was Good In My Life)," "I'm Still Movin' On."

**Dealers:** Snow has been cold with recent efforts but this landmark LP will establish him again with country music's greatest. Stock it deep.

**WILLIE NELSON—To Lefty From Willie**, Columbia, KC34695. Nelson's newest is a tribute to one of his favorite writer-performers, the late Lefty Frizzell. He takes many of the songs written by Frizzell, and some recorded by him, and molds them into a moody, soulful medley. Using his own musicians—piano, drums, guitar, bass and harmonica—Nelson keeps the instrumentation simple yet powerful. Recorded in Dallas, the LP will appeal to fans of both Nelson and Frizzell. Nelson is as forceful as ever, and his production captures his voice in a pleasing bland with the instruments.

**Best cuts:** "Mom And Dad's Waltz," "Look What Thoughts Will Do," "Always Late (With Your Kisses)," "I Want To Be With You Always," "She's Gone, Gone, Gone," "A Little Unfair," "I Never Go Around Mirrors," "Railroad Lady," "That's The Way Love Goes."

**Dealers:** A beautifully packaged (white cover with gold lettering) release, this is one you'll want to order in large quantities to avoid the inevitable re-orders.

## Jazz

**BILL EVANS—Quintessence**, Fantasy F9529. When you look at the personnel on this record, it's hard to see how anything could possibly go wrong—and it doesn't. Piano genius Evans has assembled Harold Land, Kenny Burrell, Ray Brown and Philly Joe Jones, with results that are thoroughly delightful. Producer Helen Keane wisely allows each musician ample room to stretch out, and they do just that. Burrell, on guitar,

## First Time Around

**CLOVER**, Mercury SRM11169. Though its recent success has been in England, Clover is San Francisco-based group. And though recorded in British studios, the group in this LP remains faithful to its American r&b and rock roots. The tunes are, for the most part, smoothly flowing rock numbers with strong melodic accessibility. Two lead vocalists, with strikingly contrasting tonal qualities, are backed by appealing vocal harmonies. Distinctive instrumental touches added by use of harmonica, pedal steel guitar and violin.

**Best cuts:** "Child Of The Streets," "Love, Love," "Streets Of London."

**Dealers:** Clover is appearing live in the U.S. this month.

**PIERCE ARROW**, Columbia PC34805. This is something different: a California country-rock sounding band that is composed of veteran New York musicians. The six-man band puts its emphasis on solid well-crafted songs, geared to a soft-rock audience. While the music is derivative in many cases, nevertheless it only takes from the rich, not the poor.

**Best cuts:** "I Love You More Each Day," "If I Could Be With You," "Natural High."

**Dealers:** This band does not shy from commercial formulas.

**SUNSHINE**, Roulette SR3018. This musically adept male trio plays up a storm, sometimes accompanied by strings, as it breezes through nine engaging pop/rock tunes that should appeal to a wide audience. The self-penned tunes lack a certain contemporary bite, but they're original and well-crafted.

**Best cuts:** "Reach Out," "Ann," "The Woman's A Natural."

**Dealers:** Pitch to mainstream rockers.

## Billboard's Recommended LPs

### pop

**FOOLS GOLD—Mr. Lucky**, Columbia, PC34828. Once Dan Fogelberg's backup band, guitarists Denny Henson and Tom Kelly carry the punchy riffs and vocals while a stalwart support section give some tasty instrumentalizations. The harmonies are extremely tight, producing a sound that fluctuates between clean rock and country-tinged melodies. **Best cuts:** "Runnin' And Hidin'," "Sweet Country Air," "Mr. Lucky," "Captain."

**WALTER MURPHY—Rhapsody In Blue**, Private Stock PS2028. Like his first LP which featured the hit single "A Fifth Of Beethoven," keyboardist-composer-arranger Murphy's second album is mostly disco-jazz original material with a sprinkling of the offbeat disco treatments of famed classical themes that has become his trademark. **Best cuts:** "Rhapsody In Blue," "Slaughter On Tenth Avenue," "Fish Legs."

**ORIGINAL SOUNDTRACK—The Deep**, Casablanca NBLP7060. Peter Benchley's followup to "Jaws" is the first project of the newly merged film and record operations under Casablanca. Massive promotion is bound to carry the classically themed, large orchestral soundtrack along. Producer/composer/arranger/conductor John Barry brings in disco queen Donna Summer to sing on the theme-song track. The LP's most com-

mercial cut. One entire, 24-minute side is devoted to a "ballad based on the score." Disk's vinyl is appropriately ocean-blue. **Best cuts:** "Theme From The Deep (Down, Deep In Side)," "Disco Calypso."

**RUSTY WEIR—Stacked Deck**, Columbia PC34775. Singer/guitarist Weir is another artist who has developed a strong sense of rock 'n' roll during years of touring and building an audience, as this LP indicates. A super backing ensemble whips through r&b, country and rock with ease. **Best cuts:** "Black Queen," "Midnight Angel," "Think About It."

**ANITA KERR—And The French Connection**, RCA APL12298. Vocalist Kerr helped raise background singing to a high art in today's recording scene before splitting to Switzerland to live. Here she's featured with a French chorale singing light, dreamy tunes that topped the French charts, only this time they're sung in English. Kerr's voice is silky and the instrumental lush. **Best cuts:** "Now's The Time For Fun," "Et Mourir De Plaisir," "Tambourine."

**LITTLE RICHARD—The Original**, GRT 2103725. From "Tut Frutti" to "Rip It Up," one of rock's founding fathers shows why his shouts and piano playing presaged today's madcap musical styles. Double LP includes 20 cuts reprocessed in stereo which sound OK. Richard's returned to evangelism; this may be his last waxing for a while. **Best cuts:** All of them.

**NILSSON—Early Tymes**, Musicor, MUS2505 (Springboard). The formative stages of Nilsson's career are dramatized here with 11 songs recorded in 1950. The early vocals are a fun-sounding rock performed when he was a newcomer in Hollywood. The fine liner notes by former Tommy Sands guitarist and album producer Scott Turner gives added insight into what the album is all about. **Best cuts:** "He Ain't Gone Get My Love (He's Got Everything)," "All For Your Love," "Just Ain't Right," "Foolish Clock," "Please Mr. Music Man."

**SHIRLEY BASSEY—You Take My Heart Away**, United Artists UALA751H. One of the queens of contemporary mainstream easy listening music returns with her usual entertaining, well-sung packages of covers of recent vintage soft rock hits. Always, Bassey's versions are most satisfying ventures into the familiar MOR orchestration genre. **Best cuts:** "Silly Love Songs," "You Take My Heart Away."

