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NEWSPAPER

A Billboard Publication



The International Music-Record-Tape Newsweekly

July 16, 1977 • \$1.75 (U.S.)

Tape Counterfeiters New Caper: Cutouts

By IS HOROWITZ

NEW YORK—Tape counterfeiters, probing for weak spots in enforcement nets, are turning increasingly to the duplication of cutouts.

Evidence of this new piratical ploy is surfacing in a growing number of outlets where cutout 8-track cartridges are sold, say industry sources. Indications are that production mills are active both in the U.S. and abroad.

A spokesman for the RIAA confirms that the practice is accelerating. He pegs it to a general movement during the past year by unauthorized duplicators to traffic in counterfeits as less

liable to detection than pirate product.

Industry educational efforts and federal law have combined to inhibit dealer sales of pirate tapes and, to a lesser extent, counterfeits of front-line merchandise.

But in the promotional goods area, accessibility of cutouts from a multitude of distribution sources, permits a freer flow of fake distress tapes to slip through detection nets.

Retailers are more apt to handle the illegal product. Tape cutouts normally fall helter-skel-

(Continued on page 77)

20% INCREASE

Labels Pay \$28 Mil To Musicians

NEW YORK—Record manufacturers paid out \$28,674,476 in wages to union musicians last year, an increase of more than 20% over the 1975 total of \$23.8 million.

The whopping increase is only in part accounted for by the boost in scale payments called for in the most recent industrywide contract with the AFM, in effect since November 1975. Scale payments rose by 10% under that agreement.

A breakdown of the figures on 1976 session wages to U.S. and Canadian AFM members shows Los Angeles by far the leader in record date employment. Sidemen there

(Continued on page 83)

U.K. Mechanical Royalty Still 6 1/4%

By TERRI ANDERSON

LONDON—The U.K. mechanical royalty rate is to remain at 6 1/4%, with 0.313 pence the minimum payment per song.

The decision to maintain the rates follows prolonged debate before the Copyright Royalty Tribunal here by opposing forces, and provides a foretaste of future contests which may surface in the U.S. before a similar government agency.

The U.K. ruling, handed down by Edmond Bell, secretary of trade, has been blasted as "inequitable" and "derisive" by composers and publishers.

Victory for the British Phonographic Industry, which opposed de-

(Continued on page 78)

Blank Tape Tax Posed By Boom

By STEPHEN TRAIMAN

NEW YORK—Riding a continuing sales boom here and abroad, the blank tape industry is nonetheless increasingly aware of pressures around the world for some type of tax on software.

Proceeds would go, in part, to copyright owners, record companies, publishers and artists of musical compositions now recorded off disks and radio, in part to offset what they claim is the multimillion-dollar rip-off.

(Continued on page 48)

Direct-Disks Stretch Price Level With Hi Fi Retailers

By ALAN PENCHANSKY

CHICAGO—The market for expensive, deluxe, limited edition recordings, once serviced by major labels, is alive and well and rapidly expanding under the aegis of audio hardware outlets.

Linked to the boom in direct-disk recordings, growing numbers of high-end audio salons throughout the country are selling increasing amounts of records priced between \$12 and \$15. These retailers say prices even could be higher, so little does cost influence buying decisions in this market sector.

One typical outlet forging renewed razors/blades links is Jerry's Audio, Phoenix, handling records in all three of its stores.

(Continued on page 88)

Imported Disco Disks Spur License Rivalry

By RADCLIFFE JOE

NEW YORK—Escalating popularity of imported disco records here has sparked a fierce rivalry among local labels which are reportedly bidding record prices for licensing rights to these viable new products.

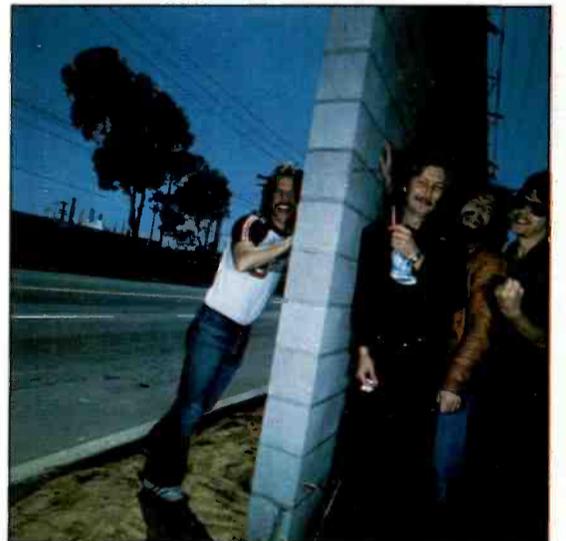
According to Scott Dockswell, one of the leading importers of disco disks in this country, imports started out as a sort of novel alternative to locally released products, then grew in demand as disco deejays sought to outshine their rivals by spinning

(Continued on page 71)



Of all the talents Melissa Manchester has at her command, singing is what she does best. Now for the first time, she brings her vocal brilliance to an album of songs by many of today's best-known composers. And Melissa is currently taking that special musical excitement to concert audiences all across the country. "SINGIN'," produced by Vini Poncia. (AL 4136)

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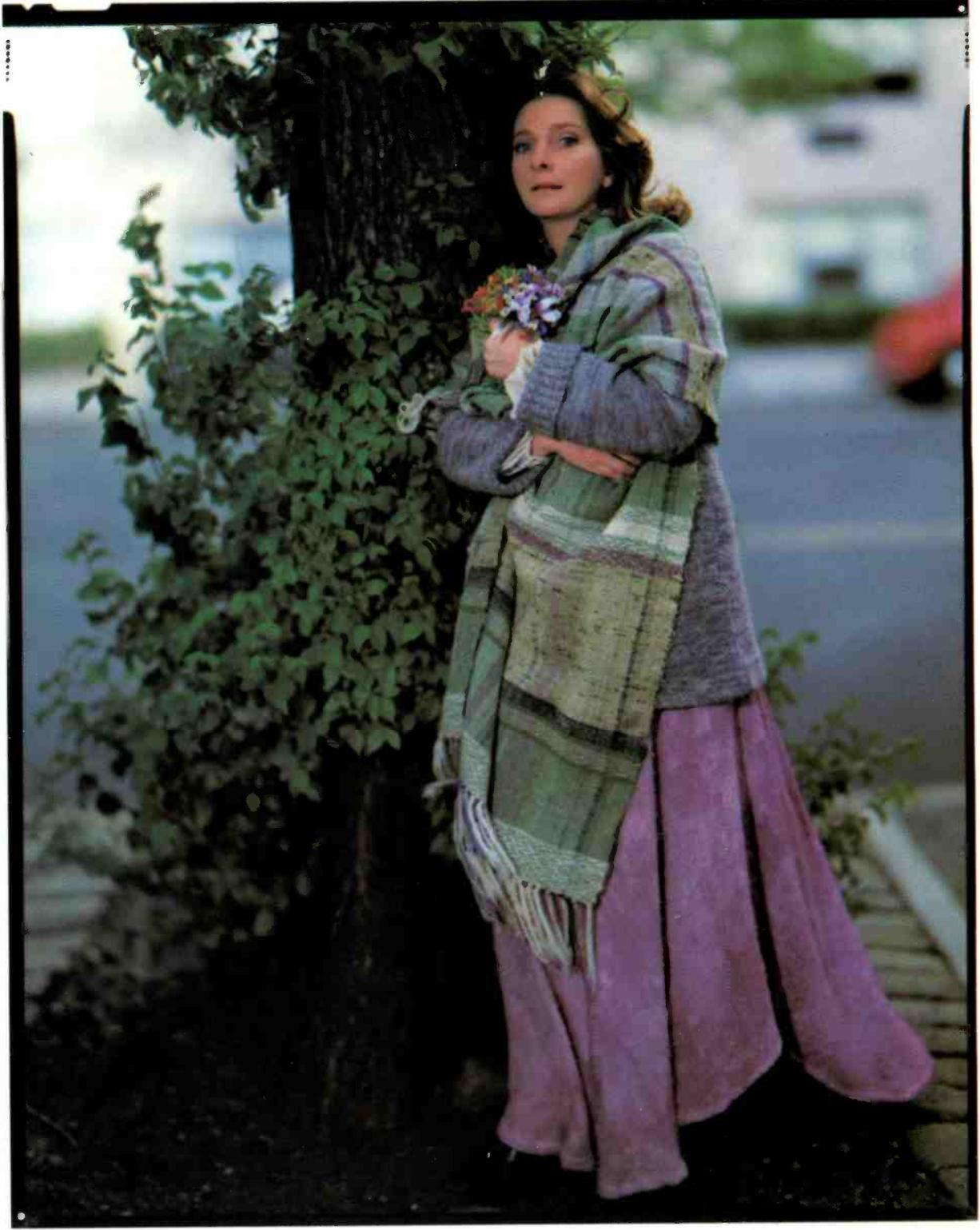
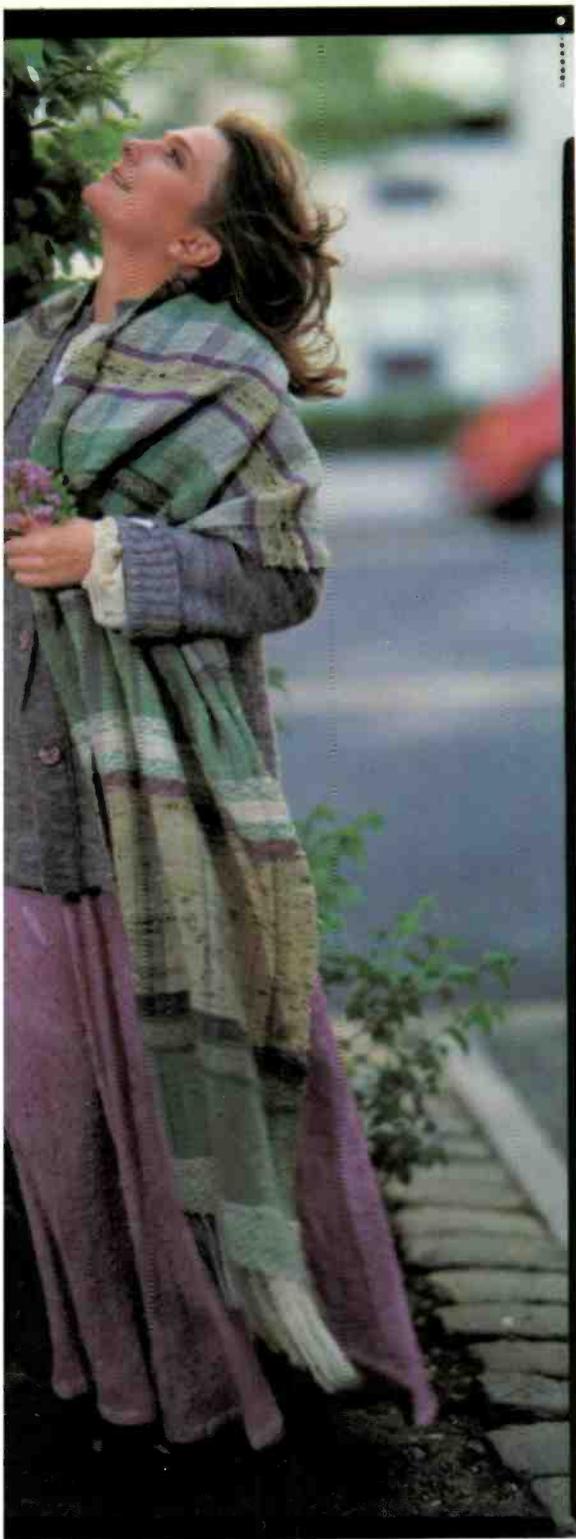


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Geils!
"Monkey Island"
SD 19103

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Judy Collins



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The Folksinger,
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Side Two:

The Minstrel,
expressing the needs of people

Side Three:

The Interpreter,
touching the words of others

Side Four:

The Songwriter,
singing her own songs

Looking Back On The Future,

Celebrating The First 15 Years...

Disk Performance Royalty Hinges On Copyright Report



DIGGIN' SALSA—"Salsa En Calle," a new feature of the Newport Jazz festival, draws a capacity crowd to Washington Square Park for the opening festivities June 24. The free concert featured Eddie Palmieri.

Billboard photo by Arnold Jay Smith

Final N.Y. Newport Fest 'Best'

NEW YORK—In an unusual twist of irony, the final edition of New York's version of the Newport Jazz Festival, which is packing up and heading upstate to Saratoga because of financial losses, has emerged as the most successful in the five years the festival has called this city home.

Up to presstime, full tabulations of the gates were not in, but according to Charles Bourgeois, spokesman for the festival, with many concerts completely soldout, the rest playing to near capacity houses, the festival may well realize a profit this year in spite of the financial setback suffered by last minute cancellations

of the planned Nina Simone shows. (Wein, incidentally, has decided to forego any legal action against Simone.)

One of the biggest hits of the 11-day event was a series of free Latin concerts designated "Salsa En La Calle" and featuring such top Latin entertainers as Eddie Palmieri, Hector Lavoe, Machito and his Afro-Cubans plus Candido, Bobby Rodriguez and Co. and Tito Puente.

The sellout concerts included Sarah Vaughan with special guest Clark Terry; the Thad Jones/Mel Lewis Orchestra; Mel Torme/Gerry Mulligan and the Herb Pomeroy Orchestra; the New York Jazz Reper-

tory Co. playing the music of Fletcher and Horace Henderson; the solo flight concert with Art Blakey, Charles Mingus, Joe Pass, Joe Venuti, John Lewis and others; Oscar Peterson, Count Basie, solo piano with George Shearing, Earl "Fatha" Hines, Teddy Wilson and Adam Makowicz; Ornette Coleman and Prime Time, Maynard Ferguson and Phil Woods and all the Staten Island boat rides.

The other events, according to Bourgeois, were well attended.

Bourgeois credits the success of this year's show to the growing interest in jazz as evidenced by record

(Continued on page 38)

Pickwick Expands Upper Management

By JOHN SIPPEL

LOS ANGELES—In its first major personnel realignment since the American Can takeover (Billboard, June 18, 1977), Pickwick International has bolstered its rackjobbing and independent distribution leadership by adding three newly created top management posts.

Pickwick president Chuck Smith has appointed senior vice president Gene Patch to specifically assume responsibility for direction of customer and vendor relations for all divisions of the company, largest in the U.S. Smith has delegated Patch to work with general managers and sales and purchasing personnel to coordinate customer and vendor programs at all levels.

To augment Patch at the rack level, Smith has appointed Jack Mishler, Pickwick vice president, who has been regional Midwest manager, as general manager of the

entire rack services division. Mishler is a 30-year wholesaling veteran, who sold out his own Des Moines-based operation to Pickwick in 1968. He has been in rackjobbing more than 20 years. He will move to Minneapolis to assume his new post. A replacement will be named later for Des Moines.

Jack Bernstein, a veteran of over 20 years in record-tape distribution, and most recently Dallas branch distributor chief, will continue to base there, while heading the newly created post of national director of independent distribution. He joined Pickwick in 1972, when the giant acquired All Tapes, for whom Bernstein operated the Dallas branch.

Bernstein says he intends to add veteran personnel especially at the management level. Pickwick operates distribution points in Miami, Minneapolis, St. Louis, Atlanta and

Dallas. It is the largest single entity in independent distribution in the U.S.

Bernstein is pointing toward a mid-August general meeting of Pickwick distribution executives at an as-yet-undesignated site. Bernstein has been commissioned to weld a stronger bond between his wing and rack and retail, he says.

It is his intention to sever his connection with actual management of Dallas and devote full-time to his new national post.

He will probably announce at least two top management acquisitions within the next fortnight. In his new slot, Bernstein will travel extensively, not only between the five distributorships but to the home office in Minneapolis and to New York and Los Angeles, where many of his labels are based.

WB Music's Pacific Label Aids Its Own

By ELIOT TIEGEL

LOS ANGELES—Pacific Records, the new label owned by Warner Bros. Music, is designed as the outlet for the publishing company's own songwriters.

It is also a singles-oriented label, adds Ed Silvers, its president, who now has the happy task of coming up with his second artist to follow the No. 1 single of "Underground Angel" by Alan O'Day.

Silvers, as president of Warner Bros. Music, now strides two fast moving companies and may be a pioneer in terms of running both a publishing company and record wing for the same major conglomerate owner, Warner Communications Inc.

While there are other record label—music publisher ownership situations (United Artists, CBS, RCA, A&M, Motown, Capitol, Polygram, for example) there are different staffs operating the two wings.

The Warner Music situation has Silvers as president with Mel Bly his executive vice president for both firms.

Silvers says he was literally forced into forming his own record label in order to provide his staff writers who have performing capabilities an outlet—and one in which they would not be mistreated or forgotten or dumped quickly.

Alan O'Day, who has been associated with Silvers 10 years—dating back to the days when Silvers ran Viva Music here and O'Day was one

(Continued on page 77)

Wolff Tells Importance At Hearing

By MILDRED HALL

WASHINGTON—Record performance royalty for radio play and other commercial uses will stand a fair chance of becoming a reality only if the Copyright Office report to Congress in January is favorable.

This was the blunt statement of an AFL-CIO union spokesman for recording artists and musicians at the Wednesday (6) hearing held in the Copyright Office by the Register and a panel of assistants.

The prediction came from Sanford Wolff, AFTRA executive secretary in response to Copyright Office Council John Baumgarten's question: "What can the Copyright Office do?" in view of the formidable broadcaster lobby.

The broadcasters' political clout with congressmen has not diminished since it killed record royalty in the Copyright revision bill last year.

Witness Wolff said the Copyright Office must uphold the ethical right of performance royalty. "We must convince you before we can convince Congress. Your recommendations will carry great weight. We may lose with you—but we can't win without you."

Wolff, who joined in testimony with Jack Goldner of the AFL-CIO unions for professional employees, said they had Rep. Robert W. Kastenmeier's promise that if the Copyright Office report (required by the revision law) is favorable, he would take the issue of record royalty to Congress.

The record industry spokesmen
(Continued on page 88)

ASCAP Urging Court For Hike In Radio Payoff

By DICK NUSSER

NEW YORK—Citing radio's "splendid economic health," inflation and an increase in use of its members' tunes, ASCAP has formally petitioned a U.S. District Court here for a hike in its blanket license fee from 1.725% to 2%.

In a sometimes sharply worded reply to an affidavit submitted to the court earlier by the All-Industry Radio License Committee seeking to reduce the current rate to 1.3%, ASCAP notes that prior rate reductions were based on a decline in popularity of the ASCAP catalog.

"That situation has changed radically since 1972," ASCAP now claims, bolstering its argument with statistics showing that its repertory now has a greater share of Billboard's charts than it did when the last five-year contract expired Feb. 28, 1977.

The All-Industry Committee represents some 2,100 independent AM and FM station owners. Under a 1950 court order, a federal judge is empowered to set performance fees in the event the parties cannot reach an agreement by themselves.

The 23-page ASCAP plea touches
(Continued on page 96)

C'right Error Will Cost EMI \$\$

No Royalties Ever Paid On Song In 1964 Beatles Album

By MIKE HENNESSEY

LONDON—An astonishing error by the EMI copyright department relating to a track on the 1964 Beatles LP "Beatles For Sale" could cost the company tens of thousands of dollars in retroactive mechanical royalties.

Undiscovered for 11 years, the error is on the Beatles' recording of "Kansas City," which is, in fact, a medley of two songs—"Kansas City," running 1 minute 12 seconds and Little Richard's "Hey-Hey-Hey-Hey" published by Venice Music Inc. (Los Angeles) and running for the remaining 1 minute 18 seconds of the track.

Royalties have always been paid solely to the original publishers of the Leiber and Stoller "Kansas City," subpublished in the U.K. by MacMelodies Ltd. (once a part of the KPM group and an EMI subsidiary).

The track was reissued last year on the Beatles' rock'n'roll double album. The error of failing to credit "Hey-Hey-Hey-Hey" also was perpetuated—and subsequently rectified—on the Lingasong album "The

Beatles Live At The Star Club, Hamburg 1962," which features an earlier recording of the two-song medley.

The Beatles version of "Kansas City" was a copy of the original Little Richard arrangement combining both songs, but until a year ago

"Hey-Hey" had never had a label credit on any Beatles issues or reissues.

As far as can be determined, no statutory notice was ever delivered advising Venice of the use of the song, with no mechanical or per-

(Continued on page 78)



JOINT EFFORT—MCA and Chrysalis co-sponsored a promotion at the Roxy for two of their artists, Frankie Miller and MCA's Mickey Thomas who shared the bill. Afterwards, this executive traffic jam occurred. From the left: Mickey Thomas; Mike Maitland, MCA president; Art Keith, Chrysalis Midwest sales manager; Lou Cook, MCA vice president; Frankie Miller; Dennis Rosencrantz, MCA vice president, and Sal Licata, Chrysalis vice president.

\$7.98 Tape/LP Not Seen At Rack, Retailer Levels

By JOHN SIPPEL

LOS ANGELES—While most labels are playing follow the leader to WEA's pioneering same-price-for-LP-and-tape in \$7.98-and-up albums (Billboard, Jan. 15, 1977), there's enough discrepancy to stir headaches among racks and retailers.

A check of Arista, Columbia, Elektra/Asylum, RCA, Capitol, Polydor and Phonogram/Mercury

Set AFM, Pic-TV Contract Talks

LOS ANGELES—Contract negotiations are scheduled to begin Monday (18) between the AFM and the Assn. of Motion Picture and Television Producers to work out a new three-year pact covering film music.

The current contract, covering all AFM members nationwide who provide services for film, expires July 31.

AFM president Hal C. Davis arrived in Los Angeles last week to participate in preliminary talks and to work out a package of demands in cooperation with a committee headed by AFM Local 47 president Max Herman.

AFM negotiators declined advanced comment on the talks, but an AFM spokesman confirms that the issue of equalizing rates between live and taped shows as well as a new cost of living clause will be considered.

COUNTRY STAR CHUCK HOWARD

Fights Heart Disease With Royalties

By SALLY HINKLE

NASHVILLE—A one-man campaign against heart disease is being conducted by singer/songwriter Chuck Howard, who is donating royalty monies from his song "Life" to combat the disease that occasionally sidelines his career.

The Cream Records artist first came to grips with heart disease in a remote region of Utah where he was stricken by a massive heart attack.

Refusing to give up the fight,

Howard pressed on to Phoenix where Dr. Ted Dietrich performed open heart surgery and saved his life. Since then, Howard has suffered from three heart attacks and a coronary embolism. But he survives.

Wherever Howard travels for engagements or talk shows, he speaks about this dreaded disease that strikes all walks of life and suggests

(Continued on page 44)

SYMPHONIES ASK AUCTION HELP OF FCC

By IS HOROWITZ

NEW YORK—Symphony orchestras are asking the FCC to relax regulations barring non-commercial radio stations from running auction marathons on their behalf.

In a brief sent to the commission last week, the American Symphony Orchestra League stresses the importance of marathons as a "new and powerful" fund-raising tool, which now contributes substantially to orchestral budgets.

However, marathons which "auction" off identifiable products or services may only be held on com-

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Executive Turntable

Pickwick International has added three new corporate posts, senior vice president **Gene Patch**, based in Minneapolis, has assumed responsibility for direction of all customer and vendor relations. **Jack Mishler**, vice president, relocates to Minneapolis from Des Moines as general manager of the rack services division. And **Jack Bernstein**, Dallas branch manager, has been appointed national director of independent distribution. . . . At CBS Records in New York, **Joseph F. Dash** named director of development. He was most recently director of new product development. **Betty R. Edell** has been named director, administrative services, CBS International. She was manager of business affairs administration. And at Columbia Special Products, **Joseph C. Agresti** named assistant to the vice president. He was



Dash

associate director, a&r administration. . . . **Gerry Hoff**, former president/general manager of Threshold Records, has been appointed West Coast a&r director of Phonogram/Mercury. Prior to his affiliation with Threshold, he was London Records West Coast a&r chief. . . . **Matt Parsons** joins Polydor Records in New York as national director/r&b department. He comes from Capitol Records. . . . At RSO Records in Los Angeles, **Bob Smith** has been promoted to national promotion manager. He formerly served as RSO's West Coast promotion manager. Also at RSO, **Bob Zurich** upped to national album promotion manager. Prior to joining RSO/Island, he was regional promotion director for Island Records in the Midwest. . . . At Capitol Records, Los Angeles, former radio personality **Paul Johnson**, also known as "Fat Daddy," joins the label as national promotion manager, black product. He was most recently vice president of promotion at Motown Records. Also at Capitol, **Tommy Phillips**, formerly r&b promotion manager for the Los Angeles area, upped to assistant national promotion manager, black product. And **John W. Hargis** has been promoted to director, administrative services. He was previously based in Capitol's Glenbrook, Conn., plant where he was vice president of Capitol Magnetic Products for the past four years. . . . **Corb Donohue** exits A&M Records as national director of public relations to join ABC Records, Los Angeles, as director of artist development, not publicity director as reported last week. . . . Latest to go in the anticipated housecleaning at RCA Records, New York, are **Jack Tessler**, manager, International marketing; **Bill Mulhern**, director of merchandising; **Frank Driggs**, manager, special recording projects; and a&r producer **Mike Lipskin**. . . . Three changes in Elektra/Asylum's promotion staff: **Dick Lempke** will handle East Coast-regional promotion working out of E/A's New York office. He was previously



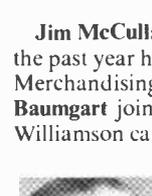
Agresti

Midwest regional promo rep based in Chicago. **Randy Ostin**, formerly the local WEA promo rep in Denver, has relocated to Chicago to fill the Midwest regional promotion slot, and **Charlie Reardon**, formerly an independent promotion man in Denver, will replace Ostin at the Denver WEA office. Also at Elektra/Asylum, Los Angeles, **Art Fein** has joined the publicity department as writer/publicist. Fein has most recently been a freelance writer and has worked at ABC and Capitol Records. **Bubs Hopper**, a USC journalism student, also joins the E/A publicity staff working on special projects. . . . And at ABC Records in Los Angeles, **John Sievers** is now classical product coordinator replacing Kathryn King who has left the label.



Smith

Jim McCullaugh joins Billboard's Los Angeles editorial staff full-time. For the past year he has covered recording studios and tape while also working on Merchandising Magazine, another Billboard Publications property. . . . **Bob Baumgart** joins Williamson Music in New York where he will promote the Williamson catalog and act as liaison with Chappell Music, which administers the Rogers and Hammerstein catalog. He comes from Chappell Music.



Hoffman

Charles N. Hoffman joins the Electronic Industries Assn. as senior vice president, consumer electronics group. He moves to Washington, D.C., from Chicago where he was with Admiral group/Rockwell International Corp. And **Jack Wayman**, EIA staff executive for the past 14 years, becomes senior vice president, Consumer Electronic Shows. . . . **Steven N. Friedman** named vice president of the professional products division of Robbins Broadcast & Sound Equipment Corp. in Commack, N.Y. He comes from Automated Processes Inc.

TIE-IN WITH HIS ALBUM

Daltrey Necklaces Hawked

NEW YORK—Goldhawke Productions Ltd. is hawking gold tone necklaces featuring a unique hologram portrait of singer Roger Daltrey, using Daltrey's new MCA LP as the sales vehicle.

Only by buying the album, "One Of The Boys," can someone purchase the 1 1/4-inch round pendant at the listed price of \$9.95, plus 50 cents postage.

The item, believed to be a first in the area of laser technology as well as jewelry design, will eventually be offered on an exclusive basis to re-

tail stores and boutiques. (New York's Fiorucci gets it this month, but the price will be between \$13-\$15, a Goldhawke spokeswoman says.)

Goldhawke, Daltrey's production company, is credited with conceiving the idea, based on its knowledge of lasers used in the Who's stage show. Daltrey is lead singer of the U.K.-based rock band, but also records on his own.

It's the first hologram to be hawked via an inner sleeve, where T-shirts, records and fan club trivia are featured.

We Know You'll Get Behind The Music. We Hope You'll Get Behind A Broom.



Let's face it. There's a big cleanup job ahead of us. Years of neglect have bred patterns of indifference; sometimes, it seems like The Man Downtown has forgotten that the ghetto even exists.

But when you come from the ghetto, it's hard to forget. The ghetto inspires us, it supports us, but most important, it is a home to a lot of us. And we want to do something for the ghetto so that the world can be a better place for our children.

So along with the release of a new album and single called "Let's Clean Up the Ghetto," we're sponsoring a cleanup in cities around the country. With funds from CBS Records and Philadelphia International Records, local groups are forming in Memphis, Atlanta, Washington, Newark, New York, Philadelphia, Chicago, Detroit, Los Angeles and Cleveland. Bumper stickers and posters will announce the program. You'll see youngsters in their "Let's Clean Up the Ghetto" T-shirts, sweeping, scrubbing, and shining everything in sight. We hope you'll take the time to join them.

If you're looking for other reasons to pitch in, you'll find them on the "Let's Clean Up the Ghetto" LP. It's a special collection of dynamic tunes, never before released, by the O'Jays, Teddy Pendergrass, Lou Rawls, Archie Bell & the Drells, and Billy Paul. The album also includes top hits by Dee Dee Sharp, Gamble, The Intruders, and The Three Degrees.

LET'S CLEAN UP THE GHETTO THE PHILADELPHIA INTERNATIONAL ALL-STARS

including:

**The O'Jays, Lou Rawls, Teddy Pendergrass,
Billy Paul, Dee Dee Sharp, Gamble,
Archie Bell & The Drells**

Each song tells its own story of self-help and community awareness. And the album includes the new single "Let's Clean Up the Ghetto," 258 3627, where the Philadelphia International All-Stars join together to send the message home.

While you're listening, keep in mind that every album purchase puts money back into the fight: Philadelphia International will reserve 100% of its net profits from the "Let's Clean Up the Ghetto" LP to fund future community development projects.

"Let's Clean Up the Ghetto." The new album and the new community program. Both from Philadelphia International Records and Tapes. Distributed by CBS Records.



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Vol. 89 No. 28



MUSICAL TRIBUTE—Sergio Mendes and Elton John present Pele, the New York Cosmos soccer star, with awards during his recent appearance in Los Angeles. Mendes gives Pele an honorary citizenship award from the mayor and John, an owner of the L.A. Aztecs team, gives Pele a certificate for his contributions to the growth of the sport.

PICTURE SALES Veteran Retailer Libman Hypos Grosses Via Videocassette Shows

By JOHN SIPPEL

LOS ANGELES—In less than a month, three Sony Betamax projector units, one each in Oz stores in Atlanta, Birmingham and Ft. Walton Beach, Fla., have broken more new, unknown acts for retailing veteran Steve Libman than any in-store promotion he's used in more than 15 years.

Libman backs the merchandising provided by projecting giant videocassette pictures on a more than 10-foot screen even more strongly than Greg Savage who introduced his own home-recorded videocassette shows in his Dingleberry's in suburban Dayton, Ohio (Billboard, July 9, 1977).

"Since we began showing an RCA-produced 30-minute videocassette of seven different acts, one new act on that tape, Helen Schneider, for example, has sold more than 120 albums in our Birmingham store," says Libman.

"And that's more sales movement than we've had on that album in the entire network of more than 2,000 accounts we service.

"Customers like the show. It features Waylon Jennings and Jefferson Starship. Shorter segments within the tape are devoted to Beaver Teeth, Dr. Buzzard and Schneider. She does such a great job visually in her part of it that customers in the store when it's played react by buying the album," Libman reports.

Though the oldest Sony unit is less than a month old, Libman feels the audio/visual concept has already paid for itself.

He and David Kaye, owner of Southland Distributing, Atlanta, will buy a \$7,500 a/v record-and-playback unit for every new large important store. And maybe some of

the smaller ones, for the Florida store is relatively new and it's a miniaturized version of the avant-garde fantasyland record/tape/bazaar stores which they pioneered late last year (Billboard, October 23, 1976).

Though the store is only 1,500 square feet, it too has a small stage area in its "Emerald City" section, where, like in its giant counterparts in Atlanta and Birmingham, nothing was happening most of the time.

Kaye felt that the live performance area was wasting away, except for weekends when local and regional acts would perform there. Now that largely unused staging area houses the projection unit and the huge screen.

Store personnel at the check approval stand can insert a videocassette and it plays back on the screen. The customer watching the screen is locked into a buying environment.

Libman, who has solicited 16 company-produced videocassettes from RCA, CBS, Warner Bros., Casablanca, Capitol and MCA, correlates a 24-title stepup LP rack in front of the screen with what's going through the projector.

Each of the 24 displayed LPs is on sale. And, interspersed between the acts performing on the videocassette are Libman-produced one-minute spots selling those select albums.

"We want to feature not performances taped from tv shows, but performances provided by labels. We feel there is more interest in a performance which the customer hasn't seen before. The best example is a 1975 Boz Scaggs excerpt from a New Year's concert.

"We feature a Scaggs album that's catalog. It contains most of those

older cuts. And the videocassette proves it can promote catalog, too," Libman avers.

Kaye and Libman were surprised by the instantaneous reaction they got from local and regional label sales people when they announced they were buying the Betamax unit.

"RCA really has been tops. Charley Hall helped us a lot. And the other labels are quickly catching up. When we get a videocassette from a label, we take it to a local laboratory and drop in the commercials where we want them. It's expensive. But it's our way of really promoting a label that cooperates.

"We're trying something radical in Birmingham. We bought the full length feature of 'The Wizard Of Oz' for that store. We advertised that we would show the two-hour feature starting at 10 a.m. Saturday mornings.

"After the first three weeks, our audience of 3 to 13-year-olds hit 150. And at noon, when parents return to pick up their kids, we have conveniently placed our kidisk racks near the exit area and we are moving lots more kiddie records," Libman says.

Memphis Local Elects New Top NARAS Execs

MEMPHIS—Jud Phillips, Memphis a&r director for Phonogram/Mercury has been elected president of the local NARAS chapter by its new board of governors.

Other new officers: Estelle Axton, owner of Fretone Records, first vice president; Carl Marsh, producer and arranger, second vice president; Sid Garwood, leader of Phase II, secretary; Rick Ireland, recording engineer and consultant at Phillips Recording Studio, treasurer.

New members of the board of governors elected by the membership and installed are:

William Brown, Harold Dorman, Steve Gatlin, Bud Hughes, Linda Lou McCall, Bill McMath, Ron Nelson, Larry Robinson, Lester Snell and Warren Wagner. All were elected for two-year terms.

Said Jeannie Ryan, executive director: "Since Memphis will be saluted on the nationally televised Grammy Awards Show in 1978, we are looking forward to a great future in working with the new officers of NARAS."

Japan Sales Turn Oldies To Goldies

By ALEX ABRAMOFF

TOKYO—Japan is in the midst of an oldies boom.

The movie "American Graffiti" is a big hit here, youth is clothed in Graffiti fashion, discos are playing an increasing number of rock 'n' roll records, and radio stations are receiving requests for records of 1950s and early '60s.

Oldies such as "Rock Around The Clock" (released by Victor Musical Industries) and "Diana" (CBS/Sony) are on local single charts, while the original soundtrack of

"American Graffiti" (Victor), "Rock 'n' Roll Album" (RVC) by Elvis Presley and "Paul Anka & Neil Sedaka" (RVC) are on album charts.

In addition, local rock 'n' roll artists such as Miki Curtis, Masaaki Hirao and Keijiro Yamashita, who enjoyed great popularity 20 years ago, are again actively giving concerts and their records are selling at an accelerated pace.

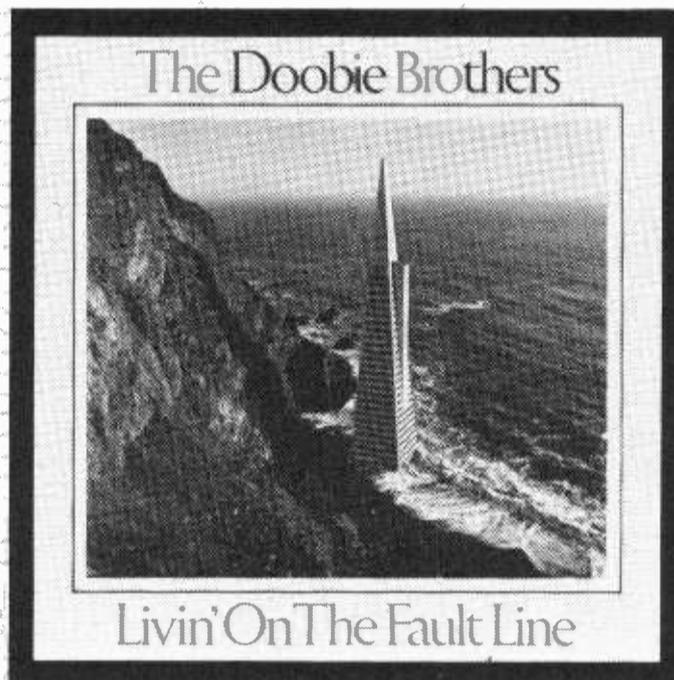
Record companies are doing their

(Continued on page 79)

EARTH-SHAKING SINGLE:

"LITTLE DARLING (I NEED YOU)"

From the forthcoming
Doobie Brothers album
Livin' On The Fault Line.



PRODUCED BY TED TEMPLEMAN
on Warner Bros. Records (WBS 8408)

Doobie Brothers Summer Tour:

- | | | | | | |
|------------|--------------------------|------------|-----------------------|------------|----------------------------|
| July 1 | Rapid City, South Dakota | July 14 | Fort Wayne, Indiana | July 27 | Montgomery, Alabama |
| July 2 | Omaha | July 15 | Indianapolis | July 28 | Asheville, North Carolina |
| July 3 | Kansas City, Missouri | July 16 | Kalamazoo, Michigan | July 29 | Columbia, South Carolina |
| July 4 | Oklahoma City | July 17 | Toledo, Ohio | July 30 | Charlotte, North Carolina |
| July 6 | Green Bay, Wisconsin | July 18-19 | Cleveland | July 31 | Norfolk, Virginia |
| July 7 | Milwaukee | July 21 | Dayton, Ohio | August 2-3 | Gaithersburg, Maryland |
| July 8 | Springfield, Illinois | July 22 | Terre Haute, Indiana | August 4 | Providence, Rhode Island |
| July 9 | Louisville, Kentucky | July 23 | Huntsville, Alabama | August 5 | Springfield, Massachusetts |
| July 10-12 | Detroit | July 24 | Little Rock, Arkansas | August 6 | New Haven, Connecticut |
| | | July 26 | Memphis | August 7 | Syracuse, New York |



TIME & BOOK-OF-MONTH CLUB

Merger Ties 2 Disk Catalogs

By STEPHEN TRAIMAN

NEW YORK—The merger agreement announced last week between Book-of-the-Month Club and Time Inc. not only brings together two major publishing forces but also two important direct marketers of prerecorded music.

And executives at both companies directly involved with the record side of activities see accelerated involvement in expanding releases and broadening market appeal.

Book-of-the-Month pioneered with the first record/tape club more than 20 years ago, and is active today in various album packages

which contributed nicely to last year's \$65 million revenues.

Time-Life Records, since it became a part of Time-Life Books several years ago, has seen both volume and profits grow with its widened marketing approach. Conservative estimates put 1976 sales at more than 10% of the book subsidiary's \$192 million revenues, or some \$20 million, with a significantly greater figure anticipated this year.

At Book-of-the-Month, Lester Troob, who heads "The Classics Record Library," emphasizes, "We are internally committed to expanding this part of our business, as evidenced by the last two years' activity."

A four-LP Vladimir Horowitz set is due out in early fall, and a second four-LP package featuring the Chamber Music Society of Lincoln Center is in the works, following the success of the initial quartet of releases last year.

Also doing well is a four-LP set of Billie Holiday material released more than a year ago.

The package record business has

served Book-of-the-Month well since its initial plunge into music with the formation of the Music Appreciation Record Club two decades ago, Troob notes. This was followed by the Metropolitan Opera Record Club, and when the big labels got into the act—Columbia, RCA and Capitol—Book-of-the-Month became the fulfillment operation for the RCA Music Service clubs. The current packaging evolved when it sold this arrangement to Reader's Digest some years ago.

At Time-Life Books, Roger Lourie, manager of new product development, notes that the growing profits in the record/tape activities can be traced to 1973 when the independent Time-Life Records organization became part of the books division.

"We've been increasing profits annually since that time with one new series a year launched—and each has been more successful than the prior one, with eight active libraries now being marketed," he claims.

Lourie believes a combination of better value and wider appeal is responsible for the success of the album marketing. "At \$17.95 or \$19.95 for our four or five-disk set, consumers are getting at least one hard-cover book sold separately at up to \$20 or \$25, and a 'Listener's Guide' with program notes.

"We're really offering a greater appreciation of music for a relatively loyal audience that appreciates our Time-Life logo. Our 85 Beethoven disks, for example, have been cited as exceptionally good music for the dollar."

He also contrasts the relatively narrow appeal of early '70s releases of Wagner's "Ring Cycle" and "The Story Of Great Music" (periods such as romantic and baroque) with such recent series as "Great Men Of Music" (Mozart, Tchaikovsky, Mahler, etc.) and "Arthur Fiedler's Favorites," which are talking to a much broader audience with greater potential sales.

"If you look at the continuing diversity of our product line and new marketing approach, you'll get an idea of what the 1980s should be like for Time-Life," Lourie says. "I think we'll see a number of new series that

(Continued on page 83)



Specialty Sound Effects Records

18 Volumes of Authentic Sound Effects attractively packaged in color-coded albums help you offer a complete service for the audiophile. Buy direct from the manufacturer who pioneered Sound Effects on records. Send for catalog and price information listing these and 15 other specialty records such as "Silent Movie Music," "Calliope," "Carousel," "Music Box," and more. Write to:

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Market Quotations

As of noon, July 7, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
46%	37	ABC	10	486	43 1/2	43 1/2	43 1/2	- 1/2
10%	7%	Ampex	13	765	10 1/2	10 1/2	10 1/2	+ 1/2
5%	3 1/2	Automatic Radio	4	21	3 1/2	3 1/2	3 1/2	Unch.
61 1/4	55	CBS	10	65	59	58 1/2	58 1/2	Unch.
16	7%	Columbia Pictures	5	260	14 1/2	13 1/2	14 1/2	+ 1/2
15%	10 1/2	Craig Corp.	3	22	12 1/2	12 1/2	12 1/2	Unch.
48%	32 1/2	Disney, Walt	15	298	36	35 1/2	35 1/2	- 1/2
4%	3%	EMI	8	28	3 1/2	3 1/2	3 1/2	Unch.
18%	12%	Gulf + Western	4	332	13 1/2	13 1/2	13 1/2	Unch.
8%	4%	Handleman	11	143	8 1/2	8	8 1/2	+ 1/2
35 1/4	23 1/2	Harman Industries	9	50	35 1/2	34 1/2	34 1/2	+ 1/2
5%	3%	K-Tel	8	2	3 1/2	3 1/2	3 1/2	Unch.
9%	5%	Lafayette Radio	72	20	6 1/2	6 1/2	6 1/2	+ 1/2
26%	21%	Matsushita Electronics	10	4	23 1/2	23 1/2	23 1/2	Unch.
44%	36%	MCA	9	466	42 1/2	42	42	- 1/2
25 1/2	16	MGM	10	115	23 1/2	22 1/2	23 1/2	+ 1/2
57	47 1/2	3M	16	1092	49 1/2	48 1/2	49 1/2	+ 1/2
56%	36%	Motorola	12	246	40	39 1/2	39 1/2	- 1/2
36	31 1/4	North American Phillips	7	14	32 1/2	32 1/2	32 1/2	- 1/2
-	-	Pickwick International	-	-	-	-	-	-
9%	5%	Playboy	12	10	7 1/2	7 1/2	7 1/2	- 1/2
32 1/2	25%	RCA	12	424	31 1/2	30 1/2	30 1/2	+ 1/2
10%	8%	Sony	16	885	9	8 1/2	9	Unch.
22%	16%	Superscope	5	22	17 1/2	17 1/2	17 1/2	+ 1/2
42%	21	Tandy	7	1491	28	27 1/2	28	+ 1/2
7%	4%	Telecop	6	12	6 1/2	6	6 1/2	Unch.
3%	2 1/4	Telex	9	65	2 1/2	2 1/2	2 1/2	+ 1/2
4%	2 1/4	Tenna	11	13	2 1/2	2 1/2	2 1/2	+ 1/2
17%	13%	Transamerica	9	516	16 1/2	15 1/2	16	Unch.
24%	9%	20th Century	11	1495	21 1/2	19 1/2	21 1/2	+ 1 1/2
32%	26%	Warner Communications	7	112	30	29 1/2	30	Unch.
28	20	Zenith	10	113	22 1/2	21 1/2	22 1/2	+ 1/2

OVER THE COUNTER

P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
54	-	2 1/2	3	ABKCO Inc.	7	14	2 1/2	3 1/2
3	3	9 1/2	9 1/2	Gates Learjet	4	21	16 1/2	17 1/2
30	30	2 1/2	2 1/2	GRT	7	109	25 1/2	26
3	-	1 1/2	1 1/2	Goody Sam	-	-	1	1 1/2
3	35	1/2	1 1/2	Integrity Ent.	4	-	2 1/2	2 1/2
5	-	3 1/2	4	Koss Corp.	10	-	1 1/2	2 1/2
-	-	-	-	Kustom Elec.	-	-	-	-
-	-	-	-	M. Josephson	-	-	-	-
-	-	-	-	Memorex	-	-	-	-
-	-	-	-	Orrco Corp.	-	-	-	-
-	-	-	-	Recoton	-	-	-	-
-	-	-	-	Schwartz Bros.	-	-	-	-

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

Sony's Home Vid Recorder Helps 2nd Quarter Profits

NEW YORK—Increasing momentum in home videocassette recorder sales and a big gain in affiliate equity earnings boosted consolidated net income of Sony Corp. 30% to \$36 million, on an 11% net sales gain to \$432.6 million, for the second quarter of fiscal 1977.

Income was equivalent to 17 cents per American Depositary Share (ADS) for the three months ended April 30. Each ADS is equivalent to one share of common stock.

Overseas sales (outside Japan) accounted for 57% of the total, reflecting in large part shipments of Beta-max home video recorders to the

U.S., with the figure of \$246.7 million up 16%.

In the three months, sales of VTRs were up 33.7% and represented 14.5% of net sales; television sets gained 8% and were 30% of total sales, while tape recorder and radio sales were down about 1%.

For the first six months of the fiscal year, consolidated net income of \$75.8 million, or 35 cents per ADS, was nearly 41% ahead of the prior years' period. Equity in affiliates' earnings rose more than 65% for the six months, to \$9.1 million from \$3.6 million, with most of the gain in the second quarter.

Off The Ticker

A \$4.5 million civil antitrust suit filed in 1972 against BSR Ltd. and BSR (USA) Ltd., by Aldshir Manufacturing Co., Inc., Tuckahoe, N.Y., has been settled out of court on undisclosed terms favorable to Aldshir, according to Gerald Shirley, its owner and president. The suit had alleged coercive tie-in sales at the OEM level between record changers and 45 r.p.m. adaptors.

★ ★ ★

Advent Corp. fiscal year figures for the period ending March 26 show net earnings of \$804,000 after a tax loss carry forward of \$410,000, compared with \$227,000 in fiscal 1976 after using a \$109,000 tax loss carry forward. Sales rose 15% to \$27.983 million from \$24.343 million. However, the fourth quarter showed a new loss of \$39,000 compared with an after-tax profit of \$608,000 a year ago, including a \$292,000 tax loss carry forward credit. Sales were up 10% to \$7.463

million from \$6.773 million the year before.

★ ★ ★

Ampex Corp. announces a 77% increase in net earnings for the fiscal year ended April 30 to \$14.2 million or \$1.31 per share, from \$8 million or 74 cents per share in fiscal 1976. Fiscal '77 earnings included an extraordinary credit of \$5.4 million, while the 1976 figure included \$2.5 million of such benefits and an extraordinary charge of \$1.1 million. Total sales and revenues rose about 12% to \$287.4 million, compared to \$257.9 million the prior year. Ampex also announced the signing of new loan agreements for \$55 million of unsecured credit with its present financial institutions.

★ ★ ★

Arp Instruments, Inc., electronic musical instrument manufacturer, reports earnings of \$63,694 for the quarter ended March 31, compared with a \$16,159 loss the year before.

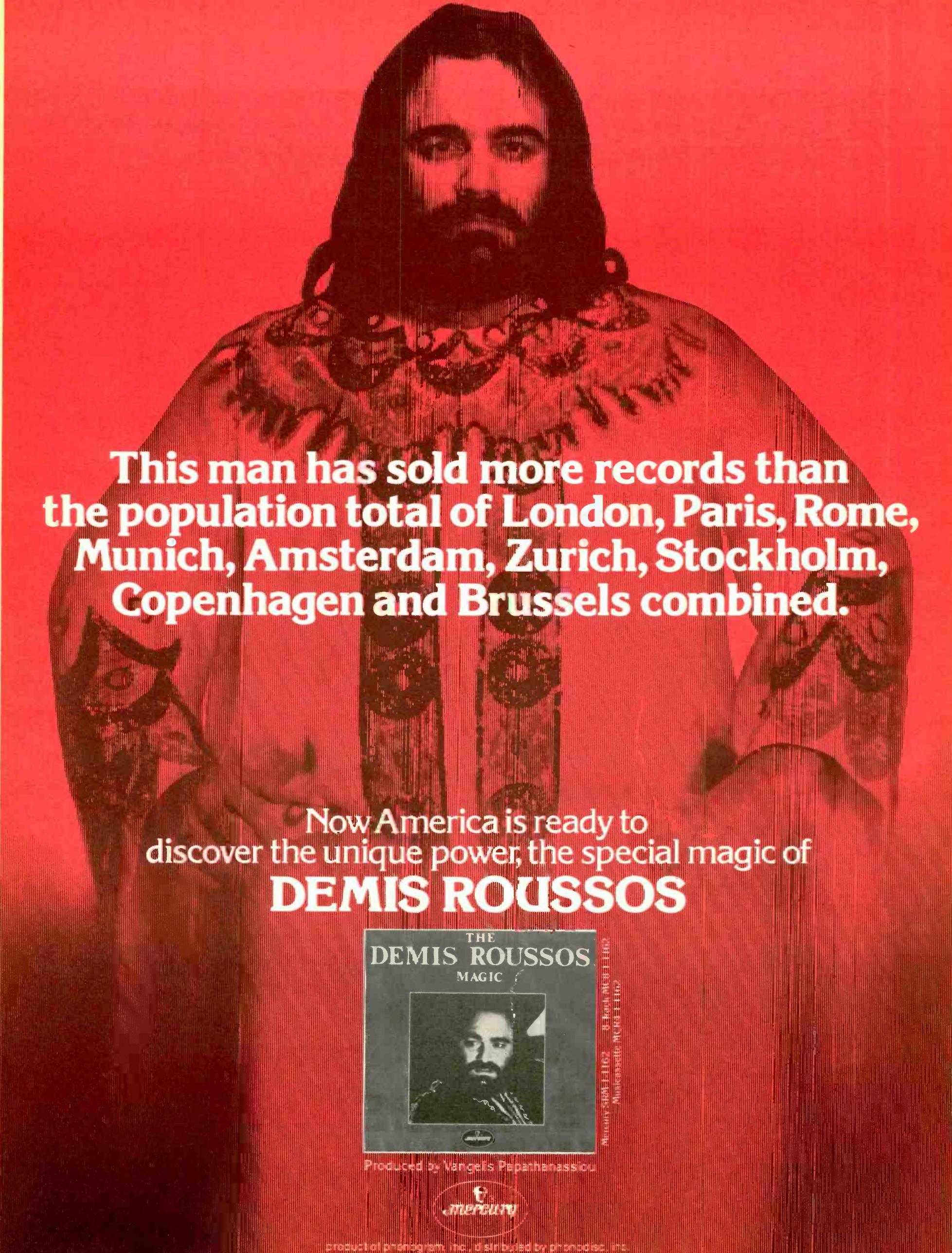
Sales totaled \$1.55 million this year, up nearly 25% from the \$1.10 million in the 1976 period.

★ ★ ★

RCA directors declared a quarterly dividend of 30 cents per share on common stock, payable Aug. 1 to holders of record June 13. The board also declared dividends of 87 1/2 cents per share on the \$3.50 cumulative first preferred stock and \$1 per share on the \$4 cumulative convertible first preferred stock, both for the period July 1-Sept. 30, 1977, both payable Oct. 1 to holders of record Sept. 16.

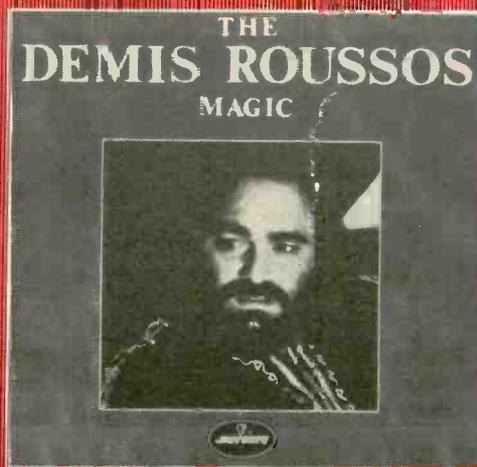
★ ★ ★

Although net sales at Morse Electrophonic dipped about 16% for the quarter ended May 31, the firm's net loss was trimmed by more than two-thirds from the prior year. Sales in 1977 were \$99.6 million, compared with \$120.9 million last year, with a net loss this past March-May of \$10.4 million, versus a deficit of \$36.6 million the year before.



**This man has sold more records than
the population total of London, Paris, Rome,
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JAPANESE CELEBRATION—Paul Anka (above) speaks to members of the King Records company at a reception in Tokyo heralding King's exclusive pact with United Artists Records for Japan. Previously, King and Toshiba were the co-licensees for UA. In photo at right, Anka is flanked by from the left: Harold Seider, president of UA's international division; Kazumitsu Machigiri, president of King Records, and L. Joseph Bos, chairman of the board of the UA Music Division.



N.Y. Dailies Widen Rock Coverage In Readership Drive Post, Times, News Recognize Appeal

NEW YORK—New York's three major daily newspapers are turning to rock coverage and promotions in an effort to broaden their audience and bolster circulation.

Of the three, the N.Y. Post, now under the ownership of Australian press lord Rupert Murdoch, is the most aggressive in pursuing a rock audience.

The Daily News is moving more into rock as part of its developing arts coverage, and The New York Times, which for a while was the only daily which seriously covered rock, is also slowly expanding and giving greater prominence to rock.

"Rock is part of our overall policy of reaching a broader audience," says John Reistrup, entertainment editor of the Post. "We take popular interest seriously here. If it is popular, we look at it."

The Post's serious interest in pop extends to its front page. When there was a riot recently at a Led Zeppelin concert in Florida, the story was given a two-inch banner headline.

When Fleetwood Mac played

regular basis. Ironically it publishes almost no album ads. The Daily News also carries charts and album reviews. It periodically gives away rock iron-on transfers and has contests for concert tickets. It has one full-time writer covering the rock and cabaret circuit and also uses six freelance writers.

"We decided to get more rock coverage to balance out the classical music. It is tied to a much larger scheme where we try to cover all the arts," says Harry Haun, in charge of the News' amusement section. The paper recently premiered its Friday section, and one of the first features was on Clive Davis. Haun says there is an effort to have rock features also in the Sunday Leisure section. The News carries about 10 pages a week of tie-in album and retail ads.

Madison Square Garden, in the next issue there was a front page picture of Stevie Nicks, another picture of Lindsay Buckingham on page two, and a review of the concert in the entertainment section. The next day there was an interview with Christine McVie, and gossip about the post-concert party.

To cover rock action the Post has hired two full-time reporters. One does concert reviews, which appear the day after the show, and writes more in-depth features. The other is a rather controversial "fanzine" type of writer who has a thrice-weekly column, covering industry personalities as well as performers.

In addition, the paper has album give-away promotions, features Rolling Stone's syndicated columns, and is moving to do its own record reviews and to carry record charts on a

regular basis. Ironically it publishes almost no album ads.

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John Rockwell, chief rock critic for The Times, says that rock coverage in The Times has been "pretty much status quo." But he notes that The Times has begun to run record charts and that the Sunday magazine is opening up to rock with recent articles on Clive Davis and Kiss.

Rockwell says that The Times has been expanding its rock and jazz coverage for the last three or four years, and that now its new Home and Weekend sections are also opening up to rock.

Music Book Distrib

NEW YORK—Chappell Music and the Theodore Presser Co. have arranged with Optimum Book Marketing Inc. for the distribution of select material from their catalogs to bookstores in the U.S.

Initial product to be shipped as part of the deal includes a book by country artist Tom T. Hall.

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BAGS 11 GOLD RECORDS IN 90 DAYS Best Quarter In History For CBS

NEW YORK—CBS Records Division has just completed its best second quarter in history, with June its strongest 30-day period of all time.

In the last three months the label has earned 11 gold records and three platinum, bringing the year's total to 21 gold and seven platinum records.

Strong sellers for CBS have been Barbra Streisand, both for "Star Is Born" which has now exceeded quadruple platinum and is still selling, and "Superman" which is near-

ing platinum, according to the label. And "Silk Degrees" by Boz Scaggs is nearing the 3 million mark.

Other strong Columbia artists include James Taylor, Kris Kristofferson, Kenny Loggins, Maynard Ferguson, Weather Report and the Emotions.

On Epic, Boston has sold 5 million units and is still selling, CBS reports. Other strong Epic acts include Ted Nugent, Engelbert Humperdinck, Joe Tex, REO Speedway, Jeff Beck/Jan Hammer, Southside Johnny and the Asbury Jukes and Suzy and the

Redstripes (Linda McCartney).

Heart, Burton Cummings and Joan Baez are keeping the new Portrait label healthy, CBS claims. Among the Associated Labels, "Leftoverture" by Kansas on the Kirshner label has passed the double platinum mark. Teddy Pendergrass, the O'Jays and Lou Rawls are strong on Philadelphia International, as is the Isley Bros. on T-Neck.

CBS also reports good sales on its jazz/progressive artists and on its country acts.

AUDIOTEK SALES LEAP ABOVE 1976

MINNEAPOLIS—Audiotek Systems, Inc. here reports second quarter sales up 57% over the same period last year, earnings up 15%. The firm's ASI Records division scored the most dramatic sales increase of 104%, attributed to LPs by the groups Babyface and Natural Life.

Firm's studio division reportedly experienced the busiest quarter in its 11-year history, with its Textra publishing division also posting advances.

London CBS Confab To Draw 1,200

NEW YORK—CBS Records' convention in London July 24-30 will attract more than 1,200 representatives, including a large delegation from CBS Records International.

The convention will be held at the Grosvenor and Hilton hotels. Jack Craig, senior vice president and general manager marketing CBS Records, will be the chairman of the event, while Paul Smith, vice president marketing and branch distribution, CBS Records, will act as vice president.

Heading the list of executives attending the convention will be John Backe, president of CBS Inc.; Walter Yetnikoff, president, CBS Rec-

ords Group; Bruce Lundvall, president, CBS Records Division; Dick Asher, president of CBS Records International, and Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels.

The convention will include departmental meetings and seminars covering marketing, promotion, radio, artist development, etc. The meetings will be coordinated by Roseland Blanch, director of merchandising, planning and administrations, CBS Records.

There will be also new product presentations and five evenings of shows featuring both established and new CBS artists.

THE SOUNDTRACK TANGERINE DREAM

TANGERINE DREAM

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- 14 Boulder, CO
- 17 Baton Rouge, LA
- 18 Houston, TX
- 20 New Orleans, LA
- 21 Memphis, TN
- 22 Atlanta, GA
- 25 Columbia, MD
- 27 Poughkeepsie, NY
- 28 New York, NY
- 29 Hempstead, L.I., NY
- 30 Wildwood, NJ

August

- 1 Quebec City, Quebec
- 2 Montreal, Quebec
- 4-5 Toronto, Ontario
- 6 Meadowbrook, MI
- 7 Milwaukee, WI

SEEKS SOUTHERN MUSIC

Mercury Opening Branch In Atlanta

CHICAGO — Phonogram / Mercury is upping its commitment to Southern music, with establishment of a branch office in Atlanta. It is the second Southern branch the label has christened in the past 15 months.

Jud Phillips, who heads the label's Memphis outpost, has been given charge of the new base. Phillips will divide his time between the two cities.

Deal For Chalice

LOS ANGELES—The Chalice Music Group has completed a domestic production agreement with French disco act Space, which has a single titled "Carry On, Turn Me On" on United Artists.

The agreement calls for an LP to be released under Chalice's arrangement with UA, while Chalice maps out a fall tour and a marketing campaign to support the release.

overall belief in Southern music," says Phillips, who notes that the label's commitment to the South involves "more than master purchases."

While the move is related to Mercury's recent production pact with Atlanta's Lowery Music, Phillips indicates the label will be seeking talent outside the Lowery organization and working closely with Atlanta acts it has signed directly, such as William Bell and Hamilton Bohannon.

"There is a wealth of talent in Atlanta," he explains, "but sometimes the talent just cannot get to New York, L.A. or even Nashville. Our first-hand involvement will be a definite asset."

Address of the new office is 230 Peachtree St., Suite 1800, Atlanta 30303. Mercury says it believes this is the first time a major label has had such an office in the Georgia capital.

Pioneer Chief Sees AM Stereo In 50% Of Cars

By CLAUDE HALL

LOS ANGELES—If the FCC approves AM stereo broadcasting by the first quarter of 1978, Jack Doyle, president of Pioneer Electronics, envisions 50% of the car market having units which will play AM stereo.

The Long Beach, Calif., firm specializes in car and compact home tape units.

Researching the marketplace to find out the viability of AM stereo, Doyle last week visited three AM stations in Los Angeles—KFI, KMPC and KPOL. He was extremely impressed with the enthusiasm for the potential of AM stereo shown by Al Herskovitz, operations director at KPOL.

"I am personally enthusiastic about AM stereo," Doyle says. His reason for visiting radio stations, aside from just checking to see which stations would move to AM stereo and in what time span was "to show some of the programming people how much we're interested in such a system."

Doyle says about 10 million car after-market stereo units would be sold this year (this does not include units installed in Detroit) and these could be with or without radio, meaning an 8-track or cassette unit.

"And the general trend has been toward in-dash installation. Well, once it's installed into the dash, as a rule it's usually an AM-FM radio and tape unit. Out of the 10 million units sold, I'd estimate that 60%-70% of them will include a radio, meaning either an FM stereo and a stereo cassette or tape unit."

But he feels many of these radios feature both AM and FM. If AM stereo is approved for broadcast by the FCC, he says it would only take six to eight months to gear up production on car receivers.

"So, we're really looking at 1979 and I think the switch over to AM stereo in cars will be fast. Our business is kind of a fadish industry. So, a year beyond that, depending on the FCC approving AM stereo early in 1978, most car units would feature stereo on both AM and FM."

The combination stereo units would probably only cost \$20 to \$30 more than present AM-FM and tape units, he says.

Everything, of course, depends upon the U.S. government approving AM stereo radio.

Changeover in home compact units would also be rapid, he feels. "It appears that it's not too difficult for a radio station to switch to AM stereo in regard to equipment installation. So, the switch in home receivers would also be rather rapid." He estimates that about four million

(Continued on page 77)



MUSICAL BONDS—Stanley Adams, ASCAP president (second left), accepts the Jerusalem plaque of merit from Israeli Ambassador Gideon Rafael (right) at the recent State of Israel dinner honoring the society leader. Present at the moment are composer Aaron Copland (left) and Lee Zhitto, Billboard's publisher and editor-in-chief. More than \$250,000 was raised at the Plaza Hotel function.

MEET WITH FIELD FORCES

E/A Chiefs Travel To Kill Complacency

By NAT FREEDLAND

LOS ANGELES—Is it dangerous for a record company to be too successful?

Elektra/Asylum's top three promotion executives have completed a week on the road meeting individually and in small groups with every one of its 29 field promotion men to examine that very issue.

"We know that E/A is having its second consecutive all-time record-breaking sales year," says Fred DeMann, the label's national promotion director.

"It was starting to be a concern that the E/A promotion team should maintain the drive and hunger we're used to putting forth. We didn't want anybody to start slipping into fat cat habits of laziness or complacency."

Ken Buttice, E/A promotion vice president, headed the headquarters' delegation with Burt Stein, national album promotion director, and DeMann.

On consecutive days they met with Southeast local and regional promotion men in Atlanta, with Northeast staffers in New York, with the Midwest staff in Chicago and with the West's field men in Los Angeles.

"It began to look as if we weren't popping records onto playlists with the certainly we were used to," says DeMann. "The whole theme of these field meetings was that it was time for all of us in E/A promotion to get more aggressive. We got down and discussed this openly and frankly."

Each of the four regional sessions started off with a general meeting attended by no more than 12 persons. These were followed by individual sessions where every single local and regional representative met privately with the national promotion trio.

"Suggestions and gripes were aired freely on all levels," says DeMann. "But the final results left everybody feeling optimistic and smiling. These were no punishment sessions; we conveyed our appreciation of the overall good job that is being done."

"The idea was simply to take a close look at any bad promotion habits which might be developing along with the label's success pattern."

Among the specific tactics discussed for improving promotion results was categorizing record priorities so that more radio categories would be worked weekly, but with fewer records being plugged to any single station.

More involvement with WEA distribution branch efforts and developing more of an independent-businessman attitude to watch cost effectiveness were also stressed.

It was felt that meeting regionally in small groups with the field promotion staff would be more productive than bringing the entire staff to a single site for a larger conference.

E/A is also planning a program for regional sales and promotional representatives to work one-week stints out of Los Angeles headquarters.

A&M FOCUSES ON MANGIONE

LOS ANGELES—A&M Records has designated July "Mangione Month" in support of Grammy award winner Chuck Mangione.

The campaign, launched last week during Mangione's Los Angeles Amphitheatre performance, will consist of sales, promotion, merchandising, advertising and publicity campaigns in all major markets.

Special promotional kits have been designed titled "Informangione." In addition, catalog flyers, in-store samplers, posters, radio spots and localized marketing campaigns have been coordinated.

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LOOKING FOR SPECIALS

See Page 41

Carole King
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From Her Forthcoming Album,

Simple Things
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GOLDEN SOUL—Representatives from WEA International present the U.N. High Commission for Refugees a copy of the "Golden Soul" LP whose profits are donated to the agency. Seen, from left, at the U.N. are: George Rossi, WEA N.Y. branch manager; Virendra Dayal, UN regional representative at UN headquarters; Rich Leonetti, WEA vice president of sales; and Larry Herman, N.Y. branch marketing coordinator.

Almo Ties With Three Catalogs

LOS ANGELES—Almo Publications has signed the Burt Bacharach and Hal David, Ray Stevens and Fred Ahlert publishing catalogs to exclusive print representation.

The Bacharach-David deal includes compositions published by Blue Seas Music, Jac Music, Casa David Music and New Hidden Valley Music.

Titles include "What The World Needs Now Is Love," "Raindrops Keep Falling On My Head," "Close To You," "Do You Know The Way To San Jose," "I'll Never Fall In Love Again," "This Guy's In Love

With You," "I Say A Little Prayer" and "One Less Bell To Answer."

According to Joe Carlton, director of the print division, the focus will not be confined to the standards but to new material being penned by the duo. Almo has also signed the Ahab Music catalog which is owned and operated by Ray Stevens.

CBS Gives Temple Videocassette Money

NEW YORK—CBS Records has contributed \$15,000 to the videocassette series "All About The Music Business" now being produced at Temple Univ. in Philadelphia.

The series consists of 35 half-hour programs covering the various facets of the business. It is designed for schools, libraries, arts councils, foundations, performing rights organizations, record companies, publishers, etc. It should be completed by the end of the year, and it is planned that the series will be shown on cable television or PBS.

Audiofidelity Distrib

NEW YORK—Audiofidelity Enterprises has set Adelphi to distribute its product in Baltimore, Washington and Richmond, Va., while Chiaroscuro Records, its jazz imprint, will be handled by House of Distributors in Kansas City and Disc Distributors of Boston in New England.

LEARNING PERSONAL MANAGEMENT

Marc Gordon Has Minority Program

By ED HARRISON

LOS ANGELES—Personal manager Marc Gordon has established what is believed to be the first minority on-the-job training program in personal management.

The six-week course, which commenced two weeks ago, is the result of Gordon being approached by a college student seeking information on how to become a personal manager.