**CRYER & FORD—You Know My Music**, RCA APL12146. Gretchen Cryer and Nancy Ford write and sing pretty songs that should appeal to Helen Reddy and Olivia Newton-John fans. The two women sing well and from the heart. The songs are about lost and found love and freedom. They are intelligent, and the arrangements, with a soft rock band underscored by background strings, are first rate. **Best cuts:** "Sweet Solitude," "Another Unhappy Love Song," "Clingin' Vine (Wonder Woman)."

**DEMONS**, Mercury SRM1164. Predominantly hard-edge punk-rock tamed somewhat by leader Eliot Kidd's acoustic guitar. Kidd, who composed seven of 10 cuts, reveals substantial promise in his husky vocal style. The group also offers two covers of old rock hits best left uncovered. **Best cuts:** "She's So Tuff," "Bad Dreamin'."

**STEWART HARRIS—Sing Me A Rainbow**, Mercury SRM11167. Harris is a country-MOR balladeer recorded in Nashville by Jerry Kennedy with lush strings and a testimonial from Jerry Reed. He has a striking vocal resemblance to Johnny Mathis on slower numbers. **Best cuts:** "Melody Like You," "Just Another Train Song."

**LARRY PAULETTE—What Makes A Man A Man?** Vanguard VSD79386. Paulette is a gay artist who prefers to deal openly and even good-humoredly with his homosexuality. In this occasionally uneven set, produced by Ed Bland, he displays an appealing baritone voice and a genuine flair for the dramatic. He also seems comfortable with whimsical and nostalgic material. A fresh, honest talent, well worth discovering. **Best cuts:** "Freaker's Ball," "What Makes A Man," "Take Me Home With You."

**MODERN LOVERS—Rock 'N' Roll With ...**, Beserkley PZ34800 (CBS). A cross between bizarre folk music and acoustic rock, singer/songwriter Jonathan Richman, backed by his rudimentary trio of guitar, bass and drums extends himself in a mixture of cynicism and eccentricity. The rather plain and monotonous instrumentation is clearly Richman's style rather than shortcoming. **Best cuts:** "Ice Cream Man," "Dodge Veg-O-Matic," "Rockin' Rockin' Leprechauns."

**OMAHA SHERIFF—Come Hell Or Waters High**, RCA APL12022. This LP benefits hugely from the production talents of Tony Visconti who also plays bass and ukulele with the band. The five-man rock band plays some fairly sophisticated pop, but even with two lead singers the vocals are sometimes a bit spotty. **Best cuts:** "Come Hell Or Waters High," "Me And Bob Seymour," "The Sheriff From Omaha."

**RUTH ETTING—Hello Baby**, Biograph BLPC11. Her pipes were nothing special, but Etting devised a style of her own and at one time ranked as the most popular femme soloist in the U.S. These 14 tracks from 1928-31, waxed originally for Columbia, comprise a first rate memory package for those who are still around and recall Etting's triumphs. Tunes are all re-

(Continued on page 74)

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 Tiegel, Jerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Garza, Roman Kozak, Dick Nusser, Jim McCullaugh.

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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 6/25/77

Number of singles reviewed  
this week 85 Last week 92

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**GLEN CAMPBELL—Sunflower (2:50);** producer: Gary Klein; writer: Neil Diamond; publisher: Stonebridge, ASCAP, Capitol P4445. Campbell's cheery but not syrupy version of this Neil Diamond tune uses the same sort of crisp rhythm guitar pattern in the forefront that set off his previous No. 1 single "Southern Nights." The basically funky, loose-flowing Southern rock accompaniment is exactly what Campbell's laidback vocal needs to work properly with the bouncy melody.

## recommended

**DAVID MATTHEWS—Theme From Star Wars (3:22);** producer: Creed Taylor; writer: John Williams; publisher: Fox Fanfare, BMI, CTI 0139.

**LONDON SYMPHONY ORCHESTRA—Star Wars/Cantina Band (2:44);** producer: George Lucas; writer: John Williams; publisher: Fox Fanfare, BMI, 20th Century TC2345.

**BOBBY GOLDSBORO—The Cowboy and the Lady (3:17);** producer: Bobby Goldsboro; writer: B. Goldsboro; publisher: House of Gold, BMI, Epic 850413.

**ANTHONY NEWLEY—Hollywood Seven (3:39);** producer: Snuff Garrett; writers: G. Sklerov, H. Lloyd; publisher: Pesco, BMI, United Artists UAXW1012.

**FRANKIE VALLI—Second Thoughts (3:15);** producer: Charlie Calello; writer: Paul Anka; publisher: Paulanne, BMI, Private Stock PS45154.

**PAUL ANKA—Everybody Ought To Be In Love (3:25);** producer: Charles Calello; writer: P. Anka; publisher: Paulanne, BMI, United Artists UAXW1018.

**RAMONES—Sheena Is A Punk Rocker (2:45);** producers: Tony Bongiovi, T. Erdlyi; writers: Ramones; publishers: Taco Tunes/Bleu Disque, ASCAP, Sire SA746 (ABC).

**BLUE OYSTER CULT—This Ain't The Summer Of Love (2:20);** producers: Murray Krugman, Sandy Pearlman, David Lucas; writers: M. Krugman, A. Bouchard, D. Walker; publishers: Mastoid/Bad Boy, BMI, Columbia 310560.

**DAN FOGELBERG—Love Gone By (3:04);** producers: Dan Fogelberg, Norbert Putnam; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP, Full Moon 850412 (Epic).

**OUTLAWS—Hurry Sundown (3:26);** producer: Bill Szymczyk; writer: Hughie Thomasson; publisher: Hustleps, BMI, Arista AS0258.

**DAVID BOWIE—Be My Wife (2:51);** producers: David Bowie, Tony Visconti; writer: David Bowie; publishers: Bewlay Bros./Fleur, BMI, RCA JH11017.

**AMAZING RHYTHM ACES—Never Been To The Islands (3:25);** producer: Barry "Byrd" Burton; writers: R. Smith, B. McDade, J. Brown Jr.; publishers: Tintagel/Bad Ju Ju/St. Michael's Alley, ASCAP/Knox, BMI, ABC AB12287.

**GENE COTTON—Sweet Destiny (3:24);** producer: Steve Gibson; writers: Larry Hoppen, Marilyn Mason; publishers: Sorn/Lyndelane/Franstam, BMI, ABC AB12282.

**LONNIE MACK—Running Wild (3:36);** producers: Lonnie Mack, Russ Miller, Marlin Greene; writer: Lonnie Mack; publishers: Danor/Dadgem, BMI, Capitol P4441.

**CADO BELLE—Got To Love (2:48);** producer: Keith Olsen; writer: S. Mackillop; publisher: Anglo Rock, BMI, Anchor AN21007 (ABC).