"I realized there was no accredited university training," explains Gordon, "for a career in personal management. So I decided to train her and one other by letting them experience personal management under my guidance.

"There is not enough black representation behind the desk. Income is generated by black artists and producers but not by executives. There is a need for more black executives, not just in management, but in all areas of entertainment," Gordon says.

"At record companies, the only executive positions are in r&b promotion. I'm not complaining. I'm doing something about it."

The training program, says Gordon, adheres to a tight schedule whereby the two trainees accompany Gordon through his daily activities. They report to his office each day for four hours.

"All I expect of my students is that they be here on time and do whatever is necessary. Sometimes it means being a messenger or working in the mailroom or

tape library. It all adds to the total picture," Gordon says.

While there is no guarantee for job placement once the course ends, Gordon says that with the knowledge gained, the student is equipped to step into jobs in other related areas such as booking agencies and public relations.

Says Gordon: "Depending on the student's knowledge, he or she can probably take an artist from the beginning and apply the steps in making that artist successful. They will be able to avoid some of the pitfalls and be prepared to know and realize what must be done."

Gordon is hoping other companies will "take on the challenge" by hiring and training minorities.

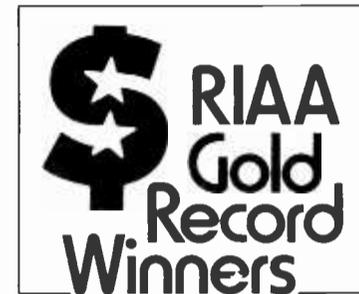
Currently Gordon is teaching two students but expects to add four more by summer's end. He says that he "hand selects" his students with most applicants hearing about the program through publicity.

Gordon's associate, Maggie Monahan, devised the course outline and is in charge of coordinating the program. "She is responsible for setting and adhering to the schedule and giving me progress reports on the students," says Gordon.

Gordon manages the Fifth Dimension, a new group Tycoon on Warner/Curb Records and a Nashville duo, Johnny and Sherry Cobb. He is president of Mark Gordon Productions.



AUTHOR, AUTHOR—Carole Bayer Sager (right) is joined onstage at the Roxy in Los Angeles by Melissa Manchester to perform their co-written hit "Midnight Blue."



Singles

Alan O'Day's "Undercover Angel" on Pacific; disk is his first gold single.

Kenny Rogers' "Lucille" on United Artists; disk is his first gold single.

Albums

Kiss' "Love Gun" on Casablanca has achieved platinum status and "Hotter Than Hell" are its sixth and seventh gold albums.

Barry Manilow's "Live" on Arista has achieved platinum status.

Crosby, Stills & Nash's "CSN" on Atlantic is the trio's second gold album.

Bee Gees' "Here At Last... Live" on RSO is its fourth gold album.

Label Checks Out

LOS ANGELES—Bareback Records is now distributing the single "Check It Out (Parts I and II)" by the Sophisticated Ladies after a worldwide distribution agreement was reached between Bareback president Stephen Metz and Joe Webb, Mayhew Records president.

The agreement also involves a split publishing agreement between Weedock Music and Bareback Music.

New Companies

Erva Records, a division of Erva Music Publishing, launched by singer Wilson Pickett with a single "Love Dagger" due shortly. Offices at 200 W. 57 St., New York, N.Y. 10019, (212) 765-5722.

Roman Entertainment Ltd., formed by Cesare Sportelli for management, disk production and booking. Offices located at 750 Washington St., Easton, Pa. 18042, (215) 252-5840.

Big Sound Records opens as a new wave label by rock writer Jon Tiven, managing director, and partners Doug Snyder, Rudolf Szlavi and Thomas Cavalier. Initial release is a sampler LP of Phil Spector songs covered by label's roster called "Bionic Gold." Label is distributed by Record People and Jem. Offices at 175 Thompson St., New York, N.Y. 10012, (212) 674-2061 and 10 George St., Wallingford, Conn. 06492, (203) 269-4465.

Jim Petrie Promotion, an independent firm, formed in Nashville by Petrie. Initial thrust of company will be on national country promotion, while immediate plans call for Top 40 and progressive concentration in the Nashville, Memphis and Atlanta markets. Firm can be reached at 5025 Hillsboro Rd., Apt. 21-J, 37215, (615) 385-3896.

Libra Enterprises formed by Tom Sluder, president, and Gordon Reid,

vice president, and will include Farmwell Music, a BMI publishing division. Firm will concentrate initially on booking Brian Ford and Country Pleasure. Address is 11 Music Circle South, Nashville 37212, (615) 255-0956.

Chances R Productions launched by David Crowder and Rodger Eckler as concert promoters in Kansas and Oklahoma. Firm is located at 2333 Farmstead, Wichita 67220, (316) 682-2163.



PARTY TIME—Hall & Oates celebrate an SRO appearance at the Garden State Arts Center in New Jersey with a toast backstage. Seen from left are: Daryl Hall; Tommy Mottola, the group's manager; John Oates; Doree Berg, RCA's New York field promotion rep; and Mike Abramson, RCA's director, artist development.

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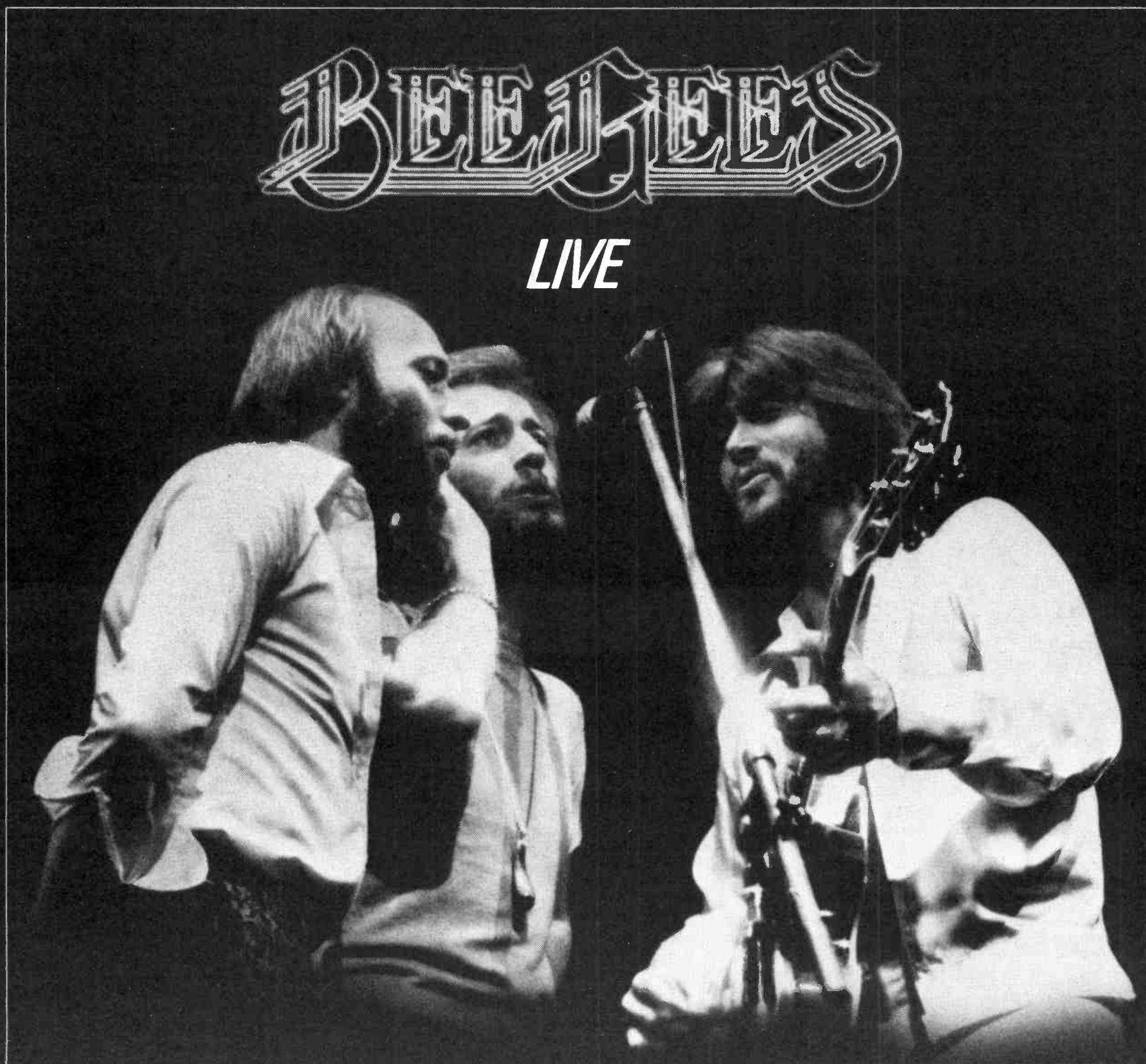
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Radio-TV Programming

46 Record Promo Folk Go Into Intl Radio Forum Awards Finals

LOS ANGELES—Forty-six record promotion executives, ranging from chief promotion executives to local and independent promotion persons, have made the finals in the annual International Radio Programming Forum awards competition.

The winners—in each of five different categories, chief executive in charge of promotion, national promotion, regional promotion, local promotion and independent promotion—will be announced at the awards banquet of the International Radio Programming Forum Aug. 3-6 at the Harbour Castle in Toronto, according to Gary Stevens, senior vice president of Doubleday Broadcasting and general manager of KDWB in Minneapolis, and Keith James, vice president of programming for Moffat Communications headquartered in Calgary, Canada.

James and Stevens are co-chairmen of the Forum this year. Awards chairman is Al Herskovitz, operations director of KPOL in Los Angeles. Coordinating the awards ceremonies this year is Jodie Lyons, head of Compro, a division of Moffat, Winnipeg, Canada.

Finalists for chief executive in charge of promotion were: Bruce Wendell, vice president, Capitol Records, Los Angeles; Jack Hakin, 20th Century Records, Los Angeles; Danny Davis, vice president of national exploitation, Screen Gems-EMI Music, Los Angeles; Dick Kline, vice president, Atlantic Records, New York; Bob Sherwood, Columbia Records, New York; Harold Childs, A&M Records, Los Angeles; Fred Rupert, Polydor Records, New York; and Dave Carrico, Phonogram Records, Chicago.

Making the finals among national record promotion persons are Chuck Thagard, Columbia Records, Los Angeles; Scott Jackson, Arista Records, New York; Ray Tuskin, Capitol Records, Los Angeles; Dave Urso, Warner Bros. Records, Los Angeles; Vince Faraci, Atlantic Rec-

ords, New York; Nick Hunter, Playboy Records, Nashville; Larry Baunach, ABC Records, Nashville; Steve Meyer, Capitol Records, Los Angeles; and Rich Fitzgerald, RSO Records, Los Angeles.

Finalists for local promotion executive of the year are: Andy Philpot, United Artists Records, Memphis; Jason Minklen, RSO Records, Los Angeles; Gene Ruple, Capitol Records, Atlanta; Gene Denonovich, Columbia Records, St. Louis; Gloria Haneca, Pickwick, Minneapolis; Ron Counts, WEA, Detroit; Bill Brill, Polydor Records, Los Angeles; Chuck Lackner, Asylum Records, Kansas City; Chris Crist, Warner Bros. Records, Los Angeles; Art Fields, Capitol Records, Philadelphia; Jan Basham, A&M Records, Los Angeles; Dain Eric, Capitol Records, Los Angeles, and Johnny Bee, Heilicher, Atlanta.

Finalists for regional promotion executive of the year Bobby Hurt, RSO Records, Atlanta; Timothy D. Kehr, 20th Century Records, Minneapolis; Phillip Rauls, 20th Century Records, Memphis; Dick Bethel, Capitol Records, Cincinnati; Wynn Jackson, Lifesong Records, Atlanta; and Barry Freeman, Atlantic Records, Los Angeles.

Once again, many familiar names such as Lu Fields and Mel Turoff of Los Angeles and Tom Gelardi of Detroit are among the finalists for independent record promotion person of the year. Other finalists include Fred de Sipio, Philadelphia; Jerry Meyers, Buffalo, N.Y.; Jimmy Davenport, Atlanta; Dave Ezzell, Nashville; Doug Lee, Midwest Promotions, Minneapolis; Don Anti, Anti/Muscolo, Los Angeles; Tim Riley, Southern Records, Memphis; Paul Gallis, Chicago; Augie Blume, 27th Music, San Francisco; and Howard Bednoe, Bednoe-Wright, Chicago.

Winners will be decided by a national committee of radio program directors who have considerable interface with the music industry. The major criteria on which final judging will be based is the individual rapport of the person with his contemporaries in radio.

Finalists were determined by nationwide voting conducted through ballots printed in Billboard with the largest vote-getters moving on to the finals.

Votes from radio personnel counted double that of other promotion executives in this level of the competition, since the purpose was to dramatize the personal relationship and image of the promotion executive with his peers in the radio field.

All of the finalists attending the 10th annual International Radio Programming Forum will be hon-

ored at the traditional awards banquet Saturday night, Aug. 6, by the 1,000-plus radio program directors and general managers from the U.S. and Canada, around the world.

The Forum, the world's leading educational event in radio programming, is being held outside the continental boundaries of the U.S. for the first time to draw significance not only to the true international brotherhood of radio people everywhere, but to pay tribute to the outstanding qualities of the Canadian radio and music industries.

The Forum itself will consist of speeches and workshop situations
(Continued on page 33)



BULLET BABY—Even before his enormous success with his "Live Bullet" album on Capitol, Bob Seger wrote and recorded a song called "Rosalie" dedicated to Rosalie Trombley, veteran music director of CKLW in Detroit. Presenting her a gold "Live Bullet" plaque for her support of Seger over the years are, from left: Punch Andrews, manager of Bob Seger; Craig Lambert, Capitol's Detroit promotion manager; and, left, Alto Reed, member of Seger's Silver Bullet Band.

Vox Jox

By CLAUDE HALL

LOS ANGELES—It's going to be interesting watching—as opposed to listening to—KLOS in Los Angeles over the next few months. One feels like calling up L. David Moorhead, vice president and general manager of KMET in the city and offering strong congratulations, since the major thorn in his competitive side has been removed—namely Tom Yates, the ex-program director of KLOS.

It's virtually impossible for me to believe it, but KLOS fired Yates after he'd made the FM the most successful in the entire ABC chain; he probably was responsible for the station earning at least \$5 million in profit during his six years there. Policy differences in programming, according to Yates. True, the station slipped in the last Arbitron, but that's little justification for terminating a program director, it seems to me, considering all of the problems that Arbitron has been going through of late in other markets.

I don't think KLOS general manager John Winnaman was respon-

sible: I think the flaw lies with headquarters in New York. Meanwhile, Yates is looking for another programming job and can be reached at 213-392-1954.

* * *

Len Hensel, vice president and general manager of WSM in Nashville, has been elected chairman of the radio board of directors of the NAB and David G. Scribner, president of Doubleday Broadcasting, Dallas, elected vice chairman. Two excellent radio men and indicative, I feel, of the beefing up of the radio side of the NAB these days. ... While I was on vacation, Bill Hennes and Burt Sherwood moved into WMAQ and WKOX in Chicago as program director and general manager, respectively. No format changes are contemplated, since both stations are doing well. But I guess that both will now have to buy some cowboy boots and a Stetson for WMAQ, which is a country music station. The two had previously

been at WIBG in Philadelphia as a team and Hennes once worked with Sherwood at WMEW in Ft. Wayne, Ind., for a couple of years. Sherwood has been a manager for the past several years, but his background includes working as a rock jock in the early days of Top 40. Both men have considerable experience; they should be able to continue the success pattern of WMAQ as soon as Hennes learns to talk country.

* * *

Shel Lustig, air personality at WJKL in Elgin, Ill., is now doing weekends on WXRT in Chicago. ... Mark Cooper, formerly of KWST in Los Angeles, is now into album promotion for Motown Records, Los Angeles, handling the West Coast area. ... Reginald Henry has been program director of WXEL, New Orleans, replacing R. J. Jenkins. Lineup at the station now features Reg "El Ethiopian" Henry 6-10 a.m., Donnie Taylor 10 a.m.-3 p.m., Nathaniel Jackson 3-7 p.m., Sherman Saul 7-midnight and Gaylord Boyd midnight-6 a.m.

* * *

Tommy Hedges, a seven-year veteran of WBCN in Boston, has been named program director of the progressive station. Bob Shannon leaves to join KZEW in Dallas. ... R. Peter Straus has been named director of the Voice of America; he owns WMCA in New York. ... They're trying to put some new life into KLIF in Dallas. Afternoon drive personality Randy Robins is now tossing happy hour parties Thursdays 6-7 p.m. at various spots around town.

* * *

Staff at WMHE in Toledo, Ohio, now has assistant program director

(Continued on page 22)

Programming Comments

Jim Slone, President KCUB, Tucson

I know this subject has been hashed and rehashed, but in light of what's happening today I feel it should be addressed again.

The profanity, suggestive lyrics and downright raunchy songs we're receiving from the record companies are just unbelievable. Unless there is some sort of stand taken by those of us who disagree with the direction record producers are taking, they are going to continue to send us garbage in hopes that we'll play anything they feed us.

At KCUB we don't play records with profanity or overly suggestive and explicit lyrics ... yet, our playlist has gotten rather short at times. However, when that happens, we just throw in a few more oldies to fill up the holes. This practice has helped rather than hurt us.

KCUB listeners appreciate our presentation of decent country music and have helped prove you can be No. 1 without playing junk.

KZ-100 Debuts Top 40 Format

SAN ANTONIO—KZ-100 (KZZ-FM) signed on the air in San Antonio. It was previously KSAQ-FM. The station is mass appeal Top 40. KZ-100's program director is Ron Dennington, previously of G-98 Cleveland, WDFH, Chicago.

The station has split from KSAQ and is under new ownership and management. Pat Riley is assistant program director. Studios are in the GPM Building, South Tower Plaza Level.



"... there's nothing that cannot be accomplished by an individual."

FRANKIE VALLI

on the Robert W. Morgan Special of the Week

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FRANKIE VALLI AND THE FOUR SEASONS—THE LOVE SONGS OF PAUL WILLIAMS

THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK

CLOVER IS GROWING EVERYWHERE.

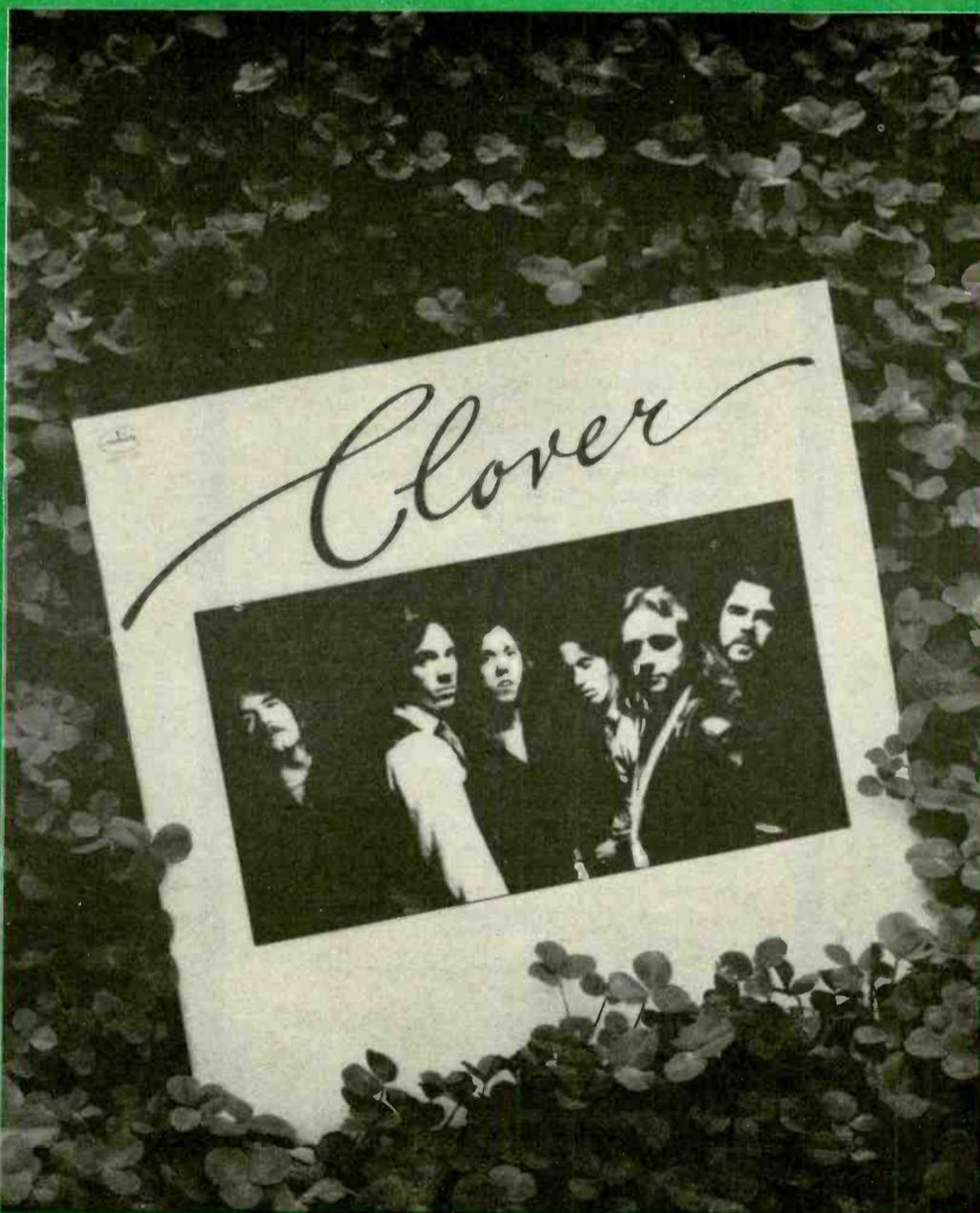
WNEW New York
 WLIR Long Island
 WBAB Long Island
 WPDH Poughkeepsie
 WQBK Albany
 WCMF Rochester
 WOUR Utica
 WAAL Binghamton
 WCAS Boston
 WHFS Washington
 WGTB Washington
 WKTK Baltimore
 WMYK Norfolk
 WNOR Norfolk
 WCOL Columbus
 WVUD Dayton
 WABX Detroit
 WWCK Flint
 KFMH Muscatine
 KSHE St. Louis
 WTAO Murphysboro

WRAS Atlanta
 WLYX Memphis
 WOOR Oxford
 WKDF Nashville
 WLBJ Bowling Green
 KZEW Dallas
 KAFM Dallas
 KMOD Tulsa
 KATT Oklahoma City
 KOKE Austin

KNCN Corpus Christi
 KLOL Houston
 KISS San Antonio
 KMAC San Antonio
 KLBJ Austin
 KUFO Galveston
 KAYD Beaumont
 WSHE Miami
 WINZ Miami
 WOSR Sarasota

WFSO St. Petersburg
 WORJ Orlando
 WHLY Orlando
 WDIZ Orlando
 WSRF Ft. Lauderdale
 WGVL Gainesville
 WFSU Tallahassee
 WAIV Jacksonville
 WJAX Jacksonville
 KEZY Anaheim

KTYD Santa Barbara
 KTMS Santa Barbara
 KZOZ San Luis Obispo
 KXFM Santa Maria
 KFLY Corvallis
 KDKB Phoenix
 KWFM Tucson
 KMYR Albuquerque
 KRST Albuquerque
 KSAN San Francisco
 KIOI San Francisco
 KYA San Francisco
 KOME San Jose
 KSJO San Jose
 KTIM San Rafael
 KZAP Sacramento
 KINK Portland
 KVAN Portland
 KZEL Eugene
 KFMY Eugene
 KLAY Tacoma



Mercury SRM-1-1169
 8-Track MC8-1-1169
 Musicassette MCR4-1-1169

Produced by
 Robert John Lange

**A GROUNDSWELL OF AUDIENCE ADULATION PLUS A FRESH NEW SINGLE,
 "TAKE ANOTHER LOOK," SHOWS CLOVER IS TAKING ROOT.**

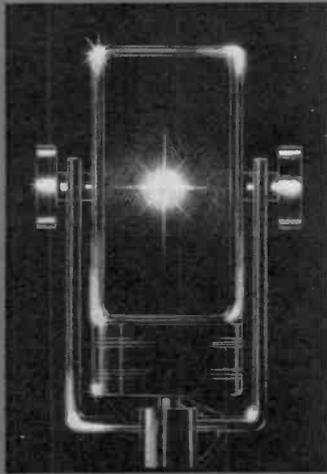
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BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM

Harbour Castle Hotel, Toronto, Canada
August 3-6, 1977



AGENDA

WEDNESDAY, AUGUST 3

10 am-6:30 pm **REGISTRATION**
8 pm-9:30 pm **COCKTAIL RECEPTION**

THURSDAY, AUGUST 4

10 am-11:30 am
FLYING AIRCHECKS BRUNCH AND RAP SESSION

Bring a cassette aircheck of your radio station or disk jockey show; a major successful program director will be stationed at every table. Play your aircheck and he will critique it as well as guide critiques from other general managers and program directors at your table. This is your chance to find out what other PDs and GMs really think of your station and format!

Introduction: ED PREVOST, Chairman, CAB and President du Conseil d'Administration, Radiodiffusion Mutuelle, Montreal

Participants to include: JERRY DEL COLLIANO, Inside Radio; KEITH ADAMS, KDIA, San Francisco; MICHAEL SPEARS, KHJ, Los Angeles; GERRY PETERSON, KCBQ, San Diego; J. ROBERT WOOD, CHUM, Toronto; BILLY PEARL, KIQQ, Los Angeles; LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta; GEORGE JOHNS, Fairbanks Broadcasting, Indianapolis

11:30 am-12:30 pm
"THE TWO-WAY WORLD OF COMMUNICATIONS"

12:30 pm-1:30 pm
TWO CONCURRENT SESSIONS

(1) **RADIO — The Realities**
"How Timebuys Affect Your Station, Your Life, and Your Pocketbook"

Moderator: PAUL CASSIDY, Gen. Mgr., KTNQ & KGBS, Los Angeles

Panelists: TED ATKINS, VP & Gen. Mgr., WTAE, Pittsburgh
NICK VERBISKI, Gen. Sales Mgr., WHN, New York

(2) **MUSIC — The Realities**
"How Records Affect Your Station, Your Life, and Your Pocketbook"

Moderator: DANNY DAVIS, VP Promotion Screen Gems/EMI, Los Angeles

Panelists: DAVID URSO, Nat. Promo. Dir., Warner Bros. Records, Los Angeles
SHELLY COOPER, Dir. of Adv., Warner Bros. Records, Los Angeles
MIKE KLENENER, Sen. VP, Atlantic Records, New York
LENNY SILVER, owner, Best & Gold Records Distributors, Buffalo

1:30 pm
LUNCH BREAK

You're on your own to eat at one of the fabulous restaurants in the Harbour Castle or one of the great eating spots nearby.

3 pm-4:30 pm
PROMOTION SUMMIT MEETING

"Television Is The Way To Win In Radio"
... a presentation of successful TV commercials and a frank discussion of their value, pro and con.

"Billboard Signs That Sign You On"
... a presentation of successful billboard signs and a personal discussion of their impact, pro and con.

Panelists: ANDY BICKELL, Asst. VP, Oper. Mgr., WBT, Charlotte
GEORGE JOHN, Nat. Prog. Dir., Fairbanks Broadcasting, Indianapolis

"Airborne Promotions That Score With Listeners"
... an audio presentation of successful promotions and a more-than-acoustic analysis of why they worked or didn't work.

Moderator: JOHN LUND, PD, WISN, Milwaukee

Panelists: BOBBY CHRISTIAN, PD, WXXK, Pittsburgh

4:30 pm-6 pm
RATINGS SUMMIT MEETING

... a panel discussion of the pros and cons of various ratings services, how to program your station to ratings, how to use special computations to improve or deprove average quarter-hour, etc.

Moderator: STAN KAPLAN, Pres., SIS Radio, Charlotte
Panelists: MILES DAVID, Pres., Radio Adv. Bureau, New York
TODD WALLACE, Pres., Radio Index, Phoenix
JACK McCOY, Pres., DPS, San Diego

8 pm
ENTERTAINMENT

FRIDAY, AUGUST 5

10 am-11 am
Two Concurrent Sessions

(1) **SALES — The Realities**
"How Sales Affect Your Station's Programming, Your Pocketbook, and Your Job"

Speakers to be announced.

(2) **ENGINEERING — The Realities**
"Your Sound Is More Important Than You Are"

Moderator: JOHN HARVEY REES

Panelists: JIM LOUPAS

11:00 am-11:15 am
BREAK

11:15 am-12:30 pm
Five Concurrent Sessions

(1) **READING RATINGS — The Realities**
... a one-on-one discussion that will teach you secret tricks about the ratings and how to do them yourself.

Moderator: JERRY DEL COLLIANO, Publisher, Inside Radio

Panelists: KEITH ADAMS, PD, KDIA, San Francisco

(2) **COMPUTER INROADS — The Realities**
... a personal one-on-one encounter session with the computer and how it can improve your ratings.

Panelists: STEVE MARSHALL, PD, KNX-FM; Prog. Consultant to CBS-FM, Los Angeles
STEVE CASEY, Corp. Research Dir., Doubleday Broadcasting, Minneapolis

(3) **PRODUCTION MAGIC — The Realities**
... a unique one-on-one demonstration on modern production techniques with outstanding authorities in the field.

Speakers to be announced.

(4) **NEWS TO IMPROVE RATINGS — The Real Realities**
... leading newsmen reveal how they built #1 ratings that disk jockeys took credit for; you have a chance to contradict and question.

Speakers to be announced.

(5) **SYNDICATION TO BUILD RATINGS AND DOLLARS**
... those radio specials might make you a hero with the audience and management if you knew how to use them properly.

Panelists: BOB MEYROWITZ, Pres., DIR Broadcasting, New York

12:30 pm-2:30 pm
LUNCH

Speaker: DICK ORKIN, Pres., and BERT BERDIS Dick Orkin Creative Services, Chicago

3 pm-5:30 pm
HOT SEAT SESSION

... ask those questions you've always wanted to know from leading industry figures.

Moderator: GARY STEVENS, Senior VP Doubleday Broadcasting KDWB, Minneapolis

Targets: BOB PITTMAN, PD, WNBC, New York
KEN PALMER, Ken Palmer Enterprises, Denver
MICHAEL SPEARS, Oper. Dir., WTTW, Chicago

CHUCK RENWICK, Dir. Affiliate Relations, NBC Radio, New York
... and more.

SATURDAY, AUGUST 6

10 am-11 am
THE REGULATORS

... an in-and-out discussion of the values of regulation in radio with top-level decision makers from the FCC and the CRTC, Canada, participating on a panel; this is your opportunity to personally confront them on a one-to-one basis, to ask questions and find answers.

11 am-11:15 am
BREAK

11:15 am-12:30 pm
"FM Faces The Future"

Panelists: BILL PARRIS, Prog. Consultant United Broadcasting, Baltimore
LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta
BILL TANNER, PD, Y-100 Miami
IRA LIPSON, Oper. Mgr., KZEW, Dallas

12:30 pm-6:30 pm
FREE TIME

6:30 pm
AWARDS BANQUET

Awards Chairman: AL HERSKOVITZ, Oper. Mgr., KPOL, Los Angeles

Music: JODIE LYONS, Arranger and Conductor

Entertainment to be announced.

ADDITIONAL MODERATORS AND SPEAKERS TO BE ANNOUNCED.

REGISTER NOW FOR SPECIAL EARLYBIRD RATES!

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

Please register me for the 10th Annual Radio Programming Forum, August 3-6, 1977, at the Toronto Harbour Castle Hotel

I am enclosing a check or money order in the amount of:

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

NAME _____

COMPANY _____

ADDRESS _____

PHONE _____

NOTE: REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE COSTS

I wish to charge my registration on:

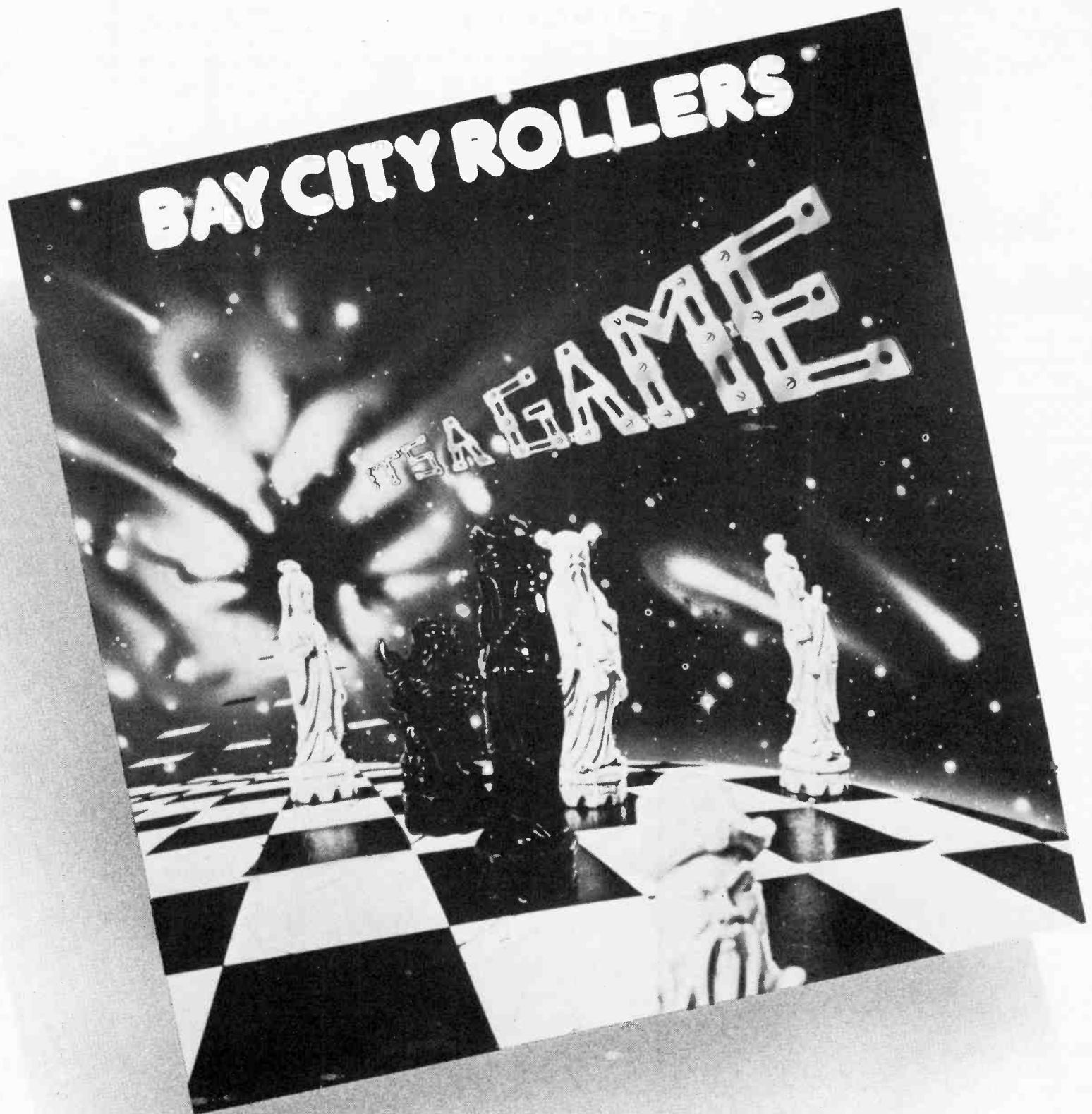
- Master Charge (Bank number _____)
- Diner's Club American Express
- BankAmericard

CARD NUMBER _____

EXPIRATION DATE _____

SIGNATURE _____

THERE'S MAGIC IN THIS ALBUM.



"It's A Game." The sensational new album by the Bay City Rollers features "You Made Me Believe In Magic," their fastest-breaking single since the 2,000,000 selling number one smash, "Saturday Night."

"It's A Game" The Rollers make you believe.

ON ARISTA RECORDS

CHICAGO RADIO SYNDICATE PRESENTS

CHICKENMAN RETURNS

FOR THE LAST
TIME AGAIN!AND
LOOK WHO'S GOT 'EM

WIP
Philadelphia, Pa.

WNDR
Syracuse, New York

WKLO
Louisville, Ky.

KGMB
Honolulu, Hawaii

KIXY
San Angelo, Texas

KICK
Springfield, Mo.

KWSL
Sioux City, Iowa

CFQC
Saskatoon, Saskatchewan

WCIL
Carbondale, Illinois

CKY
Winnipeg, Manitoba

WCAI
Ft. Myers, Florida

KNWZ
Albuquerque, New Mexico

WVOY
Charlevoix, Michigan

WBRW
Sommerville, New Jersey

KTGR
Columbia, Missouri

WLNH
Laconia, New Hampshire

WDBR
Springfield, Illinois

WEIF
Moundsville, West Virginia

WWGP
Sanford, North Carolina

WSML
Graham, North Carolina

WLOE
Eden, North Carolina

WRIF
Detroit, Michigan

WWWM
Cleveland, Ohio

WBSR
Pensacola, Florida

KSTT
Davenport, Iowa

WSGA
Savannah, Georgia

WCOL
Columbus, Ohio

WREC
Memphis, Tennessee

KOZA
Odessa, Texas

CHED
Edmonton, Alberta

WINA
Charlottesville, Virginia

CKXL
Calgary, Alberta

KATO
Safford, Arizona

WAME
Charlotte, North Carolina

KORN
Mitchell, South Dakota

WJBC
Bloomington, Illinois

WLAV
Grand Rapids, Michigan

CKLG
Vancouver, British Columbia

WVTV
Dundee, Illinois

KXXL
Bozeman, Montana

WVLC
Sheboygan, Wisconsin

WHNC
Henderson, North Carolina

★
65 ALL-NEW EPISODES★
BRAND NEW HILARIOUS CHICKENMAN LP
(terrific traffic builder)★
LARGE COLORFUL CHICKENMAN DISPLAY POSTERS
(great for sponsors and listeners)★
WE'D LIKE TO RUSH YOU A DEMO!★
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TWO E. OAK ST., CHICAGO, IL 60611
312-944-7724

ROCKETING—Cliff Richard does the promo bit at KNX-FM in Los Angeles with Dara Wells. The subject: the Rocket LP "Every Face Tells A Story."

Trenton Hears
Format Switch

TRENTON, N.J.—Radio WBUD on the AM band, which dropped its all-news programming several weeks ago in favor of "contemporary music with beautiful flair," will soon return with the all-news format. Station dropped news on May 29 when NBC abandoned its national news and information service.

However, the new music policy, provided under a syndication arrangement, will be carried on by the station's FM affiliate, Radio WBJH. Music is largely by pop artists such as Glen Campbell, Olivia Newton-John, Neil Sedaka and Bobby Vinton. Until the AM station puts together its new all-news format, the FCC has given permission to simulcast the FM music syndication. The new music format for WBJH coincides with the FM station's increase to 50,000 watts and the addition of a more modern transmitter, according to Theresa Rose, general manager for both stations.

KSAQ Now KZZY

SAN ANTONIO—Dave Noll, former general manager of WGCL, Cleveland, has taken over KSAQ-FM and has changed the call letters to KZZY and rounded up a team of high powered disk jockeys in a major effort to revitalize the station.

The new on-the-air music team includes Pat Riley from CHUM, Toronto; "Keev" Kristie from WJON, St. Cloud, Wis.; Dave Bradley, who last worked at KRLY, Houston; Mike "Mother Bear" Kelly, from WPTR, Albana, N.Y. and "The Captain" who was previously with KLOL, Houston.

Hurst's Philly Stanza To Syndication

ATLANTIC CITY, N.J.—Ed Hurst, veteran Philadelphia disk jockey returning "The New Steel Pier Show," televised record stanza for the 19th summer season, will be nationally syndicated next summer as part of the resort's renaissance as a result of casino gambling. The

KRLA Interim Ops
May Lose License

WASHINGTON—The interim operators of KRLA, Pasadena, Calif., Oak Knoll Broadcasters, have been asked by the FCC to show cause why it should not have its license for interim operation revoked.

The interim operator has also been ordered to appear and give evidence at hearings to be set at a later date.

KRLA has been run by this interim operator for many years while the FCC approves its new owners. The station is currently an automated golden hits blended with some new tunes formatted operation.

Vox Jox

• Continued from page 18.

John Fisher doing the morning show 6-10 a.m., Dennis Bowen 10 a.m.-3 p.m., program director Jim Dunkin 3-7 p.m., and Timm Morrison 7-midnight, with Don Jardine and Cathy Lamb on overnight and weekends. Paul Goldberg is music director, Ruth Ray is general manager. It's an album-rock station.

★ ★ ★

Ed Hartley, program director of WCLS, Box 229, Columbus, Ga., 31902, is looking for a morning personality. "Where are all the good rock jocks when you need one? We are a Bill Parris-programmed station in a very competitive medium market. Looking for an entertainer for our morning. It's a great chance for a guy to learn a lot and move up in the Bill Parris Organization if he's good."

★ ★ ★

Staff at WIGL in Miami, an adult contemporary station, includes Dave Graveline 6-10 a.m., Joel Kaplan 10 a.m.-2 p.m., Shirley Peters 2-6 p.m., Steve Van Dyke 6-midnight, and Jeff McGraw midnight-6 a.m. Part-timers include Tracie Lynne, Natalie Segal, Carl Turner and Ileana Bravo.

Big scores in the last Arbitron include Keven Methney at KMJC in San Diego (who immediately got a job programming WIBG in Philadelphia with a lot of future things in store far above and beyond that), WXXK in Pittsburgh which in one book knocked off 13 Q and made general manager Ted Atkins happy and WUSL in Philadelphia, an MOR station programmed by Jim Nettleton. Atkins, of course, gives credit for the success of WXXK to program director Bobby Christian and his staff for "a super job... and it's only just begun."

★ ★ ★

Some of the people who've registered for the 10th annual International Radio Programming Forum in Toronto Aug. 3-6 include: Michael O'Shea, WFTL, Ft. Lauderdale, Fla.; Jerry Groner, KRZY, Albuquerque, N.M.; Rick Green and Alex Walling, CIHI in Fredericton, Canada; Jimi Fox, program director of KTNQ in Los Angeles; Curt Hahn of WJR in Detroit; Mark Blinoff and Alene McKinney of KMPC in Los Angeles, Don Nelson of WIRE in Indianapolis; almost the entire staff of RSO Records in Los

Angeles including Al Coury and Janis Lundy; Herbert McCord, Dick Bozzi, and Rosalie Trombley of CKLW in Detroit; R.J.W. Bean of Radio 3MP in Frankston, Australia; and Bryan McIntyre of WCOL in Columbus, Ohio. Ted Randal, now with CHFI in Toronto, will be there, along with Bill Weaver, general manager of KLOK in San Jose, Calif.

Incidentally, though we are announcing the finalists in the record promotion competition this issue, the finalists for air personality and program director and station of the year haven't been decided yet. But I may be able to report on them in the next issue. The competition is much fiercer than ever before. Among those entering in Top 40 radio was Dan Ingram, afternoon personality at WABC in New York. Among those entering in MOR radio was Gary Owens, afternoon personality at KMPC in Los Angeles.

★ ★ ★

Al Casey is the new program director of WHB in Kansas City replacing Johnny Dolan, who'd been with the station nine years. As Dolan said when he called, it was time to move along anyway. Dolan would be interested in programming and/or just jockeying at a medium to large market station. His home phone is 816-741-3887. He'd done well for the station over the years. Casey, of course, is also a good program director. He'd been at KCMO in Kansas City and was a regional judge in the annual air personality competition this year for the International Radio Programming Forum.

★ ★ ★

Steve Runner, formerly of WLRS in Louisville, is now music director of Q-FM-96 (WLVQ) in Columbus,

(Continued on page 33)

Bubbling Under The
HOT 100

- 101—SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 102—MAKE IT WITH YOU, Whispers, Soul Train 10996 (RCA)
- 103—BOOGIE NIGHTS, Heatwave, Epic 8-50370
- 104—FUNKY MUSIC, Jupar Universal Orchestra, Jupar 8002 (Motown)
- 105—I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon), Trammps, Atlantic 3403
- 106—I GET LIFTED, Latimore, Glades 174 (TK)
- 107—SHORT SHORTS, Salsoul Orchestra, Salsoul 2037
- 108—SWEET SUMMERTIME, Q, Epic/Sweet City 8-50404
- 109—THEME FROM STAR WARS, David Matthews, CTI 039
- 110—YOU'LL NEVER ROCK ALONE, Tata Vega, Tamla 54282 (Motown)

Bubbling Under The
Top LPs

- 201—CELI BEE & THE BUZZY BUNCH, Apa 77001 (TK)
- 202—MORRIS ALBERT, Love & Life, RCA APL1-2020
- 203—STEPHEN BISHOP, Careless, ABC ABCD 954
- 204—CHUCK MANGIONE, Land Of Make Believe, Mercury SRM-1-684 (Phonogram)
- 205—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 206—BLACKBYRDS, Unfinished Business, Fantasy F 9518
- 207—SYLVERS, Something Special, Capitol ST 11580
- 208—CHILLIWACK, Dreams, Dreams, Dreams, Mushroom MRS 5006
- 209—MINK DEVILLE, Capitol ST 11631
- 210—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)

Country to MOR

to TOP
40

That's what we call "Rollin' With the Flow."
Charlie Rich on Epic Records.

8-50392

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/7/77)

TOP ADD ONS - NATIONAL

- LEO SAYER—How Much Love (W.B.)
- (D) EMOTIONS—Best Of My Love (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.)

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

- JAMES TAYLOR—Handy Man (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ ANDREW GOLD—Lonely Boy (Asylum) 15-8
- ★ ALICE COOPER—You And Me (W.B.) 20-16

KTKT—Tucson

- ELVIS PRESLEY—Way Down (RCA)
- BEE GEES—Edge Of The Universe (RSO)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 12-6
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-15

KQEO—Albuquerque

- LEO SAYER—How Much Love (W.B.)
- LE BLANC & CARR—Something About You (Big Tree)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 24-17
- ★ COMMODORES—Easy (Motown) 27-21

KENO—Las Vegas

- HEART—Barracuda (Portrait)
- WILDFIRE—Here Comes Summer (Casablanca)
- ★ MERI WILSON—Telephone Man (GRT) 17-8
- ★ RITA COOLIDGE—Higher And Higher (A&M) 21-15

Pacific Northwest Region

TOP ADD ONS:

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ABBA—Knowing Me, Knowing You (Atlantic)

PRIME MOVERS:

- MERI WILSON—Telephone Man (GRT)
- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

BREAKOUTS:

- COMMODORES—Easy (Motown)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

KFRC—San Francisco

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ HOT—Angel In Your Arms (Big Tree) 23-14
- ★ COMMODORES—Easy (Motown) 22-18

KYA—San Francisco

- JAMES TAYLOR—Handy Man (Columbia)
- ABBA—Knowing Me, Knowing You (Atlantic)
- ★ JIMMY BUFFETT—Margaritaville (ABC) 23-17
- ★ ALAN O'DAY—Undercover Angel (Pacific) 7-2

KLIV—San Jose

- COMMODORES—Easy (Motown)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 17-12
- ★ JIMMY BUFFETT—Margaritaville (ABC) 18-13

KNDE—Sacramento

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 9-5
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 18-14

KROY—Sacramento

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 28-20
- ★ SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 13-7

KYNO—Fresno

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- KISS—Christeen Sixteen (Casablanca)
- ★ JAMES TAYLOR—Handy Man (Columbia) EX-28

PRIME MOVERS - NATIONAL

- (D) EMOTIONS—Best Of My Love (Columbia)
- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

KJOY—Stockton, Ca.

- FLOATERS—Float On (ABC)
- DAN FOGELBERG—Love Gone By (Full Moon)
- ★ ROD STEWART—The Killing Of Georgie (W.B.) 7-2
- ★ HEART—Barracuda (Portrait) 6-4

KGW—Portland

- (D) EMOTIONS—Best Of My Love (Columbia)
- ALICE COOPER—You And Me (W.B.)
- ★ SYLVERS—High School Dance (Capitol) 25-18
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-15

KING—Seattle

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BARRY MANILOW—Looks Like We Made It (Arista) 8-3
- ★ RITA COOLIDGE—Higher And Higher (A&M) 13-9

KJRB—Spokane

- B J THOMAS—Don't Worry Baby (MCA)
- HELEN REDDY—You're My World (Capitol)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 17-11
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-14

KTAC—Tacoma

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 15-10
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 11-7

KCPX—Salt Lake City

- CAT STEVENS—Old School Yard (A&M)
- LEO SAYER—How Much Love (W.B.)
- ★ MERI WILSON—Telephone Man (GRT) 10-1
- ★ WILDFIRE—Here Comes Summer (Casablanca) 18-14

KRSP—Salt Lake City

- COMMODORES—Easy (Motown)
- LEO SAYER—How Much Love (W.B.)
- ★ MERI WILSON—Telephone Man (GRT) 16-2
- ★ HEART—Barracuda (Portrait) 21-17

KTLK—Denver

- ABBA—Knowing Me, Knowing You (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ NONE

North Central Region

TOP ADD ONS:

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

PRIME MOVERS:

- PETER FRAMPTON—I'm In You (A&M)
- ISLEY BROS.—Livin' In The Life (T-Neck)
- PABLO CRUISE—Whatcha Gonna Do (A&M)

BREAKOUTS:

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- COMMODORES—Easy (Motown)
- HEART—Barracuda (Portrait)

CKLW—Detroit

- HEART—Barracuda (Portrait)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 22-18
- ★ BURTON CUMMINGS—Timeless Love (Portrait) 23-20

WJLB—Detroit

- WAR—L.A. Sunshine (Blue Note)
- TINA CHARLES—Rendezvous (Columbia)
- ★ ISLEY BROS.—Livin' In The Life (T-Neck) 25-9
- ★ SYMBOL 8—Party Life (Shock) 17-11

BREAKOUTS - NATIONAL

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- LEO SAYER—How Much Love (W.B.)

WPEZ—Pittsburgh

- PETER McCANN—Do You Wanna Make Love (20th Century)
- COMMODORES—Easy (Motown)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 31-25
- ★ JIMMY BUFFETT—Margaritaville (ABC) 19-15

WRIE—Erie, Pa.

- CAT STEVENS—Old School Yard (A&M)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ JAMES TAYLOR—Handy Man (Columbia) 25-20
- ★ BRUCE FOSTER—Platinum Heroes (Millennium) 30-26

WJET—Erie, Pa.

- LEO SAYER—How Much Love (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ MERI WILSON—Telephone Man (GRT) 21-15
- ★ FOREIGNER—Feels Like The First Time (Atlantic) 27-21

KELI—Tulsa

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 20-15
- ★ HEART—Barracuda (Portrait) 18-14

WTIX—New Orleans

- WILDFIRE—Here Comes Summer (Casablanca)
- SLAVE—Slide (Cotillion)
- ★ SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 15-11
- ★ JIMMY BUFFETT—Margaritaville (ABC) 12-9

KEEL—Shreveport

- (D) EMOTIONS—Best Of My Love (Columbia)
- PETER FRAMPTON—I'm In You (A&M) 26-12
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 23-18

KILT—Houston

- (D) EMOTIONS—Best Of My Love (Columbia)
- JIMMY BUFFETT—Miss You Badly (ABC)
- ★ HEART—Barracuda (Portrait) 36-22
- ★ GLEN CAMPBELL—Sunflower (Capitol) 38-30

KRBE—Houston

- LEO SAYER—How Much Love (W.B.)
- GLEN CAMPBELL—Sunflower (Capitol)
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 19-15
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-16

KNOK—Dallas

- NO LIST
- NO LIST
- ★ NO LIST

KLIF—Dallas

- (D) EMOTIONS—Best Of My Love (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 21-8
- ★ ALAN O'DAY—Undercover Angel (Pacific) 23-10

KNUS-FM—Dallas

- NO LIST
- NO LIST
- ★ NO LIST

KFJZ-FM (Z-97)—Ft. Worth

- NONE
- ABBA—Knowing Me, Knowing You (Atlantic) 19-11
- ★ RITA COOLIDGE—Higher And Higher (A&M) 13-7

KINT—El Paso

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ ALICE COOPER—You And Me (W.B.) 22-11
- ★ COMMODORES—Easy (Motown) 22-18

Pacific Southwest Region

TOP ADD ONS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- JAMES TAYLOR—Handy Man (Columbia)

PRIME MOVERS:

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

BREAKOUTS:

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)

KHJ—Los Angeles

- (D) EMOTIONS—Best Of My Love (Columbia)
- LONDON SYMPHONY ORCHESTRA—Theme From Star Wars (20th Century)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-7
- ★ KISS—Christeen Sixteen (Casablanca) 29-21

TEN-Q (KTNQ)—Los Angeles

- NONE
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-12
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 25-23

KDAY—Los Angeles

- VARIOUS ARTISTS—Let's Clean Up The Ghetto (Phila. Int'l.)
- WHISPERS—Make It With You (Soul Train) 24-17
- ★ CANDI STATON—Nights On Broadway (W.B.) 20-15

KEZY—Anaheim

- ABBA—Knowing Me, Knowing You (Atlantic)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 16-11
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 21-16

KFXM—San Bernardino

- JIMMY BUFFETT—Margaritaville (ABC)
- RITA COOLIDGE—Higher And Higher (A&M) 18-12
- ★ SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 20-16

KCBQ—San Diego

- RITA COOLIDGE—Higher And Higher (A&M)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 19-8
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 12-4

KAFY—Bakersfield

- FOREIGNER—Cold As Ice (Atlantic)
- ALICE COOPER—You And Me (W.B.) 19-13
- ★ RITA COOLIDGE—Higher And Higher (A&M) 9-4

Southwest Region

TOP ADD ONS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

PRIME MOVERS:

- ABBA—Knowing Me, Knowing You (Atlantic)
- PETER FRAMPTON—I'm In You (A&M)
- HEART—Barracuda (Portrait)

BREAKOUTS:

- GLEN CAMPBELL—Sunflower (Capitol)
- LEO SAYER—How Much Love (W.B.)
- ROD STEWART—The Killing Of Georgie (W.B.)

WWSAI—Cincinnati

- NO LIST
- NO LIST
- ★ NO LIST

WWSAI—Cincinnati

- JAMES TAYLOR—Handy Man (Columbia)
- HEART—Barracuda (Portrait) 19-16
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 24-21

Q-102 (WKRQ-FM)—Cincinnati

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 22-15
- ★ PETER FRAMPTON—I'm In You (A&M) 7-3

WCOL—Columbus

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ MERI WILSON—Telephone Man (GRT) 9-1
- ★ ALICE COOPER—You And Me (W.B.) 20-12

WCUE—Akron, Ohio

- KISS—Christeen Sixteen (Casablanca)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ COMMODORES—Easy (Motown) 26-16
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 23-17

13-Q (WKQT)—Pittsburgh

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- JAMES TAYLOR—Handy Man (Columbia)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 23-14
- ★ PETER FRAMPTON—I'm In You (A&M) 12-6

Midwest Region

TOP ADD ONS:

- JAMES TAYLOR—Handy Man (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- LEO SAYER—How Much Love (W.B.)

PRIME MOVERS:

- HEART—Barracuda (Portrait)
- JAMES TAYLOR—Handy Man (Columbia)
- (D) EMOTIONS—Best Of My Love (Columbia)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- RITA COOLIDGE—Higher And Higher (A&M)

WLS—Chicago

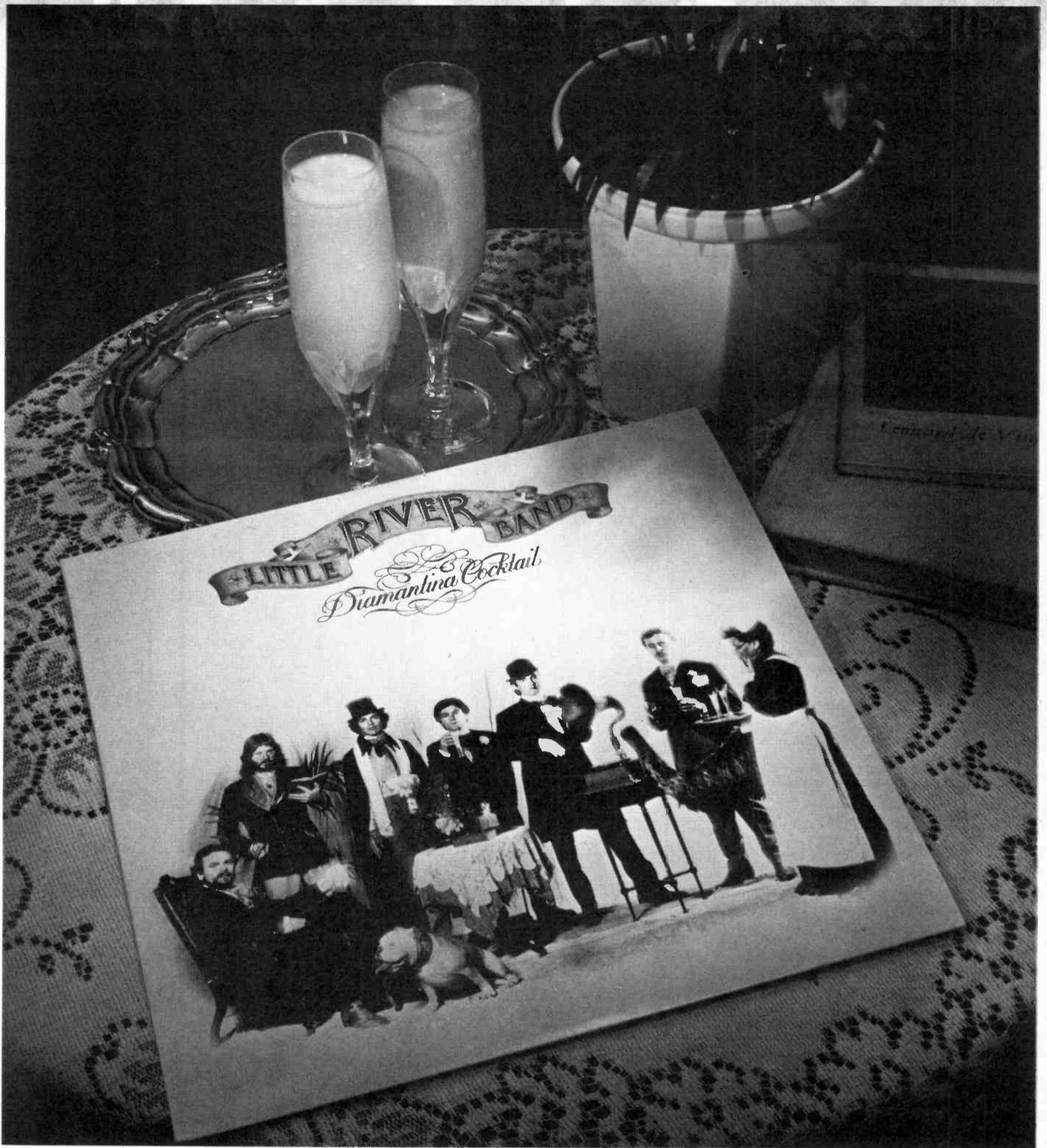
- DEAN FRIEDMAN—Ariel (Lifesong)
- RITA COOLIDGE—Higher And Higher (A&M)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 14-1
- ★ HEART—Barracuda (Portrait) 15-9

WMET—Chicago

- NONE
- EMOTIONS—Best Of My Love (Columbia) 24-17
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 12-6

(Continued on page 26)

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(4428)

From Their Chart Album DIAMANTINA COCKTAIL

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Produced by John Boylan and Little River Band
Management: Glenn Wheatley



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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (7/7/77)

Continued from page 24

WVOM—Chicago

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- SMOKEY ROBINSON—Vitamin U (Tamla)
- ★ DELLS—Our Love (Mercury) 17-13
- ★

WNDE—Indianapolis

- JAMES TAYLOR—Handy Man (Columbia)
- KISS—Christeen Sixteen (Casablanca)
- ★ MERI WILSON—Telephone Man (GRT) 20-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-8

WOKY—Milwaukee

- JAMES TAYLOR—Handy Man (Columbia)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ HEART—Barracuda (Portrait) 11-3
- D★ EMOTIONS—Best Of My Love (Columbia) 25-18

WZUU-FM—Milwaukee

- LEO SAYER—How Much Love (W.B.)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 8-1
- ★ HEART—Barracuda (Portrait) 14-8

WIRL—Peoria, Ill.

- JAMES TAYLOR—Handy Man (Columbia)
- ALICE COOPER—You And Me (W.B.)
- ★ PETER FRAMPTON—I'm In You (A&M) 14-7
- ★ HEART—Barracuda (Portrait) 22-15

KSQJ-FM—St. Louis

- LEO SAYER—How Much Love (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ JAMES TAYLOR—Handy Man (Columbia) 34-24
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 27-21

KXOK—St. Louis

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 22-11
- ★ RITA COOLIDGE—Higher And Higher (A&M) 14-10

KIOA—Des Moines

- JAMES TAYLOR—Handy Man (Columbia)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ HEART—Barracuda (Portrait) 29-23
- ★ PETER FRAMPTON—I'm In You (A&M) 11-7

KDWB—Minneapolis

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ JAMES TAYLOR—Handy Man (Columbia) 30-14
- ★ RITA COOLIDGE—Higher And Higher (A&M) 22-9

KSTP—Minneapolis

- NONE
-
- ★ JAMES TAYLOR—Handy Man (Columbia) 16-13
- ★ RITA COOLIDGE—Higher And Higher (A&M) 21-18

WHB—Kansas City

- HEART—Barracuda (Portrait)
- D★ EMOTIONS—Best Of My Love (Columbia)
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 11-6
- ★ PETER FRAMPTON—I'm In You (A&M) 15-11

KKLS—Rapid City, S.D.

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 24-19
- ★ HEART—Barracuda (Portrait) 10-8

KQWB—Fargo, N.D.

-
-
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) 10-4
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 8-3

Northeast Region

TOP ADD ONS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

PRIME MOVERS:

- MERI WILSON—Telephone Man (GRT)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER McCANN—Do You Wanna Make Love (20th Century)

BREAKOUTS:

- TAVARES—Goodnight My Love (Capitol)
- LEO SAYER—How Much Love (W.B.)
- PABLO CRUISE—Whatcha' Gonna Do (A&M)

WABC—New York

- D★ EMOTIONS—Best Of My Love (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ PETER FRAMPTON—I'm In You (A&M) 12-5
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 20-17

WBLS—New York

- BOB MARLEY & THE WAILERS—Exodus (Island)
- TAVARES—Goodnight My Love (Capitol)
- ★ NONE
- ★

WPIX—New York

- NO LIST
-
- ★ NO LIST
- ★

99-X—New York

- LOU RAWLS—See You When I Git There (Phila. Int'l.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 29-23

D★ EMOTIONS—Best Of My Love (Columbia) 21-16

WWRL—New York

- JUPAR UNIVERSAL ORCHESTRA—Funky Music (Jupar)
- GRAHAM CENTRAL STATION—Stomped Beat-Up & Whooped (W.B.)
- ★ FIRST CHOICE—Dr. Love (Gold Mind) 22-7
- ★ TRAMMPS—I Feel Like I've Been Livin' (Atlantic) 8-4

WPTR—Albany

- LEO SAYER—How Much Love (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-10
- ★ COMMODORES—Easy (Motown) HB-22

WTRY—Albany

- SUPERTRAMP—Give A Little Bit (A&M)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ MERI WILSON—Telephone Man (GRT) 24-1
- ★ RITA COOLIDGE—Higher And Higher (A&M) 23-12

WKBW—Buffalo

- RITA COOLIDGE—Higher And Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 11-5
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSD) 20-15

WYSL—Buffalo

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ALICE COOPER—You And Me (W.B.)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 28-14
- ★ COMMODORES—Easy (Motown) 24-19

WBBF—Rochester, N.Y.

- LEO SAYER—How Much Love (W.B.)
- STARZ—Sing It, Shout It (Capitol)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 28-12
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 22-16

WRKO—Boston

- D★ EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 16-8
- ★ HEART—Barracuda (Portrait) 25-17

WBZ-FM—Boston

- NO LIST
-
- ★ NO LIST
- ★

WBWF-FM—Boston

- NONE
-
- ★ NONE
- ★

WORC—Worcester, Mass.

- STEPHEN BISHOP—On And On (ABC)
- ELVIS PRESLEY—Way Down (RCA)
- ★ MERI WILSON—Telephone Man (GRT) 18-10
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-9

WDRG—Hartford

- NONE
-
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-4
- ★ HELEN REDDY—You're My World (Capitol) 19-11

WPRD—Providence

- D★ EMOTIONS—Best Of My Love (Columbia)
- TAVARES—Goodnight My Love (Capitol)
- ★ JIMMY BUFFETT—Margaritaville (ABC) 20-11
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 10-5

Mid-Atlantic Region

TOP ADD ONS:

- STEPHEN BISHOP—On And On (ABC)
- JAMES TAYLOR—Handy Man (Columbia)
- ROD STEWART—The Killing Of Georgie (W.B.)

PRIME MOVERS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- COMMODORES—Easy (Motown)

BREAKOUTS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

WFL—Philadelphia

- JAMES TAYLOR—Handy Man (Columbia)
- ROD STEWART—The Killing Of Georgie (W.B.)
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 8-5
- ★

WIBG—Philadelphia

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ALICE COOPER—You And Me (W.B.)
- ★ JIMMY BUFFETT—Margaritaville (ABC) 12-7
- ★ HELEN REDDY—You're My World (Capitol) 16-12

WIFI-FM—Philadelphia

- LEO SAYER—How Much Love (W.B.)
-
- D★ EMOTIONS—Best Of My Love (Columbia) 20-12
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 12-7

WPGC—Washington

- STEPHEN BISHOP—On And On (ABC)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ JAMES TAYLOR—Handy Man (Columbia) 23-19
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) HB-29

WOL—Washington

- NO LIST
-
- ★ NO LIST
- ★

WGH—Washington

- JAMES TAYLOR—Handy Man (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ HEART—Barracuda (Portrait) HB-17
- ★ ROD STEWART—The Killing Of Georgie (W.B.) HB-18

WCAO—Baltimore

- STEPHEN BISHOP—On And On (ABC)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 15-9
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 5-1

WYRE—Baltimore

- MERI WILSON—Telephone Man (GRT)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ COMMODORES—Easy (Motown) 21-10
- ★ ELVIS PRESLEY—Way Down (RCA) 25-21

WLEE—Richmond, Va.

- STEPHEN BISHOP—On And On (ABC)
-
- D★ EMOTIONS—Best Of My Love (Columbia) 14-9
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 16-11

Southeast Region

TOP ADD ONS:

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

PRIME MOVERS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

BREAKOUTS:

- PABLO CRUISE—Whatcha' Gonna Do (A&M)
- SLAVE—Slide (Cotillion)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)

WQXI—Atlanta

- FLOATERS—Float On (ABC)
- STEPHEN BISHOP—On And On (ABC)
- D★ EMOTIONS—Best Of My Love (Columbia) 26-10
- ★ JAMES TAYLOR—Handy Man (Columbia) 22-16

Z-93 (WZGC-FM)—Atlanta

- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-15

D★ EMOTIONS—Best Of My Love (Columbia) 22-14

WBBQ—Augusta

- NO LIST
-
- ★ NO LIST
- ★

WFOM—Atlanta

- NONE
-
- ★ ELVIS PRESLEY—Way Down (RCA) 37-24
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 18-13

WSGA—Savannah, Ga.

- WILDFIRE—Here Comes Summer (Casablanca)
- LEO SAYER—How Much Love (W.B.)
- ★ NONE
- ★

WQAM—Miami

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- D★ EMOTIONS—Best Of My Love (Columbia) 19-8
- ★ COMMODORES—Easy (Motown) 26-18

Y-100 (WHYI-FM)—Miami

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- SLAVE—Slide (Cotillion)
- ★ PETER FRAMPTON—I'm In You (A&M) 15-9
- ★ DEAN FRIEDMAN—Arie (Lifesong) 18-13

BJ-105 (WBJW-FM)—Orlando

- JAMES TAYLOR—Handy Man (Columbia)
- LEO SAYER—How Much Love (W.B.)
- ★ HEART—Barracuda (Portrait) 29-20
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 23-15

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 20-12
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-10

WQPD—Lakeland, Fla.

- NATALIE COLE—Party Lights (Capitol)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ SLAVE—Slide (Cotillion) 36-18
- ★ ALICE COOPER—You And Me (W.B.) 26-12

WMFJ—Daytona Beach

- RITA COOLIDGE—Higher And Higher (A&M)
- SLAVE—Slide (Cotillion)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 12-4
- ★ PETER FRAMPTON—I'm In You (A&M) 8-1

WAPE—Jacksonville

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ MERI WILSON—Telephone Man (GRT) 14-8
- ★ JAMES TAYLOR—Handy Man (Columbia) 22-18

WAYS—Charlotte

- PABLO CRUISE—Whatcha Gonna Do (A&M)
-
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 21-4

D★ EMOTIONS—Best Of My Love (Columbia) 25-15

WGV—Charlotte

- IMPRESSIONS—Can't Get Along (Cotillion)
- BETTY WRIGHT—You Can't See For Lookin' (Aiston)
- ★ FLOATERS—Float On (ABC) 31-22
- ★ IDRIS MUHAMMAD—Turn This Mutha Out (Kudu) 41-30

WKIX—Raleigh, N.C.

- LEO SAYER—How Much Love (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ NONE
- ★

WTQB—Winston/Salem

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 25-18
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 7-5

WTMA—Charleston, S.C.

- RAM JAM—Black Betty (Epic)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 20-8
- ★ RITA COOLIDGE—Higher And Higher (A&M) 12-6

WORD—Spartanburg, S.C.

- POCO—Indian Summer (ABC)
- LAKE—On The Run (Columbia)
- ★ ELVIS PRESLEY—Way Down (RCA) 15-10
- ★ STEPHEN BISHOP—On And On (ABC) EX-20

WLAC—Nashville

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- KISS—Christeen Sixteen (Casablanca)
- ★ NONE
- ★

WMAK—Nashville

- SUPERTRAMP—Give A Little Bit (A&M)
- BEE GEES—Edge Of The Universe (RSO)
- ★ DR. HOOK—Walk Right In (Capitol) 24-16
- ★ ALICE COOPER—You And Me (W.B.) 14-7

WHBQ—Memphis

- LEO SAYER—How Much Love (W.B.)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ PABLO CRUISE—Whatcha' Gonna Do (A&M) 29-20
- ★ COMMODORES—Easy (Motown) 14-7

WMPS—Memphis

- GLEN CAMPBELL—Sunflower (Capitol)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ PABLO CRUISE—Whatcha' Gonna Do (A&M) HB-20
- ★ COMMODORES—Easy (Motown) 14-7

WGOW—Chattanooga

- LEO SAYER—How Much Love (W.B.)
- ROD STEWART—The Killing Of Georgie (W.B.)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 14-7
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 6-1

WERC—Birmingham

- GLADYS KNIGHT & THE PIPS—Baby, Don't Change Your Mind (Buddah)
- LEO SAYER—How Much Love (W.B.)
- ★ COMMODORES—Easy (Motown) 22-12
- ★ JAMES TAYLOR—Handy Man (Columbia) 23-13

WSGN—Birmingham

- LEO SAYER—How Much Love (W.B.)
- LE BLANC & CARR—Something About You (Big Tree)
- ★ JAMES TAYLOR—Handy Man (Columbia) 18-10
- D★ EMOTIONS—Best Of My Love (Columbia) 21-17

WHYY—Montgomery

- FLEETWOOD MAC—Don't Stop (W.B.)
- HOT CHOCOLATE—So You Win Again (Big Tree)
- ★ HEART—Barracuda (Portrait) 20-10
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 17-8

KAAY—Little Rock

- HELEN REDDY—You're My World (Capitol)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ JAMES TAYLOR—Handy Man (Columbia) 29-19
- ★ MERI WILSON—Telephone Man (GRT) 15-9

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Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY JULY 6, 1977

Top Add Ons-National

- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- ROGER DALTRY—One Of The Boys (MCA)

Top Requests/Airplay-National

- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Little Queen (Portrait/CBS)

National Breakouts

- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- PIERCE ARROW—(Columbia)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)

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

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

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

KBPI-FM—Denver (Jean Valdez)

- JIMMY BUFFETT—Changes In Latitudes—Changes In Altitude (ABC)
- STEVE WINWOOD—(Island)
- ROGER DALTRY—One Of The Boys (MCA)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KISW-FM—Seattle (Bill Bartlett)

- STYX—Grand Illusion (A&M)
- KISS—Love Gun (Casablanca)
- STAR WARS/SOUNDTRACK—(20th Century)
- TED NUGENT—Cat Scratch Fever (Epic)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- HEART—Little Queen (Portrait/CBS)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

KFSM-FM—Fresno (Art Farkas)

- ROGER DALTRY—One Of The Boys (MCA)
- WAYLON JENNINGS—Ol' Waylon (RCA)
- GEILS—Monkey Island (Atlantic)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- CAROLE BAYER SAGER—(Elektra)
- MAC McANALLY—(Ariola America)
- CAT STEVENS—Isitso (A&M)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KMYR-FM—Albuquerque (Bruce McCaleb)

- JAMES TAYLOR—JT (Columbia)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- MELISSA MANCHESTER—Singin' (Arista)
- WAVES—(Polydor)
- STEVE WINWOOD—(Island)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- PETER FRAMPTON—I'm In You (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)

KMOD-FM—Tulsa (Bill Bruin)

- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- HEART—Little Queen (Portrait/CBS)
- CAT STEVENS—Isitso (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- PETER FRAMPTON—I'm In You (A&M)

KBBC-FM—Phoenix (J.D. Freeman)

- LAURA NYRO—Season Of Lights... In Concert (Columbia)
- GEILS—Monkey Island (Atlantic)
- CAROLE BAYER SAGER—(Elektra)
- BLUE—Another Night Time Flight (Rocket)
- MAC McANALLY—(Ariola America)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- JAMES TAYLOR—JT (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

KMYR-FM—Albuquerque (Bruce McCaleb)

- JAMES TAYLOR—JT (Columbia)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- MELISSA MANCHESTER—Singin' (Arista)
- WAVES—(Polydor)
- STEVE WINWOOD—(Island)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- PETER FRAMPTON—I'm In You (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)

WCOL-FM—Columbus (Guy Evans)

- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- STEVE WINWOOD—(Island)
- SCARLET RIVERA—(W.B.)
- STEVE WINWOOD—(Island)
- FOOLS GOLD—Mr. Lucky (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- AC/DC—Let There Be Rock (Atco)
- HEART—Little Queen (Portrait/CBS)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WDVE-FM—Pittsburgh (Marsy Posner)

- STEVE WINWOOD—(Island)
- STAR WARS/SOUNDTRACK—(20th Century)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- FOREIGNER—(Atlantic)

WZMF-FM—Milwaukee (Don Rockwell)

- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- CHARLIE DANIELS BAND—The Whiskey (Epic)
- CAIN—Stinger (ASI)
- PIERCE ARROW—(Columbia)
- FRANK MARINO & MAHOGANY RUSH—World Anthem (Columbia)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- U.F.O.—Lights Out (Chrysalis)
- HEART—Little Queen (Portrait/CBS)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- TED NUGENT—Cat Scratch Fever (Epic)

KADI-FM—St. Louis (Peter Parisi)

- KISS—Love Gun (Casablanca)
- ROGER DALTRY—One Of The Boys (MCA)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- RAINBOW—On Stage (Oyster)
- JAMES TAYLOR—JT (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- TED NUGENT—Cat Scratch Fever (Epic)
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

Western Region

TOP ADD ONS

- JAMES TAYLOR—JT (Columbia)
- STEVE WINWOOD—(Island)
- KISS—Love Gun (Casablanca)
- ROGER DALTRY—One Of The Boys (MCA)

TOP REQUEST/AIRPLAY

- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait/CBS)
- SUPERTRAMP—Even In The Quietest Moments (A&M)

BREAKOUTS

- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STRAWBS—Burning For You (Oyster)
- MELISSA MANCHESTER—Singin' (Arista)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)

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Southwest Region

TOP ADD ONS

- STEVE WINWOOD—(Island)
- MELISSA MANCHESTER—Singin' (Arista)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)

TOP REQUEST/AIRPLAY

- PETER FRAMPTON—I'm In You (A&M)
- HEART—Little Queen (Portrait/CBS)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)

BREAKOUTS

- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- CAROLE BAYER SAGER—(Elektra)
- LAURA NYRO—Season Of Lights... In Concert (Columbia)

KZEW-FM—Dallas (Mike Hodges)

- STEVE WINWOOD—(Island)
- JOHN LEE & GERRY BROWN—Still Can't Say Enough (Blue Note)
- MELISSA MANCHESTER—Singin' (Arista)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- WAYLON JENNINGS—Ol' Waylon (RCA)
- PETER FRAMPTON—I'm In You (A&M)
- FLEETWOOD MAC—Rumours (W.B.)

KLFL-FM—Houston (Sandy Mathis)

- DIXIE DREGS—Free Fall (Capricorn)
- STEVE WINWOOD—(Island)
- LARRY CORYELL & ALPHONSE MOUZON—Back Together Again (Atlantic)
- CLOVER—(Mercury)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- STEELEYE SPAN—The Original Masters (Chrysalis)
- HEART—Little Queen (Portrait/CBS)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)

WNOE-FM—New Orleans (Jim White/Scott Seagraves)

- RICHARD PRYOR—Greatest Hits (W.B.)
- ROY BUCHANAN—Loading Zone (Atlantic)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- MELISSA MANCHESTER—Singin' (Arista)
- SAMU KITAJIMA—(Island)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- FLORE PURIM—Encounter (Milestone)
- STEVE WINWOOD—(Island)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
- HEART—Little Queen (Portrait/CBS)

Midwest Region

TOP ADD ONS

- STEVE WINWOOD—(Island)
- ROGER DALTRY—One Of The Boys (MCA)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

TOP REQUEST/AIRPLAY

- FLEETWOOD MAC—Rumours (W.B.)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait/CBS)

BREAKOUTS

- DERRINGER—Live (Blue Sky)
- PIERCE ARROW—(Columbia)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)

WABX-FM—Detroit (Jim Owens)

- DERRINGER—Live (Blue Sky)
- FLEETWOOD MAC—Rumours (W.B.)
- PETER FRAMPTON—I'm In You (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CAT STEVENS—Isitso (A&M)
- LONNIE LISTON SMITH—Live (RCA)
- AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
- STEVE WINWOOD—(Island)
- STRAWBS—Burning For You (Oyster)
- DELBERT McCLINTON—Love Rustler (ABC)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)

WIKL-FM—Elgin/Chicago (Tom Marker/Trudy Fisher)

- SUNSHINE—(Roulette)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ROGER DALTRY—One Of The Boys (MCA)
- GEILS—Monkey Island (Atlantic)
- JAMES TAYLOR—JT (Columbia)

WMMF-FM—Cleveland (Shelly Styles)

- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STRAWBS—Burning For You (Oyster)
- ROGER DALTRY—One Of The Boys (MCA)
- DAVE MATTHEWS—Night Flight (Muse)
- TOWNES VAN ZANDT—Live At The Old Quarter, Houston, Texas (Tomato)
- MELISSA MANCHESTER—Singin' (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)

Southeast Region

TOP ADD ONS

- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- MELISSA MANCHESTER—Singin' (Arista)

TOP REQUEST/AIRPLAY

- CROSBY, STILLS & NASH—CSN (Atlantic)
- PETER FRAMPTON—I'm In You (A&M)
- JAMES TAYLOR—JT (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

BREAKOUTS

- GRAEME EDGE BAND—Paradise Ballroom (London)
- STRAWBS—Burning For You (Oyster)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)

WRAS-FM—Atlanta (John Wynn)

- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- STRAWBS—Burning For You (Oyster)
- JAMES TAYLOR—JT (Columbia)
- THE DEMONS—(Mercury)
- MINK DE VILLE—(Capitol)
- CLOVER—(Mercury)
- CHARLIE—No Second Chance (Janus)
- 10 CC—Deceptive Bends (Mercury)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- GRAEME EDGE BAND—Paradise Ballroom (London)

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

- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STRAWBS—Burning For You (Oyster)
- ROGER DALTRY—One Of The Boys (MCA)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- MELISSA MANCHESTER—Singin' (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)

Northeast Region

TOP ADD ONS

- STEVE WINWOOD—(Island)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STRAWBS—Burning For You (Oyster)
- STUFF—More Stuff (W.B.)

TOP REQUEST/AIRPLAY

- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- PETER FRAMPTON—I'm In You (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

BREAKOUTS

- OSAMU KITA JIMA—(Island)
- PIERCE ARROW—(Columbia)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- LAKE—(Columbia)

WNEW-FM—New York (Tom Morrera)

- THE SECTION—Fork It Over (Capitol)
- REVERBERI—Stairway To Heaven (Pausa)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- FLEETWOOD MAC—Rumours (W.B.)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WRNW-FM—New York (Meg Griffin)

- AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
- OSAMU KITA JIMA—(Island)
- PIERCE ARROW—(Columbia)
- STUFF—More Stuff (W.B.)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- VAN MORRISON—A Period Of Transition (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- PETER FRAMPTON—I'm In You (A&M)
- DEAF SCHOOL—Second Honeymoon—Don't Stop The World (W.B.)

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Vox Jox

• Continued from page 22

Ohio. Air lineup at the station, which features the **Lee Abrams** Superstars format, includes **Steve Runner** 6-10 a.m., **Bill Dancer** 10 a.m.-3 p.m., **Tom Teuber** 3-7 p.m., **Frank Baum** 7-midnight, and **Jeff Wakefield** midnight-6 a.m., with weekenders **Jo Dancer**, **Jeff Smith** and **Mike Eiland**. Teuber adds: "I'm looking forward to seeing you in Toronto in August. Make sure there's lots of Old Vienna in your suite." Okay, as soon as I can find some. Also just heard from **Phil Stout** of Schulke Radio Productions, who's coming to the Forum and bringing his wife. Yes, there will be special sessions for spouses and yes, you can deduct their trip from your income taxes.

★ ★ ★

J.B. Stone, who'd been doing all-nights on KHJ in Los Angeles, is now doing mornings at KDIA in San Francisco. . . . Audio Exposure has hired **Stubby Stubbfield**, Nashville, 615-859-1567, to rep them on a new country music special of the month series. The hour monthly radio specials will cost \$600 for the year; they were produced by **Don Elliott**, a real blade and production manager of KIIS in Los Angeles. Stubby will also be placing the free **Bill Anderson** hour special, so you might ask him for a copy of that hour show when you call to ask for a demo of the special of the month series. I've heard the Bill Anderson show; it's damned good—just as if Bill Anderson dropped by your station and decided to do a radio show.

★ ★ ★

Okay, it's more "together" now and here's the official date: **George Burns**, **Nick Anthony** and **Bernie Torres** have formed Computer Broadcast Services. It's to be a computer-linked information bank; there will be a terminal in every subscriber's office. What they'll provide is information. Everything from budget counseling, employment data, music research, sales advice, engineering advice, bookkeeping information, programming advice. Burns, of course, owns and operates Burns Media Consultants, Los Angeles; Anthony was director of broadcasting for Globetrotter Communications, but has resigned that to move to Los Angeles and become

president of Computer Broadcast Services. Torres was a vice president of Drake-Chenault Enterprises in Los Angeles for several years and has lately been doing record promotion. Torres will be in charge of operations. Burns, again, will continue all of the activities of Burns Media Consultants. This is just an extra activity for him, but a logical one since he has been growing more and more interested in the computer for some while. His function, and that of his wife **Judy Burns**, will be in marketing and sales of the new service. Why don't you call Judy Burns at 213-654-6412 if you're interested in more details. Be sure and mention my name and you might get a free copy of the Burns Media Album as a gift.

★ ★ ★

The Southern California Promotion Men's Unassn. will host a **B. Mitchell Reed** roast July 15 at the Sheraton-Universal Hotel, 3838 Lankershim Blvd., North Hollywood. Everyone is invited, from both the music and the radio industries. Ticket price is \$15 per person, with a no-host cocktail party starting at 7:30 p.m. Call **Dale Ann White** for details at 213-659-6530. On the roast committee are **Jan Basham** of A&M Records; **Chris Crist** of Warner Bros.; **Ellen White** of Arista; **Don Stowne** of Lifesong; **Bill Brill** of MGM/Polydor; **Brad Cramer** of Record Merchandising and **Dale Ann White** of Ariola America. Today, of course, B. Mitch Reed is the morning personality at KMET in Los Angeles; he was also once a "good guy" at WMCA in New York when it was a rocker programmed by **Ruth Meyer**. It should be an excellent roast because I'm sure that Ruth knows a lot of interesting things to say about him and if this was Hustler Magazine we might be able to print them.

★ ★ ★

The extra legendary **Cliffie Stone** held a party at his Rolling Stone Ranch in Saugus, Calif., June 16 and the **Reinsmen** performed with **Harold Hensley** sitting in on fiddle.

★ ★ ★

The almost legendary **Jess Cain**, morning man at WHDH in Boston, has signed a new contract with the

MOR station for five more years. One of the top personalities in the nation, Cain is involved in the Boston community through work with such organizations as the Boston/American Cancer Society, the Retina Foundation and the March of Dimes. He has been with the station 21 years. . . . **Debbie Morgan** of BHIG Productions, San Cruz, Calif., wrote me a note to plea for attention for the staff at KSJO in San Jose, celebrating 10 years: **Steve Rosetta**, **Don Wright**, **Paul Wells**, **Tawn Mastery**, **Tom Mix**, **Mother Deal**, **Billy Vega**, **Sam Pense**, **Su Garfield**, **Liz Deacey**, **Paula Porter**, **The High Wire Radio Choir**, **Linda Cassidy**, **Tom Bennett**, **Greg Bell**, **Jane Oliver**, **Judy Signer**, **Eddie Mason**, **Pearl Okuda**, **Dale Harvison**, **Rock Allan Dibble** and **Doug Holland**. Looks like she mentioned everybody but **Johnny Dollar**, the janitor.

Rock Cards Promo Play For Stations

ONTARIO, Calif.—"Superstars! The Rock Music Game," a promotion designed for both sales and audience results, has been launched for Top 40 and album rock format radio stations by Country Consultants, headed by Bill Taylor.

Taylor, a former air personality and program director, has a similar game (it's designed much like bingo) designed for country music radio stations that's been used by about 50 radio stations, including KCUB in Tucson and WHOO in Orlando, Fla.

"Superstars," the rock music version, features the names of 138 leading rock groups and artists in a total of 36,000 combinations.

There are 3,000 different cards. The radio station can either give the cards away to listeners or sell them to a local client who would then distribute them in-store.

Radio stations can control the difficulty of winning via their playlist and, in fact, vary the tempo of winners to be almost hourly, daily or weekly.

Everything is legal, says Taylor. "Some stations give the cards away, but I feel they should be used to generate traffic for local stores."

"Superstars" will be available for delivery to stations Sept. 1. Cost to station depends on number of game cards orders. Artist names include Simon & Garfunkel, Stevie Wonder, Beach Boys, Bee Gees, Captain & Tennille and the Eagles, among others.

Forum Award Finalists

• Continued from page 18

Bert Berdis of Dick Orkin Creative Services, Chicago. Radio station personnel may register before July 16 for \$180; afterwards it will cost \$220. Small market radio personnel may register until July 16 for \$160. Non-radio personnel registration fee is \$220 before July 16 and afterwards \$250. Late registrations will be accepted at the registration desk in the hotel Aug. 3. Radio and music spouses may attend all functions by buying tickets at the door. Tickets for the cocktail reception Wednesday night, Aug. 3, and the awards banquet Saturday night, Aug. 6, will be available at the Forum registration desk on a first come, first served basis.

dealing with the computer in today's radio in both programming and sales usages, time buys and programming, how records affect a radio station's budget, television promotions of radio, billboard promotions of radio, a special audience ratings summit meeting to deal with potential new audience ratings services, engineering as a way of boosting ratings, production, syndication and governmental regulations in both the U.S. and Canada. One of the highlights of the four-day meeting will be a luncheon presentation called "Spots Before Your Eyes—Creating Humorous Radio Commercials" by Dick Orkin and

Rock Singles Best Sellers

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As Of 7/5/77

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

- | | |
|---|---|
| 1 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 21 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 2 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 22 ARIEL—Dean Friedman—Lifesong 45022 |
| 3 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 | 23 JET AIRLINER—Steve Miller Band—Capitol 4424 |
| 4 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 24 YOU AND ME—Alice Cooper—Warner Bros. 8349 |
| 5 SIR DUKE—Stevie Wonder—Tamla 54281 | 25 SLOW DANCIN' DON'T TURN ME ON—Addrisi Brothers—Buddah 566 |
| 6 LUCILLE—Kenny Rogers—United Artists 929 | 26 TELEPHONE MAN—Meri Wilson—GRT 127 |
| 7 ANGEL IN YOUR ARMS—Hot—Big Tree 16085 | 27 FEELS LIKE THE FIRST TIME—Fereigner—Atlantic 3384 |
| 8 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 28 BARRACUDA—Heart—Portrait/CBS 6-70004 |
| 9 I'M IN YOU—Peter Frampton—A&M 1941 | 29 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088 |
| 10 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 | 30 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332 |
| 11 LONELY BOY—Andrew Gold—Asylum 45384 | 31 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 |
| 12 MARGARITAVILLE—Jimmy Buffett—ABC 12254 | 32 LOVE'S GROWN DEEP—Kenny Nolan—20th Century 2331 |
| 13 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 | 33 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270 |
| 14 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 | 34 WATCHA GONNA DO?—Pablo Cruise—A&M 1920 |
| 15 DREAMS—Fleetwood Mac—Warner Bros. 8371 | 35 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280 |
| 16 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 36 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376 |
| 17 MY HEART BELONGS TO ME—Barbra Streisand—Columbia 3-10555 | 37 HANDY MAN—James Taylor—Columbia 3-10557 |
| 18 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 | 38 ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M 1940 |
| 19 LIFE IN THE FAST LANE—Eagles—Asylum 45403 | 39 EASY—Commodores—Motown 1418 |
| 20 HIGH SCHOOL DANCE—Sylvers—Capitol 4405 | 40 ON AND ON—Stephen Bishop—ABC 12260 |

Rock LP Best Sellers

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As Of 7/5/77

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

- | | |
|---|---|
| 1 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 21 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 |
| 2 LIVE—Barry Manilow—Arista AL 8500 | 22 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 3 I'M IN YOU—Peter Frampton, A&M 4704 | 23 LOVE GUN—Kiss—Casablanca NBLP 7057 |
| 4 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 24 FOREIGNER—Foreigner—Atlantic SD 18215 |
| 5 BOSTON—Epic PE 34188 | 25 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 26 COMMODORES—Motown M7-884R1 |
| 7 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G | 27 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 |
| 8 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 28 FLEETWOOD MAC—Reprise MS2225 |
| 9 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 29 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 10 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 30 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180 |
| 11 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 31 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 12 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901 | 32 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 |
| 13 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 33 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 14 OL' WAYLON—Waylon Jennings—RCA APL1-2317 | 34 PART 3—K.C. & The Sunshine Band—TK 605 |
| 15 DESTROYER—Kiss—Casablanca NBLP 7025 | 35 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2 |
| 16 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 36 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 17 LEFTOVERTURE—Kansas—Kirshner PZ 34334 | 37 CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett—ABC ABC AB 990 |
| 18 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 38 IZITSO—Cat Stevens—A&M SP 4702 |
| 19 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 | 39 ANYTIME . . . ANYWHERE—Rita Coolidge—A&M SP 4616 |
| 20 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 | 40 BROTHERS JOHNSON—Right On Time—A&M SP 4644 |

RCA Promotion For D. J. Rogers

LOS ANGELES—RCA Records has launched a month-long promotional push on artist/producer D.J. Rogers and his current LP "Life, Music And Love."

Rogers himself was scheduled to climax the "Hot Hits In The Summertime" campaign by hosting a dance contest in the parking lot of the main VIP Record Store here on

Crenshaw Blvd. Saturday (9) at 3 p.m.

KGFJ radio personality Lee Barry was to spin records from the station's mobile disco while Rogers selected winners.

In addition, all eight VIP Record Store locations were decorated with D.J. Rogers displays during the campaign.

B. Mitch Reed Is Subject Of Roast By L.A. Friends

LOS ANGELES—B. Mitch Reed, an air personality at KMET here who has seldom been caught short with words, will be dragged over the coals by experts Friday (15) at a "roast" sponsored by the Southern California Promotion Men's Unassn.

Chuck Blore of the Chuck Blore/Don Richmond commercials firm, will emcee the event and roasters include L. David Moorhead, vice president and general manager of KMET; KMET program director Sam Bellamy; KABC personality Bill Ballance, Russ Regan, president of Parachute Records, Los Angeles; Ray D'Ariano, Cleve Herman, Elliott Field, and Gene Weed.

The roast at \$15 per person is open to everyone. No-host cocktails will be served at 7:30 p.m. Site is the Sheraton-Universal Hotel, North Hollywood.

Comprising the roast committee are Jan Basham, A&M; Chris Crist,

Vic Damone, With His Own Label, Shoots For Charts

By HANFORD SEARL

LAS VEGAS—Armed with his own record company, a new single and two albums soon to be released, veteran crooner Vic Damone hopes to revitalize his disk career.

Rebecca Records, named after his present and third wife, is the company. "My World Is You," is the single and "Vic Damone's Feelings" and "My World Is You" are the new LPs.

"I've been looking for the right songs," confides Damone, in show business for 31 years. "The 'World' album, due out at the end of July, is mostly MOR with lush songs and some hustle-disco."

A resident of Houston, Tex., Damone says Richie Rome, of the Richie Family, and Philadelphia base player Jim DiJulio worked on the album at Sigma Sounds in Philadelphia.

The "Feelings" album contains such ballads as Bread's "If," "Wind-

mills Of Your Mind" and "Over The Rainbow." Damone's favorite writers include Stevie Wonder, Kris Kristofferson, Paul Williams and Neil Sedaka, he says.

Best known for his sensitive handling and phrasing of lyrics, Damone has had six gold records with such labels as Mercury, RCA, Columbia and Capitol in his career.

Damone fondly recalls having such arranger-players as Burt Bacharach, Johnny Mandel and Johnny Williams in the early days of his vocal training.

Thirty-five weeks out of the year finds Damone performing across the country in concerts, clubs and theatres.

Like fellow singer Tony Bennett's Improv Records, Damone started Rebecca Records, now moved from Indiana to Houston, as an outlet for his songs in a predominantly rock music market.

ent BASS TICKETS No Hassles For Led Zeppelin's Concerts Despite Little Time

By NAT FREEDLAND



Jerry Seltzer: Boss of BASS Tickets.

spot announcements to air the morning of July 5. Tapes for the commercials weren't delivered to the stations until the day of broadcast, in order to keep the Zeppelin concerts secret until the July 4 stadium disclosure.

But this left BASS president Jerry Seltzer to prepare for thousands of Zeppelin-hungry fans to storm his 60 outlets for ticket sales to a major rock event announced less than 24 hours previously.

Fortunately, Bill Graham Presents had arrived at its basic plan for announcing the Led Zep concerts with maximum fairness to the potential audience as early as June 21. Seltzer, who sells some 80% of Bill Graham concert tickets via BASS, thus had ample time to make sufficient crowd control preparations.

"We asked all the stores with BASS computer outlets to open several hours earlier than normal July 5," says Seltzer. "We also suggested strongly that they hire as many uniformed guards as they felt were necessary for proper crowd control."

BASS's own boxoffice adjacent to its Oakland administrative headquarters opened for business at 6 a.m. The three Bill Graham Rock Merchandise Shops in the Bay Area also opened their BASS outlets at the crack of dawn.

"A very important timesaver was

our use of the computer to print up thousands of tickets in advance, rather than on the spot," says Seltzer. "Since 'Days On The Green' are general admission events, there was no problem in allocating reasonable amounts of pre-printed tickets to each outlet. This kept the lines moving as fast as possible and kept crowds from backing up."

Looking down on the Zeppelin ticket lines were specially printed posters of the BASS fish symbol relaxing on a beach. The caption was, "There are plenty of Led Zeppelin Tickets for everybody. Keep cool." Oakland Stadium holds 55,000 for a rock concert.

Seltzer, who promoted the Roller Derby tours for some 15 years, had dealt with Ticketron and other ticket agencies in every major U.S. market. He felt he could develop his own merchandising-oriented approach to computer sales and won the million-plus annual Bill Graham concert sales exclusive with a detailed presentation.

Among the BASS innovations is a 24-hour information phone service which provides both recorded messages and live assistance by dialing T-E-L-E-T-I-X. Another BASS phone service will mail out tickets purchased via oral credit card charges.

About 80% of the 2 million tickets BASS expects to sell in 1977 will be for concert and nightclub music events, although Seltzer is also active in ticket brokering for major league sports, family events like the circus and even such offbeat items as guaranteed seats for ultra-popular movies like "Star Wars."

BASS' service charge to customers averages 50-75 cents although each deal with a promoter is different.

Seltzer commissioned his own computer program that does futuristic things like display a diagram of all available seats on a hall's floor plan over each store outlet's television tube. The central computer not only delivers up-to-the-minute sales totals for each BASS event, it can show the sales at each individual outlet and give each outlet's percentage of total sales demographics.

About half the Bay Area BASS outlets are at CBS-owned Pacific Stereo stores. The rest are at busy record stores or department stores. All report increased customer traffic drawn by the ticket terminals.

In recent months, Seltzer has made various partnership or franchise deals to bring the BASS system to CPI Tickets of Toronto, to Vancouver Ticket Centre's chain, to the government-operated theatres of Adelaide, Australia.

Most recent BASS move was a teaming with Pace Management of Houston, which holds master leases for shows at the Astrodome and Summit and the New Orleans Superdome. It was reported in New York recently that the League Of Broadway Theatres is negotiating for rights to computerize its member boxoffices with the BASS system.

Seltzer is having new BASS central computer units customized from existing components, because no existing system meets all the specialized needs of his ticket handling.

He places an advertisement of all BASS events in San Francisco Sunday entertainment newspaper sections weekly and distributes posters with the weekly schedule. BASS is also starting its own giveaway events-guide magazine for the Bay Area this fall. The publication will be handed out with tickets purchased at each computer outlet.

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Success Comes Late To Johnny 'Guitar' Watson

By ROMAN KOZAK

NEW YORK—"If it's good for business, then I like it," says Johnny "Guitar" Watson, the "seriously humorous" performer and songwriter who after years of playing the blues is now finding commercial success.

Previously best known as the author of Steve Miller's "Gangster Of Love," Watson is now seeing his "A Real Mother For Ya" LP climb to No. 20 and beyond on the pop chart. He was in New York recently headlining a show at Carnegie Hall.

"As far as I am concerned I have already crossed over," says Watson, who estimates his audience is now about 30% white. He says, however, that he in fact would be interested in bookings that had him playing with large established white rock groups.

Watson, just having returned from a European tour, is now on a trek around the country, playing 2,000-to-4,000 seat halls. While in Europe he appeared on BBC's "Top Of The Pops" program and was featured in a special for German television.

"I like to have a lot of fun," says Watson in describing his performances. Dressed in bright costumes, he performs with a nine-man band called the Watson Institute. He says his whole approach to performing is "against the grain." He calls his music now a bridge between r&b and jazz.

"I have always been on the theatrical side," says Watson. "I try to do

both, the theatre and music. I always try to do a loose performance that's very humorous. I try to keep the energy level up."

However, he says that he has not given up on the blues. "Hardcore blues is not happening now," he says, but admits that "I am basically doing the same type of thing I have always been doing."

Watson was born in 1935. He was an r&b artist in the '50s, doing feedback and reverb instrumentals on his guitar back in 1951 on a song called "Space Guitar."

Now signed to the DJM label, distributed by Amherst, Watson says that he has a copublishing agreement with DJM in Europe, but for the U.S. he owns 100% of his publishing.

Watson believes radio stations that play his music should have first crack at promoting his concerts. He says that while there may be abuses or conflict of interest, "radio stations & can do it best."

In describing the cover of his latest LP, he says it is a reaction to his previous "Ain't It A Bitch" LP cover. That provoked a certain amount of controversy among feminists since it showed Watson sitting on a couch between two dogs, while two leashed women lie on the floor near him.

"But they can't be against my mother," says Watson. The new LP cover shows Watson in a baby carriage modified to look like a toy car.

Bogart's

TO: KENNY LOGGINS
FROM: AL PORKOLAB
RE: BOGART'S APPEARANCE, 6/25 & 26

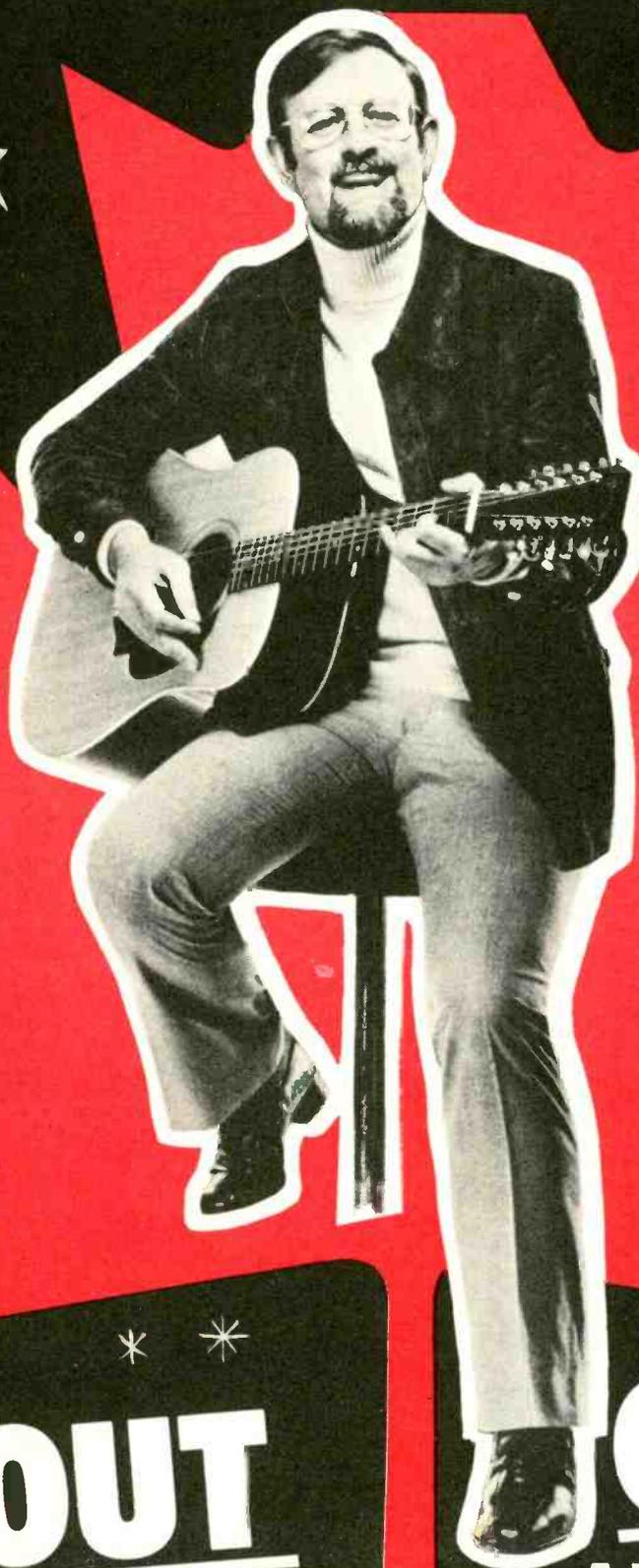
SPECIAL THANKS FROM ALL OF US AT BOGART'S, THE CAPACITY, S.R.O. AUDIENCES, AND YOUR MANY THOUSANDS OF FANS IN THIS CITY, FOR ONE OF THE MOST MEMORABLE MUSIC EXPERIENCES IN CINCINNATI'S HISTORY.

ALL OF US ANXIOUSLY AWAIT AND LOOK FORWARD TO YOUR RETURN.

ALSO, PLEASE EXTEND OUR THANKS TO LARRY LARSON, JIM RECOR, FLO, AL WHITE & ABBEY KONOWITZ AT ICM, JON, VINCE, GEORGE, TRIS, RON, BRIAN, MIKE, TIM, FRED, RANDY, AND ALL OUR FRIENDS AT COLUMBIA RECORDS FOR HELPING TO MAKE IT ALL POSSIBLE.

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Music Festival Comparison

By GERRY WOOD

COSBY, Tenn.—Willie Nelson can sing better than Chuck Neese. But Neese can run a music festival better than Nelson.

The Smoky Mountain Bluegrass Festival held here July 1-4, though not scoring impressive attendance figures, displayed how a festival ought to be run, especially when compared to Nelson's last July Fourth Picnic in 1976.

Examining the difference between the two events provides a valuable lesson in successful logic and logistics that can be beneficial to those who plan future festivals.

Neese's "mountain party" featured such bluegrass and country acts as Lester Flatt & the Nashville Grass, the Lewis Family, Tennessee

Pulleybone, Bobby Smith & the Boys From Shiloh, the Katie Laur Band, Doc Watson, Mac Wiseman, Gove, Dick Feller, Grandpa Jones and square dance caller Loy Bowman. Several thousand persons attended the fete. Tickets were scaled at \$5 per day per person.

The Nelson festival ran its course in Gonzales, Tex., last year after previous stays in Dripping Springs, Bryan and Liberty Hill.

The shows were artistic successes and managerial debacles. Mismanagement, confusion and antagonism ruled, besmirching the reputation of Nelson who, a kind and compas-

(Continued on page 43)

'Sun' Concert Attracts 10,000

NASHVILLE—A crowd estimated at 10,000 jammed the Hermitage Landing Recreation Area in Nashville for a "One For The Sun" concert June 11.

Atco recording artists, the Winters Brothers Band, headlined the eight-hour outdoor concert sponsored by WKDF, Nashville, and Schlitz Beer. The charity concert netted more than \$5,000 for Parents Anonymous and Santa For All Seasons, two Nashville organizations aiding in the treatment of abused children.

Members of the Charlie Daniels Band—Taz DiGregerio and Tom Crain—and Richie Havens made surprise guest appearances at the event that saw the Winters Brothers Band win three encores.

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Talent

Talent Talk

Pink Floyd had a private party after opening a four-day holiday stint at Madison Square Garden. No press was invited. A reporter from this publication was thrown out of the festivities 10 minutes after he arrived even though he was allowed in "as a human being."

The members of Floyd were in a pretty foul mood during the concert earlier, publicly cursing the Garden's unionized lighting technicians for not allowing the band's own crew to work the complicated light show.

The Garden has been pretty busy with rock these days with multi-shows by **Emerson, Lake & Palmer** following **Led Zeppelin**, **Fleetwood Mac** and **Pink Floyd** in short order. As the July fourth holiday came closer and closer the sound of firecrackers at the Garden got louder and louder. Fortunately no one was reported seriously hurt.

Warner Bros. threw a party for **Fleetwood Mac** when it was in the Big Apple, and about 1,000 guests showed up. Held at Les Mouche disco, a list of the who's who for that event would take up the rest of this column. But there were enough of them there that the limos outside were triple parked all the way up and down the block.

Convention Hall at Asbury Park, N.J., is the site of a series of 10 summertime shows featuring such acts as the **Kinks**, **Jerry Garcia Band**, **Lynyrd Skynyrd**, **10cc**, **Renaissance**, **Marshall Tucker Band**, **Dave Mason**. . . . **B. B. King** to tour Europe in the fall.

The **Star Spangled Washboard Band**, one of the nation's top college attractions, is settling in for a four-week stint at New York's Tramps club beginning Tuesday (13). The band says it is willing to dig in for a longer stint if that is what it takes to secure a major record deal. . . . A&M "normal person" **Paul Williams** and his wife have given up drinking screwdrivers to protest **Anita Bryant's** anti-gay campaign.

Jersey Arts Center Sees Record Season

HOLMDEL TOWNSHIP, N.J.—A record season for the summer's popular and classical concert series at the state-operated Garden State Arts Center here has been forecast by F. Joseph Carragher, executive director of the facility.

His optimism is based on heavy advance ticket sales beyond everyone's expectations as well as the fact that the opening concerts are drawing exceedingly well. This 10th season for the 5,500-seat outdoor amphitheatre is expected to top last summer, which brought the highest gross in the history of the Arts Center.

In 1976, the summer concert revenue amounted to \$2,203,222, up by 6.5% over the 1975 gross with total attendance of 336,165. Carragher says that by the last week in June, advance ticket sales already hit the \$1.3 million mark.

Carragher credits the Nederlander organization, which put together the 1977 season, as one of the main reasons for this year's success. Also helping is the Art Center's improved sound system and increased parking.

Among the pop concerts, advance ticket sales indicate sellouts for Engelbert Humperdinck, Linda Ronstadt, Johnny Mathis and Liberace with heavy advance already in for Jackson Browne and Neil Sedaka.

Signings

Leon Thomas to Bareback Records after formerly vocalizing on the Flying Dutchman label. . . . **Bruce Fisher** to Mercury, he was a writer on the Billy Preston hits "Will It Go Round In Circles" and "Nothing From Nothing."

Gamble Rogers to Mountain Railroad Records of Wisconsin. . . . **Linda Cooke**, 24, daughter of the late Sam Cooke, to Ed Wright's Global Entertainment for representation. . . . **Limpic & Rayburn**, Myrrh artists, to Rayborn Agency of L.A.

New On The Charts



HODGES, JAMES & SMITH
"Since I Fell For You/I'm Falling In Love"—96

Female trios have long been popular in soul music, from the Supremes and Honey Cone to the Emotions and Hot. This latest trio to join that lineup got started in 1970, when veteran producer William "Mickey" Stevenson heard his secretary Jessica Smith sing, and urged her to get an act together.

Smith, a soprano originally from Detroit, joined talents with two L.A.-based singers that had been friends since grammar school: Denita James, alto, and Pat Hodges, second soprano.

The ladies, who are using as their group title their last names in alphabetical order, have diverse musical backgrounds: Hodges' roots are in jazz, James' in r&b and Smith's in gospel.

The trio began by showcasing its harmony skills on Crosby, Stills, Nash & Young material, which was certainly unique coming from a soul act in 1970. It had an album on 20th Century in 1973, but it was overshadowed by the label's huge success with Barry White.

Around the same time an opening stint for the Temptations at the Roxy in L.A. led to an opening slot for Ann-Margret in Las Vegas. The ladies have since opened for Buddy Hackett and Charro and done backup for Connie Stevens. They toured Japan with Wilson Pickett, were featured on Richard Pryor's recent television special and will be frequent guests on the comedian's fall series.

The ladies, all of whom have extensive theatrical backgrounds, have been managed and produced from the beginning by Stevenson, a former Motown producer who helmed such top 10 pop and soul hits as the Marvelettes' "Playboy," Martha & the Vandellas' "Dancing In The Street," Jimmy Ruffin's "What Becomes Of The Broken Hearted," Marvin Gaye's "Pride & Joy" and Mitch Ryder's "Good Golly Miss Molly/Devil With A Blue Dress." Stevenson is based in L.A. at (213) 656-8565. There is no separate agent at this point.

This single is a medley of "Since I Fell For You," the classic torch song that was a top five hit for Lenny Welch in 1963, and "I'm Falling In Love," a Stevenson original. It is on the trio's first London LP, "What's On Your Mind," which was released in April. The hit debuts on the soul chart this week at 87.

Talent In Action

PINK FLOYD

Madison Square Garden, New York
Pink Floyd began its four-day Fourth of July weekend stint in New York July 1 right on time, at the 9 p.m. scheduled start. The band played for two hours with an intermission, then broke off and put the houselights on.

After much stomping and yelling from the SRO crowd the band came back, and cursing unionized New York lighting technicians, did one encore, "Money." Through it all the band showed that if nothing else it can provide a good soundtrack for its special effects.

These were spectacular. During "Pigs On The Wing" from the latest "Animals" gold LP the band floated a 40-foot pink pig above the audience. Supported by wires, it glided to the back of the hall and then returned.

The show stealer was a giant round screen behind the band, where slides and animated features were projected. The animation was not

(Continued on page 38)



MAC McANALLY
"It's A Crazy World"—★

This 20-year old artist was born Lyman Corbitt McAnally Jr. in Red Bay, Ala., and was reared in Belmont, Miss. He claims never to have been more than 50 miles outside of Belmont in his whole life, until February 1977, when he signed with Ariola America.

The songs he writes are all based on real people and events from this quiet upbringing, as is suggested by the fact that his favorite songwriters are Randy Newman, Harry Chapin, Jackson Browne and Joni Mitchell. As Mac states, "If you've ever read Mark Twain and William Faulkner, you should have a pretty good idea of the kinds of stories I'm trying to create."

After learning trombone and piano, Mac switched to guitar when he was 15, the same time he wrote his first song, a piece entitled "People Call Me Jesus" that is included on his debut album. At 17 he began playing clubs in local country bands.

His talent ultimately took him 50 miles to Muscle Shoals, Ala., where he became sought after as an acoustic session guitarist. During one of those sessions Mac came to the attention of producers Terry Woodford and Clayton Ivey (who helmed Hot's current top 10 hit "Angel In Your Arms"), which led to their handling his first album. Though there is no agent at this point, Mac is managed by Woodford in Muscle Shoals, (205) 381-1455.

The artist's first album, which was released in May, combines a husky Charlie Daniels baritone with the bizarre sense of humor of a Randy Newman. This zany quality is demonstrated in Mac's insistence that even as a baby he had a genius-level IQ and an adult-size head. "It's always been as big as it is now," he notes, "but with my normal child's body I was something of a conversation piece during grade school."

LONDON SYMPHONY ORCHESTRA
"Star Wars (Main Title)"—★

This is the first time on a single billing the London Symphony Orchestra has made the Hot 100, though the orchestra was featured along with the Chamber Choir and guest soloists on Ode's "Tommy" revival LP, which went top five in January 1973, and on 20th Century's "All This And World War II" soundtrack, which was considerably less successful this past January.

20th is more than making up for that with its double-pocket "Star Wars" soundtrack, which is number 21 in its fifth chart week and is sure to follow the soundtracks to "Car Wash," "A Star Is Born" and "Rocky" into the top 15. Further evidence that this has been an extraordinarily receptive year for film music is found in the fact that title singles from all three of those LPs made No. 1.

It is noteworthy that "Star Wars" is being widely predicted to ultimately top "Jaws" as the biggest-grossing movie of all time, and that the music to both films was composed and conducted by John Williams. Williams won an Oscar for "Jaws" and has also received Academy Award nominations over the past 10 years for scoring disaster films "The Poseidon Adventure" and "The Towering Inferno"; musicals "Fiddler On The Roof," "Goodbye Mr. Chips" and "Tom Sawyer"; and dramas "Valley Of The Dolls," "Cinderella Liberty," "The Rievers" and "Images."

"Star Wars," a space fantasy that unites the hardware of contemporary science fiction with the romantic fantasies of sword and sorcery, was helmed by producer Gary Kurtz and writer-director George Lucas, the same team responsible for "American Graffiti," which produced a soundtrack album that went top 10 in February 1974.

Williams explains the romantic, fanciful nature of the music by saying, "George felt that since the picture was so highly different in all of its physical orientations—creatures unknown, places unseen, and noises unheard—that the music should be on a fairly familiar emotional level. He didn't want electronic music. Rather he wanted a dichotomy to his visuals, an almost 19th Century romantic, symphonic score set against these unseen sights. The disparity of styles was the right thing for this film."

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New On The Charts



FLOATERS
"Float On" ★

This four-man soul group from Detroit has a lot in common with the Detroit Emeralds, the veteran soul trio that scored back-to-back Top 40 crossover hits in 1972 with "You Want It, You Got It" and "Baby Let Me Take You (In My Arms)."

The Floaters have toured Florida and West Virginia with the Emeralds, and its debut album on ABC was co-produced by Emerald members Marvin Willis and James Mitchell, Jr. Mitchell also manages the Floaters and is the brother of Paul Mitchell, baritone in the group.

The Floaters' lineup also includes lead singer Ralph Mitchell (no relation), first tenor Charles Clark and second tenor Larry Cunningham, the senior member of the group and the choreographer.

The group's first album is a blend of r&b, pop and funk that is highlighted by a 11:49 version of "Float On," which is already number 13 soul after just a month on the chart.

In its fourth week the album is top 10 soul and number 59 pop. All of the songs on the album, with the exception of a remake of the standard "You Don't Have To Say You Love Me," were written and arranged by James Mitchell and Marvin Willis of the Detroit Emeralds, along with Brimstone Ingram, an instrumentalist with that group. The LP also features horn arrangements by Detroit guitarist Dennis Coffey.

The Floaters, now enjoying its first national label affiliation after one or two local label deals, are booked by Steve Ellis of Gemini Artists in New York. (212) 246-1700. James Mitchell, the manager, is based in Detroit at (313) 925-1265.

Talent In Action

• Continued from page 38

themes of self-pity, alienation, paranoia and urban desperation that have distinguished his work from the very beginning.

His on-stage persona, less crazed and frantic than in previous appearances, still went a long way toward underscoring the passion and sincerity of the lyrics, even while the audience was laughing at the absurdity and cleverness of it all. No small achievement, as any good satirist can testify.

Perhaps Loudon's greatest talent lies in his ability to conceptualize. Many of his songs spring from ideas that are such interesting reversals or abstractions that, once we grasp the general notion, we can almost anticipate the direction Loudon will take.

And he rarely disappoints. Take for example, "The Lowly Tourist," which he performed toward the end of his set, accompanied by his five-piece band, Slow Train. This is a reggae number (and a very good one, even on that level alone) told from the point of view of a tourist in Jamaica. He is laughed at in the duty free shop, ridiculed at the swimming pool and generally made to feel unwelcome, except for his traveler's checks. Since it's all done deadpan and we suspect that the tourist is really Loudon, the overall effect is devastatingly funny.

He encored with "Prince Hal's Dirge," which with its Shakespearean references and dramatic lighting, provided a tragicomic portrait of the artist. It was an inspired closer to a highly original, subtly manic set.

TONY POWERS

Troubadour, Los Angeles

Veteran songwriter Powers re-emerged here May 17 establishing the fact that his music did not die with the '60s. His material was fresh and relevant, solidly backed by a group of musicians called Friends.

The opening number, a ballad titled "Sometimes You Know" incorporated a jazz-folk blend with full, resonant string arrangements, lending a mystical overtone. This led into "The Day I Lost My Watch," a humorous bluesy-rock tune that ably displayed Power's wit and comfortable stage personality.

In the same vein was the tongue-in-cheek "Nobody Move (This Is A Heist)" which spotlighted the boisterous antics of violinist Toni Marcus who came close to stealing the show with her energy and versatility. Especially nice solo work by Marcus also accompanied "Come To Bed" and the catchy "What Did I Do Right?" with Power's delivery making it one of the strongest songs of the set.

The 15 song, 1½ hour set contained a nice blend of jazz and blues with rock highlights. However, the lyrics were the forte of the show.

Powers' vocals were backed by a string trio of Roger LeBow and Fred Silverman on cellos and Marcus on violin. The theme song to Norman Seeff's new movie "Life Is A Game" offered Pow-

ers accompanied by only acoustic guitar and a music box. The dissonance of Powers' strong but rough voice against the haunting melodies imparted a distinctive quality.

Any '60s music buffs in the crowd were delighted with a medley of Tony Powers' hits beginning with "Remember Then," first recorded by the Earls in 1962 and later by Sha Na Na. Derrek Van Eaton joined the group on this portion of the set, contributing nice vocals. Taryn Power did a lead vocal on "Today I Met The Boy I'm Going To Marry" which segued into the 1966 hit "98.6" recorded by Keith. The jam finished up with "Lazy Day."

STARR ARNING

JAMES BROWN
SUN

Beacon Theatre, New York

It is hard to believe that James Brown has gotten away with doing essentially the same act for nearly 20 years. Most performers would have been out of the business long ago had they not substantially updated their act. But Brown's act is so good it has become an American institution.

So there was May 13 with all the things he has turned into cliches, his dance steps, his processed hair, his cape, his singers, his dancers, his band and his simple funky music. The crowd was not as large as it used to be but that was due more to the poorly promoted date than to Brown's waning popularity.

Like all James Brown shows this one started with a 30-minute set from the supporting cast, Brown's always excellent band the JB's and his background singers. Then, after the usual rap by Brown's personal emcee, the Godfather of soul entered and proceeded to work his audience as he has been doing since 1958.

Brown did a mix of early material, like "Try Me" and "Papa's Got A Brand New Bag" and newer songs like "Body Heat" and "Kiss For 77." As always Brown ended the show with "Please Please" which featured his classic cape bit. Brown, as expected, was called back to cap the 12-song, 45-minute set with an encore of "Get Up Offa That Thing" and though everyone knew what was going to happen no one went home unhappy.

Opening the show was the Capitol Records act, Sun, a large horn band that has been the subject of a great deal of hype. In its first New York showcase Sun did absolutely nothing to justify the considerable promotion. The 5-song, 40-minute set was lethargic and uncreative and only excited the crowd when the musicians started to give away sunglasses.

ROBERT FORD JR.

ENGELBERT
HUMPERDINCK

Riviera Hotel, Las Vegas

Epic recording artist Humperdinck, three months into his 1977 world tour, notched a powerful June 2 performance in the overflow

Billboard SPECIAL SURVEY For Week Ending 7/3/77

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PETER FRAMPTON/LYNYRD SKYNYRD/SANTANA/ THE OUTLAWS, "Day on The Green #4 & #5—Bill Graham, Stadium, Oakland, Calif., July 2 & 4	102,239	\$11	\$1,129,879
2	PETER FRAMPTON/FOGHAT/J. GEILS BAND/ BLONDIE CHAPLIN—John Bauer Concerts, Kingdome, Seattle, Wash., June 27 & 28 (2)	78,910	\$9-\$10	\$772,382
3	WILLIE NELSON/WAYLON JENNINGS/LYNYRD SKYNYRD/JESSI COLTER/JERRY JEFF WALKER/ ASLEEP AT THE WHEEL—Feyline Presents Inc., Expo Sq. Speedway, Tulsa, Okla., July 3	56,980	\$10-\$12	\$580,062
Arenas (6,000 To 20,000)				
1	PINK FLOYD—Ron Delsener, Madison Sq. Garden, N.Y.C., July 1, 2, 3, 4 (4)	58,000	\$9.50-\$10	\$608,000*
2	FLEETWOOD MAC/KENNY LOGGINS—Cedric Kushner, Madison Sq. Garden, N.Y.C., June 29, 30 (2)	35,440	\$7.50-\$8.50	\$287,270*
3	BOB SEGER/HEART/NAZARETH/LITTLE RIVER BAND/WOLFGANG JACK, "Chicago Jam"—Chicago Prod., U.S. 131 Dragway, Martin, Mich., July 2	30,577	\$9-\$10	\$280,379*
4	PINK FLOYD—Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 28, 29 (2)	30,500	\$7.50-\$9.50	\$269,085*
5	CROSBY, STILLS & NASH—Wolf & Rissmiller, Forum, Inglewood, Calif., June 28, 29 (2)	29,516	\$7.50-\$9.50	\$262,728
6	PETER FRAMPTON/J. GEILS BAND/BLONDIE CHAPLIN—John Bauer Concerts, Col., Vancouver, B.C., June 29	12,536	\$10	\$125,360
7	PETER FRAMPTON/J. GEILS BAND/BLONDIE CHAPLIN—John Bauer Concerts, Col., Portland, Ore., June 30	11,984	\$10	\$119,840*
8	EAGLES/ANDREW GOLD—Mid-South Concerts/ Concerts West, Mid-South Col., Memphis, Tenn., June 29	12,000	\$8.50-\$9.50	\$109,207*
9	TED NUGENT/FOREIGNER/MAHOGANY RUSH—Alex Cooley Inc., Omni, Atlanta, Ga., July 4	15,377	\$5.50-\$7.50	\$104,158*
10	CROSBY, STILLS & NASH—Wolf & Rissmiller, Sports Arena, San Diego, Calif., June 30	10,895	\$7.50-\$9.50	\$96,441
11	TED NUGENT/MAHOGANY RUSH/FOREIGNER—Mid- South Concerts, Mid-South Col., Memphis, Tenn., July 3	12,000	\$6-\$6.50	\$74,498*
12	TED NUGENT/FOREIGNER/MICHAEL STANLEY BAND—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 1	11,530	\$5-\$6	\$69,368
13	HEART/CHARLIE DANIELS BAND—Star Date Prod., Dane County Col., Madison, Wisc., July 1	9,057	\$6.50-\$7.50	\$60,551
14	Z Z TOP—Feyline Presents Inc./Bill Graham, Hic Arena, Honolulu, Hawaii, July 1	8,920	\$5.50-\$7.50	\$59,300*
15	KINKS/PIERCE-ARROW—Don Law Co., Cape Cod Col., So. Yarmouth, Mass., July 2	7,100	\$7.50-\$8.50	\$53,000*
16	REO SPEEDWAGON/JUDAS PRIEST/STARZ—Mid- South Concerts, Col., Jackson, Miss., June 30	8,000	\$6-\$6.50	\$48,119
17	WAYLON JENNINGS/JESSI COLTER/WAILERS— Wizard Prod., Pavilion, Concord, Calif., July 4	5,290	\$6.50-\$7.50	\$37,334
Auditoriums (Under 6,000)				
1	HEART/THE LITTLE RIVER BAND—Star Date Prod., Mary E. Sawyer Aud., LaCrosse, Wisc., June 30	4,000	\$6.50-\$7.50	\$26,000*
2	CHUCK MANGIONE—Doug Clark, Celebrity Theatre, Phoenix, Ariz., July 2	2,595	\$7.25-\$8.25	\$19,908

Riviera showroom, much to the delight of adoring female fans. In executing a musical comedy production, sparked by his ad lib humor, the dark-haired crooner sweated through a non-stop 15-song program within a tight 70-minute set.

The slim singer scored well with recent platinum hit "After The Lovin'" and appears to have yet another hit in the making with his current single release "I Believe In Miracles."

The main drawback involved the over-amplification and ear-deafening loudness of the sound system, except on quieter ballads such as "What I Did For Love" from "A Chorus Line" and Neil Sedaka's "Hungry Years." Disco song "Can't Live A Dream" may yet be another hit for Engelbert, who also delivered an entertaining list of impressions, which included fair mimics of Dean Martin, Lou Rawls, Elvis, Jerry Lewis and of course Tom Jones.

A five-song medley of past hits culminated with "Release Me" in closing out the effort. This time around, Humperdinck seemed more together and farther away from the often-made comparisons with rocker Tom Jones.

His continued strong voice and intense interpretations, coupled with his personable stage approach will keep him in the forefront of male cabaret vocalists for however long he desires.

HANFORD SEARL

TURBULENCE

Ford Theatre, Los Angeles

Turbulence, a young group of 12 Los Angeles

musicians fusing contemporary jazz, rock and funk in a big band setting, provided a most enjoyable way to spend a sunny, blue-sky Sunday afternoon June 12 for an audience spilling out from the outdoors theatre's hillside setting.

Under the guidance of drummer Dave Crigger (Don Ellis, Willie Bobo and Toni Basil) and Craig Pallett (Willie Hutch, Street Corner Symphony and Toni Basil) on trumpet, Turbulence's three reeds, five horns and rhythm section of two guitars, bass and drums filled its two-hour set with original compositions such as "Amphibious Phase II" and "Seven Twenty-Eight" alongside arrangements of pieces by Charlie Mingus, Thelonious Monk and Tom Scott.

Moving through synthesized funk sections, slow sensuous pieces, compositions of various meter changes or swinging progressive selections, the group's appeal surfaced in its youthful and invigorating style and presence mixed with an infectious peak level of energy produced by crisp arrangements, versatility and an abundance of personality.

In a pace that never let up, the 10 selections remained far from excessive, highlighting numerous solo passages, most outstanding of which came from guitarists Dave Storrs and Steve Bartek, trombonist Brian Matson, bassist Leon Gaer and crowd favorite Mike Morera on saxophone, all of whom combined various effects with conventional instrumentation that both amazed and delighted the audience.

KEVIN MERRILL

Campus

NECAA

Big Help

To Colo.

Bookers

By ED HARRISON

LOS ANGELES—The NECAA's national convention last February proved to be a shot in the arm for Denver-based Colorado Talent Industries, an eight-month-old booking agency, which has since expanded its industry contacts, roster and staff.

Agent Brad Miller, who launched the company in November with Bob Laughlin, emphasizes that the most beneficial result of the convention was the number of contacts made.

Says Miller: "Without question, the best thing that happened from the NECAA convention was the contacts we made, especially with the East Coast. There's no other way to do it in such a short time."

He reports that he is now working closely with Athena Artists, and Variety Artists while developing a rapport with the William Morris Agency. Miller adds that as a newcomer to the market, the convention was "a tremendous learning experience."

The agency is now booking 15 regional acts; an increase of seven since the convention. Among the firm's major acts are Slidin' Jack, who played with Doug Kershaw for four years; Desperadoes. Timothy P., Rural Route Three and Cooder Browne.

And to ensure adequate attention for his clients, the company has expanded its staff from two agents to four. In addition to Miller and Laughlin, the other agents are Ron Singleton and Chris Haydin. Ann Reiver, formerly of Athena Artists (which recently closed its Denver office) has also been hired as secretary.

As an agency specializing in progressive country acts, Miller is continuously seeking new talent in this genre without difference to region as was the case with Cooder Browne, a newly signed Austin-based group.

All of Colorado Talent's acts have been working Colorado, Wyoming, Oklahoma and New Mexico playing campuses, "boogie bars" and showcases which Miller claims are drawing "receptive crowds."

Miller admits his biggest concern now is breaking Desperadoes, Slidin' Jack and Cooder Browne nationally.

"In the case of Slidin' Jack, we're trying to get the group its own identity," says Miller. "Two agents are leaving to check out the Midwest and East and then we'll concentrate in the Northwest, using the college market and showcase clubs."

With campus activity relatively slow in the summer, Miller is working his acts at fairs, rodeos and a "strong nightclub network."

Desperado, he reports, is booked through November throughout the Rocky Mountain region and Midwest.

Colorado Talent will be increasing its NECAA profile in the coming year. In addition to the 1978 national convention in New Orleans, Miller says he plans to attend at least four regional confabs.

Cassidy To ASCAP

LOS ANGELES—Television and recording artist Shaun Cassidy has signed with ASCAP. Cassidy stars in the tv series "The Hardy Boys" and records for Warner/Curb.

Soul Sauce

Real Estate Exec Runs D.C. Label

By JEAN WILLIAMS

LOS ANGELES—Washington, D.C., has at least two r&b labels: Al Bell's Independence Corp. of America and now Arrest Records.

Arrest, formed by local real estate executive Oliver Cowan, has to date signed 12 acts with releases due on three this month and "Old Bald Head Man" by Dicky Williams, a blues artist, released in June.

Larry Bryant, director of marketing and promotion at the label, says that although Arrest's major thrust will be in r&b, the label will also record pop and jazz acts.

"We already have two pop acts which we are working with," says Bryant, a former independent producer who worked with Van McCoy for two years.

Why was the label formed?

"While there's a lot of talent in Washington, these people have had to go outside to get recorded," says Bryant.

"We have been in communication with Al Bell and we feel the two companies can work together to offer local talent a recording vehicle."

Bryant contends there's a distinctive sound emanating from Washington, high energy coupled with heavy rhythm and percussion. "People in this area relate to that sound," he says.

"We're initially dealing with this sound in trying to break our acts in their home market first."

The firm has two staff producers, Charles Fuller, former member of the Soulsearchers, and Bryant himself.

Arrest is currently being distributed through independents. The label is the recording arm of the year-old, 24-track Arrest Recording Studio. Several acts have come to the label through the studio facility, says Bryant.

"We have people who come in to record but are not affiliated with a label. If we feel they are marketable we sign them to Arrest."

Other acts have come through producers and still others have come through word of mouth, he adds.

Bryant explains the firm is building an in-house staff to work the product. The records to be released this month are by Father's Children, Stringfield and Standing Room Only. All three groups are r&b-oriented.

★ ★ ★

Louis Brown, believed to be the only full-time black announcer in the state of Arizona, hosting the evening drive-time slot at KXTC-FM, Phoenix's only jazz/r&b station, was honored by J.D. Hill Enterprises in a tribute called "Soul Dimension Third Anniversary" on Sunday (3) at the Thunderbird Country Club there.

J.D. Hill Enterprises is headed by Detroit Lions' receiver J.D. Hill.

Brown, who has been an r&b announcer for three years, was given the salute at a disco dance at the country club. In addition to his drive-time slot he hosts a disco program on Saturdays.

On Monday (4), Brown tossed a bash for radio announcers, J.D. Hill personnel and label reps.