**OHIO PLAYERS—O-H-I-O (3:07);** producer: Ohio Players; writers: W. Beck, J. Williams, M. Jones, M. Pierce; publisher: Play One, BMI, Mercury 73932. Lots of synthesizer special effects open up for the solid funk horn riffing that dominates the Players' latest. The lyric is simply a chant spelling and naming the group's home state behind the instrumental dynamics. This is an entertaining, fun record with the silliness of the one-word lyric contrasting irresistibly to the crisp instrumental.

## recommended

**UNDISPUTED TRUTH—Sunshine (3:30);** producer: Norman Whitfield; writer: Norman Whitfield; publisher: Stone Diamond, BMI, Whitfield WH18362 (Warner Bros.).

**MOMENTS—I Don't Wanna Go (3:25);** producer: Sylvia Robinson; writers: Bruce Roberts, Carole Sager; publishers: Unichappel/Begonia/Fedora, BMI, Stang ST5073A (Platinum).

**SPECIAL DELIVERY—Oh Let Me Know It (Pt. I) (3:55);** producer: S.P.D.; writers: G. Parker, C. Fortune, R. Ross; publisher: Sherlyn, BMI, Shield 6307 (T.K.).

**MIGHTY CLOUDS OF JOY—Music Is My Way Of Life (3:12);** producer: Frank E. Wilson; writers: H. Booker, L. Allen; publishers: L.A./Hano/Traco/Screen Gems-EMI, BMI.

**DAVE CRAWFORD—No Time To Lose (3:45);** producer: Dave Crawford; writer: D. Crawford; publisher: DaAnn, ASCAP, LA, LADCP0002.

**BRENTON WOOD—Come Softly To Me (3:54);** producers: Hal Winn, Brenton Wood; writers: G. Troxel, B. Ellis, G. Christopher; publisher: Cornerstone, BMI, Cream CR7716.



**JOE STAMPLEY—Baby, I Love You So (2:50);** producer: Norro Wilson; writers: Billy Sherrill-Norro Wilson; publisher: Algee, BMI, Epic 850410. Stampley tackles a unique Sherrill-Wilson tune. It rambles through a variety of tempos, and features some interesting progressions—all handled capably by Stampley.

## recommended

**FARON YOUNG—Crutches (3:17);** producer: Jerry Kennedy; writer: Liz Anderson; publisher: Fred Rose, BMI, Mercury DJ499(73925).

**CARMOL TAYLOR—Good Cheatin' Songs (2:20);** producer: David Malloy; writers: Carmol Taylor/David Malloy; publishers: Algee/DebDave, BMI, Elektra E45409.

**JIM GLASER—Chasin' My Tail (2:21);** producer: Owen Bradley; writers: Jim Glaser/Jimmy Payne; publishers: Inmy/Clancy, BMI, MCA MCA40742.

**BENNY BARNES—I've Got Some Gettin' Over You To Do (2:40);** producer: Eddie Kilroy; writers: J. Foster-B. Rice; publisher: Jack & Bill, ASCAP, Playboy ZS85808.

**TOMMY CASH—The Cowboy And The Lady (3:15);** producer: Don Davis; writer: Peggy Russell; publisher: Clancy, BMI, Monument 45222.

**GEORGE HAMILTON IV—May The Winds Be Always At Your Back (3:15);** producer: Allen Reynolds; writer: Harlan Howard; publisher: Wilderness, BMI, ABC/Dot DO17708.

**JAMES TAYLOR—Bartender's Blues (3:01);** producer: Peter Asher; writer: J. Taylor; publisher: Country Road, BMI, Columbia 310557.

**MELBA MONTGOMERY—Never Ending Love Affair (2:15);** producer: Larry Butler; writers: L. Butler/R. Bowling/S. Tuttle; publishers: Unart/Brougham Hall, BMI/Paul Richey, ASCAP, United Artists UAXW1008.

**MICKEY NEWBURY—Shenandoah (3:36);** producer: Bobby Bare; arranger: Mickey Newbury; publisher: Acuff-Rose, BMI, ABC/Hickory AH54015.

**MUNDO EARWOOD—Behind Blue Eyes (2:49);** producers: J. Collier-M. Earwood; writer: M. Earwood; publishers: Music of the Times/Ray Moondo, BMI, True T104.

**FAITH O'HARA—Years From Now (2:35);** producer: Allen Reynolds; writers: R. Cook-C. Cochran; publisher: Cook House, BMI, Columbia 310566.

**PATTI LEATHERWOOD—Feels So Much Better (2:59);** producer: Chip Young; writers: J. Christopher, Jr.-L. Martine; publisher: Ahab, BMI, Epic 850409.

**PAM ROSE—Midnight Flight (3:19);** producer: Pete Drake; writer: Mike McClellan; publisher: Beechwood, BMI, Capitol P4440.



## recommended

**AL MARTINO—Kentucky Mornin' (3:43);** producer: Joel Diamond; writers: A. Bernstein, R. Adams; publisher: Silver Blue, ASCAP, Capitol P4444.

**LETTA MBULU—Clouds Of Rain (Maru A Pula) (3:20);** producer: Herb Alpert; writer: Caiphus Semanya; publisher: Munjale, BMI, A&M 1950S.



## recommended

**COTTONMOUTH—Treat You Kindly (3:15);** producer: Mack Rice; writers: London Blue, Jim Kail, Mack Rice; publishers: Hopewell/Wild Rice, BMI, RCA JH11012.

**EVELYN "CHAMPAGNE" KING—Dancin', Dancin', Dancin' (2:51);** producer: Warren Schatz; writers: T. Life, Tedde Pendergrass; publishers: Mills and Mills/Dunbar, BMI, RD JH11025.

**WHISPERS—Make It With You (3:58);** producers: Don Cornelius, Dick Griffey; writer: D. Gates; publisher: Colgems-EMI, ASCAP, Soul Train JB10996 (RCA).

**CROWN HEIGHTS AFFAIR—Do It The French Way (4:01);** producers: Frieda Nerangis, Britt Britton; writers: F. Nerangis, B. Britton; publishers: Delightful/Cabrina, BMI, De-Lite DE1592.

**HOT BLOOD—Terror On The Dance Floor (5:44);** producer: Hot Blood; writers: L. Welwing, M. Ambruster, P. Duc; publishers: Artal/Boona/Edition Carrere, ASCAP, Dynam 12DS601A.



**BARBARA DICKSON—Who Was It Stole Your Heart Away (3:04);** producer: Mentor Williams; writer: B. Dickson; publisher: Red Cow, ASCAP, RSO RS875 (Polydor). Country influence is subtly expressed in this mid-tempo pop tune, both melodically and in banjo-ish guitar mini-solos. Dickson's vocal style is distinctive and rich in character. Her melody, highly infectious.