★ ★ ★

Papa John Creach, with a new DJM LP "Cat And The Fiddle,"

(Continued on page 41)

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	2	8	EASY—Commodores (L. Richie, Motown 1418) (Jobete/Commodores, ASCAP)	35	35	7	I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram, Koko 725 (Klondike, BMI))	68	68	6	PARTY LIFE—Symbol 8 (W. Lowery), Shock 5 (Janus), (Duchess/Old Sparta/Heavy, BMI)
★2	3	9	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spurtree, BMI)	36	30	8	PARTY LAND—Blackbyrds (Debyrd/Blackbyrd, BMI)	69	75	4	BITE YOUR GRANNY—Morning, Noon & Night (J. Worthy), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)
3	1	8	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Saggitfire, BMI/Steelchest, ASCAP)	37	25	15	I CAN'T GET OVER YOU—Dramatics (J. Brinson, E. McGhee, F. Fleshman), ABC 12258 (Conquistador, ASCAP)	70	74	4	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)
★4	4	8	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	★38	46	5	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown) (Jobete, ASCAP)	71	72	3	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
★5	8	5	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	39	36	11	(I'm A) SUPERSTAR—Brenda & The Tabulations (J. Davis), Chocolate City 009 (Casablanca) (Midsong/John Davis, ASCAP)	72	66	6	COMING BACK FOR MORE—William Bell (W. Bell, P. Mitchell), Mercury 73922 (Phonogram), (Bell-Kat, ASCAP/Belinda, BMI)
6	7	10	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3-10528 (Buttermilk Sky/Content/Alyn, BMI)	★40	50	5	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	73	44	6	I GET LIFTED—Latimore (H.W. Casey, R. Finch), Glades 174 (TK), (Sherlyn, BMI)
★7	14	5	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	★41	53	5	GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	74	76	3	ALIBOM-BA-YA—Michael Masser & Mandrill (M. Masser), Arista 0250 (Colgems-EMI, BMI)
8	9	8	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	★42	57	4	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	★75	85	2	GOOD THING QUEEN PART 1—Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)
9	5	7	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	43	43	5	ME AND THE MUSIC—Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	★76	86	2	BLOCKBUSTER BOY—Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosalba, BMI)
10	10	8	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	★44	56	3	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	★77	87	2	IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
11	6	15	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	45	48	8	JOYOUS—Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At Home, ASCAP)	★78	88	2	SHARING—Vitamin E (P. Smith), Buddah 574 (Buddah, BMI)
12	11	12	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	★46	59	4	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	★79	89	2	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)
★13	19	4	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	47	47	7	I SHO LIKE GROOVIN' WITH YA—Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	80	80	7	TURN ON THE LIGHTS—Kellee Patterson (L. Farrow, C. Johns), Shadybrook 1037 (Funks Bump, BMI)
★14	18	10	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	★48	60	3	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Low Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Oee Oee Sharp Gamble), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	★81	NEW ENTRY	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	
15	13	11	IF IT'S THE LAST THING I DO—Thelma Houston (S. Cahn, C. Chaplin), Tamla 54283 (Motown) (Chappell, ASCAP)	49	49	6	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391 (Nick-O-Val, ASCAP)	82	82	3	BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band (T. Lawrence), Island 086 (Island/Tira, BMI)
16	16	9	ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	50	42	6	GONNA LOVE YOU MORE—George Benson (M. Albert), Warner Bros. 8377 (Sunbury/Fermata International, ASCAP)	83	83	3	WHAT THE FUNK—Memphis Horns (C. McDonald, D. Shields, A. Abrahams, T. Wender), RCA 10999 (Bridgewood, ASCAP)
17	12	10	I'M GOING DOWN—Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	51	26	12	THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman (R. Tyson, R. Baker), Salsoul 2026 (Lucky Three/Burma East, BMI)	84	84	3	IN A VERY SPECIAL WAY—Brief Encounter (L. Bailey, Brief Encounter), Capitol 4426 (Ashley Hall, BMI)
18	17	8	YOUR LOVE IS RATED X—Johnnie Taylor (R. Moore), Columbia 3-10541 (Groovesville, BMI)	52	33	18	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razze Dazzle, BMI)	85	90	2	SPRING HIGH—Ramsey Lewis (S. Wonder), Columbia 3-10571 (Blackbull/Jobete, ASCAP)
19	15	9	NOW DO-U-WANNA DANCE—Graham Central Station (L. Graham), Warner Bros. 8378 (Nineteen Eighty Five, BMI)	53	45	17	ANGEL IN YOUR ARMS—Hot (T. Woodford, C. Ivey, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI/I've Got The Music, ASCAP)	★86	NEW ENTRY	THE GREATEST LOVE OF ALL—George Benson (L. Creed), Arista 0251 (Columbia Pictures, BMI)	
20	20	12	BREAK IT TO ME GENTLY—Aretha Franklin (M. Hamlish, C. B. Sager), Atlantic 3393 (Red Bull, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	54	64	4	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	★87	NEW ENTRY	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)	
★21	27	7	CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	55	61	6	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Satter), Marlin 2202 (TK), (Antisa, ASCAP)	★88	NEW ENTRY	DARLIN'—Donny Gerrard (J. Burton), Greedy 114 (Joyfully Sad/Heavy Star, BMI)	
★22	28	7	GET IT UP—Ben E. King & AWB (N. Doherty), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	56	62	4	I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	★89	NEW ENTRY	DO YA WANNA GET FUNKY WITH ME—Penna Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	
23	22	22	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	★57	71	3	MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	90	NEW ENTRY	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	
★24	23	11	OUR LOVE—Dells (A. Felder, T.G. Conway, R. Tyson), Mercury 73909 (Phonogram) (Six Strings, BMI)	58	58	5	ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	91	70	6	POST MORTEM—Cameo (L. Blackmon, G. Johnson), Chocolate City 010 (Casablanca), (Better Days, BMI)
★25	31	4	I BELIEVE YOU—Dorothy Moore (D. Addressi, D. Addressi), Malaco 1042 (TK) (Musicways/Flying Addressi, BMI)	59	54	8	BACK UP (Hit It Again)—Tornado (L. Alexander, S. Torano), Polydor 14389 (Tornado/Telurian, BMI)	92	NEW ENTRY	TOMORROW—Cissy Houston (C. Strouse, M. Charnin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)	
★26	21	9	GO AWAY LITTLE BOY—Marlena Shaw (C. King/G. Goffin), Columbia 3-10542, (Screen Gems-EMI, BMI)	60	51	11	WHATCHA GONNA DO?—Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)	93	NEW ENTRY	COME INTO MY LIFE—Bill Summers (A. Mouzon), Prestige 765 (Fantasy) (Mouzon, BMI)	
★27	37	6	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	61	52	14	SIR DUKE—Stevie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)	94	78	12	GIRL—Billy Preston (B. Preston, B. Fisher), A&M 1925 (Irving/WEP, BMI/Almo/Rich Fish, ASCAP)
28	24	11	AFTER YOU LOVE ME WHY DO YOU LEAVE ME—Harold Melvin & The Blue Notes (H.J. Melvin, K. Gamble), ABC 12268 (HAL-MEL/Mighty Three, BMI)	★62	73	3	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)	95	NEW ENTRY	I JUST WANNA DO MY THING—Edwin Starr (B. Starr), 20th Century 2338 (ATV/Zona, BMI)	
★29	32	8	SPELLBOUND—Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	63	63	6	FEEL IT—Crusaders (S. Hooper, W. Felder, L. Carlton, R. Popwell, L. Dozier), ABC/Blue Thumb 272, (Four Knights, BMI)	96	96	3	I HEARD THE VOICE OF MUSIC SAY—Sunbear (A. Oliver, W. Schuchner), Soul Train 11001 (RCA) (Hip-Trip/Sunbear, BMI)
★30	40	3	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	64	55	15	DANCE AND SHAKE YOUR TAMBOURINE—Universal Robot Band (P. Adams), Red Greg 207 (Sug-Sug/PAP, ASCAP)	97	97	2	GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson (B. Conti, C. Connors, A. Robbins), Columbia 3-10468 (United Artists, ASCAP/Unart, BMI)
★31	39	6	I CAN MAKE IT BETTER—Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	65	29	17	WHODUNIT—Tavares (K. St. Lewis, F. Perren), Capitol 4398 (Bull Pen, BMI/Perren-Vibes, ASCAP)	98	98	2	FEEL LIKE BEING FUNKY—Avalanche 77 (N. Petta, L. Petta, R. Ostrow), Boblo 527 (NSD) (Boggie Bear/Hikit, BMI)
★32	38	16	WHILE I'M ALONE—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4392 (Pecie, BMI)	66	65	12	HOLLYWOOD—Rufus Featuring Chaka Khan (D. Wolinski, A. Fischer), ABC 12269 (Big Elk/American Broadcasting, ASCAP)	99	100	2	MY HEART JUST CAN'T STOP DANCING—Swamp Dogg & Riders Of The New Funk (J. Williams Jr.), Musicor/Privilege 6306 (Springboard) (Atomic Art/Demain, BMI)
★33	41	7	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI)	★67	77	3	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	100	79	10	I CAUGHT YOUR ACT—Hues Corporation (W. Holmes), Warner/Curb 8334, (Jimi Lane/Ensign, BMI)

Black Agency Seeks Act Loyalty Affiliated Enterprises, Promoters Face Same Problem

By JEAN WILLIAMS

LOS ANGELES—Affiliated Enterprises, Inc., a Washington, D.C., booking agency with offices in New York, is possibly the largest black booking agency in the country representing more than 150 artists including r&b, country, jazz, comedians and novelty acts.

"Of our 150 acts, we book as many black acts as possible because of the existing problems for blacks trying to play certain arenas," says Aerial R. Simmons, executive director of the 10-year-old firm.

Prior to Affiliated becoming a major black agency, Queen Booking, formerly owned by Ruth Bowen, was the number one black-owned agency.

Simmons claims a black booking agency has the same problems as some black promoters with acts.

"We will start with an act when the act is new. Then when the act makes it they turn to the other (white) agency. I don't know why because those agencies can't offer

the act any more than we can, but the acts seem to feel they can," says Simmons.

Dick Griffey, well-known concert promoter who has been outspoken on this issue, charges several artists with the same lack of loyalty, saying, "Black promoters are willing to take a chance on helping new acts, trying to establish these acts. When the acts reach a certain status they want to play for white promoters."

Says Simmons: "We don't try to tie an act up. Our procedure is not to sign talent for exclusive booking in the first year. There's an advantage for the act in this method.

"We want to give talent a chance to know us and how we operate and at the same time we can watch the act develop during this year."

As to where these acts can be booked by Affiliated, Simmons says. "We have our own clients, international, national as well as the armed services, theaters in the

round, hotels, cruises and the standard nightclub circuit."

He notes that for the most part, most of his attractions are based on the East Coast and most of his U.S. performing facilities are also in the East but this is expanding. "We attended Billboard's Talent Forum in New York recently and made several connections for facilities on the West Coast plus additional showplaces on the East Coast."

As to selecting its acts Simmons says, "Affiliated's concept is based around variety in performers. We have tried to build a reputation of booking many kinds of acts. But we tend to ride with the market trends.

"It depends on which way our client market is fluctuating. We will take additional applications for that particular type of act that's in demand. We also must decide if the applicants are bookable. There are artists currently recording who are not bookable.

"Other areas of consideration are the responsibility of the artist, its attitude, grooming, wardrobe, management and transportation."

Management as most understand is possibly the most valued arm of an artist.

According to Simmons, Affiliated works closely with Better Informed To Counsel His Or Her Eclate Success (BITCHES) a local management firm.

"When we find an act that has recorded but is in need of management services, we will not register that artist on our roster but first help them obtain management. They can initially sign non-exclusive contracts until they're sure of their direction."

Simmons contends that getting into the booking business is tough and his firm spent its first four years just laying a foundation. "But today we have one of the most modern procedures available for securing contracts.

Soul Sauce

Continued from page 40

gained national fame as a member of the Jefferson Airplane group, now Jefferson Starship. He made the rock transition after performing as a jazz violinist for many years in Los Angeles clubs.

Creach, at least 20 years Starship's senior, received his "Papa John" tag from the group. He recorded his first solo LP on Grunt, Starship's RCA-distributed label.

Moving from Grunt with his own group to Buddah Records and now DJM Creach says, "I am with DJM because I feel it can do the same thing for me that it did for Johnny 'Guitar' Watson." Watson received his first gold disk after joining DJM.

Creach, who plays r&b, pop, jazz, blues and gospel on his fiddle, is backed by Joey Brasler on guitar; Stephen Heberman, keyboards; Bryan Tilford, bass, and Reid King, vocals.

According to Gretchen Creach, group manager and Papa John's wife, Jefferson Airplane exposed the violinist to the young white college audience and with more blacks attending white-oriented schools, young blacks are now becoming aware of him.

* * *

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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	COMMODORES Motown M7-884R1	31	33	7	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
2	4	9	RIGHT ON TIME Brothers Johnson, A&M SP 4644	32	40	3	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)
3	2	14	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	33	28	7	HOT Big Tree BT 89522 (Atlantic)
4	8	3	REJOICE Emotions, Columbia PC 34762	34	34	38	PART 3 K.C. & The Sunshine Band, TK 605
5	5	15	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tama, T7-352R2 (Motown)	35	35	24	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972
6	3	13	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	36	36	9	ARE YOU SERIOUS Richard Pryor, Laff A196
7	7	4	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	37	37	12	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
8	10	5	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	38	38	24	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
9	9	8	TRAVELIN' AT THE SPEED OF THOUGHT D'Jays, Philadelphia International PZ 34684 (Epic)	39	39	12	LOVE STORM Tavares, Capitol STAO 11628
10	17	4	FLOATERS ABC AB 1030	40	51	5	ENCHANTMENT Roadshow RS-LA682-G (United Artists)
11	11	16	SLAVE Cotillion SD 9914 (Atlantic)	41	46	2	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandril & Michael Masser, Arista AL 7000
12	12	18	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	42	48	2	SHOTGUN ABC AB 979
13	13	19	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	43	54	2	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)
14	6	5	SWEET PASSION Aretha Franklin, Atlantic SD 19109	44	50	2	TAILOR MADE Bobbi Humphrey, Epic PE 34704
15	14	21	UNPREDICTABLE Natalie Cole, Capitol SO 11600	45	47	10	MAGIC T-Connection, Dash 30004 (TK)
16	15	40	SONS IN THE KEY OF LIFE Stevie Wonder, Tama T13-340C2 (Motown)	46	49	6	PHASE II Bohannon, Mercury SRM-1-1159 (Phonogram)
17	20	4	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654	47	NEW ENTRY		FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
18	18	11	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	48	41	15	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)
19	19	11	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	49	42	5	IN MY STRIDE David Ruffin, Motown M6-885S1
20	26	4	EXODUS Bob Marley & The Wailers, Island ILPS 9498	50	53	3	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
21	24	5	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-887S1	51	43	8	UPTOWN FESTIVAL Shalamar, Soul Train BVL1-2289 (RCA)
22	16	6	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	52	57	3	MAGIC JOURNEY Salsoul Orchestra, Salsoul SZS 5515
23	27	14	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	53	44	14	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)
24	31	4	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	54	23	18	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
25	32	4	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	55	55	2	BUMBS AND BRUISES Joe Tex, Epic PE 34666
26	29	5	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1	56	56	2	DISCO INFERNO Trammps, Atlantic SD 18211
27	21	21	IT FEELS SO GOOD Manhattans, Columbia PC 34450	57	58	6	REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
28	22	23	IN FLIGHT George Benson, Warner Bros. BSK 2983	58	NEW ENTRY		THE BEST OF THE EARLY YEARS Ohio Players, Westbound WB 304 (Atlantic)
29	25	6	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)	59	59	3	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
30	30	16	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	60	NEW ENTRY		UNIVERSAL LANGUAGE Booker T & The MG's, Asylum 7E-1093

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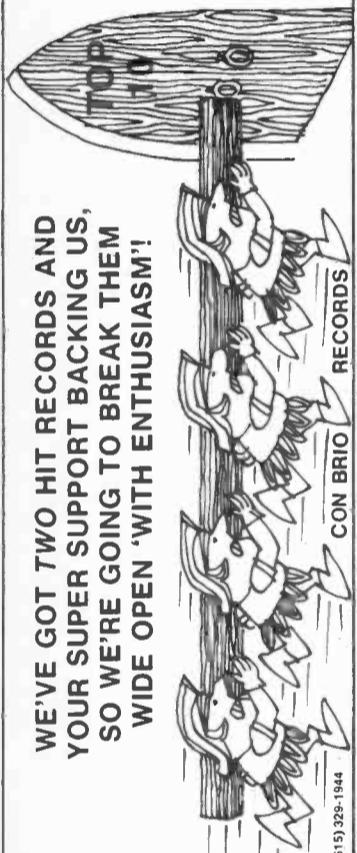
Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	35	24	11	BORN BELIEVER— Jim Ed Brown & Helen Cornelius (G. Harju), RCA 10067 (Filmways, ASCAP)	68	71	6	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004. (Beachwood, BMI)
2	1	9	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/ Maplehill/Vogue, BMI)	36	27	12	I WAS THERE—Staller Brothers (D. Reid), Mercury 73906 (Phonogram) (American Cowboy, BMI)	69	80	2	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)
3	4	7	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)	37	52	4	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	70	73	4	WHY NOT TONIGHT—Jacky Ward (J. Foster, B. Rice), Mercury 73918, (Phonogram) (Jack & Bill, ASCAP)
4	14	8	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	38	55	3	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8 50410, (Algee, BMI)	71	81	2	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Bro 121 (NSD) (Con Bro/Date McBride/Val Rio, BMI)
5	6	10	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	39	70	2	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	72	77	3	WITH HIS PANTS IN HIS HANDS—Jerry Reed (C. Parks), RCA 11008, (Greenwood, BMI)
6	3	12	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	40	50	5	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	73	NEW ENTRY	THE PLEASURE'S BEEN ALL MINE—Freddie Hart (J. Nixon), Capitol 4448, (ATV, BMI)	
7	9	10	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	41	33	10	I CAN'T STOP LOVING YOU—Sammi Smith (D. Gibson), Elektra 45398 (Acuff-Rose, BMI)	74	85	3	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reich), Mercury 73930, (Phonogram) (Warner Bros., ascap)
8	11	8	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	42	35	10	I'M A MEMORY—Willie Nelson (W. Nelson), RCA 10969, (Willie Nelson, BMI)	75	75	6	YOU'RE SO GOOD FOR ME (And That's Bad)—Bobby Wayne Loftis (C. Fields, D. Riss, T. Christian), Charta 108 (NSD), (Sandburn, ASCAP/Stars & Stripes, BMI)
9	12	8	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	43	37	8	I DON'T HURT ANYMORE—Narvel Felts (J. Rollins-D. Robertson), ABC/Dot 17700, (Intersong, ASCAP)	76	NEW ENTRY	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	
10	10	9	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/ Fred Ahlert/TRO-Cromwell, ASCAP)	44	46	6	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)	77	82	2	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch-D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)
11	15	7	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	45	41	8	MERRY-GO-ROUND—Freddy Weller (F. Weller-T. Roe), Columbia 3-10539, (Low-Tw/Young World, BMI)	78	79	5	HOME SWEET HOME— L.E. White/Lola Jean Dillon (L.E. White, L.J. Dillon), Epic 8-50389, (Twitty Bird/Coal Miners, BMI)
12	16	7	A TEAR FELL— Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	46	36	15	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallnote, BMI)	79	83	4	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
13	13	12	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reef, BMI)	47	39	16	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle-F. Miller), ABC/Dot 17688 (Ordona/Bridgeport, BMI)	80	NEW ENTRY	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	
14	20	6	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	48	45	9	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis), Columbia 3-10535, (Song Painter, BMI)	81	87	3	GOOD EVENING HENRY—Peggy Sue (C. Branz), Door Knob 7-036 (WIG), (Door Knob, BMI)
15	19	9	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	49	61	4	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazette/IRDA 413 (IRDA), (Frebar, BMI)	82	86	3	JULIANNE—Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)
16	17	9	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/ Rose Bridge, BMI)	50	58	5	TELEPHONE MAN—Meri Wilson (M. Wilson), GRT 127, (Castleridge, ASCAP)	83	93	2	PAINTED LADY—Chuck Woolery (N. Wilson-C. Wollery-L. Hargrove), Warner Bros. 8381, (Al Gallico/Algee/Window, BMI)
17	8	11	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	51	56	5	I LOVE WHAT MY WOMAN DOES TO ME—David Rogers (R. Klang, B. Thundercloud), Republic/IRDA 001 (Singletree, BMI)	84	89	2	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)
18	23	6	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	52	40	14	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (R. Rogers), MCA 40708 (Newkeys, BMI)	85	98	2	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Music Of The Times/Ray Mondo, BMI)
19	26	7	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy (K. Robbins), RCA 10982, (Pi-Gem, BMI)	53	63	3	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff Rose, BMI)	86	NEW ENTRY	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Clancy, BMI)	
20	25	5	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	54	64	3	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	87	97	2	MIDNIGHT TRAIN TO GEORGIA—Eddie Middleton (J. Weatherly), Epic 8 50388, (Kece, ASCAP)
21	29	4	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Lion, BMI)	55	44	16	I CAN'T HELP MYSELF—Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45390 (BRIARpatch/Deb Dave, BMI)	88	90	2	TWEEDLE-O-TWILL—Kathy Barnes (G. Aury-F. Rose), Republic/IRDA 389 (IRDA), (Western/Milene, ASCAP)
22	28	5	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia-310551, (Peer, BMI)	56	47	13	BURNING MEMORIES—Mel Tillis (M. Tillis, P. Walker), MCA 40710 (Cedarwood, BMI)	89	NEW ENTRY	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)	
23	18	12	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	57	57	6	UNTIL I MET YOU—Tom Bresh (T. Bresh), ABC/Dot 17703, (Papoose, BMI)	90	NEW ENTRY	I CAN'T STOP NOW—Mike Lunford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)	
24	34	4	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	58	NEW ENTRY	SOUTHERN CALIFORNIA— George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (Brougham/Algee, BMI)	91	43	13	IT'S NOTHING TO ME—Jim Reeves (P. Patterson), RCA 10956 (Gregmark/Libjon, BMI)	
25	31	7	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	59	53	7	SWEET DECEIVER—Cristy Lane (B. & F. Bryant), LS 121 (GRT), (House Of Bryant, BMI)	92	NEW ENTRY	BARTENDER BLUES—James Taylor (J. Taylor), Columbia 3-10557, (Country Road, BMI)	
26	32	7	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	60	NEW ENTRY	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	93	95	3	GOODBYE MY FRIEND—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8 50365, Not Listed	
27	38	3	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	61	69	5	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)	94	94	4	HURTIN' KIND OF LOVE—Ron Shaw (R. Shaw), Pacific Challenger 1511 (CDC), (Pacific Challenger, BMI)
28	30	8	DIFFERENT KIND OF FLOWER—Ray Price (G. Sefton), ABC/Dot 17690, (Memory, BMI)	62	72	2	CRUTCHES—Faron Young (J. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	95	NEW ENTRY	NEVER ENDING LOVE AFFAIR—Melba Montgomery (L. Butler, R. Bowling, S. Tutstie), United Artists 1008, (Un Art/Brougham-Hall, BMI)	
29	7	14	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	63	65	5	IS EVERYBODY READY—Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)	96	NEW ENTRY	TROUBLE IN MIND—Mank Snow (R. Jones), RCA 11021, (MCA, ASCAP)	
30	5	11	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	64	74	4	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	97	66	9	THE BEST PART OF MY DAYS (Are My Nights With You)—David Wills (R. Zimmerman), United Artists 988, (Hacienda, ASCAP)
31	22	8	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	65	67	5	LITTLE WHITE MOON—Hoyt Axton (M. Dawson), MCA 731, (Lady Jane, BMI)	98	99	2	THE COWBOY AND THE LADY—Bobby Goldsboro (B. Goldsboro), Epic 8 50413, (House of Gold, BMI)
32	21	11	HEAD TO TOE—Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	66	76	3	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	99	NEW ENTRY	DON'T WANNA TAKE A CHANCE ON LOVIN' YOU—Ann J. Morfon (W. Johnston), Prairie Dust 7617 (NSD), (Anextra, BMI)	
33	54	3	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	67	62	5	I'M NOT THE ONE YOU LOVE (I'm The One You Make Love To)—Sunday Sharpe (J. Foster, B. Rice), Playboy 85806 (Epic) (Jack & Bill, ASCAP)	100	NEW ENTRY	IT'S BEEN A LONG, LONG TIME—Buck Owens (D. Knutson, P. Jones), Warner Bros. 8395, (Blue Book, BMI)	
34	42	4	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall- Clement/Vogue, BMI)								

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Country

More Than Music To a Festival Nelson, Neese July 4 Picnics Primers On Planning

• Continued from page 36

sonate entertainer, deserved a better fate. Realizing the excesses of the 1976 event, Nelson decided to terminate the festival which had attracted crowds of more than 80,000.

Bearing in mind that Nelson's larger crowds put an increased strain on facilities which smaller festivals wouldn't encounter, the Picnic people did have more money available for better control, yet failed to achieve it.

Here are the vital differences between the two events:

- Site. The Cosby concerts took place on Kineavista Hill, a sloping, grassy hillside providing a natural amphitheatre for the stage. The Smoky Mountains provided an inspiring backdrop, nestled cool and serene and offering mountain breezes that kept the temperatures in the 80s during the daytime and let them slip to the 60s at night.

- The Texas sites for the Nelson fest ranged in temperatures from 90 to 100-plus, humidity from 99%-100%,

and ranked in aridity somewhere between the Mojave and Sahara. There was enough dust to choke a Texas longhorn.

- Security. Nelson's team hired guards with Hell's Angels mentalities and minds—ruffians who would rather punch out than please. Neese, as festival director, wisely put security control under Will Byrd, who handles rock and pop concert security for Joe Sullivan's Sound 70 Productions. Byrd hired strong but intelligent football players from Vanderbilt Univ. and the Univ. of Tennessee to keep everything orderly.

- Attitude. The picnic people were antagonistic toward the press and only mildly tolerable to some of the acts. The Smoky Mountain crew respected the performers, press, and, most important, the fans.

- Music. Neither event can be faulted here. Nelson's picnics featured brilliant performances by a wide variety of country and rock acts with an emphasis on such acts as Jerry Jeff Walker, Leon Russell,

Kris Kristofferson and Waylon Jennings.

The bluegrass festival gained solid performances from its acts playing to the crowd that had an insatiable appetite for "Fox On The Run" and other traditional bluegrass numbers. Long stage waits were common at both events.

- Fans. The median age was higher for the Smoky Mountain festival, but, similar to Nelson's event, the college age fan was in the majority.

- Profit (and lack of it). The Nelson picnic officials would never offer an accurate profit picture and often indicated the event lost money because of gate crashers. The Smoky Mountain Bluegrass Festival will more than likely be a red ink situation this year since attendance totals fell below projections.

A shorter event, the inclusion of a country or rock superstar, a slightly higher ticket cost, and receiving a percentage of the food concessions profits could result in this becoming a financially potent event.

Hopefully, this is what will happen. Just because Willie Nelson and Chuck Neese give country and bluegrass fans a lot of music is no reason they should end up singing the blues.

Attendance Swelling At 'Jubilee' Events

NASHVILLE—The "Nashville Jubilee" concert series, initiated in April by the Assn. of Country Entertainers, continues to grow in popularity as it concludes its third month at Nashville's War Memorial Auditorium.

Offering one show only in April as a testing ground for future shows in

the planned series, the series grew in May with three shows, and in June, offered four.

"Attendance is building as the series progresses," states Vic Willis, executive director of the Assn. of Country Entertainers, "and more shows are scheduled for July and August as the pace of visitors builds."

"Millions of persons, mostly family units, visit Nashville every year, and many are unable to get their fill of country entertainment housed in an auditorium setting suitable for all persons, all ages. Our programs are designed to give these people what they came to Nashville for, country music performed not only by some of the biggest names in the business, but also by new and young talent just now being discovered."

The association hopes to provide the Nashville scene with weekday shows as well as weekend shows in July and August as it works toward nightly performances.

Performers having appeared thus far at the "Nashville Jubilee" include Rusty Adams, Ed Bruce, Martha Carson, the Dean Twins, Penny DeHaven, the Duke of Paducah, Joe Heathcock, Barbara Lea, Bobby Lewis, Patsy Montana, Melba Montgomery, Lorrie Morgan, Harold Morrison, Vernon Oxford, Debbie Lynn Pierce, Webb Pierce, Max Powell, Kenny Price, Bobby G. Rice, Speck Rhodes, Kathy Sue Shaw, Patsy Sledd, Red Sovine, Jan Stark, Roni Stoneman, the Stonemans, Wilful Stumble, Gordy Tapp, Tom and Newell and the Country Grasscutters, Little Roy Wiggins and Faron Young.

In the weeks to come, more name artists will be appearing as contracts have been finalized with Wilma Lee Cooper, Charlie Louvin, David Houston, Jim and Jesse, Stu Phillips, Billy Grammer, Little Jimmy Dickens, Jean Shepard, Del Wood, Grandpa Jones, Justin Tubb, Merle Kilgore, the Sgro Brothers, Lonzo and Oscar, Ray Pillow, Laura Lee McBride and Charlie Walker, among others.

According to Willis, each show presents anywhere from five to 10 acts. **SALLY HINKLE**

CMA BOARD TO SEATTLE

NASHVILLE—Seattle is the site of the third 1977 quarterly meeting of the CMA board of directors, Wednesday and Thursday (13-14).

Topics for discussion include October's CMA Awards Show and other country music month activities, a review of the 1977 Fan Fair, nomination of board members for the October election, membership activities, the 1977 talent Buyers Seminar and the Country Music Deejay Awards.

The meeting will be held at Seattle's Washington Plaza Hotel.

Opry House In W. Va. Celebrating

NASHVILLE—The Mountaineer Opry House in Milton, W. Va., celebrates its fifth anniversary in July. Festivities will climax with a special bluegrass concert July 30.

Built and opened during the summer of 1972, the Mountaineer Opry has become a Saturday night institution for country music fans on the Ohio-West Virginia-Kentucky border.

Paul King, who owns the Mountaineer Opry House, estimates he has booked more than 300 local acts for the show, along with Nashville stalwarts such as Ernest Tubb, Charlie Louvin, Skeeter Davis, Kenny Price, Jim and Jesse and the Osborne Brothers.

Because of the success of local acts, there has been a decline in the booking of big name talent. King plans to soon put more energies toward expansion of his music project by building a larger auditorium, restaurant and motel.

Several radio stations have carried programs of Mountaineer Opry House music and segments are being videotaped and distributed to cable-television stations.

www.americanradiohistory.com



KEY PRESENTATION—Spartanburg, S.C., Mayor Frank Allen presents the key to the city to Marshall Tucker Band members Tommy Caldwell (right) and George McCorkle for the group's efforts in raising \$23,500 at a special homecoming concert for the Shriner's Crippled Children's Hospital in nearby Greenville, S.C., as Toy Caldwell (left) observes.

\$18,000 PROMO BUDGET

ABC Prepping An Aussie Film Blitz

By SALLY HINKLE

NASHVILLE—Utilizing an \$18,000 budget, ABC Records plans to blitz the Australian market with one of the biggest country music promotional film packages ever attempted overseas.

As of July 1, ABC/Dot's distribution is being handled by RCA/Australia—a change from distribution through Festival Records of Australia—and in coordination with the "Dot/RCA Launch" program planned for August, the label will be offering the largest conglomeration of artists filmed at one time for country promotional use.

"RCA Records/Australia has been the licensee for all of the ABC product with the exception of Dot Records prior to July 1," notes Elaine Corlett, international director artist development for ABC in Los Angeles.

"So to focus on the August launch of the association between RCA and Dot, we decided to film four of the top Dot acts since we weren't able to have an artist to be there personally due to tour commitments."

RCA/Australia has committed a \$5,000 donation to the filmings, which took place at Nashville's Hume Fogg High School auditorium June 30 and July 1 and include Don Williams, Barbara Mandrell—two artists already becoming hot items in Europe and Australia—Roy Clark and Freddy Fender performing current hits and new singles.

"These are promotional film clips for television airing," explains Corlett, "that hopefully will be aired on various tv shows in Australia. For instance, there's a new country show airing na-

tionally three times a week beginning this month that will be using all of the films along with some of the pop shows."

The films will also be available for airings in other countries as well, including Holland, Germany, England, Canada, New Zealand and the Scandinavian countries.

"Our licensees will be aware that these films have been done and they will be able to obtain one or all of these countries as potentially big country music markets along with Australia, which "is going to be a very big country market."

Promotional films or personal tv appearances are viewed as an important and imperative move for artists by Corlett "because it's about the best sales/marketing/merchandising promotional tool available."

"Anytime these films are shown, you can definitely see sales results. That's why it's so imperative for artists to either do the promotional films or be there to do the tv, and I constantly feed my licensees with films that are obtained or done by us."

Promotional film usage is also extended to salesmen, retailers, accounts, radio and press personnel. "GRT, which distributes ABC in Canada, will be showing the films on a continuous loop in August at the Canadian National Exhibition in Toronto over an Advent video unit," notes Corlett, "and they expect around one million people to come along that path that month."

"So basically, these films will get aired all over the place, plus be available for domestic use."

Air Personalities Due At 'Jamboree'

NASHVILLE—Members of the Federation of Independent Country Air Personalities will be guests of WWVA radio and "Jamboree U.S.A." for the "Jamboree In The Hills."

The group holds its semi-annual meeting in Wheeling, W. Va. Friday (15), the day before the two-day festival featuring 35 top country music stars.

Board members of the organization expected to attend include: Mike Burger, WHOO, Orlando;

Billy Cole, WHO, Des Moines; Charlie Douglas, WWL, New Orleans; Dale Eichor, KWMT, Ft. Dodge, Iowa; Cliff Haynes, KNEW, Oakland; Mike Hoyer, KFGO, Fargo, N.D.; Bob Ingram, WRJW, Picayune, Mich.; Jim Kizzia, KMUS, Muskogee, Okla.; Corky Mayberry, KFOX, Long Beach, Calif.; Billy Parker, KVOO, Tulsa; Larry Scott, KFDI, Wichita, Kan.; King Edward Smith, WSLC, Roanoke, Va.; Grant Turner, WSM, Nashville; and Buddy Ray, WWVA, Wheeling.

Country DJs To Ohio For 'Jamboree'

NEW YORK—Many of the nation's top-rated country DJs say they'll attend the two-day "Jamboree In The Hills" hosted by Columbia Pictures Industries and WWVA at Ohio's Brush Run Park Saturday (16) and Sunday (17).

The board of the Federation of Independent Country Air Personalities, the Country DJs' professional association, will be holding its semi-annual meeting Friday (15) in Wheeling, West Va., in conjunction with the outdoor fete, to be held 15 miles outside Wheeling, home of WWVA.

Three dozen top flight country stars are set to appear at the festival, planned as a permanent site for future musical entertainment (Billboard, July 9, 1977).

Set to attend are Mike Burger (WMOO); Billy Cole (WHO); Charlie Douglas (WWL); Dale Eichor (KWMT); Cliff Haynes (KNEW); Mike Hoyer (KFGO); Bob Ingram (WRJW); Jim Kizzia (KMUS); Corky Mayberry (KFOX); Billy Parker (KVOO); Larry Scott (KFDI); King Edward Smith (WSLC); Grant Turner (WSM); Buddy Ray (WWVA).

Headlining are Johnny Cash, June Carter, Donna Fargo, Freddy Fender, Mickey Gilley, Merle Haggard, Tom T. Hall, Barbara Mandrell, Charlie Rich, Johnny Russell, Tammy Wynette, Asleep At The Wheel, Ernest Tubb and many others.



PEN PALS—Sonny James autographs copies of his LP, "Sonny James In Prison In Person," for inmates of the Tennessee State Penitentiary during a recent visit to the prison where the album was recorded using inmates for musicians. James also donated several instruments to the prison's music room.

Heart Disease Campaign

• Continued from page 6.

ways to detect and perhaps prevent the cause.

Howard's songwriting career began with "A Thing Called Sadness," which has reportedly sold more than

Cliffie Stone New President Of Country Org

LOS ANGELES—The Academy Of Country Music has elected Cliffie Stone, president; Eula Thompson, vice president; Janice Smith, secretary, and Selma Williams, treasurer, for the 1977-78 year.

Ron Martin was named chairman by the board of directors with Fran Boyd retaining her position as executive secretary.

The new board is comprised of: artist/entertainer, Carl Albert and Howdy Glenn; promotion, David Mirisch and Kenn Kinsbury; musician/bandleader, Danny Michaels and Harold Hensley; publications, Jean Marchand and Steve Lappin; record company, Steve Stone and Carson Schreiber; music publisher, Buddy Mize and Herb Eisman; composer, Sandi Warner and Ken Halverson; club operator, Sherry Thomas and Ralph Hicks; advertising/radio/tv sales, Mal Ewing and Mark Williams; disk jockey, Chuck Sullivan and Hugh Cherry; radio/tv/motion pictures, Gene Weed and Ron Martin; manager/booker, Bill Boyd and Steve Stebbins; nonaffiliated, Ron Anton and Ben Susman.

Directors at large are Patsy Montana, Judy Rose, Lynda Peace, Johnny Mosby, Bob Hinkle and Johnny Thunder.

four million copies and was recorded by some 40 artists, including Vikki Carr, Ray Price, Bobby Vinton and Kitty Wells.

He has also written songs recorded by Eddy Arnold, Jerry Lee Lewis, Charley Pride, Roy Clark; and has written for Merle Haggard, contributed to Ringo Starr's "Beau-coups Of Blues" LP and was featured on Lefty Frizzell's "Greatest Hits" LP.

Now his aim as a singer/songwriter, with his first LP out with Cream Records, is to produce hit records and hit songs. "I don't want my children or my children's children to go through what I have," explains Howard. "And the fastest way to do this, to get the best results, is to have hit records and hit songs so that my voice will mean more to the people when I go on talk shows, or whatever."

"Right now, at the end of my engagements, I do a thing on heart disease explaining that I've had open heart surgery and through science, my life has been prolonged somewhat. Some club owners don't like it, but I do it anyway. Then I close with a song that I wrote for my children entitled 'Great Dreams' which deals with a father talking to his son."

Gratis Country Fest For N. Y.

NASHVILLE—An extensive promotion effort drew some 5,000 persons to a supermarket parking lot in New York City June 27 for a free country music festival.

The show starred Kitty Wells, Johnny Carver, Johnny and Bobby Wright, Walt Conklin, Fiddlin' Hal Casey and WHN deejay Lee Arnold. The festival was presented by Metropolitan Friends of Country and sponsored by the Lincoln Savings Bank in cooperation with the Maspeth, Queens, Chamber of Commerce.

Promotion efforts coordinated by promoter Richie Allen included placing 10,000 flyers into area homes, giving merchants posters and flyers for distribution, ads in local papers, notifying music departments of area schools of the concert and running a contest with the winners dining with the stars of the show.

WHN contributed hourly public service announcements. Posters were distributed in the E.J. Korvette department stores and Sam Goody record shops, displays featured at King Karol record stores and flyers distributed at the Times Square Information Center.

Nashville Scene

By PAT NELSON

The M/S Boheme will launch its first country theme cruise out of the Port of Miami, Sept. 10-17, headlining Epic artists Johnny Paycheck and David Wills along with Diane Jorden and Marty Martel.

A complete western motif is planned for the cruise with each passenger receiving a cowboy

hat and an autographed photo from each performer, nightly square dancing and clogging lessons, and contests for the most original western attire. Destinations for the country cruise are Puerto Plata, St. Thomas, San Juan and Cap Haitien.

Dickey Lee and co-producer Roy Dea were back in the studio during the last part of June working on Lee's next RCA album... Singer-composer Geof Morgan and producer Tom Collins are finishing the MCA artist's latest session at Woodland Sound Studio. All songs are original Morgan compositions... John Hartford returned to Nashville's Exit/In Tuesday (5)-Thursday (7). While in town, he did a guest shot on WSM-TV's "Noon Show" and taped a segment for "Good Ole Nashville Music."

Beginning Aug. 1, KWSM Radio in Tulare/Visalia, Calif., will become K-JUG Stereo Country 107. K-JUG will be the only 24-hour stereo country music outlet for the Fresno, Visalia and Tulare markets. Chuck Carson, program director, would like to have country artists' greetings for the opening. They should be sent to his attention at 717 North Mooney Blvd., Tulare, Calif. 93274.

That pretty four-year-old cover girl for the July issue of Good Housekeeping magazine is the daughter of Capricorn Records exec Phil Walden... Kenry Rogers has been producing demo tracks on his five-piece backup group, Turning Point, at Jack Clements Studios. Rogers is label shopping for the group that also writes for his KMR Music publishing company... Roni Stoneman and George Lindsey will be running the relay event on ABC-TV's "Celebrity All Stars Anything Goes" summer series filmed in Los Angeles, Wednesday (13).

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/16/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	3	13	KENNY ROGERS, United Artists UA-LA689-G
3	2	18	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
4	4	9	BEST OF FREDDY FENDER, ABC/Dot D02079
5	6	10	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
6	10	4	RABBITT—Eddie Rabbitt, Elektra 7E1105
7	9	6	RAMBLIN' FEVER—Merle Haggard, MCA 2267
8	5	19	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL1-2188
9	7	12	I REMEMBER PATSY—Loretta Lynn, MCA 2265
10	15	3	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
11	12	13	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
12	11	25	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
13	17	4	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
14	16	45	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
15	29	2	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
16	8	9	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
17	14	18	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
18	13	7	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
19	18	6	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
20	20	5	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
21	21	13	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
22	19	6	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
23	24	5	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
24	23	21	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
25	25	15	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
26	28	4	THE BEST OF... VOLUME 1—Moe Bandy, Columbia KC34715
27	27	6	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
28	30	4	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
29	22	18	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
30	31	7	SCORPIO—Bill Anderson, MCA 2264
31	33	5	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34692
32	32	5	IT'S NOTHIN' TO ME—Jim Reeves, RCA APL1-2309
33	26	10	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB-11531
34	34	22	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
35	35	23	VISIONS—Don Williams, ABC/DOT D0SD 2064
36	38	28	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
37	NEW ENTRY		LIVE—Billy Crash Craddock, ABC/Dot D0 2082
38	NEW ENTRY		I'M JUST ME—Charley Pride, RCA ANL 1-1214
39	39	13	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
40	NEW ENTRY		MOODY BLUE—Elvis Presley, RCA AFL 1-2428
41	41	5	JERRY REED RIDES AGAIN RCA APL1-2346
42	NEW ENTRY		IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748-G
43	37	20	THE BEST OF DONNA FARGO, ABC/Dot DOA 2075
44	44	5	THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST-11626
45	NEW ENTRY		RETROSPECTIVE—Linda Ronstadt, Capitol SKBB 11629
46	49	2	THE BEST OF JOHNNY CARVER, ABC/Dot D0 2083
47	NEW ENTRY		RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
48	36	11	ABOUT LOVE—Tom T. Hall, Mercury SRM1-1139 (Phonogram)
49	NEW ENTRY		SATURDAY NIGHT DANCE—Joe Stampley, Epic KE 34732
50	43	20	HEART HEALER—Mel Tillis, MCA 2252

KLAC Radio will broadcast its third consecutive year of shows from the Los Angeles County Fair being held Sept. 16-Oct. 2. Art Nelson will conduct his weekday program from noon 'til 3 p.m. and will be joined on the weekends by Jay Lawrence, Harry Newman and Gene Price... The Country Cavaliers have been broken up for the past year, but are back in business again and will be playing at the Red Raider in Lub-

bock, Tex., Aug. 15-20, the Cow Palace in Colorado Springs, Aug. 22-27, and the Caravan East in Albuquerque, N.M., Aug. 29-Sept. 3.

Hank Williams Jr. underwent his last facial surgery June 2 and is already back to work recording a few songs for his next album being co-produced with Waylon Jennings and Richie Albright.



D.J.'s-P.D.'s

MY MAN

(WS-115)

b/w

Pig Latin Song

by

SALLY BISHOP

Produced by Weldon Myrick

featuring the

Lea Jane Singers
on Woodsmoke Records

Distributed by

NATIONWIDE SOUND DISTRIBUTORS

TRADE 'DEFICIT'

Seek French Hi Fi Action

PARIS—The French government has asked Beaulieu, a firm of well-known camera manufacturers here, to consider moving into the hi fi market.

At present France imports hi fi equipment of an annual value of \$160 million, mainly from Japan, followed by Germany, Holland and the U.S.

French hi fi, however, totals only \$22 million of the trade and the drain on the balance of payments is considered at government level to be worrisome. France exports around \$3 million worth of amplifiers annually.

Jacques Beaulieu, director of the company, says he is interested but by no means optimistic. He realizes that the French are technically inexperienced and would have to gain experience fast to come near standards of Japanese equipment.

But he does say that if new techniques could be found to "revolutionize" the local industry, the way would be open, particularly if the few existing French manufacturers of high standard could be brought together in one setup.

(Continued on page 67)

HOFFMAN & WAYMAN:

EIA Shuffle Splits CEG, CES Posts

NEW YORK—The splitting of duties at the EIA/CEG between two senior vice presidents will free Jack Wayman to concentrate on the semi-annual CES and its funded industry development programs, including the ongoing consumer attitude study it is co-sponsoring with the RIAA.

With Charles "Chuck" Hoffman coming aboard from Admiral Aug. 1 as senior vice president, EIA/CEG (see Executive Turntable), he will have responsibility for the CES, government and consumer affairs, communications, engineering and marketing services activities.

Wayman, in the new post senior vice president, CES, will focus on

the mammoth job of producing the twin events that have grown bigger with each successive year. The sixth Winter run next January will shift to Las Vegas for the first time and the 12th Summer show is set for Chicago in June.

Additionally, the CES chief will coordinate all related activities financed by show income, which also have grown considerably. This includes the joint RIAA survey, IHF promotions such as the Atlanta newspaper audio section run in March, and the service technicians' courses conducted across the country.

Apropos of the Winter CES coming up, the management staff headed by Bill Glasgow in Chicago has just redrawn the entire floor plan at the Las Vegas Convention Center to accommodate up to 280,000 square feet of display space now expected to be needed, Wayman notes.

He reports more than 200,000 square feet in contracts and applications already received for the Jan. 5-8 run. Included are large blocks for virtually every major home video marketer—Sony, Panasonic, JVC, RCA, Magnavox, Sanyo, Hitachi and Toshiba, with only Zenith's decision still awaited.

Wayman also anticipates the question of PC '78 to be resolved very quickly. Talks have been underway with the EIA communications division, which began the CB-only show two years ago at the height of the industry boom, to merge the event into CES.

It is tentatively scheduled for Feb. 14-16 in Las Vegas, but with the industry in disarray, the likelihood is that the event will join CES in January. A separate CB/Autosound area is set aside for companies involved in this segment of the market, although there would be no separate identity as "PC '78."

STEPHEN TRAIMAN

KAN. INDIE BOOSTS CASSETTES

Kief's Creates Product Demand

By GRIER LOWRY

(This concludes an exclusive report on a leading Kansas City-area independent dealer that began last week with a profile of blank tape marketing.)

LAWRENCE, Kan.—John Kiefer doesn't feel a demand for any item exists—it has to be created. Selection is the key to creating business, whether it's for blank tape or prerecorded tapes or LPs, he maintains.

The credo has paid off for the personable owner of Kief's Discount Records & Stereo, which serves the greater Kansas City metro area from a new 10,000 square foot facility in the recently opened Holiday Plaza Center here.

Last year, Kief's racked up a reported \$1.4 million gross, with stereo software responsible for about 65% of that volume, and the remainder coming from audio lines and blank tape.

His belief that "total entity of source" is a must to generate the traffic to compete with discounters extends from a full range of blank lines to his theory on prerecorded product.

Citing prerecorded cassettes as an example, he contends "you aren't in



Billboard photo by Grier Lowry

John Kiefer, owner of Kief's Discount Records & Stereo, shows off innovative prerecorded tape display that allows customer browsing through an extensive in-store catalog, with virtually zero pilferage loss reported.

the ballgame with a couple of hundred selections. If you aren't stocking \$25,000 to \$30,000 worth of inventory you're not competing, you're merely toying with cassettes.

"If that format represents 8% of the over-all market, then I want 100% of that 8%," he emphasizes. "People drive 30 miles from Kansas City regularly and select \$100 worth of cassettes here because they know we're really in the business."

The innovative retailer contends he has the tape pilferage problem licked with an array of glass-topped display cases that shows cassettes and 8-tracks in rows with levers similar to those on old jukebox table-top selectors. Customers can "flip" through the entire selection.

The main anti-pilferage measure is built into the interior design of the store itself. The unique wall structure, with walls angled but parallel to each other, eliminates blind spots and permits two or three employees to control the entire layout. This makes it possible to stand in any one of the three audio sound rooms at the rear and view all other areas of the store.

Between 30,000 and 35,000 titles are shown on the software selling floor. The game plan at Kief's involves underselling the mass merchandisers on 1,000 titles and realizing a "legitimate profit" on the remainder. Bolstered with an in-depth inventory, the firm attracts an average of 700 customers daily from a 150-mile radius which takes in the competitive Kansas City market.

The basic intent in stocking is to carry every single selection of every

major artist in the catalog. The inventory is departmentalized with all jazz and soul grouped; soundtracks and easy listening assembled in another section; country, folk and blues in another, etc. All top pops are grouped together. The major classical catalogs are covered totally in numerical order. The buyer for Beethoven's "Fifth" finds 15 different recordings in that one LP.

Certain artists and certain titles are regularly isolated for the purpose of spotlighting them. This may involve isolating the top 10 albums or the latest releases by artists such as Wings, etc.

Software pricing is on a sliding scale, according to Kiefer, governed,

(Continued on page 67)

1st IN U.S.

Consumers Get Agfa In Studio West Line

By ALAN PENCHANSKY

CHICAGO—Studio West, Inc., a custom cassette duplicator here, has begun loading blank cassettes for the consumer market. The firm is utilizing a premium Agfa-Gevaert ferric-oxide formulation which it says has not previously been offered to American consumers.

The new line, dubbed Century FD (Ferro Dynamic), is being sold here locally to audio and record stores, with a national marketing effort underway. Firm is offering three sales plans which include free goods, in-store display rack, posters, promotional T-shirts and pre-produced advertisements.

Dennis Cline, Studio West general manager, says the line is being distributed in New York and New England by B&F Audio Corp., Albany, N.Y., and that "deal is pending" for distribution in the South. In the Midwest, sales are handled by the company's Len Fogarty.

The duplicator began loading blanks for the educational and industrial market one year ago and quickly showed 30% of its volume in this area, says Cline. Move to consumer blank tape was begun in December. Cline notes the decision to load blank tape has been influenced by shrinking margins in commercial duplication, caused by intense competition.

Century FD tape comes in four lengths, C-47, C-62, C-92 and C-122, each offering a two-minute bonus over conventional cassettes.

Ear Drum Clicks With Direct-Disks

By JIM McCULLAUGH

LOS ANGELES—"People are asking for them. There's more of a demand," says Mike Lewis, co-owner of the Ear Drum, an esoteric, high-end audio salon here on West Imperial Highway in suburban Inglewood.

The "them" are direct-to-disk albums, an increasingly popular phenomenon which Lewis and the Ear Drum have parlayed into a very profitable adjunct to merchandising stereo.

Boasting a regular inventory of approximately 500 direct-to-disk LPs, the store may have the largest selection of these unique albums available to the consumer anywhere.

While 500 doesn't sound like a high number, Lewis explains, "We are prohibited from buying over a certain amount from the various companies offering them. We can only order 20 from Crystal Clear, for example, and 35-40 from Sheffield Labs. So it limits our total inventory in that sense. The limited production necessitates this."

Apart from no longer available collector's titles such as Lincoln Mayorga's "The Missing Link," Vol. 1, on Sheffield, which would value \$350-360 from a collector today, Ear Drum now stocks most titles from established and newer entries.

Included are Sheffield Labs, Crystal Clear, and a relatively new label, Umbrella Records of Canada which is distributed in the U.S. by

(Continued on page 67)

Hammond Gets Ferrograph Line

NEW YORK—Hammond Industries has been named exclusive U.S. distributors for Ferrograph audio test equipment. The U.K. line had been handled by Elpa Marketing Industries.

Jack Kelly, Hammond sales engineer, notes the units include the RTS 2 test set with a signal generator, millivolt meter, distortion analyzer and wow and flutter meter; the ATU 1 with balanced inputs and outputs, speaker monitoring and extended level capability, and the APA 1 self-contained frequency response analyzer with a large 12-inch screen readout.

Tape Exchange

BOWLING GREEN, Ohio—Tape Exchange Newsletter has begun publication as a monthly offering of prerecorded tapes of all types for historians, music collectors and buffs. A sample copy of the \$10 a year newsletter is available from editor Ed Morris, Box 21, Bowling Green, Ohio 43402.

THE BOOMING BLANK TAPE MARKET

• Continued from page 1

The global record industry's claim is that while its true prerecorded sales have broadened steadily since the advent of the 8-track and cassette a decade ago, the loss in sales to home recordings has increased geometrically over the last five years in particular. Retail losses are put into the tens of millions of dollars, with accompanying royalty losses all the way down the line to publisher, composer and artists.

Pressure is being felt in all four major music marts for the first time—the U.S., U.K., West Germany and Japan. And the prospects for relief at various governmental levels is much more feasible today than just a year or so ago.

The GEMA meeting recently in Germany called for a 3-mark (\$1.25) per unit surtax, in addition to the existing 5% levy at wholesale on all audio recording equipment. . . . The Universal/Disney suit versus the Sony Betamax has implications for audio recording as well as home video taping, and Harvey Schein, Sony America president, acknowledges that some type of hardware and/or software tax might be a viable solution to the alleged loss of royalty payments. . . . The U.K. Whitford Committee report on proposed revision of the copyright law has posed a hardware recording tax for the first time, although software is not mentioned. . . . In Japan, JASRAC, the equivalent to ASCAP and BMI in the U.S., for the first time has called for government relief on the growing losses of royalties due to the extensive home duplication of records.

Few in the blank tape industry will go on record on this potent issue, and certainly there are conflicts of interest when a CBS also has a Columbia Magnetics, or a Capitol Industries/EMI operates Capitol Magnetic and EMI Tape divisions involved in consumer and bulk blank tape manufacturing and marketing.

The feeling is that the situation will come out in the open relatively soon, with the growing rapprochement between the RIAA and the EIA/CEG, sponsor of the semi-annual CES, one good sign for a constructive approach to a growing problem.

Meanwhile, the blank tape industry is looking to

Home Recording Ripoff Issue Erupts As Blank Tape Sales Burgeon

video as the next real breakthrough, as more consumer videocassette machines hit the U.S. market in the last quarter of 1977. With conservative estimates of 250,000 recorders forecast for sale in October-December 1977 from at least a half-dozen major suppliers, and perhaps a million machines in homes by the end of 1978 from 15 or more companies, the blank tape potential is staggering.

Sony's \$38 million investment in Dothan, Ala., is geared entirely to Betamax software, and its track record of 15 to 20 cassettes per year bought by initial Betamax buyers has other suppliers drooling. 3M already is producing Beta-format cassettes and has shown VHS prototypes as well, with the latter currently supplied by TDK and Fuji for Matsushita-built blank shells. Ampex is known to be after licenses for both formats, as is Memorex, and BASF will supply its own software for the promised 1/4-inch LVR video recorder to be built by Bell & Howell and Bosch by early 1979. In Europe, Philips is readying a consumer version of its 1/2-inch VCR,

with Grundig and ITT to build machines to the same standard.

Audiotape is not standing still, with metallic particle formulations such as 3M's Metafine IV offering potential in the not too distant future for a micro-mini music cassette teamed with capstan-drive recorder/players. The current four-hour videocassette promised for the VHS machine to be built by Matsushita for RCA, Sylvania, Magnavox, Panasonic, Curtis Mathes and others, also is the result of "extended range" formulations that have been waiting in the lab for hardware on which it can be used.

The newest products on the consumer side of the audiotape market represent the tip of the iceberg in what is feasible for the medium. The Maxell UD-XL back-coated open reel is an extension of that firm's mastering line, and Memorex Quantum reel-to-reel is to be bowed in a high-end cassette format by year end. 3M's newly formulated Master I, II and III is that firm's gambit in the across-the-board premium cassette market, and Ampex is packaging its Grand Master open reel for consumers after successful tests—with hopes for its high-end cassette by early 1978. BASF also has a super formulation in the works for the U.S. market, as well as an improved chrome product, and TDK just bowed an AD normal-bias cassette and 8-track it hopes will match the success of its SA chrome-equivalent formula that has become a reference tape for a number of major hardware decks.

Consumerism is obviously on the mind of all blank tape marketers, with the pending legislation for a consumer advocacy agency in Washington getting the support of virtually the entire industry. TDK's Bud Barger, with a history of his firm's ripoff by an imitation "KDK" product last year making a viable horror story, got the support of Esther Peterson, special assistant to the President for consumer affairs. With the trend to higher quality products in all levels of the industry, the attention to warranty and other consumer interests by government will be vital to continued growth.

The trend toward more accessory sales in the blank tape area is also noted, with the higher profit margins finally getting across to the typical retailer. Accessory specialists, such as an A.I. Rosenthal in Philadelphia, are now providing "one-stop" accessory service along with multi-line tape stocking, and more hi fi firms like Rotel, TEAC and Audio-

(Continued on page 54)

A Billboard Spotlight

JULY 16, 1977, BILLBOARD

MARKET REPORT

New York

The importance of the metro area to the blank tape industry can't be understated—it accounts for as much as 20% to 25% of the volume for a number of major suppliers, both domestic and foreign, and certainly ranks a solid No. 1 in the consumer area.

Competition is both lively, and in some areas cutthroat, with a number of major marketers vying for an expanding volume that is keeping up with new hardware technology. Overall, bottom-line margins may be down slightly from last year, but are basically steady.

Feedback from blank tape buyers for the 15 Sam Goody stores in the area, six King Karol outlets, the three Leonard Radio units, and independent Liberty Music provide a generally upbeat picture of both the first half of the year, and prospects for the last six months—traditionally the biggest.

While cassette is generally acknowledged the fastest growing configuration and biggest volume mover, open reel is surprisingly strong in the area. The 8-track market, in contrast, is dwindling, although the quartet of buyers acknowledge the growth of cartridge recorder capability, particularly in compact stereos.

Goody accessory buyer Jeff Levy, son of president George Levy, reports consistent, steady growth the first six months. Full lines carried are TDK, Maxell, Scotch, Ampex,

Memorex, Fuji and Capitol, plus Advent cassettes.

Jeff Levy sees autosound growth as a big factor in the expansion of blank tape sales, with cassette on top, but 8-track also important—contrary to the other dealers interviewed. He also carries a full line of open reels and feels the growing semi-pro mart is helping expand this part of the business.

At King Karol, accessory buyer Stuart Triff says the first six months were nothing to rave about, but he sees a distinct sophistication in the customer looking for a premium tape versus a year ago. The chain stocks the full TDK, Scotch, Maxell and BASF lines, budget Capitol Mod, Ampex 20/20+ cassettes and reels, and Memorex cassettes.

Fastest turnover for all lines is TDK, from its budget "D" to premium SA, with cassettes in all price ranges showing the biggest growth. Reel is also climbing, due to the expanding semi-pro market, he feels, with a minority of 8-track interest.

He sees a significant move away from chrome to the chrome-equivalent tapes like TDK SA and Scotch Master II, although he still carries the BASF chrome series and is considering adding the Advent cassettes this fall.

(Continued on page 55)

Chicago

The cassette is dominant here and expected increasingly to eclipse the other formats. "The future is definitely cassette," comments one retailer, who summarizes expectations among those surveyed.

Without questioning the cassette's supremacy, one large retail chain sees a resurgence this year in reel tape. "The same time next year open reel sales will be up," vouches Bob Kovacs, product sales manager and assistant new product development manager, representing 59 Playback outlets. A number of new, popularly priced reel decks will spur this growth, says Kovacs, who identifies Playback's tape lines as TDK, Maxell, BASF, Capitol Music Tape, Audio Magnetics and Ampex. One of the lines will soon be dropped, says Kovacs, because of "too many stock-keeping units per brand."

Reel tape presently represents 13% of Playback's total blank tape sales, with cassettes accounting for 75% of the product mix, according to Kovacs.

Chicago's three United Audio Centers report a mix with 10% 8-track and 20% open reel. Lines are TDK, Scotch, Maxell, and BASF. "We handle no promotional lines as such," explains the chain's Cliff

Johnson, a statement representative of most audio outlets contacted.

Johnson says the chain offers quantity discounts on all tape brands, to "get people into the store and establish a low price image." Also, volume tape purchasers often return as tape hardware purchasers, the retailer notes.

Johnson says deck purchasers are encouraged to have their machine's bias and equalization adjusted for optimal performances from a particular brand of tape, most often Maxell UD or UDXL.

"We tell people it's like dealer prep on a car," he explains. "We tune it up for better than stock performance."

Quantity discounts are promoted by Audio Consultants, an Evanston shop doing what one observer calls "a landslide business in semi-pro." The outlet handles Maxell, TDK, Nakamichi, Scotch and Sony in cassette, Maxell, Scotch and Sony in open reel.

Predictably, cartridge sales are a more significant factor with mass merchandisers. Lieberman Enterprises, a major rackjobber, says cartridges account for 30% of total blank tape sales. Open reel "doesn't even register" on the

(Continued on page 55)

Los Angeles

Premium cassettes—particularly C-60 and C-90—are spearheading what is shaping up to be a banner year for all types of blank tape merchants in what is one of the most fiercely contested marketplaces in the U.S.—Los Angeles.

Practically every type of retailer—from the tonnage hi fi chains such as University Stereo, Shelley's Audio, Pacific Stereo, Federated, Now Sound, and Henry's Camera/Hi Fi/Video; to the mass merchandisers such as May Co.; to record retailers like Music Plus, Licorice Pizza, Warehouse and Tower, all indicate blank tape sales are "thriving."

By virtue of its sheer size and muscle, Pacific Stereo is the acknowledged prime mover of blank tape—at least among the hi fi chains. But other dealers, long recognizing blank tape's promotability and profitability are doing sizable volume.

Reflecting the nation-wide trend towards premium merchandise, dealers also report cassette is the configuration leader—snaring about 65%-80% of the market with cartridge doing 10%-20% and open reel 5%-20%.

One sour note, however, has crept into the mileau.

Wilfred Schwartz, president of the Federated chain, explains: "Margins are eroding on blank tape and there's really no reason for it. There seems to be an awful lot of price pressure and discounting

(Continued on page 55)



Billboard's 1977 Product Chart

CASSETTE

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
AMPEX			
45/60/90/120	20/20+ series	FO	3.09; 3.49; 5.09; 6.79
45/60/90/120	Plus Series	FO	2.49; 2.89; 4.19; 5.79
60/90	Chromium	CrO ₂	3.49; 5.19
AUDIO MAGNETICS			
45/60/90/120	Audio	HD	1.39; 1.49; 2.09; 2.99
45/60/90/120	XHE	XHE	1.99; 2.29; 3.09; 3.59
40/60/90/120	Tracs	LN	.89; .99; 1.49; 1.79
BASF			
45/60/90/120	Performance	LN/HO	2.29; 2.49; 3.59; 4.99
60/90/120	Studio	HD	2.99; 4.49; 5.99
60/90/120	Chromium Dioxide	CrO ₂	2.99; 4.49; 5.99
CAPITOL MAGNETIC			
45/60/90/120	Capitol I	FO	.89; .99; 1.49; 1.99
45/60/90/120	The Music Tape	FO	1.79; 2.19; 3.29; 4.39
60/90	The Music Tape	CrO ₂	2.79; 4.09
30/60	3-pak Special	FO	1.99; 2.39
CERTRON CORP.			
60/90/120	Certron HE	HE	1.89; 2.39; 2.79
30/45/60	Certron LN	LN	.79; .89; .99
90/120	Certron LN	LN	1.39; 1.59
30/45/60	Certron HD	HD	.99; 1.19; 1.29
90/120	Certron HD	HD	1.69; 1.99
COLUMBIA MAGNETICS			
40/60/90/120	Columbia	PLN/HO	2.59; 2.99; 3.99; 4.99
FUJI			
45/60/90	Fuji FX	PF/HO/LN	4.65; 5.25; 7.05
60/90	Fuji FC	CrO ₂	5.25; 7.05
30/60/90/120	Fuji FL	SLN/HO	3.00; 3.75; 5.40; 7.50
INTERMAGNETICS			
40/60/90/120	InterMagnetics	F	.89; .99; 1.49; 1.98
40/60/90/120	Laser	FO	1.24; 1.34; 1.84; 2.33
IRISH MAGNETIC			
45/60/90/120	Irish	FS	1.15; 1.40; 2.10; 3.25
60/90	Irish	FS	1.15; 1.50
45/60/90	Irish	F	1.85; 2.10; 3.10
60/90	Irish	C	3.65; 5.35
LE-BO			
30/60/90/120	Le-Bo	FO	.99; 1.19; 1.69; 1.99
60/90/120	Le-Bo	FO	1.59; 1.99; 2.99
180/270	Le-Bo	FO	2.39; 3.79
MAXELL			
23/30/45/60	Low Noise	GFO	2.10; 2.35; 3.75; 5.00
23/30/45/60	Ultra-Dynamic	Px GH	3.25; 3.60; 5.30; 7.20
30/45	UDXL I	EC/FO	4.60; 6.50
30/45	UDXL II	EC/FO	4.50; 6.50
MEMOREX			
30/45/60	MRX2	FO	2.19; 2.39; 2.59
90/120	MRX2	FO	3.69; 5.09
45/60/90	CrO ₂	CrO ₂	2.99; 3.19; 4.69
MERITON			
60/90/120	Low Noise	LN	1.49; 2.29; 3.49
60/90	Low Noise/HO	LN/HO	2.49; 3.59
60	Ferri-Chrome	FE	3.79
60	Chromium Dioxide	CrO ₂	3.19
NAKAMICHI			
60/90	Nakamichi EX	FCr	3.70; 4.80
60/90	Nakamichi EXII	FCo	4.40; 5.80
60/90	Nakamichi SX	FCo	4.60; 6.00
RECOTON			
60/90/120	Recoton	Mylar	1.59; 1.99; 2.79
40/60/90/120	Deluxe	Mylar	1.49; 1.79; 2.29; 2.79
ROBINS			
10/20/30	Robins	SC	2.00; 2.00; 2.00
60/90/120	Robins	SC	2.10; 2.75; 3.50
SUPERSCOPE			
62/92/122	Superscope	Hf	1.49; 1.99; 2.79
62/92/122	Superscope	SHf	1.99; 2.79; 3.99
62/92	Superscope	CrO ₂	2.99; 3.99
SONY			
47/62/92/122	Sony + 2	LN	1.59; 1.69; 2.49; 2.99
62/92/122	Sony + 2	LN/HO	2.69; 3.79; 4.99
60/90	Sony	CrO ₂	3.49; 4.29
62/92	Sony + 2	FCh	3.99; 4.79
TDK			
60/90	Super Avilyn (SA)	FC/AV	3.29; 4.79
45/60/90/12	Audua (AD)	NB/HO/ER	2.49; 2.69; 3.99; 5.49
30/45/60	Dynamic	LN/HO	1.49; 1.69; 1.89
90/120/180	Dynamic	LN/HO	2.59; 3.29; 4.79
60/90	Maverick	LN	1.69; 2.29
20 sec/30 sec/1	Endless	LN/BC	3.99; 3.99; 3.99
3/6/12	Endless	LN/BC	4.19; 4.59; 5.49
3M-SCOTCH			
45/60/90/120	Highlander	SF/LN	1.29; 1.49; 2.19; 3.49
45/60/90/120	Dynarange	SF/LN	2.19; 2.49; 3.49; 4.99
45/60/90/120	Chrome	CrO ₂	2.29; 2.59; 3.59; 4.99
45/60/90/120	Master	HP/HF	2.69; 2.99; 3.99; 5.49
45/60/90	Master I	HP/HF	2.99; 3.29; 4.29
45/60/90	Master II	HP/HF/CD eq	3.69; 3.99; 4.99
45/60/90	Master III	Fe	3.69; 3.99; 4.99

8-TRACK

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
AMPEX			
45/90	20/20+ series	FO	3.39; 3.99
45/90	Plus series	FO	2.89; 3.39
AUDIO MAGNETICS			
45/90	Tracs	LN	1.69; 1.99
45/90	Audio	HD	1.99; 2.49
45/90	XHE	XHE	1.99; 2.49

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
BASF			
45/64/90	Performance	LN/ER	2.89; 3.19; 3.49
45/64/90	Studio	LN/HO	3.29; 3.59; 3.99
CAPITOL MAGNETIC			
32/40/64	Capitol I	FO	1.69; 1.79; 1.99
80/100	Capitol I	FO	2.09; 2.49
40/60/80/90	4-pack Special	FO	4.99; 5.49; 5.99; 6.39
45/60/90	The Music Tape	FO	2.29; 2.49; 2.69
100/120	The Music Tape	FO	2.79; 3.39
CERTRON CORP.			
45/65/90	Certron	LN	1.49; 1.59; 1.89
COLUMBIA MAGNETICS			
40/50/80/100	Columbia	PLN/HO	2.99; 3.29; 3.49; 3.99
FUJI			
45/90	Fuji	LN/HO	4.80; 6.30
INTERMAGNETICS			
40/64/80	InterMagnetics	F	1.49; 1.89; 1.99
IRISH MAGNETIC			
32/40/64/80	Mortone	FS	1.65; 1.70; 1.85; 1.95
42/84	Irish	FS	2.00; 2.30
LE-BO			
40/45/80/90	Le-Bo	FO	1.89; 1.89; 1.99; 1.99
90/180	Twin Pack	FO	3.49; 3.95

What's New? Prices/Products

The blank tape market is stronger than ever, but certain trends in production and consumer buying patterns are emerging. The first major trend developing in tape production is the disappearance of lower end merchandise. Since last year, Columbia has removed its lower quality cassettes and cartridges from its roster and left the open reel market altogether. Ampex has dropped its 300 line in both cartridge and open reel, while Audio Magnetics has gotten rid of its least expensive line. Accompanying this trend is an improvement in the high end. Intermagnetics has added its Laser line, Maxell has upgraded UDXL to UDXL I and II, and 3M has replaced Classic cassettes with Master I, II and III.

There are no significant price change trends within each category from last year's grind, but within companies some uniformity is present. 3M and Capitol Magnetic have both pulled a "Colonel Sanders," lowering their prices throughout. Some of these drops are considerable, as in the Capitol Magnetic "Music Tape" series, where drops average \$1 in all types. 3M's drops average in the 30 cent to 50 cent range, with some variation outside these boundaries.

Price increases were across the board for Ampex, and nearly so at BASF. Hikes were small, mostly from 10 to 20 cents at Ampex, with bigger jumps at BASF, often 50 cents to a dollar.

Video is big news this year as several companies are now offering various format cassettes for use with the hardware that is beginning to break into the consumer market.

Sales appear to be concentrating in the high end, according to our dealer reports, and the semi-pro market is one which is coming alive. More do-it-yourself recording sessions are taking place and as a result demand is growing for mastering quality open reel tapes. Cassettes are apparently popular for home mixdown; thus a need for the highest quality cassettes creates a semi-pro impact on the cassette market as well.

PRODUCT CHART KEY

- AV—Avilyn
- BC—back coated
- C—chrome
- CD eq—chrome equivalent
- CrO₂—chromium dioxide
- EC—editaxial cobalt
- ER—extended range
- F—ferric
- FC—ferric cobalt
- FCh—ferric chrome
- FCo—ferric cobalt
- FCr—ferrocobalt
- FG—ferric gamma hematite
- FO—ferric oxide
- FS—ferrous
- GFO—gamma ferric oxide
- HD—high density
- HE—high energy
- Hf—high ferric
- Hf—high fidelity
- HO—high output
- HP—high performance
- LN—low noise
- M—mastering
- MB—master backed
- NB—normal bias
- P—polyester
- P—pure ferric
- PLN—premium low noise
- PP—polyester premium
- PxGH—Px gamma hematite
- SC—super coating
- SF—standard ferric
- SHf—super high fidelity
- SLN—super low noise
- SP—standard performance
- XHE—extra high energy

MAXELL			
46/60/90	Low Noise	GFO	3.10; 3.35; 3.75
46/90	Ultra Dynamic	Px GH	4.10; 5.00
MEMOREX			
45/60/90	Cartridge	HO/LN	2.99; 3.29; 3.59
MERITON			
60/90	Low Noise/HO	LN/HO	2.49; 2.99
RECOTON			
35/40/70	Recoton	Mylar	2.25; 2.45; 2.95
80/100	Recoton	Mylar	3.25; 3.75
ROBINS			
40/64/80	Robins	SC	2.40; 2.60; 2.85
SONY			
40/60/90	Sony + 2	LN/HO	3.49; 3.99; 4.49
SUPERSCOPE			
45/90	Superscope	Hf	2.79; 3.49
TDK			
45/90	Audua (AD)	HO/ER	2.99; 3.99
45/90	Dynamic	HO/LN	2.29; 2.79
3M-SCOTCH			
45/90	Dynarange	SF/LN	2.79; 3.49
45/90	High Output/LN	HP/HF	3.29; 3.99
45/90	Classic	HP/HF	3.79; 4.49

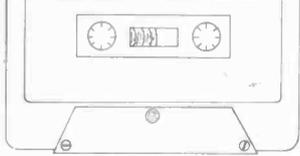
OPEN REEL

LENGTH (100's of feet)	PRODUCT	COATING	LIST PRICE
AMPEX			
12/18/36*	20/20+	FO	7.79; 9.69; 26.39
12/18	Plus Series	FO	5.89; 7.79
12/18	406/407	FO	8.45; 9.50
12/25*	Grand Master	FO	10.55; 26.45
25 (1 1/2")	Grand Master	FO	75.00; 164.35
AUDIO MAGNETICS			
12/18/24	Tracs	LN	3.89; 4.59; 5.39
12/18/24	XHE	XHE	5.49; 6.49; 7.79
BASF			
18/24/36*	Performance	LN/HO	7.49; 9.99; 15.99
18/24/36*	Studio	HO	9.99; 14.99; 19.99
18/36*	Professional	HD	14.99; 29.99
CAPITOL MAGNETIC			
6**/9**/18**	Capitol	FO	2.69; 2.89; 4.19
12/18/24	Capitol	FO	3.49; 3.99; 5.19
12/18/24*/36*	The Music Tape	FO	5.79; 6.99; 17.29; 19.98
5/6/9/10/12	Audiotape	Q-15(LN)	various prices
18/23/25/50/72			and configurations.
FUJI			
9/12/18	FM HO/LN	FO	7.50; 8.55; 9.75
12/18/36	FG H/F	FO/M	9.00; 12.00; 33.75
12/18/36	FB-151 A/P	FO/MB	12.75; 16.50; 45.00
25	FB-101 Prof	FO/MB	36.00
IRISH MAGNETIC			
6/9/12	Irish	FS	3.25; 3.60; 4.95
18/24/36	Irish	FS	6.10; 10.60; 10.95
12/18/25/36	Irish	F/BC	8.75; 11.50; 22.45; 27.00
MAXELL			
12/18/24	Low Noise	GFO	7.35; 8.00; 12.35
25*/36/36*	Low Noise	GFO	16.10; 15.25; 22.00
12/18/25*/36*	Ultra Dynamic	Px GH	8.05; 9.35; 21.70; 25.00
12/18/25*/36*	UDXL	EC/FG	9.60; 11.35; 28.50; 32.30
MEMOREX			
12/18/24	MRX	F/SP/HO/LN	5.49; 6.59; 8.99
18/24/36*	Quantum	F/HP/LN/HO	8.59; 11.39; 21.49
RECOTON			
6*/9*/12*/18*	Recoton	Poly	2.85; 3.60; 4.15; 6.95
12*/18*/24*/36*	Recoton	Poly	4.25; 6.20; 9.50; 11.95
ROBINS			
3/6/9/12	Robins	SC	1.25; 2.00; 4.00; 4.00
18/24/36	Robins	SC	5.75; 7.00; 10.50
SONY			
3/9**/18/36*	Sony		1.99; 3.49; 6.49; 17.95
18/36*	Sony	LN/HO	7.99; 22.95
36*	Sony	FCh	39.95
TDK			
18/36*	Audua BC	HO/ER	8.69; 22.95
12/18	Audua	HO/ER	5.99; 7.49
36P*/36M*	Audua	HO/ER	15.49; 19.95
12/18	Superior	LN/HO	4.99; 5.99
36P*/36M*	Superior	LN/HO	13.99; 17.49
3M-SCOTCH			
24*/36*/48*	Low Noise	LN	10.69; 14.19; 23.29
12/18	Highlander/LN	P/LN	3.99; 5.49
6**/12	LN/Dynarange	P/LN	2.99; 4.49
9**/18/24	LN/Dynarange	P/LN	3.49; 5.99; 8.99
18/24	LN/Dynarange	P/LN	5.99; 11.99
12/18/24*/36*	High Output/LN	P/LN/HD	5.99; 7.49; 13.39; 18.89
12/18/24	Classic	PP	6.99; 8.49; 10.99
24*/36*/48*	Classic	PP	17.99; 20.99; 27.99

VIDEO

PLAYING TIME (min.)	PRODUCT	COATING	LIST PRICE
AMPEX			
10-60	Umatic Cartridges	Helical	19.40 to 42.53
DUPONT (all tapes chrome)			
20-60	Crolyn	VCN	21.00 to 36.00
10-90	Crolyn	U-Matic	17.00 to 50.00
20/20ENG	Crolyn	U-Matic	25.00/25.00
1250ft-3600ft	Crolyn	Open reel	27.00 and up
FUJI			

BLANK TAPE



Blank tape and enticing dealer/consumer promotions. They've gone hand in hand for the last several years and 1977-78's marketplace mosaic will be no exception.

The marketing/merchandising script, of course, will be updated, including luring new sweepstakes, artist-related and contemporary tv, print and radio ads, dealer trip incentives, innovative point of purchase material, hardware tie-ins, clinics, increased co-op and local promotions, and the usual "buy one . . . get second at half-price" merchandising ploys. Just about every supplier—3M, Memorex, AudioMagnetics, Ampex, TDK, Maxell, BASF, Columbia Magnetics, Capitol Magnetic, Certron, Fuji, Intermagnetics, etc.—have programs up their sleeves designed to maximize interest and market share.

The focus this year, however, has shifted somewhat. All industry indicators point to a definite step-up in premium, branded merchandise among more quality conscious consumers and manufacturers will target heavily on that segment. More than one firm, as evidence, has tied in with a tape hardware maker.

The quality end is expected to grow some 25% this year while the industry overall is looking at 10-15% growth.

Cassette continues to be the strong suit although open reel is receiving stimulus from the exploding "garage studio" market, and expected to be up 5%. Cartridge, still

Firms Reel Off Fast-Paced Promos

By JIM McCULLAUGH

important in many markets, is anticipating only 1% growth.

And the rosy picture at retail is directly linked to the increased amount of home music recording as more and more consumers are purchasing portable cassette recorders and tape decks, many of which have become mind-bogglingly sophisticated. Added to that is the "new" market of automotive audio with its emphasis on in-dash cassette.

Of course, blank tape suppliers take a bow because of their on-

blank tape sales for 1977 at 258 million units to be sold as compared with last year's total of 230 million.

Cassette is anticipated coming in at 212 million as opposed to 1976's approximate 186 million; cartridge is looking at 12.7 million as contrasted with 12.5 million in 1976; while open reel is looking forward to 33 million pieces moved as compared with 31 million for 1976.

No one has a clear handle yet on the mushrooming videocassette or microcassette markets but they are beginning to take off as well.

A company

\$7,000 for dealers participating in this in-store tape sales promotion. Last year the company gave a new gold-painted Corvette away to an 18-year-old Connecticut participant of the 1976 "Gold Award Sweepstakes," one of nearly 100,000 entries from several hundred dealers throughout the U.S.

The esoteric top prize features the ATR-700, Ampex's own TEAC-built semi-professional reel-to-reel tape recorder; a Yamaha CT-7000 tuner, an Infi ty pre-amp, a McIntosh MC-2205 power amp, the Micro Seiki DDX-1000 turntable, an Infinity Black Widow tonearm, a Grado

expander, and Audio Research 1-D speakers.

To be eligible, participants (who must be over 18) put their name and address on official entry blanks and the sweepstakes will unfold over the next several months with the winner to be announced at Winter CES next January in Las Vegas. A year's supply of Ampex tape complements the prize.

The national prize to dealers is a seven-day Caribbean cruise for two with three regional prizes of home sound movie systems, and seven third place prizes, for district winners, of microwave ovens.



Barry, Robin and Maurice Gibbs and Ampex national sales director Ivan Pato (all from left) during presentation of Bee Gees' acceptance as two-time winner of the firm's Golden Reel Award.



Joint Maxell and Kenwood promotion typifies increasing hardware/software consciousness in bank tape marketing. From left: George Arantani, president, and Bill Kasuga, executive vice president, Kenwood, with Gene LaBrie, Maxell national sales manager, and Maxell national product manager, Paul Miller.

going, excitable merchandising ploys and identity-creating tactics which they all concur has done much to motivate the action at retail. Some strategies—such as tv or local dealer promotions as opposed to national print ads or giveaways—work better for some and not others. But the total impact from all has been significant.

Industry estimates put total

by company breakdown:

The Ampex salvo for the balance of the year centers on a new sweepstakes featuring a "super" stereo system, a \$12,000 value, as a first prize with national, regional and district prizes totaling

Signature One cartridge, a Nakamichi 1000/II cassette recorder, Stax headphones, an SAE 2800 equalizer, a dbx 3BX dynamic range



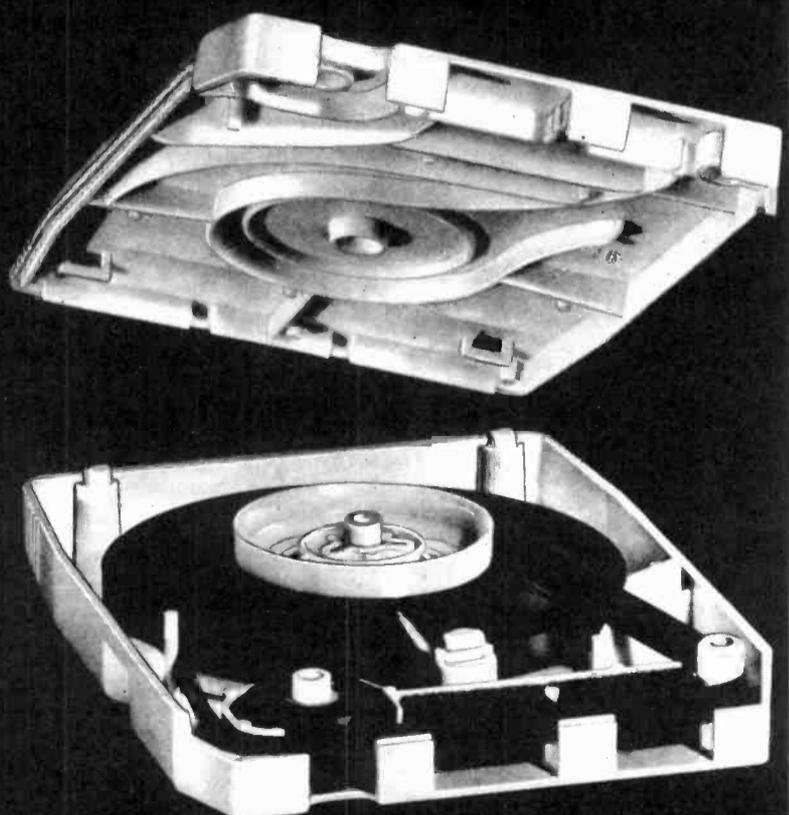
3M's Don Rushin explaining the firm's strategy at a rep meeting.

Gene Phelps, Ampex marketing manager for consumer products, states, "We expect this year's consumer sweepstakes to generate more consumer excitement than last year's successful campaign."

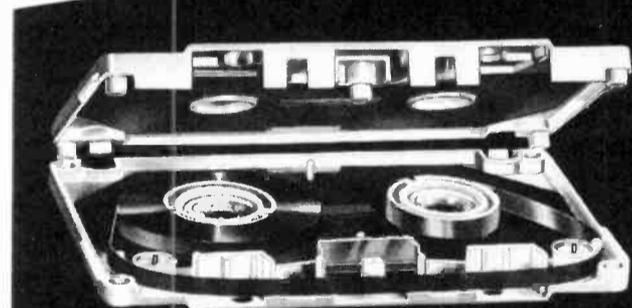
The theme of the program will be "If It's Worth Taping It's Worth Ampex," thus taking a position with consumers and dealers that expensive, high performance tape record-

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- C-O Cassettes
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ing systems need equally high performance recording tape. Ampex has been attempting to link its established reputation in the professional end with its consumer products.

"Our Gold Reel presentations to nearly two dozen recording artists and groups over the past year have enhanced the reputation of Ampex Grand Master professional tape and Ampex professional mastering recorders in the tape industry," added Phelps.

"We're trying to become more visible in the marketplace with the products we have," emphasizes Phelps, "and more responsive to dealer needs." In addition to beefing up its own sales force by 20%, several new rep firms have also been added and the firm will continue to eye new distribution channels such as department stores.

The 3M focus revolves around the completed line of three Scotch Master hi fi cassettes featuring new tapes, special high performance shell and packaging, and demonstrated at the recently concluded CES. Bob Burnett, 3M's retail market development manager, acknowledges that the premium audiophile segment is growing and 3M intends to be a major factor in it.

The company maintains that it is now the first with premium cassettes for each of the three equipment bias switch positions. The Master I cassette is designed for recorders with no switch option or the optional "normal" bias switch position.

The Master II is a "chrome equivalent-type" cassette, designed for tape machines in the "chromium dioxide" or "chrome" bias and 70 micro-second playback equalization position. Master III, already introduced in some markets, is an improved ferri-chrome cassette tape designed for hi fi stereo systems featuring a ferri-chrome (FeCr) switch position.

All three Scotch Master cassettes feature a special hi fi shell, specifically designed to offer superior mechanical performance, the company claims, on the most demanding three head units and to aesthetically complement the newer front loading recorders. Burnett indicates the shell was developed with input from leading hardware firms and that it represents a significant advancement in the state of the art and is not just a mere cosmetic package change.

Scotch Master will be available in 45, 60 and 90-minute lengths in album packaging and the 60 and 90-minute lengths in the optional C-Box containers. Suggested retail prices for a C-60 are \$3.29 for Master I and \$3.99 for Master II or III in the album. C-Box packaging is \$4.00 additional and 90-minute lengths of these cassettes are \$1 more.

Keying 3M visibility for the remainder of 1977 will be Ray Charles radio and tv spots featured in top markets as well as several Scotch brand cassette and 8-track "buy one, get one free" and "buy one, second at half price" promotions.

3M is also now making Scotch brand video cassettes compatible with Sony Betamax home video record and playback systems already being marketed in Minneapolis/St. Paul and scheduled for Southern California in the third quarter with national distribution to be on stream in the fourth quarter. Suggested retail prices are \$12.45 for the K-30 video cassette and \$16.95 for the K-60 video cassette. A VHS tape is in the works.

"We see an explosion in the video cassette market," says Burnett who also acknowledges that the premium end of the cassette business is mushrooming.

"Is It Live Or Is It Memorex" will continue to spearhead that Santa

Clara, Calif., firm's tv and print advertising theme for the balance of the year. Having built up a long reputation with jazz singer Ella Fitzgerald shattering a glass, first with her own voice and then with her voice recorded on a Memorex tape, the firm believes, it has created an almost indelible recognition stamp among consumers. Most recently songstress Melissa Manchester, to appeal to younger consumers, has

been added to the commercials. The concept will be used extensively in all Memorex merchandising programs, product displays and in-store sales materials.

Key product in the Memorex lineup is the MRX2 Oxide cassette available in 30, 45, 60, 90 and 120-minute lengths, which the firm claims offers one of the densest, strongest signal-holding iron oxide formulations available.

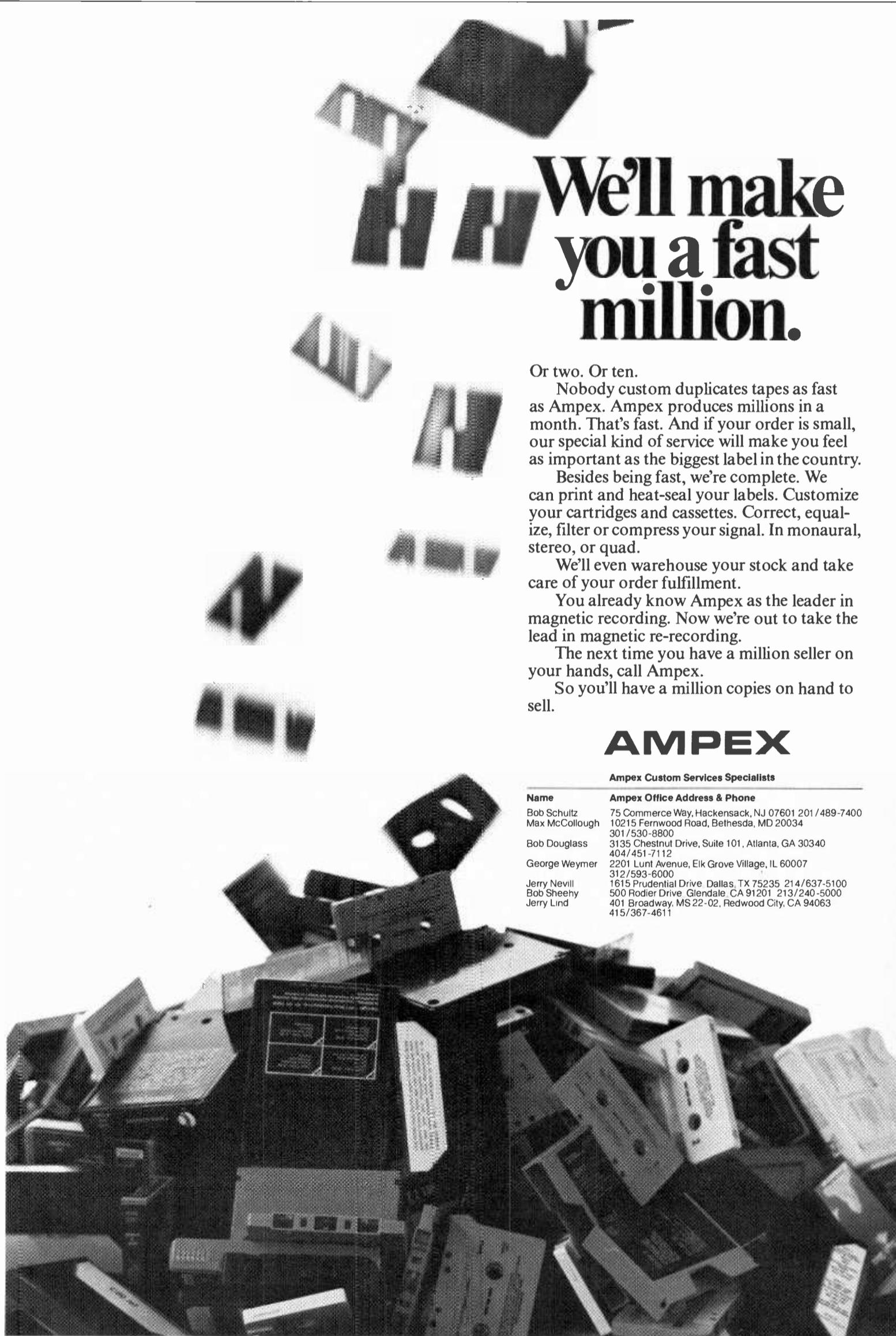
Memorex also offers chromium dioxide cassettes in 45, 60 and 90-minute lengths; 8-track cartridges in 45, 60, and 90-minute lengths; and 7-inch low noise/high output open reel tape in 60, 90 and 120-minute.

Also offered is a broad accessory line for tape and record care needs.

Earlier in the year Memorex introduced Quantum, a high performance open reel tape for serious

recording enthusiasts available in 7-inch reels (1,800 and 2,400 feet) and a 10½-inch aluminum reel (3,600 feet), which is a top of the line complement to Memorex's existing ferric oxide open reel line, which just began shipping to retail outlets in May.

The next product step, according to Jake Rohrer, audio marketing manager, is a Memorex Quantum (Continued on page 53)



We'll make you a fast million.

Or two. Or ten.

Nobody custom duplicates tapes as fast as Ampex. Ampex produces millions in a month. That's fast. And if your order is small, our special kind of service will make you feel as important as the biggest label in the country.

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You already know Ampex as the leader in magnetic recording. Now we're out to take the lead in magnetic re-recording.

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So you'll have a million copies on hand to sell.

AMPEX

Ampex Custom Services Specialists

Name	Ampex Office Address & Phone
Bob Schultz	75 Commerce Way, Hackensack, NJ 07601 201/489-7400
Max McCollough	10215 Fernwood Road, Bethesda, MD 20034 301/530-8800
Bob Douglass	3135 Chestnut Drive, Suite 101, Atlanta, GA 30340 404/451-7112
George Weymer	2201 Lunt Avenue, Elk Grove Village, IL 60007 312/593-6000
Jerry Nevill	1615 Prudential Drive, Dallas, TX 75235 214/637-5100
Bob Sheehy	500 Rodier Drive, Glendale, CA 91201 213/240-5000
Jerry Lind	401 Broadway, MS 22-02, Redwood City, CA 94063 415/367-4611



Home Duping Threatens Japanese Disk Sales

By ALEX ABRAMOFF

The production of magnetic blank tapes in Japan has been growing at a rapid pace during the past years. According to statistics released by the Magnetic Tape Association of Japan, the production grew by 52.7% in 1976 reaching 25 million miles. 1975 total production was 15 million miles. An official of the association points out that slightly over 80% of the total production of magnetic blank tapes was for audio uses.

According to the Economic Planning Agency, the penetration rate of tape recorders in Japan was 56% of the total households by the end of 1976. The majority of these tape recorders are "one-touch" radio-cassette recorders.

It is no secret that the majority of blank tapes, both audio and video, sold in this country are used for private recordings.

A survey was recently conducted jointly by the Japanese Society for

Rights of Authors, Composers and Publishers (JASRAC), Japan Phonograph Record Association (JPRA) and Japan Council of Performance Organization (JCPO). The results of the survey made it possible to estimate that 21% (23 million people) of the total population of Japan (111.2 million) have made private recordings. A closer look showed that 73% of junior-high and high-school students make private recordings, as do 59% of college students.

The survey showed that 76% of households with a tape recording/playback system have a family member who has made a private recording during the past year.

The survey also showed that 96.2% of the total readers of FM magazines do air-checkings using these magazines as their guide book. Research which was conducted last November by four commercial FM broadcasting stations in

Japan showed that 70% of teenage FM listeners, 50% of FM listeners in their 20s and 20% of FM listeners in their 40s do air-checkings.

The joint survey of the three associations revealed that those who make private recordings obtain on the average 205 titles by this method, while they obtain an average of 47 titles by actually buying records. The number of titles they obtain by private recordings is nearly 4.4 times as many as those they obtain by purchasing records.

As for private video recordings, the survey showed that 98% of owners of video recording/playback systems did on average 69 private recordings during the year.

The survey led to a conclusion that the longer people own recording/playback equipment, the more they make private recordings.

Upon the results of this survey, the three associations submitted a request to the Agency of Cultural



Newest configuration in the blank tape market is the mini and micro-size already being represented by numerous brands.

Affairs to revise Article 30 of the current copyright law which permits recordings of sound and film for private uses. The request asks that the article be amended to recognize the right of copyright owners, performers and record producers to receive a percentage of the retail price of hardware and software used for sound and film recordings from manufacturers of such equipment. The request demands that a percentage be added to the retail price of hardware and software to protect

the rights of copyright owners, performers and record producers.

When restricted to audio blank tapes, production in 1976 showed an increase of nearly 40%. Even though the growth was supported by a steady expansion of the domestic market, it was also supported to a large extent by the expansion of exports.

The total export of audio blank tapes in 1976 reached \$86.4 million, jumping 52% over a year ago. The growth, both volume- and money-wise, was the largest in the history.

The largest importer of the Japanese audio blank tapes in 1976 was the U.S. which consumed 18.1% (\$15.7 million worth) of the total blank tapes exported from Japan during the year. A total of 13.2% (\$11.4 million) of the exported blank tapes were shipped to the EC countries, while 10.0% (\$8.7 million) were shipped to Saudi Arabia. South Korea consumed \$5.21 million worth of Japanese audio blank tapes and Iran consumed \$5.2 million worth of these tapes during the past year. In addition, a large volume of audio blank tapes were exported to countries in Southeast Asia and the Middle East. It is evident that the made-in-Japan audio blank tapes are sold worldwide.

Domestically, audio blank tapes are sold in packages of two or three. This packaging is proving to be very economical for manufacturers. Also, this style of packaging is well accepted by consumers, an indication that the demand for blank tapes is growing rapidly.

There was a period when the retail price on audio blank tapes was confused because of a "price-war" created by manufacturers. However, the market is under the control currently and the price has now been stabilized with a discount of 10% to 15% of the suggested retail price.

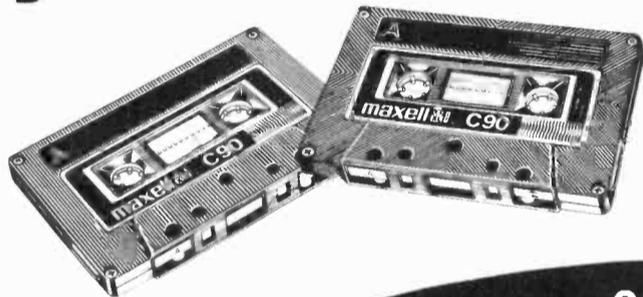
Even though manufacturers of audio blank tapes used to come up with a new product once a year or once every two years, this cycle has become somewhat shorter recently. In October last year, Hitachi Maxell introduced the UD-XLI and -XLII cassettes to the market. These cassettes are specially adequate for "normal" and "high-level" positions. These are available on C-90, 60 and -46 formats.

TDK introduced on March 1, 1977, the "AD (Acoustic Dynamic) Series" where it utilizes "linear ferric" (gamma hematite) formulation. These are available on C-120, -90, -60 and -45.

Sumitomo 3M started marketing the Scotch Crystal cassettes (CY Series) in the Tokyo area on June 11, 1977. The series is available on C-90, -60 and -46 formats. This series utilizes transparent cassette cases making it possible for a user to easily see how much tape is used and/or left and is balanced for the "high-level" position. C-60s and 46s are sold at 550 yen (approx-

(Continued on page 54)

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Fast-Paced Promo

• Continued from page 51

cassette, nearing completion. Also on the drawing boards for early 1978 are several new tape and record care accessories which will be marketed under the Quantum brand.

The TDK attack is multi-fold. First, this high end specialist will get a great deal of visibility from hardware manufacturers who have chosen top of the line SA cassette as a reference tape—including such firms as Kenwood, TEAC, Tandberg, Nakamichi, Pioneer, Technics, Yamaha, and a number of others, many of which will feature TDK tape in their own ads.

In addition, Ken Kohda, marketing manager, indicates that the firm will continue to encourage consumers to upgrade to a premium quality cassette as it is now doing in its "The Machine For Your Music" advertising campaign, emphasizing quality.

The main new product from the firm is the AD cassette, a second generation of TDK's Audua cassette which is a normal bias/equalization tape "which will serve as the reference for quality in the normal setting, just as SA serves as the reference for quality the high setting," comments Bud Barger, TDK division sales manager. Supporting the introduction TDK is launching extensive promotion programs in print, radio and tv.

Other TDK marketing plans include: continued support for SA; advertising and heavy promotional support, particularly at the local level for TDK D(Dynamic) and Maverick cassettes; which will include "buy one, get the second at half price" and more in-store merchandising aids in the form of counter, floor and bin design; an open reel tape advertising and promotional program to be initiated in the fall to target in on the home recording enthusiast; and enlarged co-op programs, backed by increased local support, product showcase and clinic demonstration tours including participation in the "Great American Music Machine" college campus tour.

Maxell, the other premium specialist, is also tying in with a hardware manufacturer in a special joint promotion. A special arrangement has been developed with Kenwood, according to Gene LaBrie, national sales manager, and any consumer who buys a Kenwood cassette deck during August, September and October will receive three coupons from Kenwood upon his return of a warranty registration card. Each coupon is good for a 30% discount on the purchase of four Maxell UDC 90 cassettes.

Recently introduced was a new professional open reel mastering tape, Maxell UD-XL, as well as four high precision empty reels as an entry in the tape accessory market. In addition to the UD-XL back-coated professional tape, Maxell now markets open reel tape in UD and LN formulations, UD-XL, UD-XL 11, UD and LN cassette tape and UD and LN in 8-track cartridges.

The Maxell thrust will be to continue to highlight quality in its advertising and promotion and has just inaugurated a new sales promotion and advertising program including two new tv ads.

Jerry Hubeny, director of audio marketing, BASF, sums up his firm's stance by saying, "Our advertising plans for the balance of the year will be built upon a continuation and expansion of our 'Accuracy Of Sound' theme. We will utilize a broad schedule of national consumer and trade print coupled with dealer tagged FM radio flights in key markets. Our promotion

plans for the balance of the year include a number of unique programs which will be announced as they are ready for introduction."

The company has also just doubled its co-op advertising allowance to 10% which will be retroactive to Jan. 1, 1977.

"This is another expression of

our determination to enter into a partnership with our dealers," says Robert Blanck, vice president audio marketing and sales. "Instead of expanding our ambitious national advertising effort, with all its attendant geographic and demographic inefficiencies, we have decided to channel more of our money into the retail market, where it can be targeted to do the most good. Dealers can now run twice the

amount of BASF advertising and get twice the results at no added cost to them."

At the CES, retailers were given 10% off on all purchases of Studio cassettes and cartridges and BASF also prepared a limited time offer of pre-wrapped poly bags with a "Buy One . . . Get Second At Half Price" deal on all Performance C-90 cassettes and 90-minute cartridges. Blanck said the promotions were

created to provide dealers with profitable, high turnover items for the summer selling season.

AudioMagnetics will have multi-thrusts. Merchandising-wise, the firm has come up with what they think is a breakthrough in blank tape audio displays—a modular display that can be custom designed to fit individual dealer needs and space. Consisting of nine metal
(Continued on page 54)

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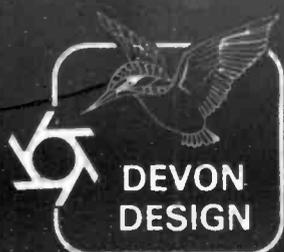


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54 Fast-Paced Promo

• Continued from page 53

components that can be joined together in literally dozens of different combinations, the unit joins existing wooden floor units and spring loaded metal counter racks.

The AudioMagnetics product lineup is made up of Tracs cassette,

cartridge, and open reel; XHE cassettes, 8-track and open reel aimed at the premium end; and Audio cassettes.

Advertising in major publications—such as National Lampoon, Oui, Cosmopolitan and People—will be consistent throughout the rest of the year for Tracs, coordinated in

tandem with ongoing consumer and trade promotions.

New in the AudioMagnetics product family is Mini-Tracs, a mini-cassette for this burgeoning market with 30-minutes playing time.

The strategy at Columbia Magnetics will be to increase retail margins on its line by virtue of a price restructure.

"Retailer reaction to our wide margin concept has been excel-

lent," according to Glenn Hart, director of sales.

Columbia has eliminated the costly "two-for-one, get one-free," and similar promotions that the firm claims consistently drive tape prices up. The company intends that retail savings on its line can be funneled into more local customized dealer promotions. The firm will also, at its own expense, prepare custom local promotions for

retailers ordering certain quantities of its blank tape.

Columbia blank recording tape products included 8-track ConventaQuad cartridges in 40, 50, 80 and 100-minute lengths, plus head cleaners, and cassettes in 40, 60, 90 and 120-minute lengths, plus head cleaners.

Capitol Magnetic will continue to emphasize its widened marketing direction, having recently expanded its sales thrust with audio reps. In addition to distribution through the Capitol Records sales force, the company expects its products to attain more visibility in varied outlets—such as mass merchandisers, audio salons and chains.

The promotional thrust will revolve around four "Music Tape" promotions ongoing year round in self-shipper floor displays.

Fuji is expanding its co-op allowances and extending its dating in a recharged marketing/promotion campaign for its lineup of product—which includes Pure-Ferrix at the high end, Super Low Noise, Chrome Dioxide, 8-track cartridges and open reel.

Intermagnetics is emphasizing its promotion/marketing with new gravity feed cassette racks, leatherette TapeTotes which are available free with four C-60 or three C-90 cassettes or three 45-minute cartridges; storage cases that interlock; and a storage cassette system called Flip-A-Tape.

Certron will continue to highlight its mini-tapes aimed at the developing mini and micro-cassette markets.

Home Duping

• Continued from page 52

mately \$1.83) and 450 yen (\$1.50), respectively. The price for C-90s is 750 yen (\$2.50).

"We priced C-90s at 100 yen (\$0.33) lower than the price of UD-90 of Hitachi Maxell or AD-90 of TDK. A large quantity of C-90s are used for private recordings and air-checkings. Our intention is to penetrate our new CY-90s among those people who use audio blank tapes for such purposes. That's why we priced CY-90s at 100 yen lower than the corresponding tapes of our competitors, namely Hitachi Maxell and TDK," says a spokesman for Sumitomo 3M.

Home Ripoff Issue Erupts

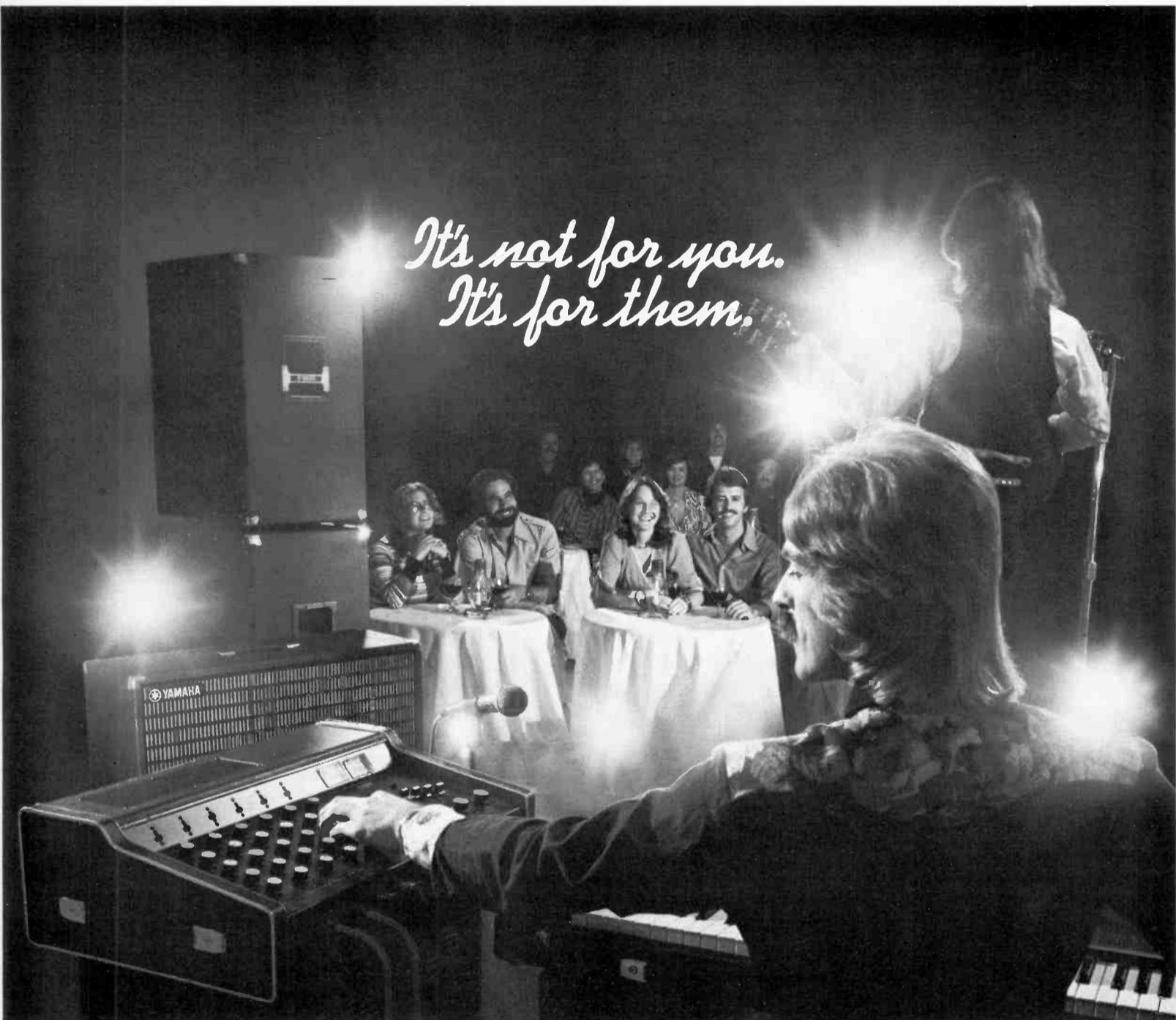
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Technica are getting into the tape accessory field.

With a 12% increase forecast for 1977 across the board for blank tape, excluding the audio/visual market, and the emphasis continuing on cassettes where a 14% gain is seen, the industry is bullish on manufacturer to retailer. A stable or only slightly increased price level for base film and oxides is seen through year-end, and margins at wholesale have held relatively steady with a few exceptions.

The real "kicker" is the latent effect of the potential levy on blank software. It behooves the industry to consider the prospect, and work toward a constructive meeting of the minds with the global recording industry. The stakes are high enough for all concerned to reach a viable accommodation.

1977	1976	% Increase
212,500,000	Cassettes 186,500,000	+ 14%
12,726,000	8-Tracks 12,600,000	+ 1%
33,180,000	Open Reel 31,600,000	+ 5%
258,406,000	Total 230,700,000	+ 12%



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Market Report

New York

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Bob Rullo at Leonard Radio had an excellent first half, with open reel the big improvement, definitely due to both the availability of new machines and semi-pro interest. The chain stocks Scotch, Sony, Memorex, Maxell, BASF and Capitol, with the biggest volume in Maxell and Scotch reels, and TDK showing the best improvement in cassette sales. Very little 8-track interest is noted in the hardware-oriented chain, with sales split about 60% cassette/40% open reel.

Liberty Music, one of the pioneer independents in the area, just set up a separate blank tape/accessory department under John Carpenter, a former audio salesman, with Maxell, TDK and Meriton (Sony) carried at this time. The latter ferrichrome is touted as an exceptional value for its performance and price, and the Nakamichi EX also is noted as a good buy.

Right now the store is selling a pair of Tandberg open reel decks, and will be adding other lines. "We've always attracted excellent sound buffs who want near-perfect transcriptions of their disks, so we see definite growth in this home recording area for us," Carpenter notes.

Accessories are important items for all the chains, and the quartet of buyers agrees that the profits here are solid across the board. Liberty's Carpenter sees them as valid for bringing new business into the store, Leonard's Rullo emphasizes there's no question that they offer the biggest profit margins, and Goody's Levy notes that the consumer is getting more educated in caring for the equipment, tapes and disks in which he or she has invested so much money.

All see a better second half, with both back-to-school and holiday business accounting for a big share of annual volume.

Chicago

• Continued from page 48

firm's computer printouts, explains Lieberman's Dennis Sinclair, who indicates that blank tape accounts for 3% of the company's net business in Chicago.

The rack handles Audio Magnetics' Tracs, Memorex, and has recently taken on Scotch. Promotional product—the Tracs line—represents 55% of the rack's blank tape sales.

Cartridges continue to sell well through record stores also. "Eight-tracks are still real popular," observes Bobby Criz of the **Hear Here Records** chain. Criz says the format accounts for 75% of the blank tape mix at the chain's Cicero Ave. outlet. The record dealer praises Memorex tv ads, and multiple package promotions—the industry standard. Educating the sales force is his concern. "The information is available, but half the time it takes a rocket scientist to understand what they're talking about," he chides.

Chrome tape sales continue to slide here—the report from all sources handling the formulation. Some are dropping chrome entirely, like **Gill Custom House** in suburban Palos Heights, a high end audio store catering to many semi-pro recorders.

Los Angeles

• Continued from page 48

among the chains here and that's too bad. Blank tape is a good item and a profitable one."

Schwartz, like other observers in the area, feels that with the demise

Cartridge Joes about 10% with open reel about 10%." Federated does an active business in semi-pro hardware, such as the TEAC/Tascam line—and Schwartz says he is able to do well with high end open reel with that equipment.

"We've found that the best way to move blank tape is open merchandising," adds Schwartz. "You lose more but you sell more. We like to put it right out there in the open

for the consumer. We also carry every major brand and give the customer the widest choice possible."

Says University Stereo's Marty Herman, "Blank tape has been thriving, way up over last year, as has our entire business. Our merchandising philosophy has crystallized into selling a few major brands and then stocking more of it. Far and away our biggest seller is Maxell C-90 UDXL.

"We will advertise the super schlocky C-90 cassettes because I think that's a good way to create traffic. We just ran an ad for a C-90 at \$.49. But consumers will gravitate to premium merchandise."

Notes Ken Platt, senior merchandise manager for **Platt Music Corp.** which has the leased audio/tape departments in the May Co. chain, says, "We are doing a very good job

(Continued on page 56)

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Naturally, a product this good doesn't come cheap. In fact, a single reel of our best tape costs

more than many inexpensive tape recorders.

So if you don't have a good hi fi system, save yourself some money and buy cheaper tapes.



56 The growing home recording—or “semi-pro” mart, as well as increased use of high-end cassettes as reference tapes for studio dubs of masters, are only two of the major factors in the slow but steady growth of what might be termed the “professional side” of the consumer business.

While 3M and Ampex are still battling it out for the studio market, with Capitol Magnetic making some inroads with its new Q-15 and Q-19 products, the crossover potential from studio to other areas is a key trend.

Equally important is the growing likelihood that the Japanese majors including Maxell, TDK, Fuji and Sony will be taking a more aggressive posture in the professional marts in which they have not concentrated due to build-up of consumer business.

From Europe, there are signs that BASF will be moving more into this side of the business as well, and pressure continues on Agfa-Gevaert to extend its relatively limited mastering line availability to the semi-pro market. Whether Philips, on its own, will join the U.S. blank tape battle is still undetermined, but with its share of the Continental market that possibility has to be watched as well.

Ampex has recognized its promotional opportunity to convey its professional image to the consumer with its “Golden Reel” campaign, honoring those million-seller disks mastered on its tape. More than a dozen top groups, most recently the Bee Gees, have been cited, with their producers and studios also given plaques, and \$1,000 checks to the charity of the artist's choice.

One result has been the growing acceptance of the Grand Master open-reel product which was tested



successfully in the Northeast in a plain white box. It is directly linked to the firm's mastering line, and will be repackaged for consumer identification and broad distribution later this year.

3M, which split its magnetic A/V tape division into consumer and industrial segments earlier this year, sees a definite crossover potential as well. Bill Madden, speaking for the industrial markets, notes that numerous technical innovations in tape and equipment in the past few years, plus increased exposure of professionals to the media, has multiplied the demand for magnetic tape.

“It's hard to imagine a radio or television broadcast station, for instance, functioning without magnetic tape,” he says. “Today, broadcasters are virtually dependent upon tape for a multitude of applications. New developments like ENG (electronic news gathering) have resulted in a much broader customer use and accelerated the demand for new tape formats and formulations.”

Don Rushin, Madden's counterpart on the consumer side of 3M's tape operation, is joined by retail market manager Bob Burnett in committing the firm to a Master open-reel line to complement the new Master I, II and III cassettes debuted at the recent Summer CES. “By this time next year we'll have a Master reel product to supplant the existing Classic line,” says Burnett.

Semi-Pro EXPLOSION

“It reflects our strong feeling that the home recording market is just beginning to take off. Open reel is a market that hasn't died, but is shifting to the hi fi marketplace, and with our new rep organization we intend to promote our presence much more vigorously.”

3M has an impressive research program ongoing in its St. Paul headquarters complex, and is constantly upgrading its product capability. Tests of Classic open reel versus its 206/207 mastering products, for instance, at 3 3/4 i.p.s. on Revox A-77 decks, show a better frequency response at the high end for the current Classic product line. The new Master formulation in the works is expected to surpass these specs by the time it is readied for introduction.

Harry Preston, now heading the Capitol Magnetic marketing effort, sees the viability of the semi-pro market for his company, which has aggressively been pushing its new mastering formulations bowed about a year ago at the AES convention. While no definite commitments are made, certainly the company is eyeing the prospect for a consumer version of its mastering line.

Memorex, which recently put its Quantum top-end open reel line into national distribution, has seen fast acceptance of the product, notes Jake Rohrer, audio marketing manager. A high-end Quantum cassette will be bowed by early next



year, also utilizing an advanced formulation, and several innovative “state-of-the-art” tape and record care accessories also are promised.

The potential in the studio mart for high-end cassettes hasn't been scratched, believes Bud Barger, TDK division sales manager. Based on increasing sales of their SA chrome-equivalent cassettes to studios, he feels that more and more are using the medium to provide clients with dubs of master tapes. “They're smaller, more convenient and easier to handle than open-reel duplicating,” he notes.

Improved technology and performance of cassette equipment is leading to high-speed duplicating of low-run copies for custom clients, he says. “It's one area where their

razors and our blades have worked together to provide continually superior performance.

He points to Nakamichi's growing success in convincing the industry that cassette duplication is both feasible and economical. The firm's “Sound Center” at its Carle Place, L.I., headquarters has seen a steady stream of generally skeptical audio people observe cassette recording of live performances, and subsequent duplicating efforts, result in high quality dubs that certainly offer food for thought.

The growing studio business is (Continued on page 63)

Designed to Produce

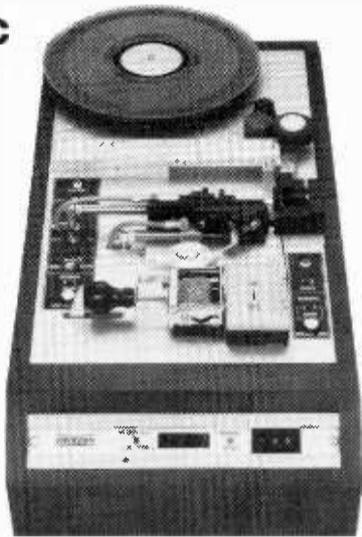
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Market Report

Los Angeles

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with blank tape and business is definitely up. We carry six different brands including such names as Ampex, 3M, and TDK.”

Like University's Herman, Platt adds, “We've found the best way to merchandise blank tape is to promote the low end and then have the high end available when the consumer comes into the store. Cassette is our sales leader, about five to one over cartridge although 8-track is still important. Merchandising has to be a continuous thing. Promotions must be ongoing.”

Says Lou Fogleman, head of the Music Plus chain of record outlets, “Blank tape is an impulse business. We like to have it near the cash register or else nearby on wall units.

We merchandise Maxell and Memorex, and Capitol at the low end.

“In general blank tape sales have been up and we like to push it also through various promotions. The blank tape companies, themselves, create a lot of excitement with their own promotions and specials.

“I am not so sure that blank tape sales are up because people are doing that much more recording of music at home. At the same time prerecorded tape sales are also up. It's hard to judge.”

Dallas/Ft. Worth

The unpredictable Dallas/Fort Worth blank tape market is beginning to show some signs of stabilization and the increasing sales of cassettes appears to be largely responsible. Retail outlets selling mainly to the general public, but also to professionals to some extent, report sales of blank cassettes outnumbering both reel-to-reel and cartridge sales, sometimes by as much as two to one.

This trend is attributed largely to two factors: increasing inclination on the part of manufacturers and distributors to promote cassettes, including training programs for sales employees, offering literature to customers and co-op support for advertising, and an overall improvement in quality and the public's recognition of that fact.

John Curci, a technician with the Recorder Center, one of the metro area's largest blank tape outlets, says most of his store's customers know what they want, and what they want is cassettes by about 55% over reel-to-reel tapes (35%) and cartridges (10%).

The Recorder Center pushes Sony and Fuji lines because, Curci says, “The response we've gotten is that the sound quality is just excellent.” The Fuji line is new with his

store, and the response from customers has been heavy. In the past year, Recorder Center has dropped BASF and Audio Magnetics' XHE lines, though the decision to do so was strongly opposed by many customers.

Frank Blatt, tape buyer for Teco Electronics, reports his store emphasizes reel-to-reel and has had good results with BASF. Open reel sales account for about 55%, with cassettes taking almost all the remaining 45%. Blatt says an article in Consumer Reports last summer comparing the quality of various lines of blank tape, declaring BASF the “best,” has had a still-continuing effect on his sales.

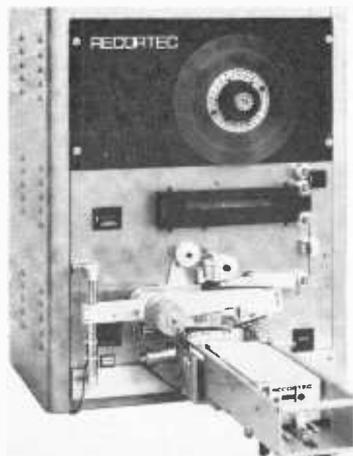
Bill Walters, buyer with Burstein-Applebee, agrees with the majority that cassettes are by far the best seller. But 8-track tapes did better in his store than in most others surveyed, probably because consumers have learned by word of mouth which stores stock good supplies of which types of tapes.

Most Dallas/Fort Worth area retail outlets carry several major brands, but in almost every case push one or two to the exclusion of the others. Burstein-Applebee finds Scotch and Memorex brands do well in cassettes, but employees are attached to, and consequently recommend, TDK.

Jerry Sender, manager of Olson Electronics, has found Scotch tapes suitable for his general public customers and therefore stocks only limited quantities of other names. This is an advantage, he says, because employees become familiar with the product and are better able to advise customers, who prefer to build libraries with one brand of tape best suited to their needs.

The only new development in the area of any significance is the sharp decline in interest in chromium dioxide tape. Word of mouth and the reluctance of retail stores to buck that information have caused sales to drop by 20%-35%, from a

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The continuing boom in blank tape sales in the U.K. and most of the major European territories is more than ever worrying record companies who see the prospects of dipping disk sales because of home recording, allied to copyright royalties lost to performers, writers and publishers, as nearing a crisis situation.

The result is an ever stronger agitation for a form of direct levy on blank tapes at retail level, with an added tax on hardware as an alternative.

In fact, many blank tape companies do recognize that a tape levy would at least end arguments on the subject. These manufacturers accept that a levy would mean a price increase in blank tape lines, in turn leading to a sales depression, but they are confident that it would be a short-term drop.

For the U.K., some 30 million blank cassettes were sold in 1976. Because of economic difficulties in the marketplace, estimates for 1977 are on the cautious side, but the expectation is for an increase to 33-35 million units.

In percentage terms, 1973 was 30% up from the previous year. 1974 was 23% up again. 1975 was up by 35% and 1976 showed a further 20% growth, but the projected figure for 1977, taking into account inflation and other economic hurdles, is for little more than 10% growth.

Last year underlined the success of quality product in that while the low-noise standard tapes accounted for 78% of the total, super-ferric lines at 11% had almost doubled their sales, mostly at the expense of the standard lines. And in the last quarter for which figures are available, of the total blank tape sales, 94% were cassettes, 3% car-

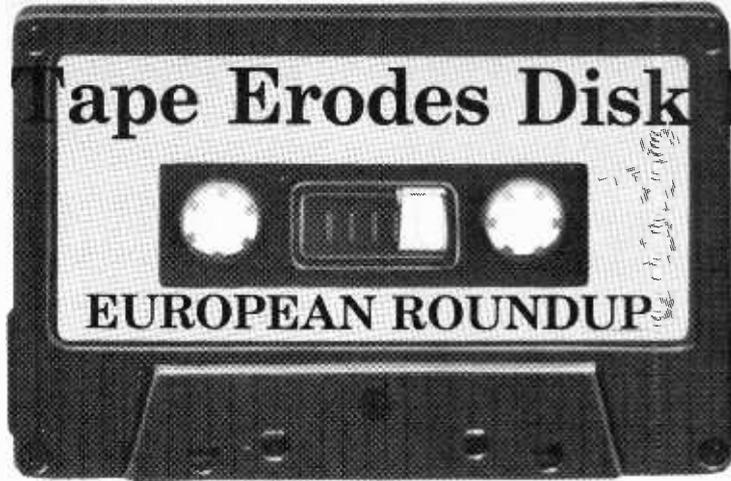
Blank Tape Erodes Disk Market

tridges and 3% reel-to-reel.

Henry Pattinson, chairman of BASF Tapes and chairman of the European Tape Industry Assn., says: "On this question of a tax or levy on blank tape, in 1968 Paul Spring of Grundig wanted to pay 50p (around 85 cents) per cassette machine, following the German practice. He was told by various industry bodies to forget it, because 'they wouldn't know what to do with the money.' That is a true story.

"I take the line that far from killing off the record business, the blank tape market helps towards a wider appreciation of music. People tape a song from the radio, like it, then buy the artist's album. So people are depressed now, because they are not selling anything, but the principle holds good. Any respectable tape manufacturer would go along with the idea of a levy provided it was administered properly and was not just milked off by the fat cats. I'd like to see at least part go to help subsidize musicians and composers, or a benevolent fund."

For Pattinson, the urgent problem would be policing the scheme. He wants a sum of money paid into a fund right away to cover legal proceedings, so the scheme has legal teeth to counter nonpayers. He believes no percentage levy should be involved, just a straight rate per



unit, regardless of retail prices. A one penny per unit levy in the U.K. would raise more than \$500,000 in a year.

He further believes the ETIA accountants are the best people to collect—"they cover the legitimate 70% of the U.K. market already and could round up the cowboy 30%."

Pattinson adds: "But no levy board should be set up unless there are strong record company arguments to have one. It is no good to have the industry moaning that for every disk sold, there are nine copies put on tape. Our argument at the other end could be that if it wasn't for blank tape, that one record wouldn't be bought in the first place. Incidentally, the reel-to-reel market is definitely dying."

David Claridge, of EMI Tapes in the U.K., says he fully understands the desirability of a levy on blank tape in order to recompense writers and publishers.

In the U.K. there is an "obligatory" home-recording license available at around \$2.50 from the Mechanical Copyright Protection Society, but only a few thousand of

the 50% (1975 survey figures) of the population with access to tape-recording equipment have paid up.

The U.K. blank tape market is fairly evenly split among more than a dozen companies.

Blank tape sales in France last year were also around the 30 million mark, an increase of 10% over the previous year, with cassette recorder sales up 17% over 1975. Around 80% is imported from the U.S. and Germany. Copyright and industry organizations like SNEPA and SACEM are indignant at revenue harm done to artists, writers and publishers.

In 1976 the government introduced a bill to tax cassette and tape recorders, and it was expected to raise about \$4 million, with 75% of that paid to the newly established National Music Fund. But it was severely criticized by record companies and SACEM and was thrown out by the National Assembly.

Now the Secretary of State for Cultural Affairs is drawing up a bill for imposition of a "licensing fee" on all blank tape, for debate in parliament in October. Aimed at compensating composers and so on, this is felt to be psychologically acceptable to the public.

A SACEM survey last year showed that one family out of three in France owned a tape-recorder, so

home recording was available to 5.5 million people. And 88% bought blank tape for recording music; 12% using it for dictation or speeches. Pop accounted for 30% of the music recorded.

As, in France, blank tape costs around \$2 for one hour, and records range from \$2.50-\$10 at retail pricing. The estimated loss to record companies—though virtually incalculable—is clearly very high.

In Germany the blank tape controversy has reached a peak where major manufacturers (BASF and 3M) are fighting hard the demand of copyright society GEMA, composers and the record industry that 3DM (\$1.25) should be paid as duty on each tape sold.

Tape manufacturers claim they sold 60 million blank tapes in 1976, but the record companies claim the figure was nearer 100 million and as such is constituting a grave danger for the record industry. One record company director said: "There is a growing young-person mentality not to buy a record or prerecorded tape but instead to record independently at home."

In Germany the law provides for a levy or duty on hardware recorders, but not for the software area. Blank tapes outsell prerecorded on an 80:20 ratio. While the demand for a 3DM levy goes on, tape manufacturers claim the tax would lead to sales drops, to industry unemployment and to an increase in tape prices from 3.50 DM to 8DM.

Friedrich E. Wottawa, EMI Electrola managing director, says he would welcome a switch of tax from hardware to blank tapes and that it would help make up some of the lost income for record companies—"but this one measure would not solve the whole problem."

(Continued on page 62)

year ago, according to sources here. The major complaint—denied vehemently in tests by DuPont—is that chromium dioxide is abrasive enough to damage tape heads. Scotch's ferrichrome, TDK and Maxell chrome-equivalent tapes seem to be finding popularity as substitutes.

The Dallas/Fort Worth market for videotape is still weak. The problem is in the cost of equipment, which has not found a large following locally, at this time. Almost the only name mentioned in videotape in this area is Sony's Betamax. Buyers are asking more frequently for two-hour tapes, expected to go on the shelves here later this summer.

Dealers in both Dallas and Fort Worth are predicting a gradual upswing in sales of blank tapes over the next three to four years. This is due, in part to the growth of the professional recording business here, and the subsequent filtering down of influence to the general public. The major reason cited is that customers are more knowledgeable about what is available in blank tape and are looking for products that suit their needs.

Miami

The general trend toward blank tape cassette domination in the Miami area is being felt by most retail merchandisers. According to Ben Hershman, **Sound Advice**, "sales have gone entirely toward cassette" with 85% of blank tape sales in that direction. "We have no cartridge business at all," says Hershman. The remaining 15% of sales is in open reel.

About 70% of the total blank tape sales at **Stereo Shop** is in cassettes, 20% in open reel and 10% in 8-track. At **Luskins** (four stores), Joseph Luskin reports percentages of 50% in cassette, 40% in open and 10%, 8-track. "The percentages are shifting slightly toward cassette

and I find 8-track is going out," Luskin explains.

Chuck Horsely at **Sound Components** claims his store does not deal with 8-track and "never will. It's not in our line of marketing," he says. "To give you an idea of where our company is, we're strictly high end audio and we start off where most companies end up as far as quality is concerned."

Horsely finds where professionals are concerned open reel is extremely important and they as well as "semi-pros" are **Sound Components'** prime customers.

"We carry the finest blank line, and the only tape we stock is the Ampex Grand Master. Reel-to-reel has not been a big seller for us. For one reason, our lowest price open reel deck is pushing \$2,000." As far as tape sales are concerned, 75% to 85% are in cassettes, with the balance in reel-to-reel. Horsely recommends Maxell for cassettes.

Most dealers do not stock chromium product. "We carried it until a year or so ago, but found it abrasive and not good for most machines," Stereo Shop's George Autry explains. Horsely says **Sound Advice** doesn't recommend it and Hershman claims it isn't necessary anymore. Only Luskin refutes: "Of course it's still selling; anyone who says it isn't doesn't stock it." However, he admits sales of chrome product have diminished.

Sound Advice and **Stereo Shop** are 60% high end stores; Luskins reports 80% high end and 20% low end "the same as last year and every other year we've been in business." **Sound Components** is totally high end.

Successful promos and manufacturer tie-ins are a rarity in South Florida, especially in the tape industry. Says Horsely: "We have a lot of shows that go on in our store, but not with tape manufacturers." Occasionally, and generally in the form of advertising support, Hershman gets help from tape people.

Autry believes Maxell is the most cooperative by providing in-store clinics. Luskin, on the other hand, finds all suppliers cooperative. "They all have clinics and make them available to us and we take advantage of all of them."

There are few gripes among high end retailers. "The only gripe I have," says Hershman, "is the amount of trashy equipment available, particularly in the cassette market. There has been a complete rush of new cassette machines and most of them are pure garbage."

Dealers interviewed either don't react or don't know about new cassette machines "crossing over" to the semi-pro mart, although Hershman contends that some manufacturers are trying to get into "where the money is" and they can't compete. "The manufacturers who've been making pro tapes still are."

There's been a great deal of activity. (Continued on page 58)

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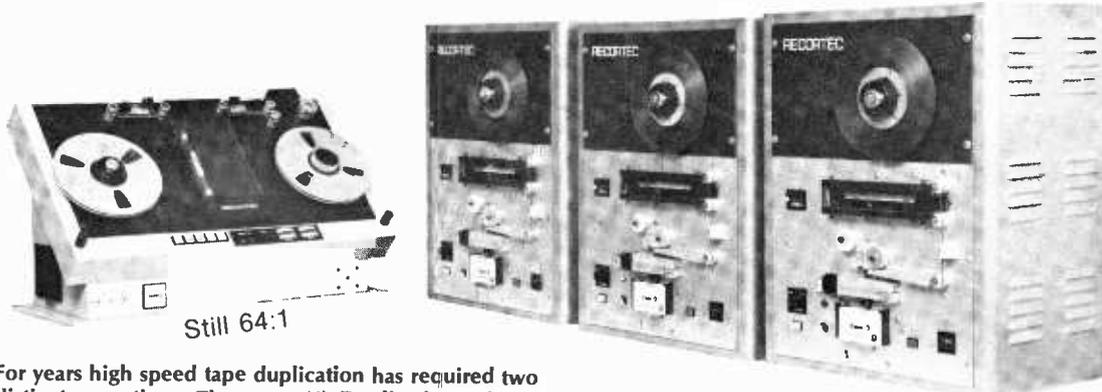
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58 Market Report

Miami

• Continued from page 57

ity in videotape at Luskins and Sound Advice with Hershman reporting his store does "a big thing with video tape." Sound Components has no interest at all and Stereo Shop sees it as a possibility.

Philadelphia

Blank tapes continue to figure prominently, with emphasis on quality tapes, as the quality of the customer's home equipment improves. Moreover, the swing continues to be up for cassette as compared to 8-track cartridge and reel-

to-reel product. For both the audio store chains and the discount chains throughout the Eastern Pennsylvania, Southern New Jersey and Delaware area, cassette rates 60% of all blank tape sales.

Jeff Quillen, regional manager for **Stereo Discounters**, with stores in Wilmington, Del.; Cherry Hill, N.J.; and Feasterville, King of Prussia and Harrisburg, Pa., says cassettes picked up some 10% over

last year. This is mostly at the expense of cartridges, which are now down to 30%, with open-reel accounting for the remaining 10%.

For Harry Rosen, who operates a chain of eight **Wee Three Sound and Record Shops** in Conshocken, Plymouth Meeting, Lancaster, Lebanon, Glenolden, Springfield and Horsham, all Pa.; and at Moorestown, N.J., the blank tape sales breakdown is about the same as

last year—60% cassettes, 38% cartridges, and open-reel only 2%.

Stereo Discounters handle most major lines including TDK, 3M, BASF, Scotch, Maxell, Memorex and Capitol. Interestingly enough, it's the high-end tapes which are the big sellers, especially Maxell and TDK, representing 75% of sales.

"We find that as customers upgrade the quality of their stereo equipment, they also want better quality tapes," says Quillen. "People are becoming more sophisticated about sound and continually are seeking out the things which will make the sound better. They are definitely quality-conscious."

Since the emphasis is on high-end tapes, the many promotional 3-for-2 and 2-for-1 deals which are mostly on the low end, do not create as much sales excitement as before. The response to the promotional sales are only "fair," Quillen says; "they still want something better and the lower price is not an incentive."

For Rosen's WeeThree store chain, the mix of sales at high-end and low are exactly the opposite. The high-end tapes, principally Maxell and BASF, account for only 20% of sales. In order to stimulate the high-end level, Rosen is adding the Fuji tape line.

A wide variety of top brands are presently carried, including Scotch, Memorex, TDK, Ampex, Maxell, Columbia, BASF, Capitol and Audio-Magnetics. Also carried is a low budget private label brand, Pic-Pac, in cassette only.

The attraction of chromium dioxide tape is fast fading from the scene, largely because of the improved quality of chrome-equivalent tapes. For the WeeThree stores, the chrome product has dropped to 3 to 4% from 5% last year. And with heaviest sales in the low-end product, the promotions are highly effective in stimulating volume.

For both the WeeThree stores and Stereo Discounters, the relationship with the manufacturers is highly favorable. There are no problems with shipments, pricing and make-goods—which are at absolute minimum as factory quality for all product is good.

While there is no call for videotape now, Rosen is looking forward to the day when his stores will be stocking the product. The only reason he is not handling it now is that the hardware is not visible in any of the communities served by his stores. However, as more sets get into circulation and as pricing comes down to fit home budgets, Rosen feels that videotape will become as strong a sales factor as audio tapes. "Once they can afford to buy the sets, they'll be rushing to the stores for blank videotapes," says Rosen.

Washington/ Baltimore

The inexorable growth of cassettes continued during the last year in the Washington area with some dealers reporting that cassettes captured as much as 90% of the sales mix.

And in the highly affluent Washington market, many dealers report that a majority of sales are in the high end of the spectrum.

The 90% estimate for cassettes came from dealers as diverse as **Wilson Gill, Inc.**, which deals primarily with professionals in the recording fields; **Audio Associates**, a chain of five suburban hi fi stores; and **W. Bell and Co.**, a high-volume discount department store.

More restrained estimates came from other sources, David R. Walstrom, president of **Saxitone Tape Sales**, one of the East Coast's largest tape distributors, said that cas-

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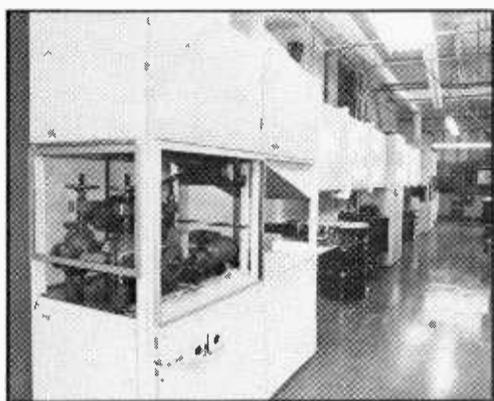
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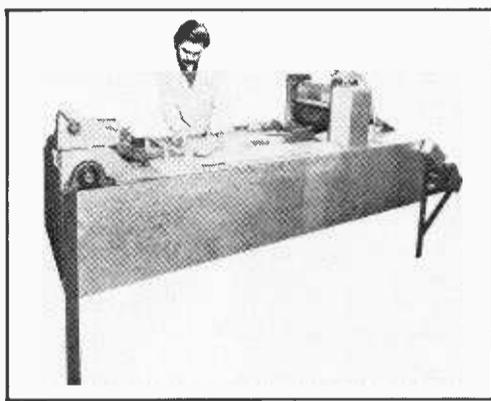
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ettes accounted for about 55% of his sales, about the same as last year, and John Matthews, manager of **Record and Tape Ltd.**, downtown record stores, said that the mix was about 60% to 70% cassette, 20% 8-track and 10% to 20% reel-to-reel.

But Matthews said that the cassette share of sales was up about 10% to 15% in the last year, all at the expense of cartridges, and Michael Zazanis, president of Audio Associates, said that the cassette share was up from 70% last year to 90% this year, again at the expense of the 8-track share.

Many dealers reported carrying only a limited number of brands. Wilson Gill's comptroller, Ron Blankenship, said his firm sold only Ampex, while Audio Associates sells only Maxell, and W. Bell carries only Ampex and 3M. In each case, spokesmen said they had found one or two brands which satisfied them and sold well, and decided to stick with them.

Matthews said that Record and Tape Ltd. handles Maxell, TDK, 3M and Advent; Advent was a new brand, he said, but Maxell was by far the biggest seller. Saxitone carries a large number of brands.

Whatever the brand, the high end sells well, though there are exceptions like W. Bell, where buyer Paul McLellan reports about 70% of sales going to low-end cassettes such as an Ampex 60-minute tape that the discount house sells for 65 cents.

That, however, is an exception. The philosophy encountered is best expressed by Record and Tape's Matthews, who says, "People generally prefer the upper end if there is a choice. Most don't know what they want and you have to get down and find out what they need."

New premium lines such as 3M's Master series are beginning to make their appearance on the Washington scene, but dealers say there hasn't been much activity in them yet. "They're just getting started at the consumer level," says Saxitone's Walstrom. "It's excellent, but nobody knows about it."