**FLOATERS—Float On (4:13);** producer: Woody Wilson; writers: M. Willis, A. Ingram, J. Mitchell; publishers: ABC/Dunhill/Woodsong's, BMI, ABC AB12284. The title best describes the musical mood of this cut, a gentle, flowing r&b ballad. Lead singer intersperses talking and singing segments in which he outlines rather liberated qualities he looks for in women, addressed directly in the song. Violin arrangements provide essential ambience.

**BRUCE FOSTER—Platinum Heroes (5:45);** producer: Skip Koute, Bruce Foster; writer: Bruce Foster; publisher: C.A.M. U.S.A., BMI, Millennium MNG02 (Casablanca). A thoughtful, in-depth examination of the effect of the Beatles upon a decade of music. Foster's song has something of the scope and imagery of Don McLean's "American Pie," but in a much more soft-spoken manner with his somewhat laidback vocal and an understated rhythm backing.

**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.**

JUNE 25, 1977, BILLBOARD

## Billboard LPs

• Continued from page 72

vered standards with dated but intriguing small combo accompaniment. **Best cuts:** "Guilty," "Now That You're Gone," "Just One More Chance."

### soul

**GREG PERRY—Smokin',** RCA APL11914. This self-produced album represents Perry's second solo effort after years of writer/production success with Freda Payne, Honey Cone and others. Perry possesses a strong, vibrant voice and a sure instinct for cooking uptempo numbers as well as soulful ballads. **Best cuts:** "Melodie," "How's Your Love Life, Baby?"

**WEAPONS OF PEACE,** Playboy PZ34747 (CBS). A mellow offering with a pop/soul sound, this LP features rhythmic vocal arrangements to accentuate the smooth lead vocal stylings of Finis Henderson III. The use of material from "Roots" will add appeal. **Best cuts:** "Roots Medley," "Mural Theme/Many Rains Ago (Oluwa)," "Just Can't Be This Way (Ruth's Song)."

### country

**JACKY WARD,** Mercury SRM11170. Mellow vocals surrounded by simple arrangements place this LP in an easy listening country category. Ward's material focuses on love lost or gained accentuated by some brilliant string arrangements provided by Bergen White, Cam Mullins and Bill Justis. **Best cuts:** "Why Not Tonight," "I Never Said It Would Be Easy," "Texas Angel."

### easy listening

**LIVING STRINGS—Feelings,** RCA APL12383. Part of an RCA series that also includes "Living Guitars" and "Living Horns," this is a collection of old and new standards arranged and conducted for strings by Johnny Douglas. While the results sound like Muzak for the home, nevertheless Douglas does pick some nice songs. **Best cuts:** "Feelings," "I Write The Songs," "At Seventeen."

### jazz

**BUDDY RICH—Plays And Plays And Plays . . .** RCA CPL12273. The title pretty well sums up this album, which features drummer Rich working in a big band setting. Buddy has always been a powerhouse and his relentless style remains very much in evidence as he leads his troops through their paces. Norman Schwartz of Gryphon Productions rates a bow for keeping the non-stop excitement on an even keel. **Best cuts:** "Tales Of Rhoda Rat," "No Jive," "Kong."

**ART BLAKEY & THE JAZZ MESSENGERS—Gypsy Folk Tales,** Roulette SR5008. Anyone who has ever been present at an Art Blakey nightclub performance is likely to attest that he is among the most exciting drummers in jazz. Unfortunately, his power and drive have not always come across on records, probably through no fault of his own. This album, superbly produced by Fred Bailin, captures much of the Blakey magic. Walter Davis chips in with some fine piano work and Bobby Watson is heard to advantage on alto sax. **Best cuts:** "Jodi," "Gypsy Folk Tales," "Ronnie's A Dynamite Lady."

**ELVIN JONES, JAMES MOODY, CLARK TERRY, BUNKY GREEN, ROLAND PRINCE—Summit Meeting,** Vanguard VSD79390. This LP marks the first time Jones, Moody and Terry have recorded together. Add jazzmen Green and Prince and you have the ingredients for a good blowing session. And, as produced by Ed Bland, that's exactly what you get—live tunes worth of crisp, biting jazz musicianship. If veteran Moody seems to steal the show with his compelling tenor work, the others are certainly not far behind. **Best cuts:** "Tee Pee Music," "Blues For Clark," "Jones."

**BOBBI HUMPHREY—Tailor Made,** Epic 34704 (CBS). Even her hairdresser receives credit on this eight-track LP featuring Humphrey's facile fluting. But all selections are totally unknown songs with a dim future; surely Humphrey's chances on vinyl would escalate if she served up more recognizable fare on which to base her solo skills. **Best cuts:** "Most Of All," "Dancin' To Keep From Cryin'."

**CHICO HAMILTON—Catwalk,** Mercury SRM11163. Veteran California drummer sings a little and thumps his tubs through nine cuts with a tasty assist from five sidemen and four femme thrushes. Six of the tunes are Hamilton's own; it might have been more prudent—and musical—for Chico to have tapped a couple of outside contributions. Saxist Arthur Blythe and Gary Gordon, reads, contribute solidly to the good sounds. **Best cuts:** "Outrageous," "The Baron," "We Make Music."

**JOHN PAYNE-LOUIS LEVIN BAND,** Mercury SRM11166. Except for the opening foray into funk crossover, "Before The Dawn," this LP has a solidly contemporary jazz stamp, with some fairly accessible melody lines and tasty offerings from

Levin on keyboards and Payne on sax and flute. Produced by Michael Cuscuna, the feel is spacey, as most of the titles suggest. **Best cuts:** "Lonely Space Person," "Freefalling."

**BUNKY GREEN—Transformations,** Vanguard VSD79337. Veteran sax player Green leads a sextet through six pieces ranging from funky to soothing, helped by a synthesizer that adds a nice contemporary feel to his sensitive, decisive approach. **Best cuts:** "Europa," "Feelings."

**JULIAN PRIESTER & MARINE INTRUSION—Polarization,** ECM ECM11098 (Polydor). Lovely, often haunting music is played by the trombonist leader of this sextet cut in Germany by producer Manfred Eicher. Priestester's flutters, stops, deep tones, glide easily through the six compositions. Ron Stallings' tenor and soprano saxes are a cohesive counter melodic instrument. **Best cuts:** "Polarization," "Coincidence," "Scorpio Blue," "Anatomy Of Longing."

**PAT METHENY—Watercolors,** ECM ECM11097 (Polydor). Moody, introspective yet disarming is the way to describe this guitarist's work. There is an eerie quality to the blending of guitar, harpguitar and a voice-like sound which floats above the plucking strings on "Oasis." Quartet's light feel is an appreciated factor in the melancholy mood often promoted. **Best cuts:** "Oasis," "Watercolors," "Sea Song."