The dealers say there still is a minimum amount of sales in chromium dioxide tape, largely because there always seems to be someone offering a good deal on it. On the other hand, there has been almost no impact made by home videotape systems; "we sell to about half a dozen customers," says Welstrom.

Manufacturers can be happy about the fact that dealers say that service and quality complaints are almost negligible.

Atlanta

Blank tape dealers in Atlanta report that cassettes are accounting for about 70% of their business, a figure little changed from last year.

Of the retailers contacted, the percentage of cassette sales ranged from less than 50% at **Peaches**, one of the national record outlets, to a high of between 80% and 90% at **Hi-Fi Buys**, a local stereo chain. Cartridges and open reel generally ran well behind cassettes, except at **Peaches**, where cartridges account for 50% of sales, according to a spokesman.

Brands carried most often included TDK, BASF, Scotch, Memorex, Maxell and Capitol. That lineup was essentially unchanged from last year.

TDK came in for particularly high praise from Hi-Fi Buys manager Nick Prince. "TDK Super Avalon has shown itself to be superior to virtually any other tape on the market," Prince says. Memorex also got a strong endorsement from a spokesman for the stereo department of **Rich's Department Store**. **Franklin Music's** Dan Hicks adds that TDK, Maxell, Scotch and Cap-

itol are carried a lot because of overall performance and guarantee.

Prince says that while the appeal is broadening for premium lines of tape, he still carries mostly mid to lower end product.

Other dealers contacted seem to agree. "We especially don't get many requests for high end tape at our downtown store, though we might get some in our suburban stores," the Rich's spokesman

says. "People who shop here are not as well off, I guess," he adds.

The mix of sales was heavily weighted toward lower end product, with only Franklin Music reporting a higher percentage of high end tape, which accounts for about 70% of tape sales there.

Chromium dioxide tapes seem to have passed from the market here for the most part. "It has basically passed," says Prince. "We have

moved into ferrichrome and cobalt-treated tape which works much better without the wearing disadvantages of chromium." Only Rich's had recently added any chromium dioxide tape to its inventory. "We're exploring the market, but there hasn't really been much demand," the Rich's spokesman says.

In-store clinics or seminars seem to be the most effective promotion

or manufacturer tie-in here. "Our in-store seminars have done very well. They produce specs and prove that the tape really has an edge to both customers and our sales people," Prince says. TDK is the brand he has worked with.

At Franklin music, Maxell bringing in an oscilloscope proved successful. Memorex has helped Peaches.

(Continued on page 62)

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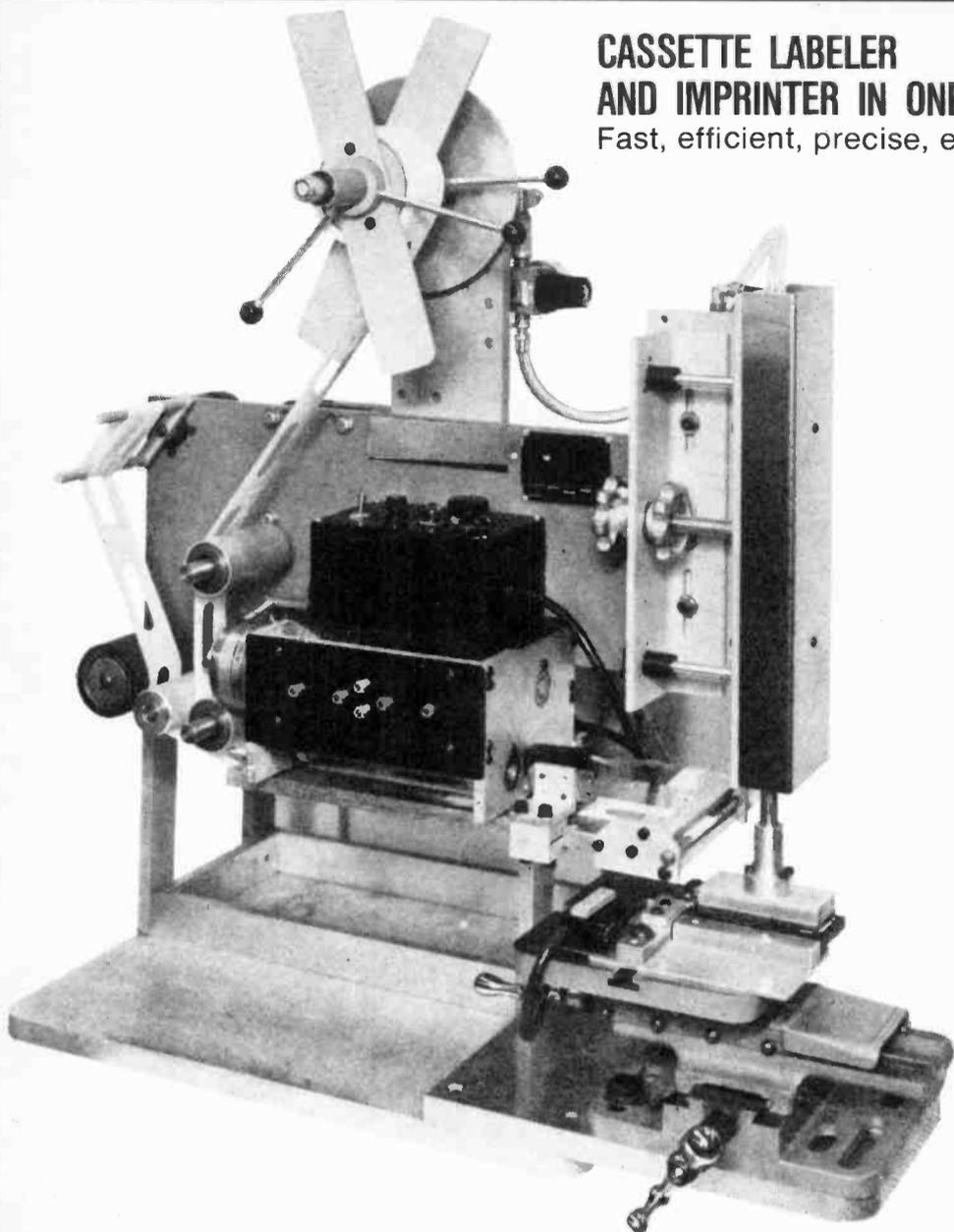
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European Roundup

• Continued from page 57

A technical solution would be to insert "gates" making copying "impossible," but Wottawa feels that one technical development can be overcome by another. Therefore his one real answer is that record manufacturers have to supply the consumer with "quality so outstanding that it would oust any private recording."

He adds: "We have recently achieved an important improvement in quality on our prerecorded cassettes and while it will take a little while to put the whole catalog to this high standard, we are at least on the way."

Hans Georg Baum, RCA managing director, says it has to be assumed that at least 95% of blank tape is used to record music. "The main sufferers are the copyright owners and artists, whose intellectual properties are not properly protected. We're faced with this incredible situation where disk jockeys animate listeners into recording at home and so prejudice intellectual property rights.

And Oskar Drechsler, director of Phonogram, says: "Though basically legal, home recording is dangerous for the industry. The number of songs pirated in this way runs into billions. My assumption is based more on personal links with taxi drivers, my own children and their friends than on official statistics. The price of blank cassettes allows private copying to assume the status of a fashionable pastime for adults as well as kids. The small percentage of cassette turnover in relation to albums in contemporary music confirms the point—all German firms release albums in cassette form as well."

In Italy, while blank tapes sell consistently, the economic situation is holding back any potential boom—and the introduction of color tv by state network RAI has also helped keep sales at a reasonable level.

There is no tax on blank tape in Italy and so far no demands to have one. Edgardo Lisi, secretary of AFI (the Italian Record Manufacturers' Assn.), says it is virtually impossible to give blank tape sales figures or get them from manufacturers. Most of the raw material is im-

ported, then used by various companies. In this field there is a kind of piracy, with counterfeited blank cassettes carrying internationally known trademarks.

Cassettes are the most commercial product in the Italian blank tape field, with virtually no market for 8-track. Sales growth is around 5%-6% a year. Competition is fierce on technological developments. While chrome tape was fashionable just a year ago, now Italian buyers go for chrome-ferrite tape.

Some years ago cassettes were mainly used to tape music from the radio, but now the growth of hundreds of "free" FM stations means that records are frequently interrupted by announcements, so home duplication is more restricted to record-to-cassette taping, which involves expensive hi fi equipment, so restricting the usage.

Tape recorder owners in Italy tend to use cassettes several times and statistics, though roughly estimated, suggest 3-5 cassettes for each recorder. The reel-to-reel market, though steady, is restricted to professional users and even the independent radio boom has not really affected sales, though most of them use sophisticated tape recorders.

Video tapes are also for professional users in Italy. Besides RAI, the manufacturers' best customers, they are used by scores of private semi-legal local tv stations, basing their programming on movies or live shows and they usually reuse their tapes anyway.

3M (Italy) is starting a national campaign to promote cassettes, aiming at the young. But generally because of high prices, tape recorders and hi fi hardware is for the middle-aged and older. 3M has a factory at Caserta where 1,200 are working on manufacturing blank loaded tape and tape for data processing. This will be fully operational next year, having involved a near \$40 million investment.

SASEA-BASF, which claims to control 35% of the blank tape market in Italy, looks for a sharp increase in blank cassette sales in the next few months, but there is probably no imminent expansion in reel-to-reel. So much in Italy depends on the current state of the national economy.

Market Report

Atlanta

• Continued from page 61

Maxell and TDK were the brands named most often as being the most cooperative in such promotions.

There were few gripes voiced by the Atlanta retailers. "Tapes are a good add-on sale and our customers generally turn out to be repeat customers," says Prince.

Hicks says that though tapes sell fast, he doesn't see the manufacturer reps enough. "I have never seen the Scotch representative," he adds.

Only Hi-Fi Buys and Rich's carry any video tape at this point, "Some customers have expressed interest in it, and we carry some Betamax tape as a convenience, but it is not a demand item," Prince says.

At Rich's, which carries the Beta-max line of video tape recorders, blank tapes generally sell fairly well. "We sell 10 to 20 blank tapes with each deck," the spokesman says, adding "there is definitely a market there."

BILL KING

Seattle/Portland

Brand mixing of low, medium and high-end is a major factor in Seattle with customers going for the better quality product. Meanwhile, cassette sales are booming in Portland where 8-track had been holding its own as opposed to Seattle where cassette has been strong for two or three years.

In Seattle there's not so much a mix of brands, however, as there is a mixture within the same lines, believes Rick Cummins, manager of the **Wide World of Music**. "Most people like to stay with one particular brand," Cummins says, "so we strive to carry those that offer a choice." Maxell, he says, is one of the store's best sellers because it provides a range from medium to high-end and this appeals to the buyer. His store also carries Scotch, BASF, and a smaller stock of Memorex.

Paul Yacoe, sales manager of the **Electricraft Stereo Center** chain, also leans to Maxell because he considers it "best quality." He, too, likes the range of "full-line choice." In addition to Maxell, Electricraft

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Semi-Pro Explosion

• Continued from page 56

also noted by A.I. Rosenthal, whose six-year-old Philadelphia-based company is one of the Northeast's leading distributors of blank tape and accessories. "There's more and more of that kind of business around," he claims. "Maxell UD-XL I and II are being used as reference tapes by a number of studios in this area, and TDK SA also is well thought of." He sees similar prospects for the new TDK normal-bias AD cassette just introduced.

The veteran tape marketer sees the semi-pro area as one of the real growth markets, and notes that the just introduced Maxell UD-XL back-coated open-reel line already is getting good feedback. BASF open-reel has been a steady seller, but with recent hefty price increases at the wholesale level, he's a bit concerned over the dealer margins. He also reports a "nice start" on the Memorex Quantum reel line.

At BASF, Bob Blanck, who heads the blank tape marketing operation, reports that open reel business the last six months has been particularly good, with the firm's No. 1 rating in Consumer Reports not hurting at all. He acknowledges the demand for the BASF mastering tape in the U.S., but explains it's just prohibitive to import and sell at a profit in the current competitive market.

However, with its new coater now on-line at Bedford, Mass., headquarters, everything will now be manufactured in the U.S. except open reel. Until now, chrome cassettes were imported loaded and just "finished" here, but now rolls will be brought in for loading in the U.S. The possibility of manufacturing open reel is feasible in the future, he says.

BASF's r&d effort in Germany has promised him a high-bias product to compete with the TDK SA and Maxell UD-XL II cassettes perhaps by year-end. Also in the works is a superior chrome formulation that may be previewed here before its initial bow in Europe, where chrome is still an important market factor.

The European firm which developed blank tape also has had metallic-particle research under way since 1972, Blanck reports. It has shown a coated base film with extended range properties like those of 3M's Metafine IV to several companies in Europe. "It'll be out when the equipment is there to handle it," he maintains, echoing the comments of 3M's r&d team which sees the formulation as extending both audio and video tape capabilities.

Maxell national sales manager Gene LaBrie is extremely bullish on both the semi-pro and professional markets for the Japanese company's high-end product lines. He sees the firm, which has a solid share of this side of the business in Japan, taking a more aggressive posture in the U.S. as well.

The introduction of the new UD-XL back-coated reel line at the recent CES is just one indication of how Maxell feels about this growth area, he notes. LaBrie also sees the studio market as a prime target for the high-end Maxell cassettes, acknowledging reports that the dubbing concept is expanding.

While Maxell is a factor in the mastering field in Japan, there is no definite timetable for bringing in those products, he says. Video has a higher priority with the fast emerging home market about to take off, LaBrie believes, though he isn't ruling out an entry into the studio and broadcast market in the future.

Fuji, which recently put its audio and video marketing wings under one division headed by John Dale,

is definitely looking at the professional audio area. "We're already a major 8-track lube supplier in Japan, and see a very viable market here for our bulk products in both the cartridge and cassette areas."

The company's mastering lines

are a significant factor in the Japanese market, and there are aggressive plans afoot to compete in the U.S. in this area as well, he says. Certainly the high-end open reel market will get increasing attention, once the Fuji cassette products are into broadened distribution, Dale maintains.

The trend on all consumer levels to "trading up" has the best conno-

tations for the future of the semi-pro market, all major suppliers agree. The continuing crossover of products, from the studio to the consumer, and now in the cassette area from consumer to studio, is another important growth factor.

And Elcaset, the new formulation to span the gap between cassette and open reel, may well make it in the professional broadcast, studio

and disco areas long before (if ever) it is accepted at the consumer level. Certainly the hardware lends itself to professional applications, with random access features preeminent.

The semi-pro mart has still just been scratched. It's the tip of a profitable iceberg that is just beginning to melt into dealer and supplier cash registers.

We give you the new one-two.

There's a better reason than ever before for you to feature TDK as your leading cassette line: our new AD cassette.

AD, the second generation of our Audua, has been carefully designed as the ultimate cassette for "Normal" bias/EQ settings, for recorders with or without switchable bias/EQ, whether in quality home decks, portable or car stereo units.

More important for your sales, AD is the only such tape with the hot high end energy to handle what many of your customers are looking for—the ultimate tape for rock and jazz.

Of course, AD has everything else you have come to expect from TDK: low noise, high output, extended dynamic range, perfect compatibility with all decks and noise reduction systems (Dolby*, ANRS and others). Overall, AD produces a clearer, crisper sound than ever

before possible in a cassette of its type.

AD comes in TDK's super precision cassette mechanism, for lifetime warranty-backed reliability. And is available in 45, 60, 90 and 120-minute lengths.

So now, with TDK, you have the best tapes for any bias/EQ setting: SA (Super Avilyn), for the "High" (CRO₂); AD, for "Normal". They join D (Dynamic) and M (Maverick) to give you the highest quality, best price/performance cassettes on the market today.

Get the full story from your TDK rep, about the advertising, POP, displays and other support materials that will boost turnover in your tape profit center. So you can give your customers the new one-two, too.



TDK

AD: The Machine for Your Machine
... Your Profit Machine.



*Dolby is a registered trademark of Dolby Laboratories, Inc.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530

Consumer videotape is now moving into the U.S. retail pipeline on a broad scale. The coming Christmas selling season will see the U.S. consumer literally "wrapped in tape" by some 14 or more different marketing brand efforts involving the new 1/2-inch videotape cassette formats which have already passed their out-of-town tryouts in Japan.

But as Richard O'Brion, JVC; Alex Stone, Quasar; Harvey Schein, Sony America; and Jack Sauter, RCA, all agreed at this June's Chicago Consumer Electronics Show Video panel, supply will be running way behind demand as each brand fights for market position.

Total present production capacity for all Japanese manufacturers vying for the 1/2-inch consumer videotape market is between 500,000 and 600,000 units.

Out of this total, U.S. manufacturer sales to its distributors for 1977 will range from 200,000 to 250,000 according to estimates. Sales for Sony America's Betamax available at retail since November 1975 are pegged at about 100,000 this year and the remainder will be divided among Sanyo, Quasar (both entered the market in early 1977) and models to be introduced at retail starting later this year by RCA, Zenith, JVC, Panasonic, Magnavox, Sylvania, Mitsubishi, Sears, Toshiba, Sharp and others to be announced.

Total Japanese manufacturing runs for 1978 should be more than one million with U.S. sales predicted as reaching as high as 750,000.

In spite of the large number of different marketing efforts which will be mounted in the last half of this year, all are variations of four basic but different and incompatible Japanese developed 1/2-inch



videotape cassette formats coming from Sony, Sanyo-Toshiba, Matsushita and Japan Victor.

Although Sony's initiative with its one-hour capacity Betamax gave it a year's jump on the market, Sony lost critical ground to its manufacturing competition by failing to heed consumer preferences for a two-hour capability.

But Sanyo (V-Cord II), Matsushita (Quasar), and Victor (JVC Vidstar VHS) moved to enter the market with two-hour capacity machines which immediately proved they were better suited for the main reason U.S. consumers were buying. People seem to want to do off-air television broadcast recording of sports, feature films, and other "event"-oriented television programming which has been characteristic of this year's intense rating war among the networks.

With unchallenged access to the U.S. market in 1976, while its rivals were sorting things out in the Japanese domestic market, Sony

Video Set To Explode

By KEN WINSLOW

achieved national distribution, learned that the stand-alone deck was a much more successful consumer product configuration than the console and by putting 50,000 units into the hands of users showed it was in the U.S. market with a home VTR to stay.

By the start of this year the intense competition for the U.S. market turned toward a combination of extended playing time and the signing up of licensees.

Sony began the 1977 round by going two-speed with its one-hour

Betamax in order to achieve a switchable two-hour capacity and to sign up Zenith along with Sanyo and Toshiba.

Not to be outdone, Matsushita announced a switchable two-speed version of Victor's two-hour VHS system in order to achieve an ultimate four-hour capacity and that it had signed up RCA and more recently Magnavox and Sylvania.

By the recent CES the battle for the U.S. home videotape market had come down to the Betamax and the VHS formats. U.S. Quasar continued to sell its machine as fast as it could supply its distribution but readily admits it would switch (to VHS) when the market calls for it. Sanyo and Toshiba are now manufacturing Sony's two-hour Betamax and have already reduced monthly V-Cord II production to 1,000 each.

Other Japanese manufacturers with U.S. brand marketing efforts have jumped onto both the bandwagons.

Those now committed to Betamax are Sony, Zenith,

Sanyo, Toshiba, Pioneer, Aiwa and probably Sears through its Sanyo tie-in.

In the VHS camp are JVC, RCA, Panasonic, Sharp, Hitachi, Mitsubishi, Magnavox, Sylvania, Curtis Mathes and eventually Quasar.

There is general agreement that Betamax and VHS tape formats can co-exist along with the Philips/MCA/Magnavox videodisk system due the end of this year with all three emerging as consumer video standards. While work has been announced on new formats, such as the BASF 1/4-inch fixed-head system licensed by Bell & Howell for the U.S. and predicted by the end of 1979 at the earliest, the consumer video future seems set into the early '80s.

In going two-speed with the original Betamax and VHS formats, both maintained the ability to use their originally designed cassette shells interchangeably between normal or extended play versions.

This means that Sony's \$38 million Dothan, Ala., plant, now exclusively devoted to Betamax cassette manufacturing at a monthly capacity of 600,000 pieces, will serve both one-hour and two-hour Betamax users. In its extended two-hour mode the retail per-hour Betamax tape cost to the user based on the \$15.95 list of a maximum load cassette comes to \$7.98.

Cassettes for all VHS machines which will serve both two-hour and four-hour users are being supplied by Matsushita, TDK and Fuji. In its extended four-hour mode the retail per-hour VHS tape cost to the user based on the \$19.95 list of a maximum load cassette comes to \$4.99.

U.S. tape manufacturers led by 3M are moving rapidly to supply blank cassettes for both the Beta-

(Continued on page 66)

PERFORMANCE CHARACTERISTICS OF LEADING HOME VIDEOTAPE CASSETTE EQUIPMENT MODELS

Format	Betamax	Betamax	VHS	VHS
Capacity	1-hr	1-hour/ 2-hour	2-hr	2-hour/ 4-hour
Developer	Sony	Sony	Victor	Matsushita
Marketing Commitment	Sony	Sony Zenith Sanyo Toshiba Pioneer Aiwa Teac	JVC Panasonic*	RCA Panasonic Magnavox Sylvania
Recording Compatibility	1-hour mode only	1-hour mode only	2-hour mode only	2-hour mode only
Tape Width In Cassette	1/2-inch	1/2-inch	1/2-inch	1/2-inch
Tape Speed	1.57 ips	0.79 ips	1.31 ips	0.67 ips
Head To Tape (Writing) Speed	272 ips		228 ips	
Video Head Gap	0.6 μ		0.3 μ	
Video Track Width	58 μ	29 μ	58 μ	29 μ
Videotape Consumption Per Hour	19.4 ft*	9.7 ft*	16.6 ft*	8.4 ft*
Cassette	** (1-hour)	** (1-hour)	** (1-hour)	** (1-hour)***
Suggested List Price	\$12.45	\$12.45	\$11.95	\$11.95
	****\$16.95	\$16.95	\$15.95	\$15.95
			\$19.59	\$19.95
Tape Consumption Cost Per Hour At Maximum Load	\$16.95	\$8.48	\$9.98	\$4.99

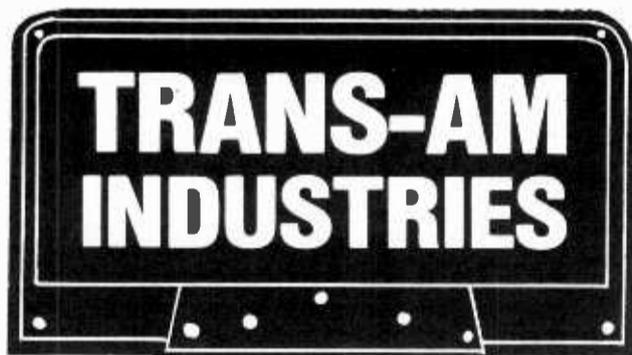
*Firms may be in both configurations.

**In both Betamax versions, the 1-hour and the 2-hour versions, compatibility is only in the 1-hour mode on both machines.

***In both VHS versions, the 2-hour and 2-hour/4-hour versions, compatibility is only in the 2-hour mode on both machines.

****Price remains the same; obviously there is a price saving when using the extended play mode.

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Market Report

Seattle/Portland

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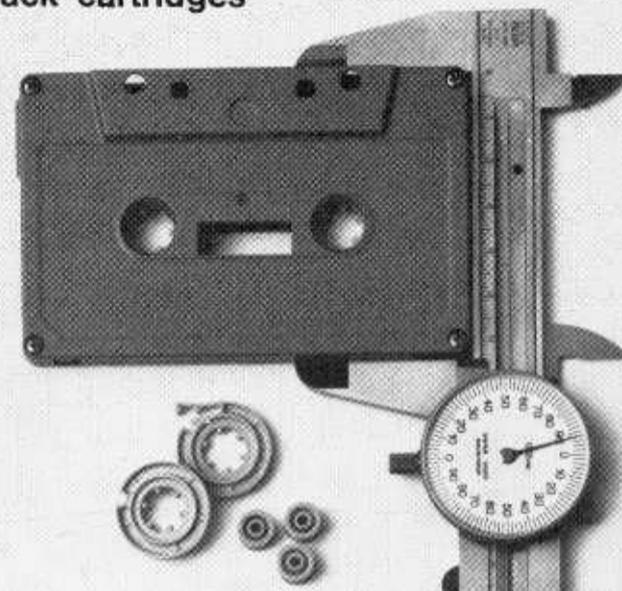
carries TDK, Scotch, BASF and Ampex. Daryl McGlenn, owner of **Renton Music**, sees not only a greater tendency to mix both different brands and within brands, but a recent over-all explosion in blank tape demand. His blank tape sales, he says, have skyrocketed in recent months. "People seem to be on a nostalgia kick and want to preserve moments that are precious to them," he observes. His "big five" are Memorex, BASF, Scotch, Craig and GRT. He likes Memorex because an increasing number of customers keep coming in asking for it. He credits its popularity to attractive packaging and strong national advertising.

Twelve months ago cartridge and cassette volume in Portland was on even ratio at **Stereo Unlimited**, but today cassettes have forged ahead to a 65% lead, reports Jack Hart, the store's general manager. Cassettes average 65%, 8-tracks 32%, and open reels 3% at **D.J.'s Sound City** in Washington Square, according to manager Tim Ream. Cassette sales volume has increased 15% to 20% over the past year, he says. At **Westman's** in downtown East Portland cassette sales during the past two years have gone from a mere 20% to 80%. Open reel and 8-track square off, each with about with 10% of today's volume, reports owner Gary Krueger. Cassettes account for 90% of the volume at the **Record Plant** in southwest Portland, with 8-tracks falling to 9% and open reel to a shadowy 1%. At **Morry's Record Rack** in suburban

(Continued on page 65)

high quality level co cassettes and component parts

graphited mylar shims
technically accurate hubs made of acetalic resin
flanged guide rollers on precision plastic pin
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Market Report

Seattle/Portland

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Tigard, however, 8-track and cassette sales maintain a more equal ratio with cassettes holding a 60-40 advantage. Tom Godfrey, manager of Morry's, and Steve Ramsby, co-owner and manager of the Record Plant, both point to a substantial upturn in cassette sales over the past year.

At **Tape Town** (10 stores in the Seattle area) blank tape sales are definitely up and customers are inclined to mix high, medium and low-end products primarily to determine which products adapt best to their particular equipment. "When they determine that, they usually stop mixing," says Mark Mano, stock superintendent at the main downtown store. Maxell, BASF, TDK and Scotch are among the best sellers at Tape Town. The **Griggs Department Store** chain in the Tri-Cities region of southeastern Washington (somewhat removed from Seattle, but in the same general trading area) reports a hefty upturn in blank tape sales. "There's a tendency to mix, but toward the higher end products," says electronics buyer Tom Watts. Three-packs, for example, he points out, are dropping off. The chain carries BASF, Ampex, Memorex and Certron.

At **World Wide** cassettes dominate 60% to 70%, with 8-track accounting for 20% and open reel the rest. Renton Music sells 90% cassette to 10% 8-track, while Electricraft reports cassettes at 70%, open reel at 24%, and 8-track only 6%. Tape Town, too, sells 70% cassettes but lists 8-track volume at 29% and open reel at 2%. Griggs Department Stores sell no open reel, volume being split 50-50 between cassettes and 8-track. "A year or so ago," Watts notes, "the ratio was 70-30 in favor of 8-track."

McGlenn at Renton Music finds his "buy two, get one free" items his best movers and most dealers take advantage of special promotions to boost over-all sales.

Wide World is doing well with chromium dioxide, featuring both BASF and Scotch. Most other dealers, however, shy away from the product because of customer indifference.

In the semi-professional field **Oregon Audio Video Systems** is doing a specialized job for industrial and institutional customers. Educational outlets lean almost exclusively (99%) on cassettes, with Capitol being the heavy favorite, reports George "Bud" Crockett, vice president and general manager of the firm. The 3M Master series in open reel is popular with industrial accounts and radio stations are heavy users of broadcast cartridges (Fidela-Pak and Capitol A-2), he notes.

The versatility of cassettes, their compactness, and their recording ease are reasons given by D.J.'s Tim Ream for the growing popularity of the product. Maxell and BASF top the wanted list at D.J.'s, as they do in many other Portland area stores. "It's a good mix of high end and middle of the road price appeals," Ream says. Morry's, too, uses Maxell as its quality line with Memorex as a price buffer. At the Record Plant, Memorex is the best seller with Audio Magnetics' Tracs BASF and TDK also doing well.

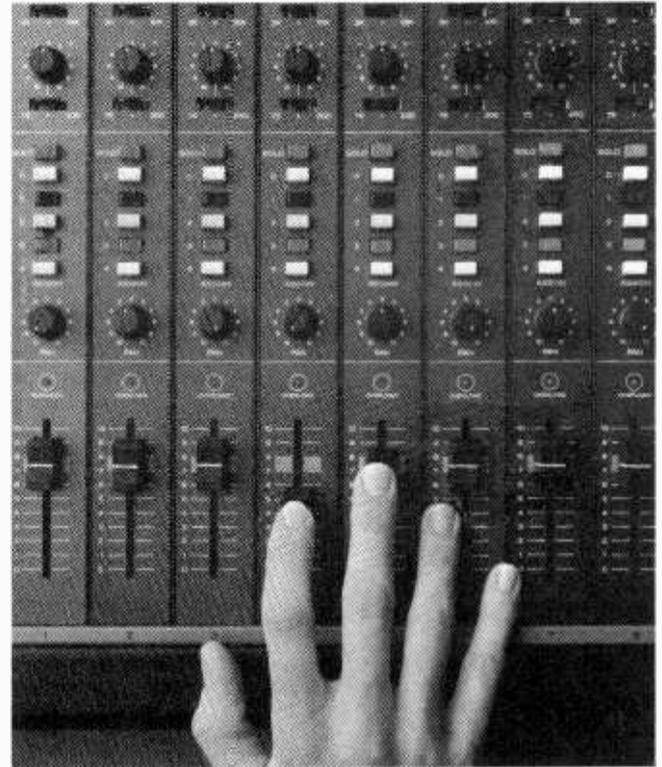
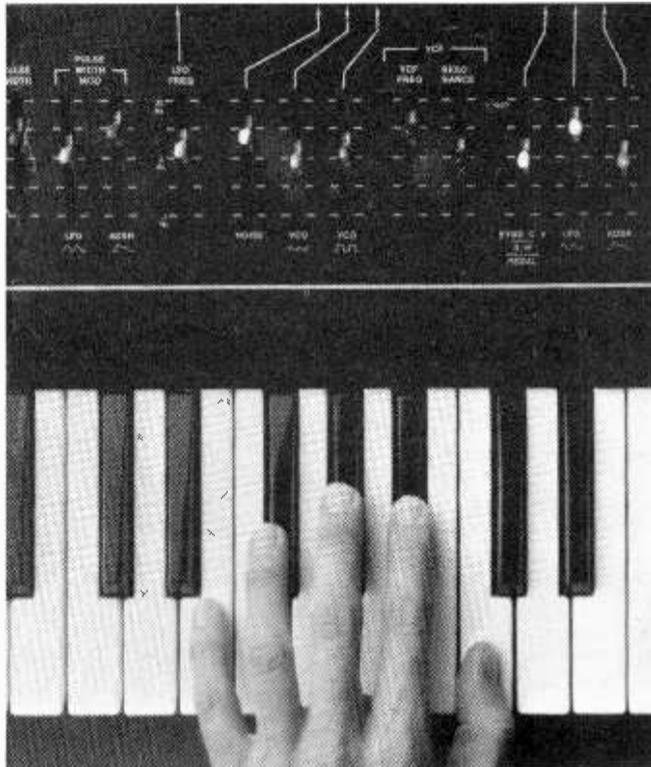
Ramsby, however, swims against the Maxell current in the area and is planning to drop the line. "Our customers just don't ask for it anymore," he says. At Stereo Unlimited Capitol, Tracs and Ampex are the best sellers.

"People are becoming more qual-

ity conscious all the time," observes Gary Krueger at Westman's. "Price," he adds, "doesn't seem to be terribly important any more." His primary lines are TDK, BASF and Fuji. Krueger is a strong advocate of quality. Poor quality tapes, he contends, have a dampening effect on component sales. "When the tape performs badly the customer has a tendency to blame the equipment." Cheaper tapes, he

states, have inferior hubs, poor design and a tendency to jam, thus prompting the customer to fault the machine. "If you're in the business of selling stereo hardware," he declares, "you'd better convince your customers to buy quality software." Like most Portland dealers interviewed, he frowns on private labels because of what he terms "generally sub-quality standards." Chromium dioxide isn't doing too

well in the Portland area. Abrasiveness and higher cost seem to be the determining factors.



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We think musical styles change because musical talents change.

There is hardly a musician making money today who doesn't know as much about recording music as he does about playing it. And recordists know as much about playing music as they do about recording it.

Because both know the equipment that captures music can also be used to improve it.

So while musical styles may change, the interdependence of musician, recordist, and the instruments they use will not. And that is the reason for the TASCAM Series by TEAC.

For not very much money TASCAM lets both musician and recordist get their hands on mixers and recorder/reproducers that let both tailor their music their way.

For every kind of music, for every kind of need, at home and on the road, by price and application, everything we make

has the same goal as everything you make—be the best.

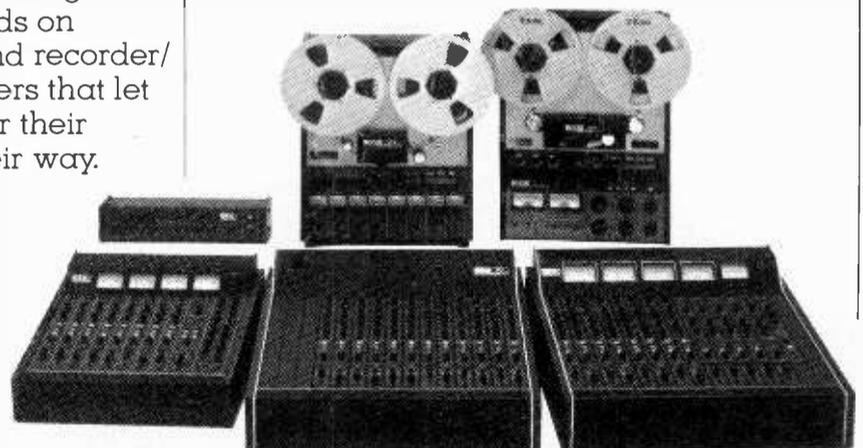
Because it still takes great talent to make great music.

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A new generation of recording instruments for a new generation of recording artists.

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The Model 5-EX shown with four optional 201 input modules. Model 5 shown with optional 204 talk back/slate module.

©TEAC 1977



66 Video To Explode

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max and VHS formats. At CES 3M used its already retailed Betamax tape and a sample of its VHS cassette under development to provide one of the first industry comparison-switched "A/B" demonstration of an extended play two-hour

Betamax. The comparison to a normal play JVC Vidstar VHS two-hour machine using the same tv set showed very little difference. While this indicated 3M is ready to go with tape product for both formats, the real test between Betamax and VHS will come when an "A/B" test can

be made with a four-hour VHS model.

With videotape hardware and blank cassette gearing up to serve the start of a mass video market timed for 1978 when the retail tickets are expected to drop from today's \$1,000 to \$1,300 to the \$700 to \$800 range, the industry is turning to programming.

By hanging its hat on personal in-home off-air recording Betamax not

only established a foothold in the market but also got slapped with a Universal-Disney lawsuit claiming that the aggressive promotion, in-store demonstration, and sale of Betamax aided and encouraged violations of its motion picture copyrights.

The suit tied in Sony's ad agency, major mass retailers with outlets across the nation, and even a private purchaser. This benchmark ac-

tion is scheduled for initial arguments around the end of this year. Either way appeals are expected to take several years and run to the Supreme Court unless Congress gets involved; which is a growing possibility.

Bootlegging of motion picture and other properties into these new consumer video formats is a growing problem and law enforcement agencies are starting to act.

As the number of machines in the hands of home-owners grows, program producers are moving to make their product available. Test marketing and pricing is now underway by Time-Life, Paramount Pictures and others with regional promotion due later this year.

Leading sellers already are R- and X-rated properties going at \$150 to \$250 a title. Some 20 to 30 video program distributors have already started to provide rental and sale product in Betamax. They and others will add VHS in the months to come.

Key to a pre-recorded videotape program market is high speed program duplication. Matsushita can be expected to redesign its successful 10:1 bi-fillar 1/2-inch EIAJ/Cartridge system to service the 1/2-inch VHS video-cassette format. King Instrument, Westboro, Mass., is in the final test phase of a 10:1 thermal pancake duplicator unit.

A Billboard Spotlight

JULY 16, 1977, BILLBOARD

THE FINEST STEREO SYSTEM MONEY CAN'T BUY.

Money can't buy it because we're giving it away.

It's the first prize in the Ampex Ultimate Stereo System Sweepstakes. A promotion offering your customers a chance at the ultimate in sound. A stereo system that drew raves at CES.

And that \$12,000 prize is followed by 99 other prizes.

All the public has to do is come to your stores

for the entry blanks (no purchase necessary). And once they're there, you have a shot at them for anything else you sell, too.

This is just one of a series of exciting promotions we're planning for this year to push Ampex recording tape.

And we're buying nearly a million dollars worth of radio commercials to tell the public about these

promotions and our fine quality tapes.

Ask your Ampex rep for details about the Ultimate Stereo System Sweepstakes dealer ad and display contest. You could win a seven-day Caribbean cruise.

And that should be music to your ears, too.

AMPEX

If it's worth taping,
it's worth Ampex.®

©Ampex Corporation, 1977.



Billboard photo by Maxell
NO. 1 SALESMAN—Ron Johnson of B&B Electronics, Denver rep for Maxell blank tape, accepts prize of Advent 750 VideoBeam as salesman of the year at recent national convention, from Gene LaBrie, national sales manager, left.



FUJI TEAM—Dennis Hedlund, left, is congratulated on appointment as Fuji Eastern regional sales manager by Terry Donnelly, magnetic tape division sales/marketing manager, in front of display for "Wheeler Dealer" 10-speed bike promotion and Mennen bonus giveaways.

Credits

Earl Paige, editor. Editorial direction, Stephen Traiman, Tape/Audio/Video Editor (he contributed lead, semi-pro story and New York market round-up). Jim McCullaugh, Sound Business Editor (marketing story and Los Angeles report). Alan Penchansky, Chicago Bureau Chief (Chicago market report). European roundup under direction of Peter Jones, U.K. News Editor. Japanese round-up, Alex Abramoff. Other market reports: Susan Sanders (Dallas-Fort Worth); Ken Fitzgerald (Portland-Seattle); Sara Lane (Miami); Maurie Orodener (Philadelphia); Bill King (Atlanta); Boris Weintraub (Washington/Baltimore). Product grid, Tom Cech and Susan Peterson. Ken Winslow (video story). Cover art, Salvatore Scorza with special assistance from the Federated Group stores. Production, John Halloran.

Creating Product Demand Key To Kief's Success

• Continued from page 47

largely, by the "street value" of the item.

"The whole idea is to stack up as the most over-all competitive software outlet in the market," explains the retailer. "We don't look at the cost of single albums but at competitive conditions and the balance sheet at the end of the year. We may price

a \$13 album that costs us \$8 for \$6 on the premise that the low price will pull sufficient traffic and offset the loss in other sales.

"But we'll attack the guy up the

street pricing an album at \$2.99 or \$3.99 with a \$1.99 tag," he says.

In a price sign posted at the entrance, "marked specials" at \$6.98 list are quoted at \$3.99. "Unmarked

specials" listing at \$6.98 are marked \$4.98. "Red hot specials" at \$7.98 are marked \$5.98.

A varied array of in-store and out-store promotions lift software vol-

ume. Among them is a continuous in-store slide show projected between the 12-foot openings in the vaulted ceiling. Every 10 seconds a
(Continued on page 69)

'Ear Drum'

• Continued from page 47

Audio-Technica, a leading cartridge manufacturer, and Telarc Records.

Jon R. Kelly, vice president of Audio-Technica, was most vocal at a recently concluded CES audio seminar about the poor quality of an average LP and indicated his firm began distributing direct-to-disk albums to make the record industry aware of the increasing gulf between sophisticated stereo gear and normal software (Billboard, June 18, 1977).

Discwasher, a leading record care accessory manufacturer, is handling distribution of Telarc whose first entry is "Direct From Cleveland," the Cleveland Orchestra conducted by Lorin Maazel captured by this process.

The average retail ticket on a direct-to-disk LP is \$12.99, Markup is 20%.

Interestingly, Ear Drum doesn't advertise direct-to-disk albums except when it gets a new title, indicates Lewis.

"For example," says Lewis, "we made mention of the fact that we had a new Charlie Byrd album from Crystal Clear. Ear Drum's sole method of advertising is the classified section of the L.A. Times which many other high end dealers use.

"Yet, we are getting an awful lot of inquiries about direct-to-disk LPs," adds Lewis. "People are hearing them at friend's houses and are being exposed to the medium for the first time. Of course, real audiophiles are hip to the process but now there's more diversity to the music on them. The record buyer is more particular."

The overall bulk of Ear Drum's business, however, is still audio equipment, and Lewis says sales so far this year are up a whopping 250% as compared to the same time last year.

"I don't know what it is," adds Lewis, "but business has been phenomenal for stereo equipment. That was really our intention three years ago when we first opened the store. To give the customer the best sound equipment possible."

For that reason Ear Drum stocks only the most high-end gear with such names as Dalquist, GAS (Great American Sound), Infinity, Ampzilla, and top-of-the-line TEAC, Kenwood, Marantz and Micro-Seiki featured in the 7,500 square foot shop. The decor is accented by soft lights and living room furniture. An average system exits Ear Drum at \$1,200.

Albums are in wooden bins against one wall and the store also merchandises selected non-direct-to-disk albums, like Pink Floyd's "Dark Side Of The Moon," which Lewis feels are exceptionally well-recorded, well-mixed, and good sounding albums.

French Hi Fi Action

• Continued from page 47

There is general agreement though that the market is growing, and is well worth attempting to snatch from foreign competition.

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Rep Rap

Miami-based Sochin Sales was presented the annual award of Boman Industries for achieving over \$1 million in sales of car stereo and CB products. The rep firm also got a second citation for the largest increase in sales for the second year in a row, presented by Ray Mallen, Boman Eastern zone manager.

★ ★ ★

Dale Aldridge has joined Jim Finnegan & Co., 16710 Pearl Rd., Cleveland 44136, to head the firm's new inside sales department. Formerly with Lafayette Radio, Aldridge is responsible for processing of all OEM and distributor sales leads, order entry to principals' factories, sales forecasting, customer service, OEM and distributor product sampling.

★ ★ ★

Newest rep for VOR Industries, Vac-O-Rec manufacturer, is Dude Barber & Assoc., 11652 Amanda Dr., Studio City, Calif., phone (213) 877-6438. Firm will service Southern California, Southern Nevada, Arizona and Hawaii, according to Mike Govorko, VOR national sales manager.

★ ★ ★

At Robins Industries, Commack, N.Y.-based manufacturer/marketer of record/tape care and CB audio accessories; broadcast, recording and sound-reinforcement equipment, Charles Condi is promoted to vice president of the distributor division. He joined Robins in 1976 as distributor sales manager, consumer products division.

★ ★ ★

Elrep Sales Co., headed by Ben Van De Kreke, has been named manufacturers rep to handle dealer relations for the AKG Acoustics line of mikes, headphones, cartridges and reverberation systems. Firm is headquartered at Box 61, Tucker, Ga. 30084, phone (404) 938-7108-9.



Billboard photo by Maurie Orodener
PRESIDENTS ALL—Trio of chiefs at recent meeting of Mid-Lantic Chapter, ERA, in Philadelphia, from left, are Bob Trinkle, Trinkle Sales, Cherry Hill, N.J., national ERA president, 1973-74; Harry Estersohn, Estersohn Assoc., Willow Grove, Pa., current national chief, and Joe Casele, also of Estersohn, Mid-Lantic topper. Both Trinkle and Estersohn formerly headed chapter.

Tape/Audio/Video



TOP TDK REPS—An award of professional salesmanship and overall contribution to TDK blank tape sales is presented to Damark Industries, Van Nuys, Calif., with from left, Sho Okiyama and Ken Kohda, TDK president and marketing manager respectively; Damark's Jim Dillard; Sandy Cohen, TDK West division sales manager, and Damark president George DeRado. Also cited with Golden Cassette Awards for highest sales in three regions were L. Haas Co., Inc., North Miami, East; R.A. Albrecht Co., Rochester, Mich., Midwest, and H.P. Marketing Inc., Littleton, Colo., West.

FRAUD ALLEGED

Pioneer Sues Ohio Chain

CINCINNATI—U.S. Pioneer Electronics was granted a temporary restraining order in Hamilton County Court of Common Pleas here on allegations of consumer fraud against Audio Warehouse, Inc., and its affiliate, Creative Marketing.

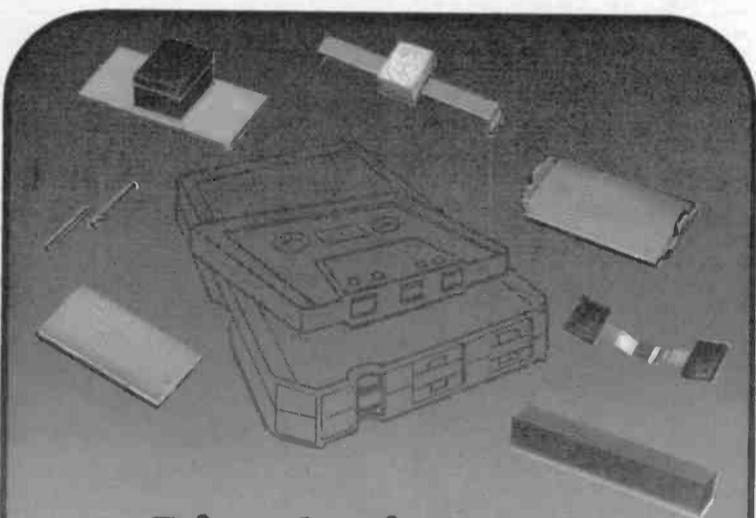
The Moonachie, N.J.-based audio marketer is seeking a preliminary injunction and subsequently a permanent injunction to prohibit the five-store chain from engaging in advertising and selling practices that would violate the Ohio Deceptive Trade Practices Act.

Judge William Morrissey granted the 14-day order July 1, with the hearing scheduled for Monday (11). The chain has stores in Cincinnati, Dayton, Cleveland, Youngstown

and Akron, with Creative Marketing in the latter city.

The restraining order enjoins the plaintiffs from advertising or offering for sale any U.S. Pioneer product without selling plaintiff's products as advertised, or without supplying, or with insufficient inventory to supply, reasonably expectable public demand for plaintiff's products, or in any manner otherwise violative of the Deceptive Trade Practices Act.

Audio Warehouse is also prohibited from disparaging plaintiff's products by false representation of fact or misrepresenting in comparison to plaintiff's products the qualities and specifications of competing products sold by the defendants, and from engaging in any such activities not restricted to those listed above, which constitute "bait and switch advertising."



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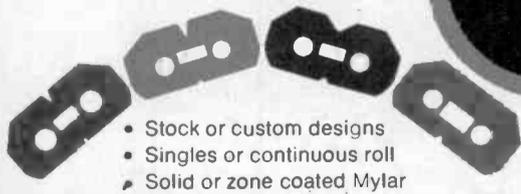
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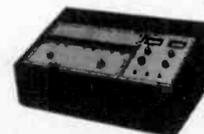
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4th Studio For Miami Criteria

By SARA LANE

MIAMI—Claiming it will achieve "the ultimate mixing studio," incorporating the most advanced acoustical techniques and avant-garde equipment, Mack Emerman and Criteria Studios here have begun construction on a fourth major room.

It's the third major addition since Emerman opened Criteria in 1956 and the new project will cost in the neighborhood of \$500,000 and is slated for completion by Oct. 1.

The control room of the new studio, dubbed Studio D, will be equipped with an MCI JH 536 automated mixing console with all options as well as an MCI 24-track tape machine, Dolby and dbx noise reduction systems.

Studio D, indicates Emerman, will also be wired for 32-track capability and will feature four separate speakers systems, one of which will have a full range of electrostatic speakers not usually found in recording studios.

Emerman says he is also excited about a new EMT 250 reverb unit which will be available in the new room.

"We feel it's a marvelous 'in' tool," he explains, "and Criteria is one of the first studios in the U.S. to take delivery of the new unit.

"Windows," add Emerman, "in the control room will reach from the floor to the ground and will open up the area for greater visual contact between artist and producer."

Emerman also feels the new addition will give a new ambience to the existing facility, making it a more workable, unified entry.

"We've done a great deal of experimenting with such materials as pecky cypress, a wood indigenous to Florida, and have found that in its rough form, it has extremely good acoustical properties," he continues.

"Because of natural fissures and the random nature of these, it is able to soak up sound in a very even,

smooth way. We're incorporating the pecky cypress with stained glass areas which will be used as a reflectant in places where regular glass can't be used.

"Ordinary glass is a large membrane whereas stained glass is broken into irregular small panes that are leaded together. The result is unusual acoustical properties which tie together and make a very smooth, clear transparent sound.

"Not only will the new addition be totally functional, we are also changing the facade of Criteria. Trees will now be planted around the area, hanging plants will decorate the interiors and there will be plants on the roof and on the balcony. It's a whole new approach for us," he says.

Onhand for a recent groundbreaking ceremony were members of Wishbone Ash, Robin Trower, and TK's Henry Stone and Steve Alaimo.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Cher and Greg Allman finished doing some tracking and overdubbing for an album at the Record Plant, Johnny Sandlin producing with Tom Flye engineering helped by Rick Smith.

In other Plant action: Brooks Arthur produced Bette Midler, Bob Merritt at the board; singer/songwriter Michael Smotherman worked on an LP for Windsong, Mickey Crofford engineering with Mike Clink assisting; Columbia's Dane Donohue was in for overdubbing with Terry Boylan producing and John Henning at the controls; and Bruce Botnick did some production work on Eddie Money's forthcoming LP for Columbia, Andy Johns engineering.

The same team also did mixing on Starwood's next album, also for Columbia. At the Sausalito Plant John Fogerty did production work on his own LP with Bob Edwards at the board; Bob Johnston produced Columbia's Cheryl Lynn, Edwards engineering; and Sly Stone began a new LP with Chris Morris engineering.

L.T. Horn for Supertrek Sound Services recently completed mastering a new Donny Osmond LP at Artisan. Present were Brian Holland and Osmond manager Karl Engemann.

Crane was laying down a few tracks for a debut Capitol LP at Brother Studios with Chuck Crane (an ex-Criteria engineer), Steven Goldberg and Ben Edmonds splitting production chores.

Peter Banks (ex-Yes member) and Sidney Fox were working on a new Tatoo project at Group 1 V.

In out of town notes: Edgar Winter began a new LP for Blue Sky

Records at Wally Heider Recording in San Francisco with engineers Ken Hopkins and Steve Malcolm. In other Heider activity, Jefferson Starship began laying down tracks for its follow-up to "Spitfire." Larry Cox is the producer/engineer assisted by Dave Frazer. Once again Pat "Maurice" Ieraci co-ordinates the RCA project. Hot Tuna is due in also to mix a live LP with engineer Harry Maslin. Ieraci is also co-ordinating that effort.

Carl Maultsby, formerly of RCA, is producing his new group Maltese Falcon at Recording World Studios in Orlando, Fla. Jason Richards and Peter Maletta handled the board.

Trutone Records disk mastering labs have moved from Northvale, N.J., to 163 Terrace St., Haworth, N.J. The new quarters are larger, with two cutting rooms, a tape duplication room and a second disk mastering system. Phil Austin remains in charge. Carl Rowatti is chief engineer and studio manager.

Secret Sound, N.Y., now has 24-track capability. Harry Chapin, the Jayne Olderman Band and Michael Mainieri, have been cutting there recently with owner Jack Malken engineering sessions. Malken and wife Suzanne also had their second child, Jordan Eric, May 27.

Kiss was rehearsing at Star Sound, N.Y., after booking it on a 24-hour basis. Bassist Stanley Clarke is also due in for a marathon workout with his band.

Lou Reed and producer Richard Robinson sweetened some tracks for Reed's forthcoming Arista effort at Sound Mixers, N.Y., the new studio complex still under construction in Gotham's Brill Building.

Minot Studios, White Plains, N.Y., was the scene of a session featuring Alfie Davison, disco artist, produced by Michael Berman for Sudden Rush and Bergen Whitelaw productions. Final tracks were mixed at Philadelphia's Sigma Sound.

Epic artists Coal Kitchen were doing sessions at Silver Dollar Recording Studios, Urbana, Ill., with Michael Day producing and engineering.

Professional Artist Recording & Sound Productions, St. Louis, has been busy, according to Ken Keene, president. Among artists in recently were Majik Dust, Ellipsis, Frankie Ford, Jimmy Haislip, the Lesters, the Old Guys and Terry House & Harvest.

The Imperials were in recently at Nashville's Sound Shop recording with Chris Christian producing and Rich Adler at the control board.

Gamble Rogers began cutting an LP for Mountain Railroad at Sound 80, Minneapolis. Eddie "The Old Philosopher" Lawrence finished up a new LP at Chappell's New York recording studio.

Producing himself, Stanley Turrentine was working on a new project at Generation Sound Studios, N.Y. Claus Ogerman was doing the arrangements with Tony May at the board helped by Franklin Fletcher.

Strutter was in Kingsmill Recording Studio, Columbus, Ohio, laying down a few tracks. Cowboy with Scott Boyer and Tommy Talton were putting down tracks for a new LP at Capricorn Studios, Macon, Ga., with Sam Whitesides manning the dials.

Several Buddah artists have completed albums due for release soon. Sunrise, co-produced by ex-Beach Boy Bruce Johnston and Lewis Merenstein recorded at Bell Labs, N.Y., and mixed at Electric Lady, N.Y. Melba Moore's fourth LP for the label is being mixed at Sigma Sound's New York complex. Aquarian Dream, produced by Norman Connors, is putting finishing touches on its second LP at ABC's L.A. recording complex. And Gladys Knight & The Pips put in time at United Sounds, Detroit, for a new release as well as Gladys' debut solo effort for Buddah.

Programming Co. In Dallas Grows

DALLAS—TM Programming here is building a new studio facility encompassing 14,000 square feet, making it one of the largest recording complexes in the country.

Equipment for the four-studio facility will include Audiotronic boards and MCI tape machines. Also planned are new offices and client facilities to service the more than 200 coast-to-coast stations which utilize TM's five syndicated music formats.

Tape Duplicator

Home video recording's potential for schools will be brainstormed by hardware and educational software figures July 18-19 at a seminar sponsored by Media and Methods A/V magazine at the World Trade Center's Windows on the World in New York.

Among speakers are Harvey Schein, Sony Corp. of America; Bob Pfannkuch, Bell & Howell Video; Dick O'Brien, JVC Industries; Irwin Tarr, Panasonic Video; Jules Yarnell, RIAA, and Dick Kelly, Teletronics International.

Program is termed an intensive, self-contained course on the home video recorder and its implications for education by M&M publisher Martin Keltz. Registration is \$225, with details from M&M, 545 Madison Ave., New York 10022, phone (212) 371-4100.

A general price increase between 2 and 7%, depending on customer volume, will take effect Aug. 1 on all Fuji videotape products, according to John Dale, magnetic tape division general manager. He cites increased prices of raw materials and plastic in shipping containers, higher labor costs due to new wage agreements, and higher freight costs. Substantial sales growth made it possible to limit the size of price hikes, Dale notes.

Scotch "U-Do-It" Reload Kits have been introduced by 3M Magnetic A/V Products for on-site rebuilding of 1/4-inch U-Matic video-cassettes, at an estimated cost savings of 26% to 33%. Kits supply new reels of tape to be inserted in any existing U-Matic shells, using only a Philips-type screwdriver and a pencil, with illustrated simple instructions.

The 60-minute kit at suggested \$27.50 has the same Scotch high-energy tape used in its U-Matic cassettes; the 30-minute (regular) and 15-minute (mini) cassettes, at \$21 and \$17.50 respectively, use the new, tougher Scotch MBU tape developed for such field applications as electronic news gathering.

Dick Kelly, formerly with Time-Life Multimedia, has joined Teletronics International to head a new corporate video operation that will involve systems design and installation. Teletronics recently sold its 60% interest in MGS Services, a television commercial distributor, to joint venture partner Sonderling Broadcasting. Under terms of an option agreement, the purchase was executed as of June 30 for \$1.5 million. Teletronics chairman George Gould notes that the capital will provide the base for expansion into other areas.

Key To Kief's Success

Continued from page 67

slide blips a new release, or promotes tickets for a concert, or spotlights a \$7.98 price on an \$11.95 LP.

The firm sponsors sorority bicycle races at the Univ. of Kansas, runs software promos at the movies and keeps a newspaper campaign going all the time.

Approach in the newspapers is two way, embodying institutional text merely advising readers a new album is available with the price. Or a price ad may push an \$11.98 album for \$6.98. The entire classical listing of a company like Angel is run on occasion with prices like \$6.98 albums for \$3.99 "for three days only." Classical buffs arrive with as many as 10—sometimes more—items checked on the ad-list.

Says Kiefer: "Typically, retailers earn chunky markups on top LPs

and discount lesser sellers. We work in reverse. We shake buyers and earn kudos by special-pricing the latest and most popular stuff. We get on major radio stations in Kansas City with 200-mile coverage and yak away on the low price we have on that big seller."

The store is staffed with 13 employees. Merchandise is bought directly from factories. Physically, the store is on three levels with a wholesale department, Kief's Record & Stereo Supply, on the lower floor.

The building design incorporates three access doors, one for incoming and outgoing service equipment, the main front entrance, and a side receiving door which opens into a small alcove off the retail floor. Incoming goods can be channeled directly into the retail area or shunted to a conveyor and transported to the lower stocking section.

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DISCO III AGENDA

Sunday, August 28 10 am-6 pm	REGISTRATION	Tuesday, August 30 9 am-10 am	CONTINENTAL BREAKFAST	12 noon-7 pm	EXHIBITS OPEN
8 pm-1:30 am	ENTERTAINMENT & DISCO DANCING GLORIA GAYNOR, THE TRAMMPS, and others	10 am-12 pm	CONCURRENT SESSIONS (10) Television (cable TV, Syndicated TV, Network TV)—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (11) Disco Pool Seminar	7 pm-1 am	ENTERTAINMENT & DISCO DANCING DOUBLE EXPOSURE. 1st CHOICE, CLAUDJA BARRY, K.C. & THE SUNSHINE BAND, and others.
Monday, August 29 9 am-10 am	CONTINENTAL BREAKFAST	12:15-1:45 pm	LUNCHEON	Wednesday, August 31 9 am-10 am	CONTINENTAL BREAKFAST
10 am-11 am	WELCOMING REMARKS KEYNOTE SPEECH—"The Impact of Discos on the Recording Industry" LARRY HARRIS, Exec V-P Casablanca Records & Filmworks	1:45 pm-3:15 pm	CONCURRENT SESSIONS (12) Disco Sound & Lighting—Manufacturers Presentation Seminar, Part I (13) The 12-Inch Single Seminar (Profitability of use as a promotional tool) (14) The Euro-Disco Music Scene	10 am-12 noon	HOT SEAT SESSION Moderator: BILL WARDLOW, Billboard Panelists from every facet of the disco world in a question and answer session
11 am-11:15 am	COFFEE BREAK	3:15-3:30 pm	COFFEE BREAK	12 noon on	Forum attendees free to make plans for individual meetings, visit Disco III Exhibits
11:15 am-12:45 pm	CONCURRENT SESSIONS (1) Disco Club Owner/Manager Seminar (2) Disco DJ Seminar (3) Mobile Disco Seminar	3:30-5 pm	CONCURRENT SESSIONS (15) Disco Sound & Lighting Manufacturer Presentation Seminar, Part II (16) Promotion of the Disco Artist (Disco Artists, Their Managers & Promoters) (17) Producers Panel—Disco Sound Trends	12 noon-5 pm	EXHIBITS OPEN
1 pm-2:30 pm	LUNCHEON			6:30-9pm	DISCO AWARDS DINNER
2:30 pm-4 pm	CONCURRENT SESSIONS (4) The Communications Gap between Club Owners/Managers and Disco DJs (5) Disco Product Promotion and Marketing (6) Franchising			9 pm-1:30 am	ENTERTAINMENT & DISCO DANCING SALSOL ORCHESTRA, Featuring CHARO and LOLEATTA HOLLOWAY, and others
4 pm-4:15 pm	COFFEE BREAK				
4:15 pm-5:45 pm	CONCURRENT SESSIONS (7) Disco Theme Movies—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (8) Disco Hardware Package Concept—Hotel & Restaurant Chain Operators (9) Merchandising Disco Product in Retail Stores and Discotheques				
12 noon-7 pm	EXHIBITS OPEN				
7 pm-12:30 am	ENTERTAINMENT & DISCO DANCING CROWN HEIGHTS AFFAIR, TAVARES, SILVER CONVENTION, VICKIE SUE ROBINSON				

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Discos

Imports Spark Licensing Rivalry

Poor Sound Hurts Discos In Russia

MOSCOW—Poor sound equipment is the achilles heel of Russian discotheques, according to an article by Arkadiy Petrov, in Russian Magazine Club and Amateur Artistic Activity.

According to Petrov, the Russian-built equipment, including the Akord model 001, the Wega model 002, the Melodia stereo players and the Jupiter stereo tape recorders are inadequate to handle the sound needs of the Russian clubs.

(Continued on page 73)

• Continued from page 1

products to which no one else had access.

The rivalry and resulting demand which continues in spite of the fact that imports cost almost twice the price of domestic records, have had their advantages and disadvantages.

Dockswell explains that this fierce rivalry has, to some extent, retarded the growth of the imports market, as deejays in their zealous efforts to maintain exclusivity over their record collections, go to any lengths to camouflage the identity of the records they spin.

It has also hurt business for Dockswell who got in on the ground floor but who, admittedly, does not have exclusive distribution rights to the products he brings into the country. He also faces regular competition from other importers who are trying to cash in on this lucrative market.

Dockswell, who imports disco products from England, Canada, Germany, France and Italy, states that the market is booming because the American disco audience has a voracious appetite for new and original sounds, and local entertainers

and producers seem unable to cope with the demand.

"Consequently," he continues, "the originality of a German, Canadian, or British sound sparks a ready market of buyers willing to pay premium prices for the distinction of being the first to spin the new product."

Dockswell, who operates exclusively as a wholesaler, says that the biggest markets for imports are New York, Philadelphia, Washington, D.C., and San Francisco. Sales patterns are pretty much the same as with domestic products where the deejays gobble up the first releases, and after they are heard in the clubs, then consumer sales start building.

Twelve-inch disco singles are bigger sellers than their 7-inch counterparts, and Dockswell explains that this is primarily because the deejays prefer their fidelity, and consumers are attracted to them because they are more visible, often contain graphics like an album, and lend themselves to easy display for impulse buying.

Dockswell does not rely solely on his own ears in the selection of imports for the domestic market. He has enlisted the aid of about six top deejays here and in Canada to help him select likely hits. In spite of this, however, the risk is great, and when a record bombs, Dockswell who pays cash upfront, takes a bath.

Promoting the import is also something of a problem as, according to Dockswell, they do not enjoy radio airplay until after they have broken out as hits. As a result, the young entrepreneur must rely on the competitive spirit of the deejays, and the willingness of retailers to display the product. Release of the disks in colored vinyl is also helping to boost sales.

Still, in spite of the setbacks, the market import record flourishes, and Dockswell continues to enjoy a comfortable business, while hoping that record labels continue their cautious policy of monitoring initial successes of an import before moving to acquire licensing rights.



TENNESSEE TRAVELERS—Ed Bruce, Epic recording artist, meets his new horse, a Tennessee Walking Horse named Tennessee Traveler. Bruce, in his advertising role as "The Tennessean" serves as a spokesman for tourism in Tennessee. The gift horse was presented by the Tennessee Walking Horse Breeders and Exhibitors Assn.

Site For Spinners

CHICAGO—Dingbats is the new site here for semi-monthly meetings of the Dogs Of War disco spinners association. The pool will convene at the downtown disco each first and third Tuesday of the month.

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Capricorn Ties With Duds Firm

NASHVILLE—A tie-in between Capricorn Records and Faded Glory Clothing has resulted in a successful promotion involving Faded Glory merchandise and Capricorn LPs, concert tickets and dinners with Capricorn artists.

More than \$5,000 in Faded Glory merchandise was given away in the national promotion, along with Capricorn Records catalogs, Marshall Tucker Band catalogs and Sea Level LPs. In the markets where the Marshall Tucker Band and Sea Level were performing, concert tickets were awarded. Dinners with band members and deejays also were presented as special prizes.

Participating in the promotion were 12 radio stations: KTNQ, Los Angeles; WDRC, Hartford; WMC, Memphis; WSGA, Savannah; WKTK, Baltimore; KSAN, San Francisco; WHHY, Montgomery; KAAY, Little Rock; WDGY, Minneapolis; WGNG, Providence; WSLQ, St. Louis; and WAYS, Charlotte.

The promotion was coordinated by Phil Rush, Capricorn's national promotion director, and Paul Wunsch of the Faded Glory Co.

Disco Mix

By TOM MOULTON

NEW YORK—United Artists Records is lush releasing the Space LP titled "Magic Fly." This French import has been around for about a month on the original Vogue label of France, and more recently has been coming in from Canada on the Able label.

There are three strong cuts, "Carry On, Turn Me On," "Tango In Space," and the title cut "Carry On, Turn Me On" features Madeline Bell on lead vocals. The sound is much like Donna Summer with the whispering style of vocals. The track itself is "German sounding" with a predominant bass drum and bottom sound.

"Tango In Space" features all electronic instruments with a good percussion break. "Magic Fly" follows the same styling as "Tango In Space" with its melody weaving in and out with synthesizers and string ensembles. It embodies the same sort of approach as "Popcorn," the worldwide hit of several years ago.

TK Records has picked up the rights to Canada's Kebekelek's "Journey Into Love" backed with "Return From Love," which has been available on a 12-inch 33 $\frac{1}{2}$ r.p.m. disco disk for several weeks. The Canadian Record Pool is responsible for the new mix which now runs for 6:39 minutes. The single has been getting some exposure here, and with the introduction of the 12-inch version it should enjoy added popularity.

Polydor (Canada) has released the new Soul Iberica Band's 12-inch 33 $\frac{1}{2}$ r.p.m. disk titled "Baby Sitter." This record is much more commercial than the group's last release. There is a baby crying in the introduction, as in other parts of the song. The track has an exciting, uptempo, Silver Convention sound, and no one doubts it will generate a lot of imports from Canada. There is a longer mix of "Funky Flamenco" on the flipside. An album by this Belgium group is due shortly.

Casablanca Records will release the debut LP by the Village People titled "Village People." This is an unusual album. It runs to just over 10 minutes per side, indicating that it was probably intended as a 12-inch 33 $\frac{1}{2}$ r.p.m. disco disk. The theme deals with human rights and the freedom of self-expression. It also offers advice on the do's and don'ts of survival, such as is heard on the song "Fire Island."

It is the first album of its kind, and one of the best musically. The vocals are a bit fuzzy, but the outstanding tracks more than compensate for this. The "A" side is the stronger of the two with a 10:16-minute medley titled; "San Francisco/Hollywood." The track revolves around the knock bass drum sound which had been popular with many European imports. The lyrics

Ovation Falls In

CHICAGO—Ovation Records has entered the 45 r.p.m. disco singles field, with the release of two cuts off Cleveland Eaton's "Instant Hip" LP. These are "Funky Cello" and "Bama Boogie Woogie."

are about the openness and freedom one finds in San Francisco. It then goes into the Hollywood segment, detailing how everyone is a star in that Los Angeles suburb. The track on this song is unusually strong.

The flipside contains two songs of just over five minutes each. "Fire Island" is the only real disco cut. This too is an exceptional track. This unusual LP comes from Can't Stop Productions which is also responsible for the Richie Family.