**RAY PIZZI—Conception,** Pablo 231075 (RCA). Pizzi's credits include playing in the house band on Dinah Shore's television show. He is an innovative sax, flute and bassoon player as well as a composer and arranger. He uses elements of rock well in his music, providing an overall treat. Fusion fans should listen to this. **Best cuts:** "Conception," "The Missing Link," "Friday Night Rush Hour Blues," "Lighted Malorio."

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# 1967 Monterey Pop Festival Still Influential In 1977

Continued from page 1

Columbia directly as a result of her two sets at Monterey fronting Big Brother & the Holding Company. Among the other 1967 pop festival headliners who later made record art and sales history were Jefferson Airplane with RCA, the Grateful Dead and Jimi Hendrix with Warner Bros., the Who on MCA and Steve Miller with Capitol.

Joplin and the other acts named above were relatively unknown as recording artists in the U.S. at the time of the Monterey Pop Festival. Many of the other headliners already had hits, such as the Mamas & the Papas, Laura Nyro, Otis Redding, Simon & Garfunkel, the Byrds, Paul Butterfield Blues Band, Johnny Rivers, the Association, Lou Rawls, Eric Burdon & the Animals, Ravi Shankar, Buffalo Springfield, Booker T. & the MGs.

Under today's marketplace realities, it would probably be impossible to bring together again such a vast and wide-ranging panoply of talent in one weekend.

The Monterey Pop Festival made rock respectable and set off a frenzy of signings as label execs saw dollars in this sophisticated beat music.

Uniquely, the Monterey Pop Festival was organized not by concert promoters but by a board of directors consisting mainly of rock artists.

The mainsprings of the event were Lou Adler, at the time best known as one of the three founders of Dunhill Records (later ABC/Dunhill) and producer of memorable hits with artists like Johnny Rivers and Jan & Dean, plus John Phillips, leader of the Mamas and the Papas.

Publicist for Monterey Pop was Derek Taylor, who returns to L.A. next month as Warner Bros. creative services vice president after heading WB's English operation several years.

The festival was conceived as a gigantic benefit for "underground culture" causes. All the artists appearing were paid only expenses. In the years that followed, questions were raised and never fully answered about why only a few thousand dollars ever got disbursed to charities.

It was reported that an accountant for the festival absconded with some \$80,000 of profits. Probably an even larger reason for the claimed low net profits of perhaps \$200,000 was that without any single individual responsible for all decisions on details, expenses got out of control—especially since a pop music event of such magnitude had never been assembled before.

Having learned from the natural mistakes of a first-time promotion, Adler and Phillips had every intention of putting another and even better Monterey Pop Festival the following year. But their efforts to get a permit were frustratingly denied by local authorities due to the usual fears about youth crowd actions which rock concerts have had to overcome since the beginning.

The Monterey Pop Festival was the first mass youth campout as a crowd estimated at 60,000 came down for the weekend simply to hang out around the event without any chance of obtaining tickets. Due to the layout of the County Fairgrounds, gatecrasher security was no

problem and it was possible to clearly hear the music from areas surrounding the 7,200-seat outdoor venue.

"Music, love and flowers," was the slogan of the festival and to an astonishing degree it worked out in practice. The "summers of love" in San Francisco's Haight-Ashbury hippie capital were at its zenith in 1966-67 and there were no real hassles between police and the peaceful crowds camping out throughout Monterey Bay.

A sadder memory of Monterey Festival is that some of its finest musical talents died young, apparently victims of drug over indulgences brought on in great part by the pressures of contemporary music stardom. The toll includes Hendrix, Joplin, "Mama" Cass Elliott, guitarist Alan Wilson of Canned Heat and Rolling Stone Brian Jones who did not perform at Monterey but was present in the audience. Otis Redding also perished in a tragic airplane crash.

Weekend-long summer rock festivals only lasted through 1968 and

1969 following Monterey. More than 100,000 gatecrashers in Woodstock's 300,000 attendance in 1969 caused the promoters a loss of \$1.3 million which was only made up via a successful documentary film and soundtrack album.

And a few months after Woodstock in 1969, the Rolling Stones' free concert outside San Francisco at Altamont touched off four violent deaths.

Rock concert production steadily grew more sophisticated and professional into the '70s and now rarely attempts to venture into the difficult and tricky conditions of anything larger-scale than single-day events in stadiums or an occasional race-track.

But the spirit of the Monterey Pop Festival lives on through the music and the stars it spawned as well as in the vastly changed executive perspectives it touched off throughout the record and concert industries. And there remains the fine movie documentary "Monterey Pop" filmed by D.A. Pennebaker, who also shot "Woodstock."

## Labels See a Vast Market In Russia

Continued from page 6

visited Moscow the first time in the winter of 1965. They conferred with executives of Mezkniga including Nikolai Gordeev (Billboard, June 18, 1977) who is still in the department.

The week-long visit sewed up

### Losses Pared

Continued from page 5

Jonas credited the hard work and savvy of both Shaftesbury and Kester for the comeback along with the \$30,000 short-term loan certificate and \$70,000 in unspecified consigned album product which the two firms put into Wallichs in return for controlling stock interest.

Besides Schlang, Ed Barsky, his Kester partner, Al Bennett, president of Cream Records, and Spencer Pearce, an English industryite active in schlock (Billboard, May 14, 1977) are involved in the reorganization firms.

The sharp reversal in losses should count well for present management when Judge Dooley hears a number of important matters discussed at the second creditors' conference slated in his courtroom at 2 p.m. Tuesday (21).

A comparison of the operating reports indicates that the greatest economies were effected in wages and payroll tax, where almost \$4,000 was sliced; commissions and purchased labor, which amounted to \$2,500 in the prior period but was deleted for the first May period.

The only area where expense increased was \$4,500 for advertising and promotion, in which area nothing was spent for the final April period.

The paring of losses was accomplished, Jonas noted, despite the fact that the cost of goods sold rose to 12% because more of the sales were made in obsolete merchandise in which the firm had to take a greater loss.

Jonas told the court the accelerated ad campaign assisted the overall operation in May.

Total gross income for the first half of May was reported at \$84,168.88 from which was deducted an estimated \$96,661 operating expense for the \$12,493.03 loss.

Capitol as first licensee of the Soviet and Luber as exclusive representative for the U.S. through his Celebrity Concert Corp.

The Capitol affiliation lasted until 1974, when CBS became the licensee with right of first refusal. In the nine years, Capitol released almost 300 albums, of which 200 are still in the catalog. CBS Records has issued about 100 albums in three years. Most of the Capitol and CBS releases are classical. Today, CBS' Marvin Saines is in regular touch with Luber and the Moscow recording officials.