TK Records has released several new disco disks, including the theme of the syndicated television disco series "Disco '77" by Sassy. The sound is exactly like the tv version with vocals incorporated on the second part. Also new is "Wrap Your Arms Around Me" by Lady Love. This song is Memphis style with a funky, medium tempo track not unlike the Emotions. "Don't Turn Away" by Midnight Flite is a record that has been available for several months in

(Continued on page 73)

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ATLANTA

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 5 ANDREA/BISSO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
 - 6 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 7 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal (LP)
 - 8 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

BALT./WASH. D.C.

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 MEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
 - 3 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
 - 4 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 5 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 6 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 7 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 9 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 10 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 11 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 13 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 14 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 15 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)

BOSTON

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 6 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 7 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 8 PIPELINE—Bruce Johnson—Columbia
 - 9 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 10 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

CHICAGO

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 5 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 6 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 7 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 9 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 10 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 11 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)

DALLAS/HOUSTON

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 8 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 9 DISCO '77—Sassy—TK (12-inch)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 11 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)

DETROIT

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 3 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 4 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 5 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 8 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 9 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
 - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 14 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 15 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 5 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 6 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 7 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 9 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 10 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 11 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 12 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 13 GET ON THE FUNK TRAIN/MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)

MIAMI AREA

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 5 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 6 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 7 WINGS OF FIRE—Dennis Coffee—Westbound (LP)
 - 8 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 12 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 13 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)

NEW ORLEANS

- This Week**
- 1 I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 8 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 9 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 10 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 11 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 12 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 14 LASO SQUARE—LaSo—MCA (LP)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

NEW YORK

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 6 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 7 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 9 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 10 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 13 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 14 CARRY ME, TURN ME ON—Space—United Artists (12-inch)
 - 15 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)

PHILADELPHIA

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 7 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 9 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 10 BEE STING—Camouflage—Honeybee (12-inch)
 - 11 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 14 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 15 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)

PHOENIX

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 4 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
 - 5 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 9 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 11 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 12 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 13 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 14 NA NA KISS & GOODBYE—Garrett Scott—West End (12-inch)
 - 15 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)

PITTSBURGH

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 6 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 7 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 8 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 9 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 10 CARRY ME, TURN ME ON—Space—United Artists (12-inch)
 - 11 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 14 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 15 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)

SAN FRANCISCO

- This Week**
- 1 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 3 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 4 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 5 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
 - 6 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 7 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 9 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 10 DON'T TAKE AWAY YOUR LOVE/SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 11 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (LP)
 - 12 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 13 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)

SEATTLE

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 4 DICOMANIA—Lovers—TK (12-inch)
 - 5 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 6 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
 - 7 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 8 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 9 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 10 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 13 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 14 AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 15 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)

MONTREAL

- This Week**
- 1 MAGIC FLY—Kebekelektrik—RCA (12-inch)
 - 2 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
 - 3 SUPERMAN—Celi Bee & the Buzzy Bunch—RCA (12-inch)
 - 4 DISCOMANIA—Lovers—TK (12-inch)
 - 5 I FEEL LOVE—Donna Summer—Quality (LP)
 - 6 GIRL YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)
 - 7 MAGIC BIRD OF FIRE—Salsoul Orchestra—RCA (LP)
 - 8 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 9 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
 - 10 MY CHERIE AMOUR—Soul Train Gang—RCA (12-inch)
 - 11 BABYSITTER—Soul Iberia Band—Polydor (12-inch)
 - 12 MISS BROADWAY—Belle Epoque—Trans Canada
 - 13 BLOOD & HONEY—Amanda Lear—RCA
 - 14 BURNING LOVE—D.D. Sound—RCA (12-inch)
 - 15 SHOPPING BABY—D.D. Sound—RCA (12-inch)

National Disco Action Top 40

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- 1 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
- 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
- 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
- 6 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 8 DR. LOVE—First Choice—Gold Mind (12-inch)
- 9 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
- 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator—(LP import)
- 12 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 13 BEST OF MY LOVE—Emotions—Columbia (LP)
- 14 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
- 15 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 16 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 17 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
- 18 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
- 19 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 20 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 21 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
- 22 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 23 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
- 24 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 25 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 26 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
- 27 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 28 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 29 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 30 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 31 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
- 32 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)
- 33 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
- 34 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
- 35 YOU SHOULD BE DANCING—Gene Farrow—Magnet (Import)
- 36 PIPELINE—Bruce Johnson—Columbia (LP)
- 37 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
- 38 LASO SQUARE/ANOTHER STAR—LaSo—MCA (LP)
- 39 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)
- 40 DISCO '77—Sassy—TK (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Discos

Mixed Reaction In Canada To 12-Inchers

Quebec Receptive To Product; West Balks

By GERALD LEVITCH

TORONTO—Although RCA Records claims to have sold close to 200,000 12-inch disco disks in this country since August of last year, most other record companies complain that with the exception of the Montreal/Quebec area, the Canadian market has been a tough one for the 12-inchers to crack.

According to Peter Horvath, a&r director for English product with Polydor Records of Canada, part of the difficulty is dealer resistance. He says, "It is difficult, first of all, to get the disks into the stores, especially small franchise shops in areas outside of Toronto where a healthy disco scene exists, and Quebec where most retailers provide special bins for 12-inch disco product.

Horvath continues, "Outside of Montreal/Quebec and Toronto, my company does not do very well with 12-inchers in the rest of the country. The further west we go, the less success we have."

Horvath estimates that 80% of all Polydor's 12-inch disco disk sales are in the Montreal/Quebec market "where dance music is generally big business." The other 20% is spread

throughout Canada, with the bulk going to Toronto and Vancouver.

A big stimulus for the Montreal-area demand for 12-inch singles is the uniquely intimate relationship between the disk jockey and his clientele in the Montreal discos.

Toronto DJs tend to be locked away in a sealed booth, frequently above the dance floor.

In Montreal, Horvath says, "I see customers and friends hovering inside the booth many times, whereas in Toronto they don't get a chance." Which means the Montreal disco regulars get to see the records being played and they can learn when a favorite cut is available in the 12-inch format.

Adds Horvath: "The disco freaks in Montreal hover around a few retail locations, just waiting for the new 12-inch—whatever it is, no matter how good or bad—they just grab it because it's become almost a cult thing. There seems to be a damn good grapevine in Montreal.

"I'm not talking about the line between the DJs and pool members; I'm talking about the disco regulars. In Montreal they're also a lot more hip to what's happening in New York than Toronto is."

Inevitably, the Montreal domination of the disco market influences the choice of releases themselves. "When we select music for a 12-inch disco, we're influenced by the kind of music that Montreal buys.

"Let's say we pick up something from Europe that's only available in a 7-inch three-minute version. Before we go to the expense of looping it and editing it, and perhaps even remixing it, we look at Montreal to see whether it's suitable for that market. We can't look at it on a national scale really.

"Denise McCann has a new record cut called 'I Don't Want To

Forget You,' which was mixed, first of all, as a 7-inch record. And the producer, who's sitting out in Vancouver, really isn't totally hip to what a disco mix should be.

"Although he's a marvelous producer and arranger, he doesn't really have that New York-Montreal touch. His 12-inch mix wasn't really suitable for today's discos. Again, I'm talking about New York-Montreal tastes."

Denise McCann is from Vancouver, but Polydor's a&r department isn't really very active in the search for native Canadian disco product. "The McCann disco thing came as quite an accident. Her first song, 'Tattooed Man,' was originally aimed at the Top 40 market.

The Montreal discos got onto it, and they came pounding on our door—"Hey, let us remix it, let us loop it. So we decided, 'Well, it's got a chance.' We lengthen it to 6½ or 7 minutes. And it became an overnight smash.

"In addition, it still got onto to

many Top 40 stations right across Canada. So we had it both ways. But unfortunately for the artist—and this is a problem we're going to have to face in the near future—she was immediately tagged as a disco act.

"There was something else about that record. We didn't have a release in the U.S. on that yet, but the disco grapevine in the U.S. is pretty good. We started getting calls from disco pools all over the States for a couple of samples here and there.

"We sent out a few hundred records to pools right across the U.S. The next thing you know, distributors were calling us. And we started selling records in the American market.

"We sold a few thousand 12-inch records. And meanwhile, Polydor in the U.S. had decided to release it. It had gotten as high as number 10 on Billboard's national disco chart. And, of course, it got to No. 1 in Montreal. In San Francisco, it got to number two. It was charted in Phila-

(Continued on page 80)

Beantown Spot Reimburses 13

NEW YORK—Whimsey's, the Boston-based discotheque which last year was found guilty of racial discrimination by the Boston Licensing Board, has agreed to pay \$150 in restitution to each of 13 blacks who were denied admission to the club.

The nitery, in an agreement reached recently with the Massachusetts Commission Against Discrimination, will also hire a black doorman and is in the process of preparing a compliance statement which will be prominently posted.

It is the commission's feeling that a black doorman will be sensitive to discrimination, and will also help reduce feelings of apprehension among blacks about the club's admission policy.

Whimsey's, which had its liquor license suspended for four days last January because of the charges, will also issue a joint press release with the commission, stating that the club is open to all people.

The commission will also work closely with the club's owners on a non-discriminatory dress and admission policy. The group also plans follow-through meetings and inspections to insure that the club does not deviate from its promises.

Jimmy's To Sponsor 20 N.Y. Shows

NEW YORK—Jimmy's Music World in association with the Six Towns Committee, a coalition of 12 New York State Assemblymen, is sponsoring a series of summer disco concerts in inner city parks.

According to Ray Bischoff, spokesperson for the legislators, the 38-store chain will supply a disco package of sound, lights, two dancers and a deejay, Glen Blakeney, from its Times Square store. Another six dancers will be sponsored by Dale Dance Studios.

Fifteen of the planned 20 concerts will take place in what Bischoff describes as parks where no one else wants to stage concerts, in the South Bronx, the Bedford/Stuyvesant district of Brooklyn, Prospect Park also in Brooklyn, and "other parks in low income neighborhoods." The remaining five concerts will be staged in Manhattan's Central Park.

The series of two-hour concerts got underway June 24, and according to Bischoff, has been packing in crowds of up to 2,000 persons. Jimmy's Music World expects that the public relations effort will help boost sales of its record products in general and its disco disks in particular.

The idea of the disco concert series was first undertaken last year when individual record companies sponsored 14 concerts.

JUBILATION IN LAS VEGAS

Sept. Opening For New Paul Anka Club

By HANFORD SEARL

LAS VEGAS—The final construction phase is underway for singer-composer Paul Anka's Jubilation restaurant/disco club, billed as the newest concept in late night entertainment.

Named after an Anka hit, the brick multi-tiered windowed club will be completed in mid-September after one-year construction and two-year planning periods.

"We're not skimping on anything, we're paying top dollar for top drawer results," says Andy Anka, Paul's father, who'll manage the disco. "It's a whole new concept in nightclub dancing-eating."

The \$3-million structure, of which Anka is a percentage owner with Hot Spurs Assoc., a Chicago-based disco corp., is located at 75 E. Harmon Ave., directly across from the Aladdin's \$10-million, 7,500-seat Theatre For The Performing Arts.

Hot Spurs reportedly owns and operates the highly successful Chicago disco BBC with the Hot Spurs Restaurant and recently purchased the defunct Mr. Kelley's to open Sweetwater's, a popular restaurant-bar.

According to the elder Anka, son Paul will do the bulk of national and local public relations, taking part in broad decisions as part owner, but

will not be active in operating, programming or hosting.

The popular entertainer, who was inked to return engagements at Caesars Palace from the MCM Grand, already has marketed advertising spots in the Northeast for the new disco.

Although no details have yet been revealed about the type of musical, lighting and technical equipment, father Anka says an impressive list of sound, visual and architectural experts are working on the club.

Mixed, personalized sound equipment is being handled by Lee Windmiller and Hank Cataneo, who has worked with Frank Sinatra's as well as Anka's stage sound systems; award-winning Mel Cohen & Assoc. of Chicago will design the lighting, along with Anka's light man Don Dillingham. Chicago's Paul Magierek is the overall architect for the project.

Discos In Russia

• Continued from page 71

On a more positive note, Petrov praises the fact the Russian discos are blending live with recorded music, and use a lot of young, upcoming local musicians to play the songs of such entertainers as Woody Guthrie, Joan Baez and Bob Dylan.

Disco Mix

• Continued from page 71

the Miami area and is now available on a national basis. The song is built around a simple melody line, with a female chorus singing the title with a haunting echo sound. The track is not in the high-energy category, but there is always room for records of this genre.

Island Records is releasing the new Wilton Place Street Band's 12-inch 33½ disco disk titled "Baby Love, Sweet, Sweet Love." This is a much stronger record than the group's last offering, and is not a cover record.

It incorporates a good melody and arrangement, with some excellent breaks and a tempo that is in the style of "Disco Lucy." The flipside features "Gonna Have A Party," which is as strong as the "A" side. It incorporates a piano groove like Bumblebee Unlimited and is a catchy, likeable sort of tune.

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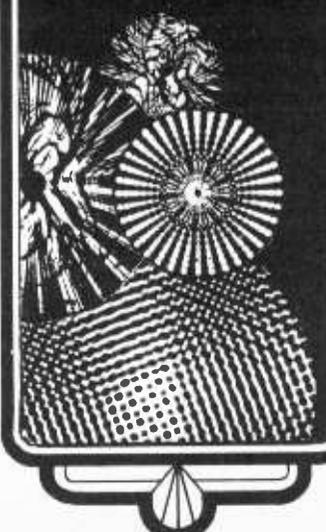
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Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
2	2	7	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
3	3	11	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	4	9	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
5	7	14	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
6	6	16	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
7	13	5	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
8	8	12	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
9	9	6	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
10	5	7	AMARILLO Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
11	10	7	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
12	15	11	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
13	11	10	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
14	16	4	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
15	14	12	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
16	12	15	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
17	17	7	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
18	34	2	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
19	18	13	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
20	19	10	GOING IN WITH YOUR EYES OPEN David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
21	22	3	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
22	21	13	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
23	27	5	TIMELESS LOVE Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
24	32	4	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
25	20	5	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
26	24	13	SIR DUKE Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
27	26	6	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
28	36	2	I'M DREAMING Jenniffer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
29	39	4	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
30	29	8	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
31	31	8	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
32	28	15	HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
33	23	7	PEOPLE IN LOVE 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)
34	40	2	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
35	44	3	DA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
36	33	15	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
37	35	10	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
38	30	12	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
39	38	6	LONELY BOY Andrew Gold, Asylum 45384 (Lucky, BMI)
40	25	8	HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
41	43	2	NEON NITES Atlanta Rhythm Section, Polydor 14397 (Low-Sal, BMI)
42	47	3	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
43	41	3	GOODBYE MY FRIEND Engelbert Humperdinck, Epic 850365 (Silver Blue, ASCAP)
44	NEW ENTRY		(Remember The Days Of The) OLD SCHOOL YARD Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
45	48	2	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
46	NEW ENTRY		ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
47	50	2	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
48	NEW ENTRY		WALK RIGHT IN Dr. Hook, Capitol 4423 (Peer, BMI)
49	NEW ENTRY		NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
50	NEW ENTRY		I GOT LOVE FOR YOU RUBY Chad Everett, Calliope 8006 (Chappell, ASCAP)

Robb Cracks Septee Lock On Phila. Dates

PHILADELPHIA—Moe Septee, impresario who has had a lock on local concert promotion for years, is facing a strong competitive bid from James R. Robb's Performing Arts Society.

Latter has expanded its activity for next season with a number of top names who usually appear under Septee auspices. Among these are such luminaries as Victoria de Los Angeles, Deitrich Fischer-Dieskau, Andre Watts and Virgil Fox.

Septee, meanwhile, will mount an all-star series presenting such as Mstislav Rostropovich, Vladimir Ashkenazy, Luciano Pavarotti and Alicia de Larrocha.

In the past, Robb has concentrated largely on chamber music events.

Classical New ABC-Melodiya Pact Upgrades Product Priority

By IS HOROWITZ

NEW YORK—ABC Records has signed a new agreement with Melodiya which gives it a higher release priority on recent product recorded by the Soviet label.

Until now, Melodiya albums issued on ABC's budget Westminster Gold series have been severely dated, with some of the titles recorded as long ago as 20 years.

In the future, says John Sievers, newly appointed classical product coordinator, Melodiya material of recent vintage will appear on ABC Classics, the company's prestige classical label, with some older and perhaps more obscure items still going the Westminster route.

Prime licensee for Melodiya in the

U.S. remains CBS Records, which will continue to have first refusal rights to the Russian catalog.

Meanwhile, ABC reports good response to its recent reduction in dealer cost on Westminster Gold to \$1.73, which brings it into line with other budget lines. Former dealer price was \$1.92.

Sievers, in charge of ABC's classical program since the departure of Kathryn King last month, says that a second batch of Seon-derived albums will be released on ABC Classics in August.

It has been months since the first release, but new product will appear on a more regular basis in the future, he says.

Due next month are an album of Bach flute sonatas performed by Frans Bruggen and Gustav Leonhardt, a disk of harpsichord pieces by Jacques Du Phly, woodwind transcriptions of music originally created for the mechanical flute clock, and an album of music by Josquin Des Prez.

At the same time, ABC has reissued three albums on ABC Classics originally recorded for its Command series. No additional in-house production is contemplated, says Sievers.

He adds that a new approach to cover art will be explored for Westminster Gold, and applied to older titles as stock runs out. There are more than 200 items currently available in the budget line.

ABC Classics continue to carry a suggested list price of \$6.98, but are sold to dealers at the cost of normally discounted \$5.98 product.

HEAR HERE:

'Preferred' Budgets Boost Dealer Volume

By ALAN PENCHANSKY

CHICAGO—A basic library of classical music in "preferred" budget recordings is being promoted here by the Hear Here Records chain. The library, more than 125 albums merchandised together under a "Best Of The Budgets" banner, is the cornerstone of improved classical sales, reports Max Tuchten, owner of the three-outlet web.

Tuchten attributes a 15% increase in sales of the budget catalogs and a 10% over-all classical spurt to the budget promotion, recently introduced.

The chain operator says the library was devised as an inducement for nonclassical customers to experiment, and to call attention to the "exceptional values in these budget lines."

Seraphim, Victrola, Odyssey, Stereo Treasury, Nonesuch and Everyman catalogs are tapped by the library, which was selected with the help of Hear Here employes Jim Gray and Barry Bender, the chain's classical devotees.

Each month, the chain features four of the basic budget titles at \$2.00 each, with in-store flyers created to expose the disk's virtues. Featured titles have included Bruno Walter's recording of the Beethoven "Pastoral" Symphony (Odyssey), Rodrigo Guitar Concertos (Stereo Treasury), Gershwin Plays Gershwin (Victrola) and Pachelbel's Canon (Seraphim).

The third batch of featured disks, to be introduced this month, includes Jussi Bjoerling in operatic arias (Seraphim), Tchaikovsky's First Piano Concerto (Victrola), duo guitarists Presti and Lagoya (Nonesuch) and Twentieth Century Flute Music performed by Jean-Pierre Rampal (Odyssey).

HNH IN NOD TO QUEEN

CHICAGO—HNH Records is commemorating the Queen's Silver Jubilee with release of four disks representing world premier recordings of works by British composers, including Gerald Finzi, William Alwyn, Frank Bridge, E.J. Moeran and Alan Rawsthorne.

The LPs, licensed from the English firm Lyrita, each has a cover design featuring a watercolor by the British painter J.M.W. Turner.

Symphonies Request Help

• Continued from page 6

mercial stations if the beneficiary is other than the station itself.

Orchestras now want to extend the formula to non-commercial stations as well, where much of their listening audience lies. In addition to funds garnered, they feel the broadcast auctions work to involve a far broader segment of the population in good music than is normally reached.

The league's brief states that in the past 18 months more than 20 symphony orchestras, with a combined deficit in excess of \$2.7 million, have held radio marathons "earning" more than \$1.3 million.

With fund-raising essential to the financial health of all orchestras (none can operate on ticket sales alone), the income from marathons is considered a significant segment of total dollar input.

In the case of the orchestras cited, radiothons have raised 2.1% of total operating budgets, or some 5.7% of supplemental unearned income, the league asserts.

The FCC is currently reviewing rules affecting non-commercial broadcasting. It has shown increasing concern over "commercial clutter" on public airwaves, where by design or inadvertence commercial products or corporate entities are identified.

The issue, as it affects symphonic groups, came in for special attention at the American Symphony Orchestra League's 32nd annual convention in New Orleans June 20-24. An entire convention seminar was devoted to marathons and their place in orchestral economics.

Historically, the radio marathon for symphonic groups began to as-

sume importance about five years ago, with only scattered use of the concept before that time. And it has burgeoned since.

In the last 1½ years orchestras across the country have used the device. Among them were ensembles in Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Erie (Pa.), Eugene (Ore.) Miami, Indianapolis, Kansas City, Portland, Phoenix, Sacramento, San Francisco, Denver, Norfolk (Va.), Philadelphia, San Diego, Milwaukee and the District of Columbia.

What the league hopes to avoid in the future is the necessity of devising special formulas to avoid conflict with FCC rules.

In Cincinnati recently, for instance, the resident orchestra's marathon was shared by several radio stations, both commercial and educational. On the latter, however, pledges received musical gifts, such as the broadcast of a favorite record, or an in-home recital by members of the orchestra. Actual products were offered only by the commercial stations.

But, says the league, product premiums account for much of the pledged revenue and they want to be allowed to pitch them on non-commercial stations also.

British Subsidize At Fall Musexpo

NEW YORK—The British Trade Board will again subsidize the appearance of a group of U.K.-based companies at the third annual International Musexpo Oct. 28-Nov. 1 in Miami Beach. Other Commonwealth nations subsidizing appearances of their firms are Canada and Australia.

Billboard SPECIAL SURVEY For Week Ending 7/16/77
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	9	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
2	2	76	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	10	5	GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
4	1	18	THE GREAT PAVAROTTI London OS 26510
5	3	22	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	6	9	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
7	7	9	GIORDANO: Andrea Chenier RCA Red Seal ARL-3-2046
8	8	90	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
9	9	18	PUCCINI: Tosca Montserrat, Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram)
10	14	26	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
11	24	9	PAGANINI & GIULINI: Duos Perlman, Williams, Columbia M 34508
12	12	31	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
13	13	18	PAVAROTTI IN CONCERT London OS 26391
14	17	18	IMPROVISATIONS: West Meets East, Vol. 3 Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol)
15	5	14	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
16	36	5	WAGNER: Flying Dutchman Chicago Symphony Orchestra (Solti), London OSA 13119
17	18	5	SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
18	28	94	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
19	31	9	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Giulini), DDG 2530.783 (Polydor)
20	NEW ENTRY		OFFENBACH: La Grande Duchesse Mesple, Vanzo, Plasson, Columbia M2 34576
21	38	5	PRESENTING SYLVIA SASS London OS 6524
22	22	35	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
23	23	5	LEONI: L'Oracolo Sutherland, Gobbi, National Philharmonic Orchestra (Bonyng), London OSA 12107
24	34	5	OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
25	25	5	INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
26	33	44	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM 1-1687
27	NEW ENTRY		GERSHWIN: Porgy & Bess Cleveland Orchestra & Chorus (Maazel), London OSA 13116
28	15	94	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DDG 2535.016 (Polydor)
29	16	18	PAVAROTTI: Primo Tenore London OS 26192
30	NEW ENTRY		SCHUMANN SONATAS Berman, Columbia M 34528
31	19	9	BEETHOVEN: Symphony #6 Chicago Symphony Orchestra (Solti), London CS 6931
32	11	22	MEYERBEER: Le Prophete Horne, Royal Philharmonic (Lewis), Columbia M4 34340
33	20	22	FRENCH OPERA ARIAS Von Stade, London Philharmonic Orchestra (Pritchard), Columbia 34206
34	39	5	OFFENBACH: La Vie Parisienne Crespin, Mesple, Choir & Orchestra Of The Capitol at Toulouse (Plasson), Angel SBLX 3839 (Capitol)
35	NEW ENTRY		BEETHOVEN: NINE SYMPHONIES Cleveland Orchestra (Szell), Columbia M7X 30281
36	21	18	SIBELIUS: Symphony #1 Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram)
37	NEW ENTRY		CARNIVAL DE RAMPAL RCA JRL1-2315
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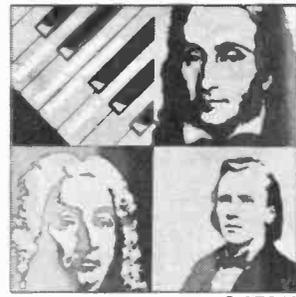
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General News

WB's Pacific Label

• Continued from page 5

of its scribes—was Silvers' choice to be the label's first artist from the outset.

"Our understanding was that we wouldn't sign a second artist until we had a hit with Alan," Silver says. Now with "Underground Angel" solidly establishing Pacific—through Atlantic Records distribution—Silvers is eyeing his 10-member writer staff to select his second artist.

O'Day's debut LP, produced by Steve Barri and called "Appetizers," is slated for release at the end of this month. There are 10 tunes, seven new and one, "Angie Baby" done to emphasize the point that O'Day is its author. He also wrote "Rock And Roll Heaven," another smash from past times.

Pacific's slogan is "The Songwriters Company" and Silvers emphasizes that he and Bly and the Warner Music professional staff are involved in the selection of material and in all the ancillary aspects of release, merchandising and promotion, working with the Atlantic Records and WEA Distribution promotion forces.

Silvers says Pacific is designed to buck the trend of major companies paying super royalties to superstars and thus not having the cash to promote new artists.

Pacific will initially develop its own talents and pay competitive royalty rates, Silvers says, adding, "I don't like what I see in terms of escalating superstar royalties. You see companies with larger grosses but smaller profits because they're paying as much as they are for their superstars."

In time, once Pacific has a hard-core of successful names, then Silvers may have the funds to go out and buy a name act, he admits.

Silvers says he was motivated to form a record label because he had seen his writers with performer talent signed to labels only to be lost among huge rosters with no close contact with the manufacturer in terms of merchandising and exploitation.

"And if they fail on the first release, the record company wants out of the deal. So I thought if I start my own company I won't have to turn the artists out into an ice cold situation of being the new guy in town."

"Within that statement, Pacific was born to see that my writers got a good shake in the industry."

Pacific was formed in the beginning of the year in terms of clearing its name, with the O'Day single released two months ago.

Silvers admits the last thing Warner Communications needed was another label since it already owns Atlantic/Atco, Elektra/Asylum and Warner Bros. But he convinced the corporate bigwigs that the new fledgling would not interfere or compete with the existing companies.

He had spoken with Epic and MCA anent distribution when Ahmet Ertegun said Pacific belonged with Atlantic. Silvers says he was looking for physical guarantees of promotion, merchandising and distribution, not upfront advances.

"I want to be able to call the shots," he says, "with our product. We want to be deeply involved with all phases of a record."

O'Day, Silvers notes, had been turned down as an artist "by at least 10 companies." The mid-'30s composer has a young vocal sound on recordings.

O'Day plus two others are what Silvers will be searching for this first year in terms of artists.

"We will not sign an artist if we have to do an album," says Silvers.

"We will not go into the studio to do an album unless we have a big hit single that's preceded it. Each song will be personally picked by Mel and me for each artist. There will be no fillers."

Warner Music has placed O'Day with Brian Lane for personal management. Lane who handles Yes and Rick Wakeman (out of London) is already associated with the publishing company: it publishes folios by Yes.

"We're dealing with people we like and trust. Since we're a small company we have this luxury. I don't want the kind of record company where you speak to managers and lawyers and producers and don't have any creative contact with the artist. It doesn't have to be that way within a small company."

Silvers says the O'Day single was first given to Tom Dowd to produce but the association didn't work, so Steve Barri and Michael Omartian were called in. Omartian also arranged the hit.

Silvers himself won't do any producing, but "I have an awful lot to say about it." Among his 10 staff writers are some with a bent for production who could be given a chance at a ring.

Established writer/performers (of which there are sundry published by WB Music), are not included in the signing situation—at the outset.

Straddling two presidencies presents no conflicts, Silvers says. Both he and Bly have had extensive record company experience with heavy emphasis on promotion.

Says Silvers: "A publishing company can be the perfect nesting ground for the development of new talent until it's ready for record exposure. I have an axiom that to be a successful record executive you don't have to know the first thing about the publishing business. But to be a successful publishing executive you have to know all about the record business."

Why the No. 1 status right out of the box?

Silvers says O'Day had cut three strong songs, the Atlantic promotion staff got behind the tune and he and Bly had fun getting back in promotion again working the single. The song was correct and the personal support was there.

And while he may not just yet know who his next artist will be, Ed Silvers has that gut feeling that in the new Alan O'Day LP there are four potential hit singles. That's a rewarding feeling to have after just two months in business.

Pioneer Chief

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home compact units are sold annually.

"It's hard for me to believe that AM stereo won't affect programming at radio stations when it happens. And the majority of radios are in cars. Of course, we're all limited by what the government does. I'm just in the process of gathering technical information on the three best systems."

Though Pioneer might carry receiver developments to a certain breadboard stage, final developments of a unit depend on which system is approved by the FCC.

Japanese To U.S.

LOS ANGELES—The Storyville Dandies, a dixieland jazz combo in Tokyo, were the first Japanese group of its kind ever to play in the U.S., June 19 at Larchmont Hall.



BELATED GOLD—Buddy Miles with his gold LP for "Band Of Gypsies" cut seven years ago with Jimi Hendrix which he just received in Los Angeles. With him are Jim Paris of the Roadrunners band and manager Robert Fitzpatrick (right).

Phony Cutouts

• Continued from page 1

ter into promotional bins and less care is exercised in separating the legitimate from the phoney.

Also, it is believed that the multitude of marginal retail locations for 8-tracks, such as truck stops and swap shops, provide fertile ground for the new-wave counterfeiters.

Once largely pirate serviced, they have been turning to tape cutouts as pirate sources dry up (Billboard, June 18, 1977). Now, say trade sleuths, spurious cutouts are also being peddled by these outlets.

Recent estimates by the RIAA have placed the increasing traffic in counterfeiters at an annual level of about \$50 million. However, new evaluations tend toward a higher figure as awareness of the extent of counterfeiters in the cutout mix grows.

An important contributing factor cited is the heavy import trade in 8-track cutouts. This has been a significant source for legitimate importers for at least two years, reflecting the fast-diminishing demand for 8-tracks in most European markets as compared to cassettes.

But observers are beginning to wonder why the pool of European distress tapes still hasn't dried up. The suspicion is growing that at least a portion of the incoming cutouts are in reality counterfeiters.

Steps are being taken, it is learned, for industry groups on both sides of the Atlantic to exchange information on suspected cutout duplication mills.

Free trade in recorded product between common market countries is seen as exacerbating the problem, as counterfeiters, both of cutouts and front-line cartridges, may pass through a number of international hands before final delivery to a domestic retail outlet.

Detected at some later point in the distribution chain it is often difficult, if not impossible, to trace the phoney goods back to its source.

The counterfeit cutouts are well masked. Cosmetic costuming even goes so far as to exhibit packaging scars normally used to prevent return to legitimate manufacturers.

Only last month, Geoffrey Bridge, director-general of the British Phonographic Industry, described the counterfeit problem as assuming proportions requiring urgent international attention (Billboard, June 25, 1977).

In his annual report to the association he said, "It seems now that counterfeiters, as we have suspected for several years, will take up the trend for 1977."

U.K. RATE HOLDS AT 6¼%

Bid To Hike Disk Royalties Fails

• Continued from page 1

mands by tunesmiths and copyright owners for a rise in the rates, is said to have cost the manufacturers' association more than \$300,000 in campaign funds.

But this figure, says Robert Abrahams, chairman of the RPI copyright committee, is a reasonable outlay compared to the \$4 million or more which the suggested 8% statutory rate would have cost the record industry on an annual basis.

The public enquiry started Nov. 1 last year and filled 27 working days over two months for the three-man tribunal, chaired by Hugh Francis. There were 20 witnesses and the tribunal made outside visits to record studios, factories and copyright and royalty departments.

To plead their case, the writers had set up the Record Royalty Revision Assn., representing the British Copyright Protection Assn., the Composers and Writers Guilds, the Mechanical Right Society and the Music Publishers Assn.

They said the rate and the minimum, fixed in 1928, had ceased to be equitable and demanded a rise to 8% to fall in line with European rates. They wanted the minimum "which now has a real value of less than the smallest coin of the realm" to be raised to at least one pence (1.7 cents) per work.

In its original submission the BPI simply opposed any rise, but after receiving a statistical report from its advisors altered its position and asked not just for the status quo but for a reduction in the rate and the abolition of the minimum, described as "obsolete."

Says Robert Abrahams: "We did not ask for the enquiry, the writers did. We were happy enough with the position as it was, but when we saw the report from our advisors, we realized it would be wrong not to go further and press for a reduction."

In outlining the evidence from both sides, the tribunal made the point that "the Royalty Revision Assn. was unable to present statistical information of a reliable nature with respect to earnings of copyright owners from mechanical royalties, probably because the MCPS collects only between 7% and 15% of total mechanical royalties."

BPI figures had shown how a successful song may continue to earn mechanical royalties for a considerable period, while an unsuccessful song was shown to earn little because it did not sell, and not because the rate was low.

Imports Rise By 30% In Austria

VIENNA—The Austrian record industry registered an import boom last year. In total, the number of disks imported was 30% up on 1975. Official statistics show records worth \$11.76 million, calculated at factory prices, came into the country in 1976.

Exports totalled \$2.61 million, compared with a 1975 figure of \$3.17 million.

A breakdown of the import tally on a country-by-country basis shows most came from West Germany (\$9.41 million), the Netherlands (\$1.1 million), the U.K. (\$642,295) and the U.S. (\$247,940).

On the export side, West Germany was the main customer (\$308,470), followed by the U.K. (\$155,352), the U.S. (\$48,059) and the Netherlands (\$34,823).

The report quoted Sir Joseph Lockwood, former EMI chief, on evidence claiming that break-even figures for EMI for 1974-75 showed only 54 of 432 singles releases hit the break-even figure. Of 571 albums released, only 119 did. The big successes made up losses on failures.

The Royalty Assn. had maintained throughout that what was at issue was the return to the composer from his copyright on each record and that this had dropped drastically since the rate was set.

SALES AID

DJM Aims Paper Barrage At Public To Hit At Slump

LONDON—DJM Records here is working on one of what seems the few remaining offbeat responses to the current slump in record sales. The idea is to promote catalog and current releases through direct mail and door-to-door leaflets.

The company is using a leaflet delivery firm, which distributes grocery bargain sheets at the same time, and the pilot scheme involves 150,000 random addresses in areas of North London. Given hopeful response, the scheme will be extended.

The mail-out promoted the full DJM Elton John back catalog, a full list of tape titles and full range of current material. Collected from DJM sources and from a mailing order bought by the company, the list is aimed at "people who buy more than average numbers of records."

The tribunal view: "It is not sensible to regard the value of the royalty per record as the yardstick for determining whether the royalty rate is equitable. This has fallen in value considerably owing to the decline in the value of money since 1928, but the question is whether the loss has been made good by other factors."

"Partly by reason of the increase in record prices and the enormous increase in the volume of record sales, the value of the total mechanical

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Stephen James, managing director, has been looking for a way of attracting consumers to record shops at a time when record sales across the board are low. Graham Moon, DJM marketing manager, says: "Primarily it is an exercise in talking directly to the record buying public."

"Really, the retailers should be doing this for themselves. It is expensive, but it will be justified if each mailing results in just one extra album being bought."

DJM is also using the leaflet drop to distribute 10,000 questionnaires asking for detailed information on what people want from the manufacturers and retailers, with views on price and quality among other aspects. The results, says Moon, will be analysed for the benefit of both sides of the music business.

HEY-HEY, WHAT HAPPENED?

Copyright Gaff On Beatle Side; EMI To Pay Back Royalties

formance royalties paid in respect of the Little Richard song on the track.

Accurate figures for worldwide sales of LPs and EPs containing the track in the past 12 years are hard to determine. Four million is the estimate of Rod Buckle, managing director of Sonet Productions Ltd., U.K. representative of Venice Music.

"At the most conservative estimate, I would say that EMI owes Venice Music something in excess of \$30,000 in back royalties for all territories outside North America," according to Buckle.

Money due in respect of "Hey-Hey" for U.S. and Canadian sales of the track is a matter being resolved by negotiation between Capitol Records in the U.S. and Venice Music. The majority of sales were recorded in North America.

Buckle arrived at his figure by taking the lowest estimate of sales in each country, allowing for local sales taxes, giving EMI the benefit of a medley rate, basing the mechanical fee on 6¼% of retail (it is 8% in many countries), working out the retail price at the lowest prevailing rate of exchange for the pound, and assuming most of the sales were in 1964 and 1965 before prices went up.

EMI freely admits the error and has amended the label information on the 1976 double album "Beatles Rock 'n' Roll Music." Mechanicals will be paid to Venice Music in re-

spect of the use of "Hey-Hey-Hey-Hey" on this album.

For earlier releases, notably on the 1964 "Beatles For Sale" album, EMI is offering \$5,160 in full settlement of unpaid mechanicals on sales of the track in the U.K. since it was first released.

Laurie Hall, EMI business affairs manager, says, "We don't dispute the validity of the claim and we are prepared to pay an equitable sum in respect of mechanicals due since the original release of the record."

"We could have invoked the stat-

ELVIS FANS GET TROPHY

INDIANAPOLIS—Representatives of the 12,000-member Elvis Presley Fan Club of the Commonwealth of Nations received a trophy from the RCA star himself as he arrived here for a recent SRO concert.

Todd Slaughter, executive secretary of the club that brought over 250 members from the U.K., Netherlands, France and Germany, accepted the award on behalf of the 21-year-old group. After the Indianapolis gig, the charter group caught a second night of Elvis at Niagara Falls, after presenting the singer a group of European gold records for his RCA releases in their home countries.

www.americanradiohistory.com

Polish Thirst For Foreign LPs Slaked By 'Importers'

By ROMAN WASCHKO

WARSAW—Despite tremendous consumer demand, there are hardly any legitimate foreign records to be had in Polish retail outlets.

The few releases through foreign licensing deals, for instance with EMI, CBS and more recently Chrysalis, simply do not meet that demand.

But at various "junk" fairs and disk sales in various Polish towns, hundreds of new and old records are available. They are mainly from well-known U.K., U.S., West German and Dutch companies, many of them bearing the words "Not For Sale" or "Disk Jockey Copy."

It is a fact that wily record traders here take advantage of the market situation. They write to foreign record companies, introducing themselves as publishers, producers or disk jockeys, using fake stationery as backup evidence.

They promise that in return for the records, they will give full publicity and promotion to them. Some even assert they will buy large quantities of the records at a later date.

Records sent in this way immediately go on to the black market where they are sold at up to 10 times normal prices.

Prices for these albums go as high as \$32 dollars. Some of the sellers have permanent stalls offering hundreds of records.

The situation has been heavily criticized in the Polish press but so far no real action has been taken to stop the trafficking.

There are established prices known to both buyers and sellers. The best sellers on the black market

are "Beatles At The Hollywood Bowl"; "Beatles 1962-66"; Stevie Wonder's "Songs In The Key Of Life"; Manfred Mann's "Roaring Silence"; "Animals" and "Dark Side Of The Moon" by Pink Floyd; "Chicago X"; and "A New World Record" by the Electric Light Orchestra.

In addition, records of such groups as Led Zeppelin, Uriah Heep, Moody Blues, Yes, the Bees Gees, and solo singers like Cliff Richard and John Denver attract keen interest and stimulate big sales.

It should be noted that not everyone in Poland receiving foreign records

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Young Polish fans crowd black market stall selling records "imported" from abroad.

Japan Mounts 2 Major Festivals In July Splurge

TOKYO—A 10-day rock music festival, and a three-day blues/jazz/pop festival will help turn Japan into a center of international music this summer.

The blues/jazz/rock festival, designated the 1977 Green, Green Music Festival, is being staged as a pilot for a much larger event which will be produced next year in conjunction with George Wein, producer of the U.S. Newport Jazz Festival.

It will be held at the Mother Ranch in Chiba Prefecture, about 45 miles southeast of Tokyo. The facility, located within a national park, is designed to accommodate an estimated 30,000 people.

According to spokespersons for Kambara Music Office and FM Tokyo, sponsors of the festival, the three-day show which will run from July 29-31 will feature top Japanese acts. However, future concerts in the genre, will spotlight international talent. The festival's liaison with Wein will also allow Japanese acts to perform at other Wein's shows internationally.

Meanwhile, the 10-day festival, designated Hot Summer Rock Carnival, will run from July 22-31, and is aimed at revitalizing and developing Japanese rock music, and boosting the fortunes of the music which has not enjoyed any major hits in almost a year.

More than 30 Japanese rock acts are scheduled to appear at the show which is being sponsored by JOLF, a major Tokyo radio station and Kyodo Tokyo, a leading concert promoter.

Hall admits that, as a result of the error, too much money has been paid to the writers and publisher of "Kansas City." "Technically we are entitled to a refund—but the practicability of collecting it is another matter," he says.

The mistake first came to the attention of Venice Music's Dorothy Rupe when she noticed in a book about the Beatles, "All Together Now," published in 1975 by Perian Press, a reference to the fact that titles on early Beatles releases were sometimes inaccurate.

"For example," the authors noted, "the song called 'Kansas City' is, in fact, a clearly demarked medley of

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Oldies Blossom In Japan

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utmost to heat up this boom. They are coming up with collector's items, omnibus albums, original singles, medley singles and product of new artists singing oldies.

Included among collector items are special compilations for Japan. "Rock 'N' Roll Album," the double album by Presley, has already sold 20,000 sets, and another double album, "Paul Anka & Neil Sedaka," has sold 65,000 sets.

Collector items released in their original form by such artists as Sedaka, Anka, Presley and Bill Haley & the Comets are enjoying considerable sales. "Endless Summer" and "Spirit Of America," both by the Beach Boys released from Toshiba-EMI, have sold 25,000 copies each.

Omnibus albums are generating the biggest sales. The original soundtrack of "American Graffiti," a double album, has sold nearly 150,000 sets. Another double album, "Rock 'N' Roll Graffiti" (CBS/Sony), featuring Anka, Bobby Vinton and Little Richard, among others, has sold nearly 80,000 sets, while

a King two-record album, "The Twist," featuring Chubby Checker and Ray Charles has sold 10,000 sets.

Nippon Columbia has come up with four volumes each of "ABC Paramount Oldies Hits" and "Dot Oldies Hits" featuring such artists as Barry Man, Steve Lawrence, Brian Hyland, Pat Boone, Gale Storm and Tab Hunter. All are selling well.

Current product includes oldies by local artists, oldies by foreign acts and oldie-flavored disks by local acts. CBS/Sony came up with "Rock 'n' Roll Special," planned by the label and recorded by the British group, Flying Saucers, which accompanied Chuck Berry on his European tour.

Discos are also playing an increasing number of rock records. A disco in Shibuya, Tokyo, which used to be called Soul Train has dropped Soul from its name and is now simply called Train. It no longer plays soul—only rock 'n' roll.

How long will the oldie boom continue?

At least until the end of summer, say many dealers.

U.K. Society Net Hits Record High

LONDON—Performing Right Society gross revenues increased by more than 25% last year, rising \$7.9 million from 1975 figures to a new high of \$36.76 million. And 1975 was a record year for PRS.

At the society's annual meeting last week, chairman Allan Frank also reported that net distributable income rose by more than \$6.84 million to \$31.8 million, a gain of almost 27%.

He said: "Impressive though these figures are, they have to be viewed in the context of inflation. This continued through 1976 at an alarmingly high rate, though less so than in 1975. During 1976, the Index of Retail Prices rose by 15.1%, compared with a 1975 rise of 24.8%."

This was reflected in administration expenses, which rose by 16% from \$4.27 million to \$4.95 million, but as a percentage of income they fell from 14.6% to 13.6%.

Gross royalty collections in the society's own territories of administration, together with investment income, increased by more than \$4.2 million to \$22.91 million, an increase of 24.3%.

New directors elected were Bill Martin, writer-director replacing Richard Rodney Bennett, who resigned because of overseas commitments; and Peter Phillips, publisher director, replacing Bob Kingston, no longer eligible since leaving Southern Music. Re-elected writer-directors were Roger Greenaway, John Gardner, Joseph Horovitz and Ernest Tomlinson, and publisher-directors Roy Berry, David Platz and Tony Fell.

Korean Govt. Mulls New Copyright Law

SEOUL—The Korean government is reported considering enactment of a new copyright law that will offer stronger protection for mechanical and performance rights.

Korea, which is not a member signatory of the Universal Copyright Convention, has long been known as a haven for record and print pirates.

Lyttelton's Challenge Is Rebuffed By PRS

By PETER JONES

LONDON—A resolution demanding an independent enquiry into the affairs of the Performing Right Society, result of a long campaign spearheaded by composer-lawyer Trevor Lyttelton at a personal cost of some \$15,000, met with total defeat at the society's annual meeting here.

He was supported by just one member, with 10 voters abstaining and 183 going against him.

Lyttelton, whose bitter fight for a review of PRS activities has been run by mail, through press and radio and via the courts, still alleges that the society is over secretive about its financial affairs and has too narrow a franchise to represent its members fully.

Following what was described as "humiliating" defeat, he said: "The result is as I anticipated and publicly predicted. I have been unable to canvas, campaign or communicate with voting members over an independent review in the face of the PRS's continued refusal to make a list of voting members available to me.

"But the society has campaigned strenuously, apparently contacting almost every member by mail, telephone or at personal level."

The vote was so decisive that proxy votes were not called into play, but Michael Freegard, PRS general manager, said that votes against the Lyttelton proposals far outweighed those gathered by the Campaign For Independent Review, led by songwriter/publisher Doug Flett.

At the annual meeting, the PRS council took the unusual step of allowing a vote on the Lyttelton resolution even though it was not seconded by a full voting member. Martin Humphrey, of Island Music, had proposed the resolution but his was the lone hand raised in favor.

Allan Frank, PRS chairman, in turn unveiled the council's own proposals, which have been two years in the making, for a widening of the voting franchise.

Currently only 14% of members have a vote, but soon it is expected 70% will have the right to attend and vote at general meetings. New members with sufficient earnings will have a vote after only one year's membership instead of the present five-year stipulation.

But it was stressed that ultimate control of the society will remain in the hands of "the professionals," or those who rely for total income on songwriting.

Polygram Shifts Continue

HAMBURG—Further appointments in the Polygram management reshuffle (Billboard, July 2) were announced last week.

Effective Oct. 1 this year Metronome GmbH managing director Dr. Gerhard Weber will join the management of Phonogram in Hamburg as deputy managing director, reporting to managing director Oskar Drechsler. Weber will be succeeded as managing director of Metronome by Wolfgang Gassner, who is at present sales manager of Deutsche Grammophon in Hamburg. Taking over as deputy managing director of Metronome from Oct. 1 will be Guenter Hensler, present head of the Polygram corporate planning department.

Hensler's place will be taken by Dr. Bennie Hagels, who until

Freegard said after the meeting: "Trevor Lyttelton clearly represents a tiny handful of members' opinions. His activities have resulted from time to time in near paralysis of the society's functions and time has been taken up to an extraordinary degree."

After the vote was taken, a number of members called for his expulsion and this suggestion was greeted with prolonged applause.

The PRS is to continue with its High Court appeal against last month's ruling that it should supply Lyttelton with a list of its full voting members.

Proby To Focus As Lead Singer

AMSTERDAM—Controversial U.S. singer P.J. Proby is to be the new lead singer of Dutch rock group Focus. He won international fame, and notoriety, in the early 1960s with hits like "Hold Me," "Together," "Somewhere" and "I Apologize."

His enlistment with the highly successful local group leaves former lead vocalist Thijs van Leer free to concentrate on keyboards and flute. Other changes in the Focus lineup bring in Eef Albers as lead guitarist, having recently recorded an impressive solo album for CBS; new drummer Steve Smith, until recently with violinist Jean-Luc Ponty's backing band; and Belgian jazz-rock guitarist Philip Catherine returns after six months working away.

Focus is rehearsing at van Leer's studio in Geel, Belgium, and cuts a new album this summer for worldwide release in mid-October through EMI. The group's last LP, "Mother Focus," was released more than two years ago. Concerts are scheduled for November.

Dutch Labels Mark Centenary Of Sound

AMSTERDAM—To commemorate the centenary of recorded sound, the Dutch record companies will collectively release a series of 26 albums of popular music and 16 of classical product.

The move is on the initiative of NVPI, the local branch of IFPI, the International Federation of Producers of Phonograms and Videograms. All records will carry a special centenary logo.

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International Turntable

Jack Boyce has returned to Pye Records in the U.K. as head of marketing, reporting to general manager Robin Taylor. He was previously with Precision Tapes, then left to work briefly at RCA and later for a year with Transatlantic. Richard Jakubowski has left Pye after two years in the marketing department and Jim Flynn, a&r manager U.K., has left to operate as a freelance. Flynn's background includes a spell with B&C Records.

Tony Peyton has left AP Creative Services in London and his own company, Tony Peyton Graphics, is now fully operational. He will continue offering a service specifically to the record industry and his current clients include Arista, GTO, Private Stock and Track. His offices: 26/28 Brewer Street, London W.1. (phone: 01-439 7567).

Former Phonogram U.K. press of-

ficer Mac McIntyre and Nick Massey, previously with Threshold Records, have set up McIntyre Massey Associates, a press and public relations consultancy in London for the music business.

Peter Ryves is appointed manager of the EMI Group royalties department, reporting to Alex Mears, royalties controller. He was previously with Polydor, working in the royalties and a&r department.

Ginny O'Sullivan has been appointed export manager for DJM Records following the departure of Sue Partridge. She still reports to John Mephram, where she was previously assistant, and Mephram's own duties now include overseas production. And Fergus Martin, formerly of the DJM royalties department, has been moved over to the production department, as DJM/CBS liaison assistant.

From The Music Capitals Of The World

LONDON

At fund-raising Music Therapy Charity lunch, when proceeds exceeded \$25,000, the Duchess of Gloucester presented a silver clef award to Cliff Richard and the Shadows for outstanding achievement in the world of music, and first prize in raffle went to June Bolan, estranged wife of Marc.

Sonet U.K. moved offices to 121, Ledbury Road, London W.11 (phone 229 7267), just around the corner from the old Sonet productions' headquarters. . . . Ninth Atlantic album by Yes group, now with Rick Wakeman back in the fold, is "Going For The One," out as preface to U.S., U.K. and European tour with Donovan as special guest.

Warner Bros. releasing a Beach Boys LP to tie in with forthcoming U.K. concert visit, featuring four tracks from four different albums. . . . And the company is launching a major tape campaign, "The Tape Gallery," comprising packs of 50 of WEA's best-selling cassettes, the promotion starting Aug. 1. . . . Phonogram latest to follow recent price-increase decisions in album, single and tape areas. . . . CBS U.K. driver Tony Edwards repeated last year's success as Lorry-Driver of the Year (London section), his test performance rated 24% above average for the under two-ton lorry division.

Punk-rock group the Jam raised \$400 for the Tower Hamlets Arts Project as a result of a gig in the East End of London. . . . Barry J. Green now operating in his new job as executive assistant to Leslie Hill, managing director, EMI Records U.K. . . . Disk jockey copies of Max Bygraves' al-

bum "Hits From The Forties" carried "Hits From Thirties" labels, a mistake discovered "on-air" by BBC DJ Pete Murray.

EMI rush-released "This Perfect Day" by Australian punk-rock band the Saints, the first 12,000 copies of the single available in 12-inch form. . . . Big campaign by Polydor for electronic album "Oxygene," by French composer Jean-Michel Jarre, son of Maurice Jarre, composer of "Gone With The Wind" and "Dr. Zhivago" soundtracks. . . . Fast ending to U.K. court case involving George Harrison's alleged plagiarism of the Chiffons' "He's So Fine" for his own "My Sweet Lord," with out-of-court settlement from Harrison to publishers Peter Maurice Music.

Recent flurry of tape-record price increases due almost entirely to costs of manufacture, with polyvinyl chloride prices rising faster in 1976 than the Retail Price Index here. . . . New K-tel album features one-time "pirate" disk jockeys Tony Blackburn, Ed Stewart, Keith Skues and Paul Kaye, marks demise of off-shore "pirates" in August, 1967.

Series of six half-hour peak-time television shows starring David Essex to be screened weekly by BBC-TV this fall, guests including Twiggy, Small Faces, Real Thing, Ronnie Spector and Denny Laine. . . . Tie-up between EMI Records here and skateboard manufacturer Morris Vulcan supports release of "Skate Out" by Ricky and the Kween Teams, with special skateboard selling at around \$12.

David Paramor quit general managership of EMI Music here to join United Artists Music in a similar position. . . . Phonogram early in field with 16-track new-wave compilation album with

acts ranging from Patti Smith, the New York Dolls, through the Ramones to a first recorded track from the Boombtown Rats, who built fame (notoriety) on recent Tom Petty and Heartbreakers' tour.

Country Joe McDonald now represented for management and agency worldwide by Phil Banfield of Nems. . . . Mervyn Conn, U.K. country promoter, is to open an office in Nashville, Tenn., has taken on management of Carl Perkins and is to present next year's 10th Wembley Festival in Russia. . . . Neil Diamond reported to have made \$350,000 from his open-air concert at Woburn Abbey here. . . . WEA chief John Fruin to take delivery of a 1934 replica Bentley convertible car very much in the James Bond mold.

PETER JONES

TOKYO

Victor Musical Industries will handle distribution for Trio Records starting July 21. Trio, which has five distribution centers, one each in Sapporo, Tokyo, Nagoya, Osaka and Fukuka, will now have five more in Sendai, Yokohama, Kanto, Hiroshima and Shikoku, as the result of this new working relation, strengthening its distribution network and allowing it to concentrate more on production and sales activities.

CBS/Sony recording artist Mayumi Itsuwa left for the U.S. to record an album in Los Angeles. She recently returned from Paris where she appeared at the Olympia. . . . A Fuji television network program, Music Fair, featured Captain & Tenille, Tanya Tucker and Vicki Carr.

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From The Music Capitals Of The World

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... Dennis Power, international manager of Arwobats, was here for one-week stay.

Polydor will release "Look At Me" by Roy Ayers with lyrics written by a Japanese lyricist, Kohan Kawauchi, in the U.S. in August. Polydor K.K. will release the single in Japan Sept. 21. Ayers himself wrote the music for this single. ... Frank Phillet of Manhole Music, a twice winner of BMI Canada's certificate of honor, will be writing English lyrics for Japanese singer/songwriter Jiro Ohta, who is under contract to GP Music Corp. ... Warner-Pioneer is dispatching a group of its field salesmen to the U.S. at the end of July to study American marketing techniques. The group which will be led by Shojiro Namba, sales manager of the company, will visit main offices of Warner Bros., Elektra/Asylum and Atlantic, as well as major distributors and retailers in New York and Los Angeles.

Joe Boss and Harold Seider of United Artists Records were here to sign an exclusive licensing deal with King Records, whereby the latter will represent the complete UA catalog in Japan. King Records used to represent only a part of the UA catalog. Blue Note, World Pacific and Liberty were represented by Toshiba-EMI.

ALEX ABRAMOFF

LISBON

The 15th international music courses of Costa do Sol, promoted by the tourist department of Estoril, July 25-Aug. 31, include big-name tutors such as Helena Sa e Costa (piano, Bach), Fernando Lopes Graca and Mario Mateus (choral, conducting and aesthetic), with wind instrument tuition by teachers from the National Conservatoire.

President Ramalho Eanes attended a successful festival of folk songs and dances of Beira-Baixa at the Coliseu dos Recreios, Beira Baixa being a district rich in folk music history. Guests included the Orquestra Tipica Albicastrense, Rancho Silvares, Rancho Monsanto, Orfeao de Castelo Branco, Orfeao da Covilha, Eugenia Lima and the Popular Drums of Almada.

The Russian Stanislavsky Ballet, from Moscow, had a successful five-day season at the Teatro San Carlos in Lisbon, and a three-day stint in Oporto. ... Pianist Sequira Costa played a solo concert at Teatro Gil Vicente in Cascais, including music by Bach-Busoni, Beethoven, Ravel and Strauss-Godowsky.

Valentim de Carvalho reporting big advance orders for the Beatles' "Live At The Hollywood Bowl" and Supertramp's "Even In The Quietest Moments" and the release schedule also includes the Kinks' "Sleepwalker," the Horslips' "Book Of Invasions," and the Moody Blues' "Caught Live Plus Five" and de Carvalho has also signed new German label Sky for Portugal, the artist roster including Michael Rother, Octopus, Cluster and Ramses.

Latest top-selling albums here are Georgio (Ariola) and "Knights In White Satin" and Neil Diamond's CBS LP "Love At The Greek." ... Singles breaks by Peter Gabriel (Charisma) on "Solsbury Hill" and Leo Sayer's Chrysalis single "You Make Me Feel Like Dancing." ... Big success for concerts of Iberian and Italian avant-garde music, promoted by the Gulbenkian Foundation, and including music by Jorge Peixinho, Emanuel Nunes, Constance Capdeville, Cristobal Halfter, Luis Pablo, Tomas Marco, Silvano Bussotti, Marcello Panni, Lorezno Ferrero.

FERNANDO TENENTE

EMI Copyright Oversight

• Continued from page 78

that song and Little Richard's 'Hey-Hey-Hey-Hey'."

In June last year Rupe wrote to Capitol's copyright licensing department to point out the mistake and negotiations between the publisher and the EMI group have been in progress ever since.

Says Rod Buckle: "The ramifications of this massive oversight go far beyond the question of retrospective payment of mechanicals." He cites interest charges on unpaid mechanicals, the matter of performance fees, and the fact that the publishers of "Kansas City" have for years been receiving money in respect of an al-

STOCKHOLM

Electra now re-introducing the first five Black Sabbath albums on the Nems label, the product having been unrepresented here for several years. ... Swedish jazz-rock group EGBA concluded a Danish tour which included a live recording at the Copenhagen jazz club Montmartre for Sonet release. ... Racking company Toniton setting up a new production company, Sound Of Scandinavia, with its own label T-Bone, artist roster including Stig Hallen, Ann-Christian Barnsten, Bernt Dahlback and Kennet Greuz. ... Electra releasing the four final albums in the RCA series "The Legendary Glenn Miller," making available the full 17-LP package in Sweden.

EMI has released all 13 titles in the "Odeon Swing Music" series. ... Metronome has introduced the Westbound label with four albums, including product from the Ohio Players and the Detroit Emeralds. ... Swedish jazz-rock guitarist Janne Schaffer, whose latest album "Katharsis" has been well-received in the U.S., performing in a television show from Montreux July 23, together with Dexter Gordon, Stan Getz, Al Dimola and others.

Frituna releasing an album of Russian-born singer Viktor Klimento, "Do Dna," the LP including Russian drinking songs and produced by Mikael B. Tretow, Abba's chief engineer. ... Among tv series to be shown in Sweden this fall are U.K. producer Tony Palmer's "All You Need Is Love" and "Rock Follies," plus 13 pop shows linked by U.S. disk jockey Wolfman Jack. ... Mats Olsson, former a&r manager at CBS, now setting up his own independent label Planet, to feature local talent, and his CBS job is taken over by Johan Langer, former president of April Music. ... Electra releasing the Klaus Wunderlich album "Wunderlich In Scandinavia," which includes individual treatments of Scandinavian folk songs. ... EMI releasing the initial 15 albums from the United Artists low-price series Sunset, including LPs from Rick Nelson, Bobby Vee and Del Shannon.

LEIF SCHULMAN

PARIS

Motown has announced an eight-title disco album featuring Thelma Houston, Jermaine Jackson, Diana Ross, Eddie Kendricks and others. ... Cuban Jorge Luis Drats (21) won the Marguerite Long Piano Grand Prix. ... French sleeves now carry the date titles were first pressed here. ... The Pavillion de Paris, famed as a rock, pop and punk venue, has raised its stage to a height of six feet to prevent fans rushing the performer. ... Unconfirmed rumors say Bob Dylan will perform at Communist Party newspaper Humanite's festival next September.

Comedienne Annie Cordy presented British group Genesis with three gold disks for the sales of their albums "Foxtrot," "A Trick Of The Tail" and "Wind And Wuthering" here. ... Paul Mauriat, just returned from a tour of Japan where he has sold one million records, re-signed with Phonogram for another five years. ... Polydor now distributes British label Virgin in France. ... A National Jazz Competition is being organized by Radio France. ... Fines ranging from \$400 to \$1,000 were imposed on the skipper of Boulogne-based vessel "Mi Amigo" for providing supplies to the pirate radio ship Radio Caroline.

HENRY KAHN

bum track which was not wholly their own.

Buckle maintains that back mechanicals due for sales in the U.S. alone—estimated at something approaching 800,000 units—work out at more than \$7,240 (without interest). The figures supplied to him by EMI for sales in all other territories—excluding North America—show that the major markets have been Argentina (113,000 units), South Africa (52,000 units), Brazil (44,000 units), Spain (39,000 units), Italy (34,000 units), Australia (33,000 units), France (30,000 units) and Germany (22,000 units). EMI computes total sales outside North America to be just in excess of two million units.

Title Changed Over Copyright

TORONTO—Direction Records of Montreal is reserving a disco hit by Kebelektrik. The reason is a title change necessitated by copyright problems with the original title, "Journey Into Love." The new title is "Magic Fly," and has since been released in the U.S. by T.K. International.

Other recent activities by Direction include the signing of a Montreal-based Celtic folk group called Bard. The first album under the same name is being released in two editions, with covers and liner notes in French and English. The album is distributed by RCA.

12-INCH SINGLES

Market Reaction Is Mixed

• Continued from page 73

delphia, Boston and Chicago. This was all as an import from Canada.

"We're pumping records into the States like crazy. Meanwhile, Polydor in the U.S. is still more or less sitting on its thumbs, wondering when it should release the 12-inch. It had gotten the 7-inch out all right. I mean, that was no problem. But it had never released a 12-inch single. And it didn't know what to do about a jacket. I said, 'Take our jackets. We'll give them to you for nothing. Get this bloody record out.'"

Even the economics of the disco single are deceptive. Horvath says, "To release a 12-inch disco disk is not a profitable thing. To put a 12-inch record out costs exactly the same as to put out an album. The 4-color, back-to-back jacket—as a matter of fact, it's got a hole punched out of the center, which is a little more money.

"To press a 12-inch record is the same whether it's got one cut or 10. Generally, the length is more than five minutes, so you're involved in the extra copyright payments. Anything over five minutes, copyright doubles and triples itself. Artists: royalties are always based on the suggested list price of the record, so we're not paying royalty on \$1.29; we're paying royalty on \$2.98.

"Our average selling price is \$1.50, so by the time you press it, pay off the publishers, in addition to the artists, there's really nothing left.

"So generally, we try to get a royalty break from the artist, whereby we ask them to take payment on \$1.29, or we try to make a deal with the publisher to make the music publishing payments a flat fee based on a length of five minutes.

"Unless we get at least one of those factors down, we generally lose—not a great deal of money—but a few cents per disco record.

"A lot of that has to do with our internal costing factors. I only know Polydor's situation but I would say that it also applies to the other major companies, if they really analyzed it carefully which we did.

"At first we thought, 'Isn't this terrific, getting \$1.50 for a single, selling 150,000 or 200,000 units.' But then, our accountant types with the quill pens got to it and figured out that it wasn't all that hot."

So will Polydor stay in the 12-inch disco business? "The answer is definitely yes. If for no other reason than to promote the artist and to promote forthcoming albums from that artist.

"Now we can't draw the line and say we're only going to release 12-inch singles of artists who are going to have albums because we do have a lot of acts that are essentially sin-

Canada CRIA Exhibit Costs Should Top \$400,000

TORONTO—Costs are mounting for CRIA's Canadian Recording Industry Pavilion at this year's Canadian National Exhibition that will open Aug. 17.

According to Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd., and chairman of the organizing committee of CRIA, total operating costs are expected to be at least \$400,000.

Material costs include the construction of the 2000-seat-capacity concert hall area, which covers 30,000 square feet within a 100,000 square foot building.

A 132-foot long by 40-foot high wall is being built to acoustically isolate the concert hall from the rest of the pavilion. The wall itself is being constructed of masonite on one side and burlap on the other and is filled with seven-pound density insulation, which is supposed to be two pounds heavier than the material ordinarily recommended for studio use.

From the 40-foot high level to the ceiling, they are hanging absorbent black material. Again, this was done on the advice of studio engineers. Gosewich says the wall alone costs \$25,000.

In the recording studio apart of the pavilion, they are installing an 8-track board. "There is roughly \$200,000 worth of equipment in the studio. Various sources in the sound supply business are loaning them," says Gosewich.

He adds, "Because of the way the studio is being built, the public will be able to watch and hear the activities within the studio and inside the control room. In terms of construction, the studio is costing around \$30,000."

In addition to funding the costs of preparing the historical exhibit of early Canadian recordings, sheet music and antique phonographs, they are also preparing a special souvenir record, to be sold for 49 cents. It will be an extended seven-inch disk and will consist of six to eight cuts of transfers from rare early Canadian recordings, dating back to 1897.

As Gosewich notes, "This is obviously not being produced for profit. In fact, we're budgeted to lose \$5,000 by doing it. But we feel it's appropriate that the public should have a chance to hear this material."

Gosewich anticipates a total of at least one million visitors to pass through the pavilion during the 20 days of CNE. If that happens CRIA will regard it as a success, and may well exercise the option it holds on the building for next year's exhibition.

Chieftains Plan September Tour

TORONTO—The Irish Celtic renaissance group, the Chieftains, is scheduled to make its third Canadian tour in September. The tour will be coordinated by the Music Arts Co. of Toronto and will include concerts in Halifax, Fredericton, St. John's, Newfoundland, the National Arts Centre in Ottawa and Ontario Place in Toronto.

The band will also tape a CBC special to be filmed at Montague Bay, Prince Edward Island. The Chieftains seventh album, "The Chieftains Live" was partly recorded during the bands last visit to Toronto, at an SRO concert at Massey Hall. The album is due for release on Island Records.

We're going to continue making them because it's so big in Montreal."

Capitol Records-EMI of Canada released its first 12-inch single on July 1, while GRT of Canada has also released only one. GRT started by importing U.S. product for the Canadian disco pools and as its spokesman says, rather self-evidently "We're doing it cautiously."