Saines visits Russia yearly. In between visits, the Soviets send monthly catalogs and bio and picture material to Saines and Luber. Saines and Luber may order dubs of any new or coming recordings in which they are interested.

They normally arrive about four weeks after ordering. Saines confers too on his behind-the-curtain trips with Boris Vladimirovsky, a&r topper for Melodiya.

Saines can suggest particular classical repertoire which he would like and sometimes it is especially recorded. In addition, Saines has on occasion negotiated for a Russian talent, like soprano Yelena Obratsova, to record there or in the U.S.

Recorded product traffic between the U.S. and Russia is slowly accelerating. Luber finds, Peter Munves, classical director of Pickwick Records, is negotiating with Mezkniga.

ABC Records, through now-president Steve Diener, will probably release some Russian classical product soon. And ABC will provide the U.S.S.R. with masters of Duke Ellington, Count Basie and the Mamas and Papas as starters.

Since the CBS agreement started, the Soviets have ordered masters of acts like Miles Davis, Andy Williams, Dave Brubeck, Ray Conniff, Leonard Bernstein, Jascha Heifetz, Renata Scotto, Percy Faith, Benny Goodman, Pablo Casals, Andre Previn, Billie Holiday, Barbra Streisand, Glenn Gould, Daniel Barenboim and a few others, Luber says.

The exchange of recorded product and visits by U.S. industry toppers has improved Russian studio and record technology. When the music exchange program began in 1965, Luber describes the Soviet recording facilities as average, utilizing mostly

equipment produced in Iron Curtain countries.

In the past 12 years, Russian studios have bolstered their facilities with up-to-date equipment from all over the world, greatly improving quality of their own recorded product.

Luber views the Russian market as virtually a virgin mother lode for foreign imports. Pop product is just beginning to gain acceptance. The potential of tours by U.S. acts helps solidify contemporary pop in Russia, he notes. The Nitty Gritty Dirt Band just made a tour through the Soviet Union.

To further acquaint American a&r and music publisher executives with the current state of Russian contemporary pop, Luber has produced a 10-cut demonstration LP.

The songs range from plaintive ethnic-flavored ballads to uptempo kazzetskies and one, "On The Long Road," credited to Fomin/Herman as writers, is identical to "Those Were The Days," the '60s Mary Hopkin hit.

### L.I. Dealers

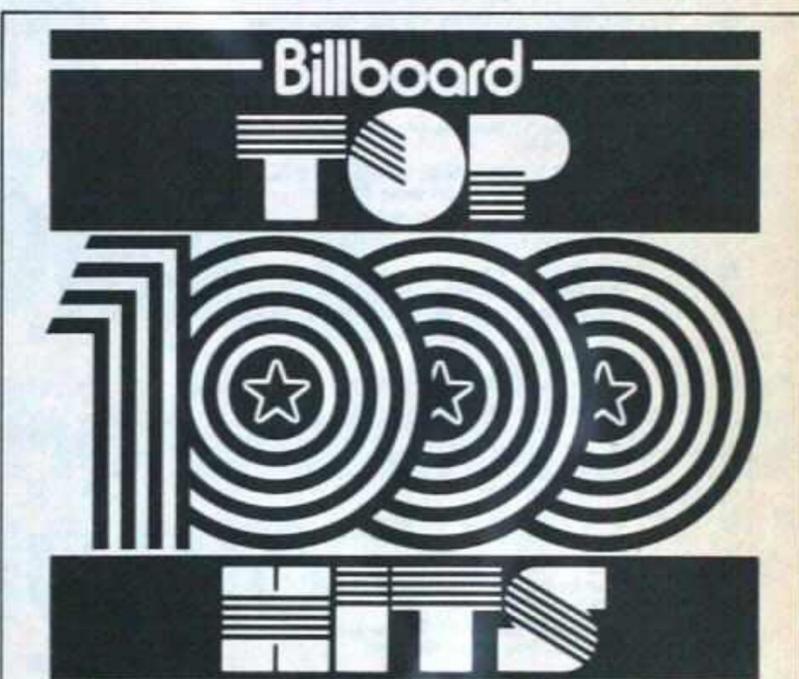
Continued from page 5

"So far we haven't asked the retailers for money," he says, "but we plan in the future to have some sort of slush fund so we can print shopping bags with the logo, or T-shirts."

A second gathering of the participating outlets June 15 featured a buffet dinner and a preview of the new Peter Frampton LP by A&M Records promotion team.

"We're finding out that in unity there is strength," Cono declares. "This may result in a lot of additional work for us. We may have to open a separate office to handle advertising and promotion but that's where it's at. You have to do this to stay in business."

The next step, he envisions, is to involve some of his small retail accounts from New England, and spread the Ware House concept across Long Island Sound. Another angle he wants to work on is to form a lobbying effort in New York to seek legislation restricting low-balling, similar to a current California statute that mandates retail sales to a certain percentage above wholesale cost.



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JUNE 25, 1977, BILLBOARD

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SUNFLOWER—Glen Campbell (Capitol 4445) O-H-I-O—Ohio Players (Mercury 73932 (Phonogram)) SEE TOP SINGLE PICK REVIEWS, page 74

Main chart table with columns for Week, Title, Artist, and various chart positions. Includes entries like 'GOT TO GIVE IT UP Pt. 1', 'GONNA FLY NOW', 'IT'S SAD TO BELONG', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Music; BB = Big Belts; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

Hot 100 A-Z (Publisher-Licensee) list. Includes entries like 'Gonna Fly Now (Theme From "Rocky")', 'I Don't Love You Anymore', 'Lady (Put The Light On Me)', etc.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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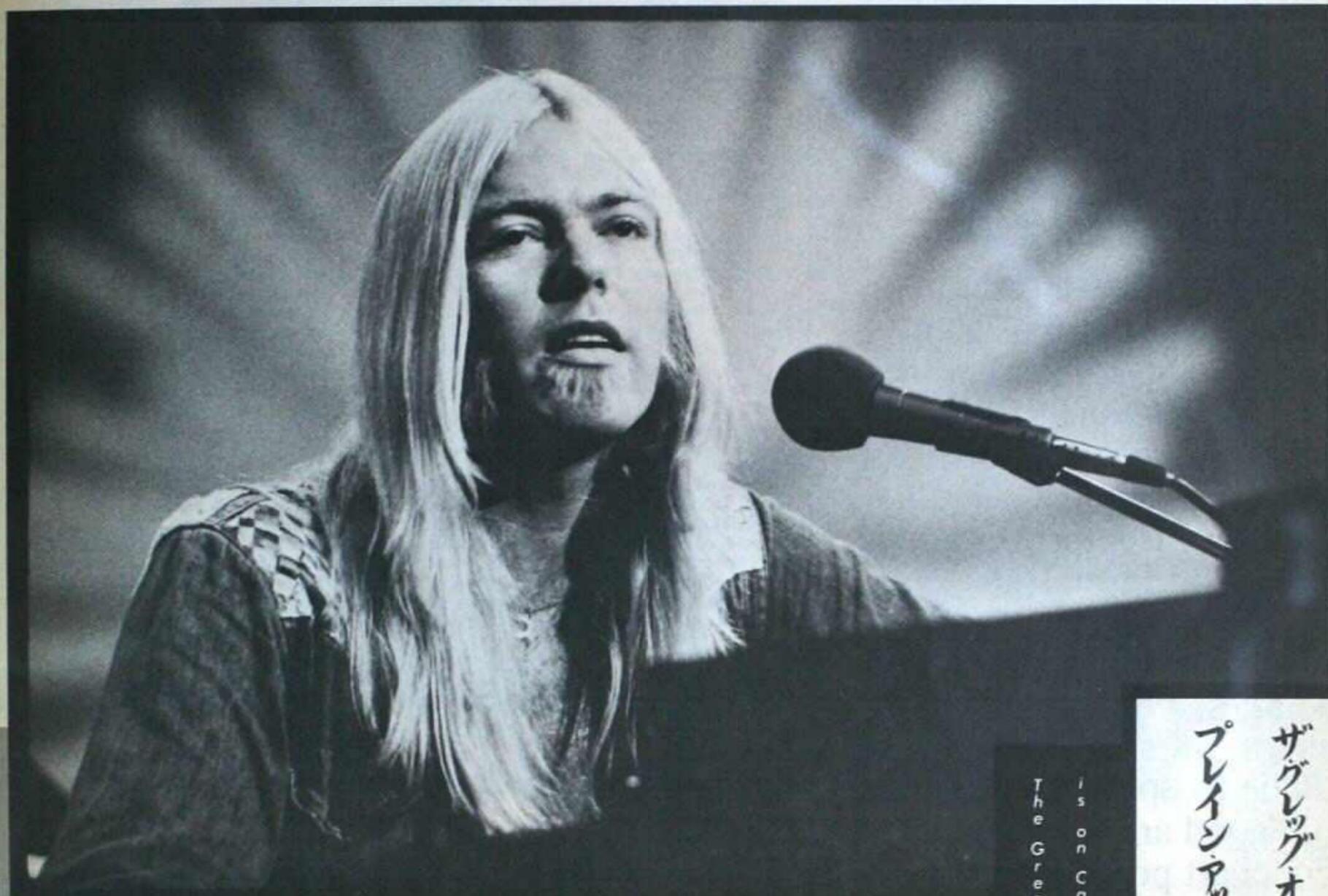
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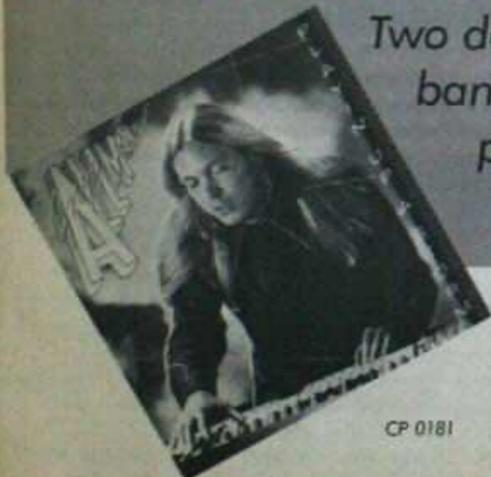


# The Gregg Allman Band FIRST THE MIDNIGHT SPECIAL AND THEN THE WORLD



On Friday, June 24th, on NBC's Midnight Special, The Gregg Allman Band will make their first U.S. appearance before leaving for Japan and a worldwide tour. Gregg hosts the show performing **Let This Be A Lesson To Ya** and **Sweet Feelin'** from his new Capricorn lp "Playin' Up A Storm," the legendary **Midnight Rider** and a brand-new tune **Don't Keep Me Wonderin'**. Topping off the show is a spectacular all-star jam to **Little Brown Bird** with Gregg's very special guest Capricorn Records recording artist Elvin Bishop.

Two days later, it's cherry blossom time and the band departs for Tokyo, Osaka, Kyoto and points beyond. Bon Voyage.



CP 0181

  
CAPRICORN RECORDS

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When an artist has an album on UA, he can expect to sell a lot of records in St. Louis. But the way our International Division is working, he can expect to sell records in Stockholm, as well.

Right now, UA records are on the charts in 15 countries.

In Canada and England, where we operate wholly owned subsidiaries, a full spectrum of artists from Kenny Rogers and Billie Jo Spears to ELO and Dr. Feelgood are enjoying current chart popularity.

Our Licensees report heavy sales activity for ROCKY in countries from Saudi Arabia to Japan.

It's working for UA International, because we understand the needs of record buying markets all over the world.

Naturally it helps to have international stars like Paul Anka, Shirley Bassey and ELO.

But Slim Whitman just had the number 1 album in England.

And that's the way it is...at United Artists Records.



JUNE 25, 1977, BILLBOARD

## Inside Track

Look for RCA to unveil the first Elvis album discount program soon. It could perk a normally slow early summer. ... Ira Heilicher is hanging out his shingle temporarily in the offices of R. Shapiro, Minneapolis concert promoter and friend. Shapiro quarters in the Calhoun Beach Hotel. ... City One-Stop, Los Angeles, probably the largest single one-stop in the business, is raising its prices effective July 1. The \$6.98 list LPs rise to \$3.65, \$7.98 to \$4.30. ... Alan Dulberger, who operates Landmark Productions, Milwaukee concert promotion firm, and the five 1812 Overture retail outlets, grossed \$540,000 June 15 with a soldout 60,000-seat house at the County Stadium with Pink Floyd. This sets a new attendance high for the venue, which plays all the Green Bay Packers and baseball games.

Renny Roker, aide-de-camp to Cecil Holmes, soul music chief at Casablanca Record and FilmWorks, plays a major role in a five-hour Filmway production, "The Martin Luther Story," coming up on NBC-TV. ... What was Mercury/Phonogram executive vice president Charlie Fach huddling over with the brass from BNB Management, Beverly Hills? ... Shelly Tirk celebrates the first anniversary of his unique Independent Regional Service, Cleveland, by performing marketing chores for Monument, Salsa, GNP, Private Stock, SSS, Festival/Calliope and Request Records in the Midwest.

Steve Diener, ABC Records president, countered presstime rumors of a wholesale cleanup of house a&r staffers by explaining that one area getting his immediate attention is "artist relations." Within 10 days Diener says he hopes to reshape that department. "Some people will be gone and some new people will be joining the firm," Diener says. Co-toppers Laurie Yvisaker and Vince Marchiola departed artist relations Thursday (16). Corb Donahue, who was A&M's publicity chief, moved into the top artist relations slot at ABC.

Blair Tanner, one of the founding principals in the School Kids chain, has split from that organization, but retains the name for his stores in Ann Arbor, Mich., and Bloomington, Ind. Tanner manages the Hoosier outlet, while Steve Bergman guides the Michigan store. Whatever happened to Eric Brown? ... Bud Dain, executive vice president of Snuff Garrett Productions, and wife, Jana, had their first, Danielle Marie, June 5 in Tarzana,

Calif. ... Brendan Gormley, son of Mike, Phonogram Mercury publicity chief, and Sabina McBride, daughter of Robin, label producer, sang the chorus during a recording of "The Big Blue Marble." PBS kid show theme, by Chico Hamilton, due soon on the label.

ASCAP's West Coast board and its writers' advisory committee honored Sammy Fain last week on his 73rd birthday. ... The rooftop of Rolling Stones Records Harlem Ave. location in Chicago may have a record-breaking display. The in-store mobile for the Foreigner album has been duplicated in a 40-foot wide by 12-foot high plywood train. ... Glen Campbell is readying his own production firm. He would like to record Bill Medley. He and Jimmy Webb are collaborating on some songs, a first for Webb. He will cutback on traveling, emphasize recording. ... Is Mike Curb ready to throw his hat into the political ring? Will he get Evelle Younger personal backing in the race for lieutenant governor? BSR presents a gold record changer to Korvettes Tuesday (21) to honor that chain's one-millionth change purchase.

RSO Records has a unique and arresting poster in its graphic musical genealogical tracing of artist Jack Bru that takes him through stays with more than two dozen bands since 1960. ... The City of Hoboken, N.J., is unveiling a portrait of Frank Sinatra and his mother, Dolli in the local public library where a special section will be devoted to "Ole Blue Eyes" memorabilia. ... CTI coming with a single of the theme from "Star Wars," performed by David Matthews. ... Ivy Hill's chairman Le Garlick is the UJA's music industry division man of the year. He'll accept the award in October at a testimonial dinner in New York. ... Composer Cy Coleman gets this year's DEA award from the nation's dance instructor. July 10 at the Waldorf-Astoria. ... CBS International tapped Jimmy Wisner to produce the next Roberto Carlos album. CBS says he's the top seller globally.

Phoebe Snow reportedly anklng Jerry Weintraub's management firm to go with Grand Funk's Andy Casaliere. ... Rich Morpheu, ABC Record And Tape Sales Detroit buyer, marries Karen Boehmer Aug. 20. ... Record Industry Records: Bud Brown, Acuff-Rose Music general manager, recently passed his 30th anniversary with the music publisher.

## Regan Bails Out With Parachute

By CLAUDE HALL

LOS ANGELES—With a lot of soul-searching, but also with a sigh of relief, Russ Regan abandoned the major corporation approach to the record industry when he launched Parachute Records and publishing firms Skydiver (BMI) and Parachute (ASCAP) June 6.

He'd been offered two presidencies of labels and was negotiating with one when Neil Bogart, president of Casablanca Records called him.

"I was flattered by the number of offers I received, and I always liked and respected Neil. Both of us are street people, promotion-minded."

A Japanese firm had offered him \$2 million and a like amount as backup support to head an American wing of their label after he left 20th Century Records.

Parachute Records will release its first single around July 18 by a singer-songwriter named David Castle. The record is being produced by Joe Porter, but Regan has also been in the studios constantly "supervising," he says. Two album projects are also in the works, with releases scheduled for some time in August.

Meanwhile, Regan is ensconced in offices at 8265 Sunset Blvd, with secretary, Alice Moir, and national promotion director Steve McCormick. Bogart's Casablanca Records will handle marketing and distributing and be involved in promotion.

And the artist roster will also be small—five acts in all.

"My new battle cry is: Less is more. I'm going to specialize in r&b and contemporary rock—those are the two areas of music I understand. And I'm going to have some fun and enjoy the music business again.

"Not that I didn't enjoy working

with big companies, but my happier times have been with smaller operations."

Regan points out that he stayed with 20th Century Records as president until the company got turned around, "but forming a company of my own has long been a dream of mine. I felt I'd better do it before I

became too complacent and didn't have the energy and vitality to do it for myself." In his 16 years in the music business, he developed four record labels "and I only had one bad year in all that time. In life, it's as important to learn what not to do as what to do. I've learned what not to do."

## Executive Turntable

Continued from page 6

firm's creative/professional department. ... Burt Taylor joins the Agency for the Performing Arts, Los Angeles, in the personal appearance and variety television department. ... Maurice White has been appointed to the promotion and marketing staff of Progress Distributing, Chicago. He was with Eddie Thomas Associates, Chicago. Also at Progress, Russ Dross was named warehouse manager. ... At All American Record Distributing in Nashville, Bob Fuller has been upped to national director of country promotion and head of artist relations. Robb Redmond has been appointed national director of sales and head of the firm's three publishing companies, while Cindy Kersey has been promoted to national director of operations. ... Marie Tabet has been named manager of the Sounds of Music Distributing Co. in Belen, N.M. ... Ken Anderson is now in charge of administrative duties for the Music City Workshop publishing firms in Nashville. Lee Morgan will handle public relations for the publishing companies. ... Brenda Moon is named country promotion director for Starcrest Records in Nashville.

Changes in the Las Vegas hotel scene involves the resignation of William Weinberger, Caesars Palace president, to take a hotel post on the Atlantic City gambling venture. ... Clifford Perlman, current chairman of the board at Caesars, temporarily fills the vacant spot. ... Also at Caesars, Jim Seagraves is the new public relations director. ... Lee Fisher formerly of the Aladdin Hotel, now handles public relations at the new Rendezvous Casino. ... Vince Anselmo has moved from the Stardust Hotel to the Fremont Hotel to direct publicity.

Ed Walsh joins James B. Lansing, Northridge, Calif., as vice president of marketing, from Craig Corp., where he was manager, communications division. ... Neosonic Corp. of America, Hicksville, N.Y., has named Mort Leslie to the newly created post of vice president, sales and marketing. He was sales manager for Lafayette Radio's associate store division. ... Leon A. Wortman appointed marketing manager at Otari Corp., San Carlos, Calif. He was previously international marketing/sales manager for Scully professional recorders.

Gold by  
Leo Sayer



the single

When I Need You

and the album

Endless Flight

Produced by

Richard Perry



Triple Platinum by  
Fleetwood Mac



## Rumours

Produced by  
Fleetwood Mac  
with  
Richard Dashut and Ken Caillat