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	SO YOU WIN AGAIN	*Hot Chocolate (RAK)—Island (Micky Most)
2	2	SHOW YOU THE WAY TO GO	Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)
3	3	FANFARE FOR THE COMMON MAN	*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
4	5	BABY DON'T CHANGE YOUR MIND	Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippes)
5	14	MA BAKER	Boney M (Atlantic)—ATV (Frank Farian)
6	9	SAM	*Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)
7	4	LUCILLE	Kenny Rogers (United Artists)—Campbell Connolly (Larry Butler)
8	10	PEACHES/GO BUDDY GO	*Stranglers (United Artists)—Albion/April (Martin Rushent)
9	6	YOU'RE MOVING OUT TODAY	Carole Bayer Sager (Elektra)—Chappell/Copyright Control (Brooks Arthur)
10	7	A STAR IS BORN	Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
11	21	DO WHAT YOU WANNA DO	T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin/Trans America Prod. Co.)
12	16	YOU'RE GONNA GET NEXT TO ME	Bo Kirtland & Ruth Davis (EMI International)—Sunbury (Bo Kirtland)
13	8	TELEPHONE LINE	*Electric Light Orch. (Jet)—UA/Jet (Jeff Lynne)
14	20	OH LORI	Alessi (A&M)—Alessi (Bones Howe)
15	—	I FEEL LOVE	Donna Summer (GTO)—Heath Levy (Moroder/Balotte)
16	11	HALFWAY DOWN THE STAIRS	Muppets/Jerry Nelson (Pye)—Ascherberg/Chappell (Jim Henson)
17	18	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	*Heatwave (GTO)—Rondor/Tincabell (Barry Blue)
18	24	SLOW DOWN	*John Miles (Decca)—Velvet (Rupert Holmes/Widescreen Prod.)
19	12	GOD SAVE THE QUEEN	*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
20	22	FEEL THE NEED	Detroit Emeralds (Atlantic)—Carlin (Abram Tamron)
21	25	I CAN PROVE IT	*Tory Etoria (GTO)—Fast Western/Andrew Heath (Don Schroeder)
22	40	ONE STEP AWAY	Tavares (Capitol)—ATV (Freddie Perron)
23	26	EXODUS	*Bob Marley & the Wailers (Island)—Bob Marley/Rondor (B. Marley/Wailers)
24	17	OOO OLD FASHIONED LOVERBOY	*Queen (EMI)—EMI/Queen (Queen)
25	—	ANGELO	*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
26	44	I JUST WANNA BE YOUR EVERYTHING	*Andy Gibb (Polydor)—Chappell (Albby Falutan/Karl Richardson)
27	13	I DON'T WANT TO TALK ABOUT IT/THE FIRST CUT IS THE DEEPEST	Rod Stewart (Riva)—Rondor/Cat (Tom Dowd)
28	43	EASY	Commodores (Tamla Motown)—Jobete (James Carmichael/Commodores)
29	37	GIVE A LITTLE BIT	*Supertramp (A&M)—Rondor (Supertramp)
30	38	WE'RE ALL ALONE	Rita Coolidge (A&M)—Heath Levy (David Anderle)
31	41	CENTER CITY	Fat Larry's Band (Atlantic)
32	39	FARMER BILL'S COWMAN	*Wurzels (EMI)—Belwyn Mills (Bob Barratt)
33	46	I KNEW THE BRIDE	*Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock File Prod.)
34	28	NATURE BOY	George Benson (Warner Bros.)—Chappell/Morris (Tommy LiPuma)
35	15	LIDO SHUFFLE	Boz Scaggs (CBS)—Heath Levy (Joe Wissert)
36	29	COME WITH ME	*Jesse Green (EMI)—Red Bus (Ken Gibson)
37	47	GOOD GOLLY MISS MOLLY/RIP IT UP	Little Richard (Croole)—Prestige/Peter Morris (S.J. Prod./Key Seven Music)
38	31	BE GOOD TO YOURSELF	*Frankie Miller (Chrysalis)—Island (Chris Thomas)
39	27	THE SHUFFLE	Van McCoy (H&L)—Warner Bros. (Van McCoy)

40	23	GOT TO GIVE IT UP	Marvin Gaye (Motown)—Jobete (Art Stewart)
41	36	ANYTHING THAT'S ROCK & ROLL	*Tom Petty & the Heartbreakers (Island)—ATV (Denny Cordell)
42	—	STRAWBERRY LETTER 23	Brothers Johnson (A&M)—Sunbury (Quincy Jones)
43	50	UNDERCOVER ANGEL	*Alan O'Day (Atlantic)—Warner Bros. (Steve Barri/Michael Omartian)
44	49	OLD SCHOLLYARD	*Cat Stevens (Island)—Screen Gems (David Kirschenbaum)
45	—	PRETTY VACANT	*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
46	—	DREAMS	*Fleetwood Mac (Warner Bros.)—Copyright Control (Fleetwood Mac)
47	19	SPOT THE PIGEON	*Genesis (Charisma)—Fuse (David Hentschel/Genesis)
48	—	THREE RING CIRCUS	*Barry Biggs (Dynamic)—Carlin (Byron Lee)
49	—	THE CRUNCH	*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Newton/Tin Lid)
50	—	HEAVEN ON THE 7TH FLOOR	*Paul Nicholas (RSO)—Pendulum/Chanty/Chappell (Christopher Neil)

LPs

This Week	Last Week	Title	Artist
1	1	A STAR IS BORN	(Soundtrack) (CBS)
2	2	THE MUPPET SHOW	Muppets (Pye)
3	4	THE JOHNNY MATHIS COLLECTION	(CBS)
4	3	THE BEATLES AT THE HOLLYWOOD BOWL	(Parlophone)
5	5	ARRIVAL	Abba (Epic)
6	12	STRANGLERS IV	(United Artists)
7	11	LOVE AT THE GREEK	Neil Diamond (CBS)
8	6	HOTEL CALIFORNIA	Eagles (Asylum)
9	9	DECEPTIVE BENDS	10cc (Mercury)
10	7	A NEW WORLD RECORD	Electric Light Orch. (Jet)
11	8	EXODUS	Bob Marley & the Wailers (Island)
12	13	RUMOURS	Fleetwood Mac (Warner Bros.)
13	15	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
14	26	I REMEMBER YESTERDAY	Donna Summer (GTO)
15	22	WORKS	Emerson, Lake & Palmer (Atlantic)
16	14	KENNY ROGERS	(United Artists)
17	—	AMERICAN STARS 'N BARS	Neil Young (Reprise)
18	32	GREATEST HITS	Smokie (RAK)
19	25	IN FLIGHT	George Benson (Warner Bros.)
20	17	GREATEST HITS	Abba (Epic)
21	23	ANIMALS	Pink Floyd (Harvest)
22	36	THE BEST OF THE MAMAS & PAPAS	(Arcade)
23	20	20 GOLDEN GREATS	Shadows (EMI)
24	10	SHEER MAGIC	Acker Bilk (Warwick)
25	21	THEIR GREATEST HITS 1971-1975	(Asylum)
26	35	TOM PETTY & THE HEARTBREAKERS	(Island)
27	24	SILK DEGREES	Boz Scaggs (CBS)
28	16	COMING OUT	Manhattan Transfer (Atlantic)
29	58	CAT SCRATCH FEVER	Ted Nugent (Epic)
30	28	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)
31	30	BOOK OF DREAMS	Steve Miller Band (Mercury)
32	19	I'M IN YOU	Peter Frampton (A&M)
33	52	OLD FOUR EYES IS BACK	Mike Harding (Philips)
34	37	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)
35	—	CROSBY, STILLS & NASH	CSN (Atlantic)
36	18	20 ALL TIME GREATS	Connie Francis (Polydor)
37	27	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
38	31	A NIGHT ON THE TOWN	Rod Stewart (Riva)
39	46	TUBULAR BELLS	Mike Oldfield (Virgin)
40	29	ROCK FOLLIES '77	(Polydor)
41	41	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
42	44	TIME LOVES A HERO	Little Feat (Warner Bros.)
43	33	THE CLASH	(CBS)
44	—	HAWKWIND	(Charisma)
45	42	IN THE CITY	Jam (Polydor)
46	40	HEARTBREAKS	Various Artists (K-Tel)
47	34	YOU TAKE MY HEART AWAY	Shirley Bassey (United Artists)
48	53	VIBRATORS	(Epic)
49	43	IZITSO	Cat Stevens (Island)
50	49	PORTRAIT OF SINATRA	Frank Sinatra (Reprise)
51	39	ALL TO YOURSELF	Jack Jones (RCA)

52	45	TWO DAYS AWAY	Elkie Brooks (A&M)
53	51	SNEAKIN' SUSPICION	Dr. Feelgood (United Artists)
54	—	GREATEST HITS	Hot Chocolate (RAK)
55	—	HIS 12 GREATEST HITS	Neil Diamond (MCA)
56	—	WISH YOU WERE HERE	Pink Floyd (Harvest)
57	55	SILVER CONVENTION: GREATEST HITS	(Magnet)
58	—	THIS IS NIECY	Deniece Williams (CBS)

WEST GERMANY

(Courtesy Musikmarkt)
As of 7/1/77
ALBUMS

This Week	Last Week	Title	Artist
1	1	GREATEST HITS	Smokie (RAK)
2	ARRIVAL	Abba (Polydor)	
3	HOTEL CALIFORNIA	Eagles (Asylum)	
4	OTTO	(Das Wort zum Montag)—Russl	
5	ANIMALS	Pink Floyd (EMI)	
6	LOVE FOR SALE	Boney M. (Hansa Int'l)	
7	STATUS QUO LIVE	Status Quo (Vertigo)	
8	IZITSO	Cat Stevens (Island)	
9	ZANDER'S ZORN	Frank Zander (Hansa)	
10	DEDICATION	Bay City Rollers (Arista)	
11	RUMOURS	Fleetwood Mac (Warner Bros.)	
12	THE BEATLES AT THE HOLLYWOOD BOWL	The Beatles (Odeon)	
13	JAMES LAST SPIELT ROBERT STOLZ	James Last (Horzu/Polydor)	
14	RICKY KING PLAYS GOLDEN GUITAR HITS	Ricky King (Epic)	
15	WISH YOU WERE HERE	Pink Floyd (Harvest)	
16	AUF DER AUTOBAHN NACHTS UM HALB EINS	Mike Kruger (Philips)	
17	TAKE THE HEAT OFF ME	Boney M. (Hansa)	
18	BOSTON	Boston (Epic)	
19	DIE BIENE MAJA	Verschiedene Interpreten (Poly)	
20	THE VERY BEST OF ABBA/ABBA'S GREATEST HITS	(Polydor)	

JAPAN

(Courtesy Music Labo)
*Denotes local origin
As of 7/4/77
SINGLES

This Week	Last Week	Title	Artist
1	NAGISANO SINDBAT	*Pink Lady (Victor) (NTVM, Nichion)	
2	KATTENI SHIYAGARE	*Kenji Sawada (Polydor) (Watanabe)	
3	HOSHINO SUNA	*Rumiko Koyanagi (Reprise) (Watanabe)	
4	AZUSA NIGO	*Karyudo (Warner Brothers) (JCM, Nichion)	
5	AMAYADORI	*Masashi Sada (Elektra) (JCM, Bard)	
6	SUCCESS	*Down Town Boogie Woogie Band (Express) (PIMP)	
7	SEXY ROCK 'N' ROLLER	*Hidoki Saijo (RCA) (Geisi)	
8	AMENO MONOGATARI	*Iruka (Crown) (CMP)	
9	NOTO HANTO	*Sayuri Ishikawa (Columbia) (Tokyo)	
10	SHOCHU OMINAI MUSHIAGEMASU	*Candies (CBS/Sony) (Watanabe)	
11	HOTEL CALIFORNIA	Eagles (Asylum) (Nichion)	
12	GARASUZAKA	*Mizue Takada (Teichiku) (Fuji, PIMP)	
13	DANCING QUEEN	Abba (Disco) (Shinko)	
14	MUKASHINO NAMADE DETERIMASU	*Akira Kobayashi (Crown) (CMP)	
15	KIMAGURE VENUS	*Juniko Sakurada (Victor) (Sun)	
16	CHERRY BOMBS	The Runaways (Mercury) (High Note)	
17	YUMESAKI ANNAININ	*Momoe Yamaguchi (CBS/Sony) (Tokyo)	
18	RENAI YUGI	*Hiromi Ohta (CBS/Sony) (Watanabe)	
19	MAKAKAMA SEISHUN	*Beauty Pair (RCA) (Fuji)	
20	KANASHIKI MEMORY	*Hiromi Goh (CBS/Sony) (Burning)	

ITALY

(Courtesy Germano Ruscitto)
As of 6/28/77
SINGLES

This Week	Last Week	Title	Artist
1	AMARSI UN PO	Lucio Battisti (Numero Uno—RCA)	
2	GONNA FLY NOW	(Theme From Rocky)—Maynard Ferguson (CBS—MM)	
3	ORZOWAY	Oliver Onions (RCA)	
4	TU MI RUBI L'ANIMA	Collage (Saar)	
5	A WOMAN IN LOVE	Adriano Celentano (Cian—MM)	
6	BLACK IS BLACK	La belle Epoque (EMI)	
7	DISCO BASS	D.D. Sound (Baby Records)	
8	ALLA FIERA DELL'EST	Angelo Branduardi (Phonogram)	
9	BLOOD AND HONEY	Amanda Lear (Phonogram)	
10	MA PERCHE'	Matia Bazar (Ariston—Ricordi)	
11	SOLO	Claudio Baglioni (RCA)	

12	'A CANZUNCCELLA	Alunni Del Sole (P.A.—Ricordi)
13	BELLA DA MORIRE	Homo Sapiens (Rifi)
14	DOMANI	Guardiano Del Faro (Cetra—Fonit/Cetra)
15	MIELE	Il Giardino Dei Semplici (CBS—MM)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Title	Artist
1	MA BAKER	Boney M (Hansa)	
2	WHAT KIND OF DANCE IS THIS	Veronica Unlimited (Philips)	
3	I DON'T WANT TO TALK ABOUT IT	Rod Stewart (Warner Bros.)	
4	OXYGENE FOUR	Jean-Michel Jarre (CNR)	
5	YES SIR I CAN BOOGIE	Baccara (CNR)	
6	YOUNG AND IN LOVE	Internationals (CNR)	
7	CHERCHEZ LA FEMME	Dr. Buzzard's Savannah Band (RCA)	
8	A REAL MOTHER FOR YA	Johnny Guitar Watson (CBS)	
9	AIN'T GONNA BUMP NO MORE	Joe Tex (CBS)	
10	IT'S YOUR LIFE	Smokie (Rak) LPs	

This Week	Last Week	Title	Artist
1	HOTEL CALIFORNIA	Eagles (Asylum)	
2	LOVE FOR SALE	Boney M (Hansa)	
3	RUMOURS	Fleetwood Mac (Warner Bros.)	
4	OXYGENE	Jean-Michel Jarre (CNR)	
5	AMERICAN STARS 'N BARS	Neil Young (Warner Bros.)	
6	BOOK OF DREAMS	Steve Miller Band (Philips)	
7	YEAR OF THE CAT	Al Stewart (RCA)	
8	BESTE VAN BOUDEVIN DE GROOT	Boudewijn de Groot (Philips)	
9	LOVE AT THE GREEK	Neil Diamond (CBS)	
10	DOUBLE TAKE	Mark and Clark Band (CBS)	

MEXICO

(Courtesy Radio Mili)
As of 6/24/77
SINGLES

This Week	Last Week	Title	Artist
1	SIEMPRE EN MI MENTE	Juan Gabriel (RCA)	
2	A PESAR DE TODO	Nelson Ned (U.A.)	
3	OTRO OCUPA MI LUGAR	Miguel Gallardo (Capitol)	
4	VIVE	Napoleon (Raff)	
5	LA FERIA DE CEPILLIN	Cepillin (Orfeon)	
6	GAVILAN O PALOMA	Jose Jose (Ariola)	
7	PARA QUE NO ME OLVIDES	Lorenzo Santamaria (Capitol)	
8	ALL DAY AND ALL NIGHT	Laurie Marshall (Philips)	
9	UN DIA CON MAMA	Capillin (Orfeon)	
10	BRINDO POR TU CUMPLEANOS	Aldo Monges (Microfon)	
11	WHODUNIT	Tavares (Capitol)	
12	SIR DUKE	Stevie Wonder (Capitol)	
13	LA MUERTE DE UN GALLERO	Vicente Fernandez (CBS)	
14	SPRING RAIN	Bebu Silveti (Gamma)	
15	EL PROGRESO	Roberto Carlos (CBS)	

NEW ZEALAND

(Courtesy Record Publications)
As of 7/3/77
SINGLES

This Week	Last Week	Title	Artist
1	MY BROKEN SOUVENIRS	Pussycat (EMI)	
2	IT DOESN'T MATTER ANYMORE	Mark Williams (EMI)	
3	LUCILLE	Kenny Rogers (Festival)	
4	DON'T CRY FOR ME ARGENTINA	July Covington (MCA)	
5	WHEN I NEED YOU	Leo Sayer (Festival)	
6	THEME FROM A STAR IS BORN	Barbra Streisand (Phon)	
7	SOUND AND VISION	David Bowie (RCA)	
8	I WANNA GET NEXT TO YOU	Rose Royce (MCA)	
9	THEY SHOOT HORSES DON'T THEY	Racing Cars (Festival)	
10	CAR WASH	Rose Royce (MCA) LPs	

This Week	Last Week	Title	Artist
1	A STAR IS BORN	Barbra Streisand (Phon)	
2	EVEN IN THE QUIETEST MOMENTS	Supertramp (A&M)	
3	RUMOURS	Fleetwood Mac (WEA)	
4	HOTEL CALIFORNIA	The Eagles (WEA)	
5	DECEPTIVE BENDS	10cc (Phon)	
6	ENDLESS FLIGHT	Leo Sayer (Festival)	
7	YEAR OF THE CAT	Al Stewart (RCA)	
8	BOOK OF DREAMS	Steve Miller (Phon)	
9	CHILDREN OF THE WORLD	Bee Gees (Phon)	
10	ROCK FOLLIES	Rock Follies (Phon)	

ARGENTINA

(Courtesy Prensario)
As of 6/23/77
SINGLES

This Week	Last Week	Title	Artist
1	OJOS SIN LUZ	Pomada (RCA)	
2	MI VIEJO	Nicola di Bari (RCA)	

3	OTRO OCUPA MI LUGAR	Miguel Gallardo (EMI)
4	VEN CONMIGO	Donna Summer (Microfon)
5	Y TE AMARE	Ana & Johnny (CBS)
6	PEQUENA DEMOISELLE	Art Sullivan (Philips)
7	PALSO AMOR	Los Bukis (Microfon)
8	WULLY BULLY	Sam The Sham (MGM)
9	RECUERDOS DE UNA NOCHE	Los Pasteros Verdes (Microfon)
10	NENA ME GUSTA TU FORMA	Peter Frampton (EMI) LPs

This Week	Last Week	Title	Artist
1	RUIDOS EN ESPANOL	Selection (Philips)	
2	LOS EXITOS DEL AMOR	Selection (Microfon)	
3	LOS CONSAGRADOS	Selection (RCA)	
4	TRILOGIA DE AMOR	Donna Summer (Microfon)	
5	ROBERTO CARLOS	Roberto Carlos (CBS)	
6	ROMANTICOS DE HOY	Selection (EMI)	
7	AMERICA	Julio Iglesias (CBS)	
8	Y TE AMABA	Nicola di Bari (RCA)	
9	LIVE AT THE STAR CLUB	Beatles (Microfon)	
10	LIVE AT THE HOLLYWOOD BOWL	Beatles (EMI)	

U.K. Rate Holds

Continued from page 78

cal royalties paid to composers has greatly increased."

The tribunal offered the view that superstars already made fortunes on their writings; that successful and moderately successful composers with a hit now and then made a good living; and the unsuccessful whose songs did not sell would not be helped by a rise to 8% or even 10%, nor would classical composers.

A Royalty Assn. proposal that the statutory rate should be fixed at a high level so that the industry and writers could negotiate under that ceiling to find a fair rate was not, the tribunal said, possible as "a matter of law."

Collective bargaining between the two sides would not be fair because the "public that pay the pipers would not be parties to the agreement."

Following the tribunal decision, Abrahams said the BPI is now looking to "continuing and increased collaboration with the copyright owners for the benefit of both" and that negotiations on the next perhaps three-year agreement between the Mechanical Right Society and the industry had begun.

The BPI view is that having all the issues so thoroughly aired at the enquiry would be good for those negotiations.

Polish 'Importers'

Continued from page 78

ords sells the product. As a rule, though, a typical fan does not write direct to a record company but simply tries to buy the records at a reasonable price.

Now some overseas record companies executives are returning "begging" letters to Poland for verification. But the black marketer is still scoring with big profits through the illegal sale of imported records.

Centenary Of Sound

Continued from page 79

nary logo and will be on sale for just one year.

The pop series, first to be released, includes product from the Rolling Stones, the Beatles, Nana Mouskouri, other international rock and country acts and some Dutch groups.

FANIA'S GALLO SEES IT HAPPEN Latin America Hails Salsa

By AGUSTIN GURZA

LOS ANGELES—For several years now, most salsa watchers have had their eyes on the U.S. market, waiting for the moment of the large-scale salsa crossover.

Meanwhile, it seems, this New York-based Latin music was taking off in another unsuspected direction, growing surely and steadily southward into the Latin American continent.

Returning from a recent trip to Lima, Peru, Fania Records' controller Victor Gallo, not known for making hysterical declarations, declares there is a "salsa explosion" underway in certain Latin nations.

"You really have to see it to believe it," Gallo exclaims. "In Lima its fantastic. The sound is in the air, and it's the sound of salsa from New York."

Gallo was impressed by the amount of salsa on Peruvian radio and the number of local groups in the country imitating New York salsa stars.

But while the growth may be im-

pressive in Peru, Gallo notes that Venezuela is by far salsa's largest southern market. He even goes so far as to claim that in Venezuela Hector LaVoe sells as much, or more, than Spanish MOR king Julio Iglesias.

True or not, Fania, as this country's major exponent of salsa, has lined up as a series of licensees in nine Latin nations over the last few years, and is now beginning to fully comprehend the potential of that market.

States Gallo: "We've been growing without interruption in that area since 1973. And I believe now that we will arrive at a stage where salsa artists become continental musical figures."

And elsewhere, Gallo reveals a certain frustration with the pace of crossover growth in the U.S. which makes the South American expansion even more significant.

He says: "Ismael Miranda, Willie Colon, Hector LaVoe, Isamel Rivera—put any name you want in there, and still in the U.S. they are

nobody. These are first class creative talents, but in the U.S. there is a barrier that has kept them in a kind of underground. They are simply not recognized for what they're worth.

"For the artists, therefore, the growth in South America constitutes a tremendous creative opportunity. It means that salsa no longer has to be a ghetto music."

At this time that statement remains more promise than fact. Combining all foreign territories, Gallo says a truly big salsa hit can do 150,000 units "with luck."

But he notes that some albums of lesser U.S. commercial success can do better outside the country.

None of this means, however, that Fania has abandoned its crossover drive, although some major Fania artists certainly have thrown in the towel.

Fania president Jerry Masucci is said to have the U.S. market still clearly in his sites. But as Gallo points out, the two goals are not mutually exclusive.

Gallo admits a personal preference for going after the Latin nations. "I think it's easier," he explains. "The people in those countries can accept the music as their own. They have the same language and the same cultural roots. So it's less costly and less problematic."

Gallo says that Fania has been negotiating its labels independently so as not to give a salsa monopoly to a single firm.

He claims this occurred in Brazil where RCA pacted for all Fania labels. But disillusioned with results, Fania cancelled its Brazilian contract after less than a year. The Fania license is now being negotiated with another Brazilian major. RCA continues to hold the Fania license for Japan, the Philippines and France.

The latest development in Fania's South American venture is its dual intention to record salsa talents from southern territories, and to selectively release Fania albums in South America prior to their U.S. debut.

Specific plans call for the release of a pair of Fania All Star LPs in Caracas before New York.

"You can call it a publicity gimmick, if you like," says Gallo. "It's just a way of giving a different focus to this business which depends so heavily on a sense of excitement. And I think it will also give (the other nations) a feeling that this is not a foreign product."

In this regard, and in the potential for developing South America salsa talents, Gallo calls Fania's relation with South America "symbiotic in the sense that both parties stand to be nourished by it."

It should be noted that some South Americans have already achieved international salsa fame, notably La Dimension Latina and Los Satelites from Venezuela and Fruko from Colombia.

Fania's latest foreign licensee is Sonido Industrial for Central America.

Its others are Infopesa (Peru), El Palacio de la Musica (Venezuela), Philips for Fania/Vaya and Discomoda for Tico/Inca (Colombia), Estudio II (Ecuador), Ricardo Kleinman (Argentina), and Discophon (Spain).

Fania has its own international branch in Panama.

Latin Scene

LOS ANGELES

A tour of retailers over the July Fourth weekend provided some interesting insights into California's salsa market. At Westwood's Tower Records outlet, a tall, blonde and blue-eyed athletic type (perhaps down from one of UCLA's frat houses) was found rummaging the meager pickings of the store's dwindling salsa section. He was slightly nervous, looking at several albums with noticeable confusion and indecision. "I like the sound," he said in a casual conversation, "I just don't know what to buy." He did specify, surprisingly, that "I don't want any strange stuff. Just straight salsa, and I want it with vocals." With minimum guidance, he walked out happily with Eddie Palmieri's "Gold" LP and the new Fania All Stars "Rhythm Machine" on Columbia, indicating recognition of Ruben Blades' name on the latter.

As if from another planet altogether, a couple of Mexican buyers traveling from semi-rural Bakersfield were said to have been at Ramiro Alvarez' Pico Blvd. store, La Feria Del Disco, and walked out with a mind-boggling mix of music, part Alegres De Teran, part Johnny Pacheco, part Grupo Miramar, part Hector LaVoe. And Ramirez insists that the Mexican buyer is more frequently including the salsa product with purchase of his traditionally favored Mexican music. An indication, at least, that vested interests opposing salsa in this area with the contention that the Mexican will never go for it may be proven wrong in the long run.

Meanwhile, Fania's Victor Gallo reports that upcoming releases from Ismael Miranda and the Celia Cruz/Willie Colon collaboration contain cuts related to the Mexican buyer. Miranda offers a powerful cut, "A Mexico Con Amor," a tribute inspired by his recent concert visits to that country. Cruz and Colon do a salsa rendition of the Mexican song "Bajate De Esa Nube." Mexico is still among Fania's slowest markets in Latin America. But efforts like these, and the consistent live appearances, can do much to convince the Mexican listener.

Caytronics West Coast chief Joe Ramirez reports a merchandising first for that label.

RCA's Intl Wing To Host Latin Parley

LOS ANGELES—RCA Records International will host a Latin American convention for its subsidiaries and licensees from 17 nations at the Marriott Motor Hotel in Miami Wednesday to Friday (13-15).

Specially prepared product presentations from most of the attending firms will provide the focus of the three-day meeting, which has been held on a yearly basis for some time.

Representatives from RCA affiliates in Argentina, Brazil, Mexico and Spain will be joined by executives from RCA's licensees in Bolivia, Chile, Colombia, Dominican Republic, Ecuador, El Salvador, Jamaica, Panama, Puerto Rico, Peru, Uruguay, Venezuela and the U.S.

Mindful of the strength of some Italian product in the Latin market, RCA's Italy affiliate will also make a presentation. In addition, a special European showing will be provided by firms in England, Germany, France and Sweden.

Included as well will be a special unveiling of American product by TK Records and RCA.

Karl J. Kurz Jr., newly appointed division vice president, RCA Records International, will open the meetings by addressing the visiting executives.

The confab will be chaired by Joe Vias, director of RCA's international headquarters operations.

The timing of the meetings, Vias explains, is to allow the participating firms to plan their heavy release schedules for the fall.

Spurred by the instant reception given the new Juan Gabriel single, "Siempre En Mi Mente," the firm is putting together an album for domestic release without waiting for the RCA affiliate in Mexico to provide the LP. "For once we're trying to be timely with the product," Ramirez explains, registering annoyance with Mexico's policy of releasing albums only after two or three singles have been created. "By the time a Mexican album gets into the pipeline," he says, "it can have five or six hits on it. But it screws us up, and I'm tired of losing sales on albums." The firm, then, is mounting its own art work, collecting nine Gabriel cuts from former albums, and rushing the new release with only a month's time span between single and album. Ramirez expects this tactic to foil smaller Latin labels who "can cover a hit and milk it for all it's worth because the majors are so damn slow." The urgency surrounding the Gabriel release is partly understood if one accepts Ramirez' claim that it is "taking off fastest and in the largest quantities" than any other single in his considerable experience with one exception: Vicente Fernandez' "Volver, Volver."

Less enthusiastically, Ramirez reports that the Million Dollar Theater appearance of Leo Dan with Maria Victoria over Fourth of July weekend here fell substantially short of being a million-dollar success. "I guess all the Mexicans were down at the beach," offered the usually well-tanned Ramirez. The pair's show was scheduled through the following week-end with better attendance predicted. . . . Ray Barretto, who produced the new album by Jose Fajardo on Coco, is himself being produced by the Crusaders for his new Atlantic LP. . . . Larry Harlow, never known for complacency, is said to be rehearsing an all-woman salsa group, the first of its kind. Initial reports are that, far beyond gimmickery, the group is going to be a serious creative unit. Harlow plans to produce an album by the group.

Tony Fernandez, some-time concert promoter in this city, has opened a new retail shop dubbed Discolandia. External appearance is attractive, but initial visit shows that stock is relatively thin. . . . Ray Conniff is joining the growing number of once-hot American MOR artists going into Latin American exile in terms of their recording activity. A Latin album and tour are in the works for Conniff. . . . Fania's Ron Sprohnele insists that "my whole thing is to do things nobody else does." His boast is well-founded in the case of a new publication the label is issuing to promote its artists. The prototype, a four-page tabloid on heavy stock, was issued last month. It contains articles on the label's new artists including Ritmo 7, Manuel Eduardo, Mary Santa, Los TJ Soul, Riviera 76, La Batalla and Brown Express. It also prints a partial catalog list for singles and 8-tracks, and includes photos of Fania executive Francisco Garcia in his Tijuana office and a shot of Sprohnele himself receiving an award from Mexico's publication, Disco Mexico. The newsletter, says Sprohnele, is slated for some improvements. Plans are to distribute 3,000 copies per month to radio, retailers and distributors. The clean, attractive graphic design is by talented album cover artist Adolfo Blanco whose work for Fania and others is a solid contribution to Latin records.

There is indication that the void created by financially troubled Baly distributors and others is being filled by smaller, newer, more aggressive firms. In Los Angeles, former salsa specialist Amigo Records is among the up-and-coming, as are Luna Records and Aztec in Northern California. The latter two are providing and especially crucial service to the north which has depended so long on L.A. distributors. The growing north, then, is benefitting from on-the-spot-service from financially responsible outfits. And one major label reports it is doing the same amount of sales or more as before the financial crisis of a few months back. Meanwhile, Manny Rangel was back in California continuing his uphill battle to break the stubborn impression that Texas product will not sell in this area. He is particularly convinced of the possibilities for a new group called People. It is composed of members from other hot Chicano groups, the Latin Breed, the Royal Jesters and Jimmy Edwards. The album is indeed surprisingly sophisticated. The group comes off as a hip, young Chicano unit tuned into the contemporary New York Latin scene while bringing a fresh spirit to the traditional Tex-Mex Polka. The attractively packaged LP includes a competent version of Tito Puente's "Picadillo" and the Tito Rodriguez ballad "Lo Mismo Que Usted." Both cuts have been recorded by the Fania All Stars.

AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 7/16/77

Billboard Hot Latin LPsTM Special Survey

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SAN ANTONIO (Pop)		EAST COAST (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	JOHNNY PACHECO The Artist, Fania 503
2	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012	2	ORQUESTA BROADWAY Pasaporte, Coco 126
3	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	3	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
4	AMALIA MENDOZA Con Mariachi, Gas 4151	4	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	WILFREDO VARGAS Wilfredo Vargas Y Sus Beduinos, Karen 28
6	JUAN GABRIEL Con Mariachi, Arcano 3283	6	CHARANGA 76 Encore, TR 128
7	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	7	EL CIEGUITO DE NAGUAS El Cieguito De Naguas, Karen 27
8	NELSON NED Por La Puerta Grande, West Side Latino 4077	8	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
9	COSTA CHICA Tapame, Fama 549	9	SOCIEDAD 76 Sociedad 76, Borinquen 1312
10	LOS CADETES DE LINARES Dos Amigos, Ramex 1003	10	HECTOR LAVOE De Ti Dependes, Fania 492
11	JIMMY EDWARD Solo, GC 128	11	LA SONORA PONCENA Conquista Musical, Inca 1052
12	LOS TERRICOLAS En Mexico, Discolando 8240	12	THE FANIA ALL STARS Rhythm Machine, Columbia 34711
13	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	13	SAOCO Siempre Sere Guajiro, Mericana 144
14	SALVADOR HUERTA En Mi Mesa Favorita, Peerless 1975	14	TIPICA 73 Both Sides Of Tipica 73, Inca 1053
15	JIMMY EDWARD Love Songs, GC 131	15	TITO PUENTE The Legend, Tico 1413
16	THE LATIN BREED The Latin Breed, GC 124	16	ANGEL CANALES Angel Canales Con Sabor, TR 125
17	PEOPLE People, GC 132	17	WILLIE COLON El Baquino De Angelitos Negros, Fania 506
18	LOS UNIDOS Que Me Entierren Canatndo, Perez 501	18	RICARDO RAY/BOBBY CRUZ Reconstruccion, Vaya 57
19	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3293	19	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52
20	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014	20	EDDIE PALMIERI/CAL TJADER Palmieri & Tjader, Tico 1414
21	LOS TERRICOLAS Un Sueno, Discolando 8325	21	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58
22	MANOLO MUNOZ Llamarada, Gas 4153	22	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109
23	THE BROWN EXPRESS La Maquina 501, Fama 542	23	OSCAR DE LEON Con Bajo Y Todo, TH 2012
24	AGUSTIN RAMIREZ Damele, Freddie 1047	24	RAPHY LEAVITT De Frente A La Vida, Borinquen 1311
25	JULIO IGLESIAS A Mexico, Alhambra 21	25	ROBERTO ROENA La Octava Maravilla, International 914

Final Newport Jazz Fest In Manhattan a Major Click

• Continued from page 38

was evident June 26 at Carnegie Hall. Vibist Dave Samuels adds a light, airy touch while Tom Fay's piano contributes chords and fine solos. Mike Santiago, on guitar, adds an additional harmonic line. Sweeten the group with legendary bassist George Duvivier and drummer Bobby Rosengarden and you have a faultless sextet. They swung nicely, not exuberantly, but didn't make anything really happen until their closing blues number. (It was a miracle they completed the set at all, what with Mulligan breaking a key on his baritone sax and later ripping a connector chord out of Fay's electric piano.)

The Herb Pomeroy band started nowhere and went that far. Consisting mostly of teaching pros, the 16 pieces performed over-ambitious arrangements that got lost in the muddled sound system of the hall.

Pomeroy's bravura, unprofessionalism and just plain poor manners nearly caused Mel Torme the audience were it not for the superb showmanship of the singer. He performed a series of his own charts that featured tubaist Don Butterfield and Mulligan. The standouts were his symphonic arrangement of "Blues In The Night," which featured a Stravinsky-like undertheme, and a two-part "Misty." The two were done as a tribute to Johnny Mercer and Erroll Garner, respectively, both recently deceased. "Misty" had Mulligan at the piano while Torme sang the lyrics; then Torme picked up the tune on piano as Mulligan sprang to life on baritone. It was a most moving experience.

The versatile and progressive music of Tipica '73 was heard on June 28 from 7 to 9 p.m. on the west side of 91 St. and Columbus Ave.

Tipica '73 performed two 45-minute sets to the rough but cheering crowd. The first set consisted of tunes primarily from its last effort "The Two Sides Of Tipica '73" which features the band performing dance music on one side and concert music on the other.

The group performed "Salsa Suite," a classically tinged number which goes through several tempo changes even including a charanga (violin, flute and percussion emphasis) rhythm in one of the changes. From this tune, the group went on to play "Botijo" a danceable tune also from the new LP. It closed the first set with a hit from its previous LP called "Pare Coqhero" a funky rendition of an old Cuban tune featuring a tremendous violin solo by Alfredo De La Fe.

The Music of Fletcher & Horace Henderson highlighted a June 27 concert at NYU Loeb Student Center. Horace Henderson, the affable and active 71-year-old younger

brother of the late composer-arranger, Fletcher, performed a series of big band and small group numbers associated with either himself or his famous sibling. Of the former, there were pitifully few of the original band arrangements and there was far too much of the latter group jamming. The New York Jazz Repertory Company's charts of items such as "Christopher Columbus," "Sometimes I'm Happy" and "Don't Be That Way" may be well and good in their place, but even Benny Goodman still uses Fletcher's arrangements of some of those same tunes he (Goodman) performed in the '30s.

There were some originals, however, the most popular being "Shanghai Shuffle" on which trumpeter Francis Williams, who was strong throughout the performance, showed fine choruses. Saxophonist Jimmy Heath, one of the "younger" members of the band, stood out on a reprise performance of "Christopher Columbus" and on "Body And Soul," made famous by another tenor saxist with Fletcher's band, Coleman Hawkins.

One of the biggest turnouts for the free Latin shows in the streets was Machito on June 28 with famed Cuban conguero Candido. There were about 4,000 strong at this event which was televised over channels 2, 4 and 7.

Vocalist/bandleader Frank "Machito" Grillo played two 45-minute sets consisting of 13 tunes which had the sardine-packed audience so mesmerized that all were miraculously silent while the orchestra played. Machito played his legendary hit "Babarabatiri" in addition to some of his new tunes which will be featured on his upcoming LP for Coco Records.

Also sharing the vocals with Machito was Lalo Rodriguez, the young 19-year-old vocalist from Puerto Rico who's been making much noise on the Latin scene since his debut with Palmieri three years ago.

Candido played with the orchestra but he did a half-hour performance where his music "Singing Skins" was featured. Candido, who has played with Paul Anka, Frank Sinatra, and many other major American stars as well as being the house band at the Chateau Madrid, had never before played in Spanish Harlem for his own Latin community.

McCoy Tyner's June 28 concert at Avery Fisher Hall emphasized there probably isn't a more complete acoustic pianist extant than Tyner. His performance ran the gamut from solo through string-woodwind ensemble. His work with his group is somewhat strident, almost to the point of anger. Yet when he soloed, or when he added the strings, the anger disappeared.

The strings were conducted by Bill Fischer as they were on his album, "Fly With The Wind." All of the pieces chosen for performance were from that album. There was a variety of tonal colorations present ranging from piano, bass and strings, to flutes, piano and strings, to strings as backdrop for his group. Reedmen Ron Bridgwater and Joe Ford, drummer Eric Gravatt, bassist Charles Fambrough and percussionist Guilherme Franco all had their places, but it was up to each to feel his spot. Gravatt became obtrusive at times while Franco added texture while flinging his arms with an instrument clutched in his hands.

Playing in the streets of "El Barrio" (Spanish Harlem), timbalero/composer/arranger/bandleader

Tito Puente received and exuberant welcome June 30 from the fans in the area where he was born and raised.

Puente, who began his musical career as a child prodigy and has been playing for some 30 years, performed for two hours and played 2 tunes. The traditional "Oye Como Va" and "Para Los Rumbros," which Carlos Santana catapulted into national recognition, was done in addition to some other Puente classics.

Assistance in preparing this report provided by Radcliffe Joe, Arnold Jay Smith, Aurora Flores, Ed Keller, Robert Ford and Eliot Tiegel.

The band, which sounded tight and always looks the professional big band role, also did some recent tunes from its latest release "La Leyenda" (The Legend) on Fania Records.

One of the most eagerly awaited concerts of the Newport Jazz Festival took place June 30 at Avery Fisher Hall when avant-garde musician Ornette Coleman performed here for the first time in four years.

As with most innovators, the times seem to have caught up with Ornette, who divided his 2½-hour concert about equally between a searing jazz octet sound and something seriously approaching good old rock'n'roll.

Ornette defines his approach to music as "harmolodic," meaning that each part of a song is played separately, then all together. This was particularly evident in the five-number part one of the program, during which Don Cherry and Buster Williams contributed rousing solos on trumpet and bass violin respectively.

Following intermission, and a brief appearance by the Music Revelation Ensemble, a four-man group led by guitarist James Blood Ulmer, Ornette returned with a heavy electric sound for five more songs. The finale, entitled "Song X" found the ever unpredictable Coleman displaying his versatility on trumpet and electric violin, in addition to the alto sax he'd been concentrating on all evening.

Jazz history deals with the water, New York's answer is the Hudson River.

On the main deck for a cruise up river July 2 there was the Wallace Davenport band from New Orleans. Davenport played a good mixture of popular traditional tunes ("Bill Bailey," "Down By The Riverside") and solid older items ("Shakin' & Breakin'" and "Tin Roof Blues"). The old time two-beat tempo got the cruise off in good spirits especially so when a group up from New Orleans paraded between the benches in the manner of the second line.

On the trip down river the Dukes of Dixieland serenaded the throng. Here was a group of not very old musicians playing old music. The original Dukes of the Assunto family no longer have a part of the band, but one of them, the trumpet player, looks like Al Hirt in girth and mirth. The current Dukes are a well-rehearsed band, which includes an electric bass of all things, that serves up crowd-teasing tunes in a festive manner.

The New York Jazz Repertory Company under the direction of Dick Hyman rearranged some of trumpeter Roy Eldridge's solos for large orchestra, sax section, or three trumpets, at Carnegie Hall, July 2.

The all-star organization did not have the efforts of Eldridge, who

was appearing two blocks away at Jimmy Ryan's, so it utilized a stellar trumpet section and an ingenious reworking of "Rockin' Chair" for sax choir. Jon Faddis, Joe Newman and Jimmy Maxwell played unison transcriptions of Eldridge's solos made famous with such bands as Artie Shaw and Gene Krupa. Singer Anita O'day, who was with Krupa when Eldridge was a star attraction, offered some of their patented vocal exchanges.

Standouts amidst the group's soloists were Budd Johnson, the arranger who helped (and hurt) the Horace Henderson show earlier in the week; Norris Turney who gave some of the more exuberant solos of his career, and Hyman himself.

However, it was up to the second half to really crack the audience wide open. Fatha Hines was on hand to personally take charge of his show. He played, conducted the Budd Johnson arrangements, narrated and jabbed at his own maturation process as it fell before him.

The July 2 midnight show at Avery Fisher Hall featured the solo piano of George Duke and the full orchestra of Don Ellis in what was the festival's most unusual pairing. Duke, who is best known as an electronic keyboardist, opened the show by strutting about the stage in top hat and tails.

After a bit of conversation Duke sat down and delivered a meandering 40-minute set that lacked taste or direction. The tedious non-stop set enabled much of the audience to do what they normally do at that hour, sleep.

By contrast Ellis and his orchestra dazzled the audience with a lively 85-minute set that spotlighted Ellis' state of the art orchestrations. The seven-song set started with Ellis' most familiar composition, the theme from the film "The French Connection." Other standout selections included "Open Wide," "Loneliness," "Future Feature" and "Go No Go." Throughout the set Ellis' orchestra worked with the precision

of a completely programmed computer.

John Klemmer got the July 3 program at Avery Fisher Hall underway. Although he is a truly gifted tenor saxophonist, Klemmer had little success reaching the audience. His problems were due to a horrendous sound system and an undisciplined backup band. The 55-minute eight-song set gave much of the audience a chance to leave its seats and wander around the lobby.

The second half of the evening belonged to Herbie Hancock and his V.S.O.P. quintet, bassist Ron Carter, reedman Wayne Shorter, trumpeter Freddie Hubbard and drummer Tony Williams. In recent years these men have received much scorn from jazz purists for their heavily amplified, gimmick-laden music which few people classified as jazz.

But there was no doubt what kind of music was being played during the one-hour, five-song set. It was jazz at its best, no gimmicks, no electronic alteration. Hancock displayed the genius that first catapulted him to prominence as a pianist. The highlight of the evening came when the quintet went into a captivating rendition of Hancock's classic composition, "Maiden Voyage." The tune featured some brilliant solo improvisation by Hancock as well as a stunning solo by Carter.

The Roseland Ballroom was packed July 4 as Sy Oliver played assorted arrangements he and others did for Jimmie Lunceford's fine orchestra. The spotlight fell on two soloists. Barney Bigard was the featured clarinetist early in the program and Arnett Cobb's tenor sax did a medley of "Deep Purple," "Smooth Sailing" and "Flying Home" which drew that segment to a close.

Mama Lu Parks and her Lindy Hoppers did a brief jitterbug routine until Count Basie's band climbed aboard. Basie has a new singer, Dennis Rowlands, who jumped right in with the Joe Williams hit "Everyday." Williams was on hand to hug the newcomer.

UA's LP Slanted To Gospel Market

LOS ANGELES—United Artists and Roadshow Records have fashioned a promotional program for Shirley Caesar's new "First Lady" LP specifically tailored to the black gospel market.

Advance collectors item copies will be shipped to radio stations and each LP will have the day it was shipped and the radio station's call letters on the cover.

In addition, advance copies will be mailed to 100 college stations, the first time a gospel LP has been given a major college push, according to UA.

AFM Payments

• Continued from page 1

earned \$10.2 million in 1976, or some 35% of all wages paid.

Musicians in the New York AFM jurisdiction garnered \$5.6 million, in Nashville the take was \$3.5 million, and Chicago came in a poor fourth at \$1.2 million.

Of the grand total, symphony orchestra players earned \$890,157 in recording scale payments. The remainder is not broken down by musical categories.

Figures derive from reports to the AFM & Employers Pension & Welfare Fund. Under the industry-union contract, 10% of all scale payments are contributed to the fund by record manufacturers.

IS HOROWITZ

UA/Roadshow will also make available to retail outlets such point-of-purchase material as easel-back covers, two different posters and life-sized cutouts of the artist. Major black consumer publication advertising is also slated.

2 Disk Catalogs

• Continued from page 10

are much closer related to the general music market—country and western or Americana music, and possibly even theatrical.

We'll never be a Columbia Record Club, but the future will certainly be more geared to what the market is like, with all that implies."

Under the merger, with a stock value of about \$63 million, shareholders in Book-of-the-Month Club will get either \$30 cash per share, or one share of Time Inc. convertible preferred stock for each share of common stock of Book-of-the-Month Club Inc. The merger is subject to approval by both boards of directors, and authorization by the respective stockholders.

Regine To Vegas

NEW YORK—Regine, of chain of discotheques which carry her name, is returning to performing her cabaret act in this country, at least on a selective basis.

Kansas City Distrib Expands To Texas

HOUSTON—House Distributors of Kansas City has opened a Texas sales branch here under the direction of Bruce Litvin, formerly with KPFT radio.

Litvin has been granted authority to represent more than 20 of the House lines, says Hal Brody, who heads the distributorship. Brody says Litvin's territory will extend to New Orleans.

Chicago, Cleveland, St. Louis, Omaha and Wichita are among markets into which House also reaches. The wholesaler specializes in small independent labels pressing blues, folk, bluegrass, jazz and nostalgia.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/16/77

Number of LPs reviewed this week 41 Last week 57

Pop

BAY CITY ROLLERS—It's A Game, Arista 7004. The Rollers in this LP seem to have retreated from a game plan in its past several albums which was meant to show the Scottish foursome as capable of rocking as heavily as the best, despite being teen idols. On its latest, the Rollers are content with a diet of cheerful, upbeat teen lovesongs, a diet presumably more natural to the singing foursome. Recorded in Gothenburg, Sweden, the album tosses in a few disco string backgrounds a la the Sylvers to see if the Bay City Rollers can be accepted in that market area. But mostly the LP is sleekly produced and sincerely performed light-rock love calls calculated expertly to appeal to the traditional audience for clean-cut, happy-looking young rock groups.

Best cuts: "You Made Me Believe In Magic," "It's A Game," "Love Fever," "Don't Let The Music Die."

Dealers: The Rollers are touring the U.S. this summer.

Soul

DOROTHY MOORE, Malaco 6353 (TK). This is an excellent blending of straight out singing with the added element of some nifty disco charts adding another plum to the basket of goodies. But the LP is really a top-flight soul package, not a disco-slanted effort. Moore's strong vocal ability with ballads plus her inbred ability to swing with the uptempo disco numbers provides a well balanced program with the background sounds of the Muscle Shoals Horns plus strings and accompanying singers all melding together tightly, thanks to the fine production work of Tommy Couch, James Stroud and Wolf Stephenson.

Best cuts: "Let The Music Play," "I Believe In You," "Love You Is Just An Old Habit," "Too Blind To See."

Dealers: TK's hot streak is continued with this program which can stimulate sales via in-store play.

Country

BOBBY BORCHERS, Playboy KZ34829 (Columbia). Following strong chart success with "They Don't Make 'Em Like That Anymore," "Whispers" and a currently charted single listed in the top 10 of Billboard's Hot Country Singles chart, "Cheap Perfume And Candlelight," Borchers' latest LP continues along the same pathway with material laidback in tempo garnished with steel guitar, guitars, string arrangement and accompanying background vocals. A songwriter as well as a vocalist, Borchers penned or co-wrote five of the 10

Spotlight



WAR—Platinum Jazz, Blue Note BNLA690J2 (United Artists). Although released on UA's Blue Note jazz label and predominantly instrumental rather than vocal, this two-disk package is not drastically unlike the prior seven War LPs on UA that have been consistently gold and platinum. The idea here seems to be to show off the class side of War's act as opposed to the happily funky novelties with which it has made its greatest commercial impact. It's not that War is playing more jazz on this set than has on previous cuts, rather it's that the album is sequenced to show just how much of the smoothly percussive rock-soul progressive crossover style of War is really a tightly organized form of jazz technique. About five of this album's songs originally appeared on earlier War LPs, probably to less attention than they deserved. Here the material is showcased in more extended versions that allow all seven members of the group to show their solid musicianship in solo segments.

Best cuts: "L.A. Sunshine," "City Country City," "War Is Coming, War Is Coming!"

Dealers: "L.A. Sunshine" is built around a funky vocal as commercial as any of the group's hits. War's heavily percussive, lushly produced instrumental group sound is perfect for summer partying.

tunes offered, with additional tunes contributed by Rory Bourke and Sterling Whipple.

Best cuts: "Cheap Perfume And Candlelight," "They Don't Make 'Em Like That Anymore," "Whispers," "I Can't Keep My Hands Off Of You."

Dealers: Proven to be a strong seller, this latest LP should catch the attention of old and new fans alike.

Disco

MECO—Star Wars & Other Galactic Funk, Millenium MNL8001 (Casablanca). Riding the booming "Star Wars" craze, this LP consists of "music inspired by" the hit film.

First side is a continuous, 15-minute collage of cuts from the movie (all John Williams compositions) spiced with zip-gun sound effects to evoke the film's action. The beauty and variety of the cut, combined with the film's fanatic appeal, brings it powerful impact. Second side, dubbed on the outer sleeve as "Other Galactic Funk," is divided on the disk label into three cuts: "Other," "Galactic," and "Funk." Oddly, it still works as a single piece, though not nearly as effectively as the Star Wars side.

Best cuts: "Star Wars."

Dealers: The movie's devoted fans are a sure-fire market.

LOVE & KISSES, Casablanca NBL7063. Originating with France's Barclay label and recorded in England, this work was composed and produced by Alec R. Constandinos of "Love In C Minor" fame. Each side is a single song extended for disco play. Catchy vocal melody lines weave in and out through

constantly changing percussive and string/brass arrangements. Boredom is averted since the cuts progress with sustained surprise, returning often to the original theme. Lyrics on "Accidental Lover," handled by a female chorus, lean more to r&b than disco, though the required repetition ultimately dominates.

Best cuts: "Accidental Lover."

Dealers: Cover art is sexually striking.

First Time Around

PETER McCANN, 20th Century T544. This debut effort, hot on the heels of the smash "Do You Wanna Make Love" single, substantiates McCann as a premier writer/composer. He also penned "Right Time Of The Night," with his own interpretation included here. The music is a versatily orchestrated, extraordinarily commercial but textured blend of ballads, midtempo and breezier pop fare. Above all are catchy, sensitive lyrics about romantic experiences we've all shared. But the mood is optimistic, never maudlin. A satisfying work with depth.

Best cuts: "Do You Wanna Make Love," "Everybody's Got To Hold On To Something," "I Can't Live Without You," "Save Me Your Love," "If You Can't Find Love."

Dealers: Artist is riding huge momentum.

BLUE—Another Night Time Flight, Rocket PIG2290 (MCA). Elton John and Clive Franks produced this tasteful debut album highlighted by tight harmonies and melodically swaying rockers and ballads. Guitarist and keyboardist Hugh Nicholson penned eight of the 10 songs while brother David and bassist Ian MacMillan also have writers' credits. The Blue sound is filled with snaring hooks and easygoing vocals.

Best cuts: "Capture Your Heart," "Another Night Time Flight," "Bring Back The Love," "Fantasy," "Strange Thing."

Dealers: Group is on tour with Kiki Dee.

CHRISTOPHER MORRIS BAND, MCA MCA2282. This debut album, produced by Al Kooper, sparkles with professionalism and first rate instrumentals. With Kooper handling all keyboards, synthesizers and strings, and the Tower Of Power horn section casting its distinct sound, the result is a well tailored set of nine instrumental dominated tunes with Morris' casual vocals varying the pace. Guitarist Morris and wife/bassist Janet, in addition to penning all but one tune, display their instrumental ability with some spunky riffs. Kooper's eerie synthesized sounds perk up some of the instrumentals.

Best cuts: "Do You Want To Be Loved," "Go Down Believin'," "Train In My Heart," "I Feel Like I've Never Felt Before."

Dealers: Look for FM acceptance early.

Billboard LPs

pop

SMOKEY ROBINSON—Big Time: Original Music From The Motion Picture, Motown T6355S1. While we know little about the film, if it is as good as the soundtrack it should do well. Moving from jazz-funk to disco to MOR ballads this production by Robinson also works well as an album in itself. Robinson is one of the top singers and songwriters of this time, and here he is near the top of his form. That his ballads are smooth as silk is no surprise, but he can also pull out the stops with a soul band that can cook. **Best cuts:** "If We're Gonna Act Like Lovers," "Big Time Theme."

TIM WEISBERG BAND—TWB, United Artists UALA773G. Rock-jazz flutist Weisberg gets a fast-paced setting from Southern rock production specialist Johnny Sandlin and guest shots from the Tower Of Power horn section. Weisberg plays clean, coherent lines that move fast but never meander far from the rhythmic statement. Relaxing yet technically impressive music is his forte. **Best cuts:** "Cascade," "Gene, Jean."

PAKALAMEREDITH, Elektra 7E1106. Jimmy Pakala and Larry Meredith are a writing-singing duo whose energetic, good-timey music sounds a bit like an update of the Righteous Brothers without any overdone studio blitzes. Only a few string fills get in with the punching vocal exchanges and cooking rhythm tracks laid down largely by keyboardist Booker T. and his long-time studio associates. **Best cuts:** "What'll I Do," "The Goodness From Your Heart."

LESLEY DUNCAN—Maybe It's Lost, MCA MCA2274. An easy blend of pop, folk and tranquil, acoustic flavored ballads. Duncan's voice and the simple charts have a pleasingly melodic quality. **Best cuts:** "The Sky's On Fire," "Maybe It's Lost," "Ride On The Wind," "Let It Roll."

DAVID BOWIE—Starting Point, London LC50007. Earlier, formative Bowie that belies the demonic, moody and high en-

ergy vocal character of later songs. Nonetheless, an interesting insight into this artist. A mixture of folk-group, uptempo pop and more tranquil tunes characterized by off-beat lyrics. **Best cuts:** "The Laughing Gnome," "I Love You Till Tuesday," "Come And Buy My Toys," "Karma Man."

TIGER—Going Down Laughing, Capitol ST11660. An ambitious effort by this English seven-man band, this LP is a fusion of blues, jazz, rock and folk. It moves well, with variations in pacing and volume. On some cuts the lyrics work better than on others. **Best cuts:** "Gambler," "Dan Dare Dreams."

GENESIS—In The Beginning, London LC50006. A collection of early works from this British quintet that was available originally on an import disk in 1969 titled "From Genesis To Revelation." The music had a simpler, airier pop quality before the band took on a harder electric, surrealistic feel. Early influences such as the Moody Blues and the Bee Gees can be detected and there are many Peter Gabriel vocals amid soft guitar, flute and string lines. **Best cuts:** "When The Sour Turns To Sweet," "Fireside Song," "The Serpent," "In Hiding," "Window," "Silent Sun."

TEN YEARS AFTER—Greatest Hits, London LC5008. Music spans first three years of this pioneer British jazz/blues/rock band powered by guitarist Alvin Lee. Plenty of thumping boogie and a real treat is "I'm Going Home," which was recorded live at Woodstock. **Best cuts:** "Hear Me Calling," "Love Like A Man," "I'm Going Home," "I Woke Up This Morning."

DAVID GRISMAN QUINTET, Kaleidoscope F5 (Flying Fish). Fire-breathing acoustic string music that fuses the emotional freedom of rock to the tight precision of bluegrass to create something new and unique in contemporary instrumental groups. Grisman and his folk-jazz troupe have been playing around Bay Area clubs for some years. By transcending instrumental boundaries on these fast rags, it has displayed the

stunning power for growth latent within all branches of music. **Best cuts:** "E.M.D.," "Swing 51."

OSAMU, Island ILPS9426. One might not expect the blend of Japanese traditional koto music and electronic medium-volume rock to work that well but Osamu Kitajima and his mixed Japanese-L.A. septet brings it off with surprising unity. The sound has a beat and peaceful textures. **Best cuts:** "Sui-In," "Frost Flowers."

STYX—Best Of, Wooden Nickel BWL12250 (RCA). It would seem a little early in the career of Styx to release a "best of" LP. This hard rock outfit sounds very young on some of the tracks, and since it gears many of the songs to the young ladies in the audience, why no picture of the musicians on the cover? **Best cuts:** "Lady," "Southern Woman," "The Grove Of Englantine."

MOTHER'S FINEST—Another Mother Further, Epic PE34694. This group moves easily from soulful ballads to hard rock. The vocal performance by Joyce "Baby Jean" Kennedy shows her to be one of the most underrated singers working today. **Best cuts:** "Thank You For The Love," "Dis Go Dis Way, Dis Go Dat Way."

soul

JERMAINE JACKSON—Feel The Fire, Motown M688S1. Judging from the cover and some of the music Jackson seems after James Brown's soul-funk crown. But Jackson contrasts his get-up-and-dance numbers with some tuneful ballads. He sings, plays guitar and coproduced this album, using string and horn arrangements as well as a basic soul band. **Best cuts:** "You Need To Be Loved," "Got To Get To You Girl."

STUFF—More Stuff, Warner Bros. BS3061. This six-man New York-based outfit concentrates on funky instrumentals that can crossover into disco, soul or pop. Whether the cut is guitar or violin dominated, the band maintains fluid instrumental passages without becoming over indulgent. Gordon Tee's rasping vocals adds further dimension to this group that has been seen nationally on "Saturday Night" and Chevy Chase's special. Van McCoy and Charles Kipps production is clear and uncluttered. **Best cuts:** "Need Somebody," "This One's For You," "And Here You Are," "Honey Coral Rock."

ANN PEEBLES—If This Is Heaven, Hi HLP6002 (Cream). This seasoned vocalist's strained, yet soulful voice provides a heart-tugging lesson in human relationships. The program of standard commercial love songs draped in slick funk is handled well by producer Willie Mitchell backed by strings, brass and Teeds plus some cooing gal background singers. **Best cuts:** "If This Is Heaven," "I'm So Thankful," "When I'm In Your Arms," "It Must Be Love."

O.V. WRIGHT—Into Something (Can't Shake You Loose), Hi HLP6001 (Cream). Producer Willie Mitchell, who co-wrote several cuts and helped write charts for the Memphis Horns and Memphis Strings, takes vocalist Wright from the ultra-funky title cut through gospel-tinged tunes to mellow r&b ballads. Wright's powerful, raw-edged vocals are inspiring

(Continued on page 86)

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, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh.



Benny and us

*Average White Band and Ben E. King.
A great collaboration. On Atlantic Records & Tapes.*



Billboard's

Billboard SPECIAL SURVEY For Week Ending 7/16/77

Number of singles reviewed
this week **87** Last week **125**

Top Single Picks

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Pop

DOOBIE BROTHERS—Little Darling (2:58); producer: Ted Templeman; writers: Holland, Dozier, Holland; publisher: Stone Agate, BMI. Warner Bros. WBS8404. A classic Motown hit gets a timely revival in the Doobies' mellow but rocking style with chunky rhythms and perky vocal harmonies. A perfect summer song in its cheerfully basic shout-for-love structure gets crisp contemporary production elements.

YVONNE ELLIMAN—I Can't Get You Outa My Mind (3:05); producer: Freddie Perren; writers: B. J. Verdi, C. Yarian; publisher: Perren Vibes, ASCAP. RSO RS877. A midtempo soul-oriented ballad of parting with a soaring chorus melody line treated with smooth loveliness by this hot-again vocalist. Strings float in and out behind the memorable melody and Elliman's pretty but intense singing.

recommended

BEE GEES—Edge of the Universe (3:01); producers: Karl Richardson, Albhy Galuten; writers: B. Gibb, R. Gibb; publisher: Casserole/Unichappell, BMI. RSO RS880.

ALESSI—Oh, Lori (3:21); producer Bones Howe; writers: Billy Alessi, Bobby Alessi; publisher: Alessi, BMI. A&M 1955S.

BILLION DOLLAR BABIES—Too Young (3:15); producers: Lee Decarlo, Billion Dollar Babies; writers: M. Bruce, M. Marconi, N. Smith; publishers: Billion Dollar Babies, C.A.M., BMI. Polydor PD14406.

MARY MACGREGOR—For A While (2:52); producers: Peter Yarrow, Barry Beckett; writers: P. Yarrow, K. Hunter; publisher: Silver Dawn, ASCAP. Ariola 7667.

JOHN MILES—Manhattan Skyline (3:06); producer: Rupert Holmes; writers: J. Miles, B. Marshall; publisher: British Rocket, ASCAP. London 5N20094.

BIG WHA-KOO—Love's Been Known (3:54); producer: Roy Halee; writers: D. Palmer, D. Douma; publisher: Wha-Koo, ASCAP. ABC AB12290.

RUBY—Life Is But A Dream (3:24); producer: Tom Fogerty; writers: R. Oda, T. Fogerty; publisher: Woodmont, BMI. PBR PBR 507.



Soul

recommended

JIGSAW—If I Have To Go Away (3:03); producers: Peate, Scott, Dyer; writers: M. Sutin, T. Hayashi; publisher: Belsize, ASCAP. 20th Century TC2347.

BRUCE FISHER—Red Hot (3:41); producers: Jerry Schoenbaum, John Lee; writers: B. Fisher, K. Burke; publisher: Rich Fiss, ASCAP. Mercury 73940 (Phonogram).

CLOVER—Take Another Look (3:20); producer: Robert John Lange; writers: S. Hopper, H. Cregg, A. Call; publisher: Chapell, ASCAP. Mercury DJ504.

NEW BIRTH—Deeper (3:27); producer: Frank Wilson; writers: J. Footman, F. Wilson, J. Wieder; publishers: Screen Gems-EMI, BMI/Colgens-EMI, ASCAP. Warner Bros. WBS8422.

SIDE EFFECT—Finally Found Someone (2:53); producer: Wayne Henderson; writer: Esau Joyner; publisher: At Home, ASCAP. Fantasy F796AS.



Country

FREDDY FENDER—If You Don't Love Me (Why Don't You Just Leave Me Alone) (2:35); producer: Huey P. Meaux; writer: Tommy McLain; publisher: Crazy Cajun, BMI. ABC/Dot D017713. Fender's new release has some new instrumental flourishes and feel. Piano is more upfront and the production renders a timeless quality that bridges the country and pop realms. An interesting change of pace that's aided by fresh sounding voices.

CONWAY TWITTY—I've Already Loved You In My Mind (2:45); producer: Owen Bradley; writer: Conway Twitty; publisher: Twitty Bird, BMI. MCA 40754. Twitty returns with another saucy love song. Here the man tells the woman they're not strangers because he has already loved her in his mind. The strategy works. Twitty is flanked by plenty of guitar and a rock-steady bass line.

BOBBY BARE—Red-Neck Hippie Romance (3:11); producers: Bobby Bare-Bill Rice; writer: Shel Silverstein; publisher: Evil Eye, BMI. RCA JB11037. Another outlandish number from Bare who loves to shock. Shel Silverstein supplied the wit and wisdom behind the lyrics and melody. It's about the ultimate cultural gap between a redneck and a hippie, solved only (in the song) by the former getting drunk and the latter getting stoned. Radio programmers should be aware that one side is edited for airplay while the other contains a four-letter version of a five-letter word.

FAL RAKES—Til I Can't Take It Anymore (3:05); producer: Norro Wilson; writers: Clyde Otis-Ulysses Burton; publisher: Eden/Time Square, BMI. Warner Bros. WBS8416. Rakes went high with his last number and return with a love song made powerful by his strong singing style. An effective use of steel guitar and strings adds to the song's potency.

recommended

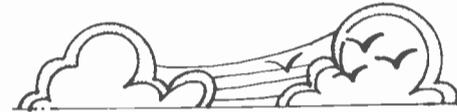
NAT STUCKEY—Buddy, I Lied (2:58); producer: Snuffy Miller, writer: Glenn Martin; publisher: Tree Publishing Co., Inc., BMI. MCA MCA40752.

AVA BARBER—Don't Take My Sunshine Away (2:28); producers: Dean Kay & Mac Curtis; writers: Foster-Rice; publisher: Jack And Bill Music Co., ASCAP. Ranwood R1080.

RED STEAGALL—Freckles Brown (2:59); producer: Glenn Suttan; writer: Red Steagall; publisher: Otter Creek Music, BMI. ABC/Dot D017709.

MARIE OWENS—Ease My Mind On You (3:47); producer: Jean Zimmerman; writer: Chuck Riddle, Jr.; publisher: Sing Me Music, ASCAP. Sing Me SM4512A.

CATES SISTERS—Throw Out Your Loveline (2:11); producers: Margie & Marcy Cates; writers: Joe H. Hunter-Roger J. LeBlanc; publisher: Sound Corp. Music, ASCAP. Caprice CA2038B.



Easy Listening

recommended

MICHEL LEGRAND—The Other Side Of Midnight (Noelle's Theme) (3:47); producers: Michel Legrand, Norman

Schwartz; writer: Michel Legrand; publisher: 20th Century, ASCAP. 20th Century TC2346.

GEORGIE AULD—Theme From "New York, New York" (2:47); producer: not listed; writers: J. Kander, F. Ebb; publisher: Unart Music Corp., BMI. United Artists UAXU1030.



Disco

recommended

HAMILTON BOHANNON—Bohannon Disco Symphony (3:46); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: Bohannon Phase II, ASCAP. Mercury 73939.

SUNRISE—Dirty Mind (Part I) (2:51); producer: G. Thomas; writers: G. Thomas, R. Manigault; publisher: Sambo, BMI. Polydor PD14403.

MANZEL—Space Funk (3:19); producers: Shad O'Shea, Manzel Bush; writer: M. Bush; publisher: Counterpart, BMI. Fraternity 3401A.

CASSIANO—Onda (7:50); producers: not listed; writers: Cassiano, Paulo Zdanowski; publisher: not listed. Polydor.



First Time Around

MICHAEL KATAKIS—I Got No Lights (2:54); producers: Michael Katakis, Joel Cohen; writers: Michael Katakis, Milo Angelo Adamo; publisher: Hampstead Heath, ASCAP. A&M 1958S. The tribulations of the down and outer are chronicled in a realistic tone that dramatizes the plight of aspiring artists with empty pockets. Katakis' keyboards and direct vocal permeates the tune which falls in the Billy Joel vein of socially-oriented works.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard LPs

• Continued from page 84

and work especially well against the smooth background vocals of a female chorus. **Best cuts:** "Into Something," "You Gotta Have Love," and "Precious, Precious."

TYMES—Diggin' Their Roots, RCA APL12406. This vocal quartet serves up eight solid numbers, helped by a full, rich Billy Jackson production featuring a multitude of strings and horns. The album's title takes on added relevance via a musical tribute to Kunta Kinte of "Roots" fame. **Best cuts:** "How Am I To Know," "Girl, You Blew It," "Kunta Kinte (He Dug His Roots)."

YOUNGHEARTS—All About Love, ABC ABC1032. This trio has re-emerged maintaining its mellow sound but with a new maturity and vocal control. If there's a flaw on this LP, it's the sameness of the lead singer's falsetto vocal style. Instruments are kept at a minimum. **Best cuts:** "Let's Fall In Love Again," "Sho' Nuff Must Be Love," "Number One Attraction," "If."

MAXI—Blue Note BNLA738H. (United Artists). Co-produced by Gene and Billy Page, the music on this LP is an appealing blend of pop, MOR and r&b, with some jazz combo touches thrown in for flavor. Most cuts are smooth ballads or medium tempos and vocalist Maxi sounds fine on both. Besides arranging and producing, Gene Page shares keyboard duties on some cuts. **Best cuts:** "Dancin' To Keep From Cryin'," "This One's For You."

JACK JONES—With One More Look At You, RCA APL12361. A collection of mostly ballad material, this LP should please Jones' old fans. He sings well and the arrangements and orchestration are functional without breaking any new ground. **Best cuts:** "With One More Look At You," "Belonging," "Dixie Chicken."

HARNELL, Capitol ST11657. Keyboardist-composer Joe Harnell had a '60s hit with "Fly Me To The Moon" and has been a prime force in studio work, currently scoring the "Bionic Woman" television series. This is a tasty, contemporary MOR keyboards-orchestra package combining standards and off-beat soundtrack themes. **Best cuts:** "For A Brief Time," "Bionic Woman Theme."

country

RONNIE SESSIONS, MCA MCA2285. This lively LP—a series of strictly uptempo songs from a wide variety of writers—has a timely release in the heart of summer. Recorded at the Youngun' Sound Studios in Murfreesboro, Tenn., the LP receives some spirited vocalizing from Sessions and potent background contributions from such musicians as Bobby Wood, Johnny Christopher, Joe South and Chip Young, Sessions' producer. **Best cuts:** "Wiggle Wiggle," "There Goes My Heart Again," "The Losing End," "Me And Millie (Stompin' Grapes And Gettin' Silly)," "I Like To Be With You," "Wonder Woman."

disco

TINA CHARLES—Rendezvous, Columbia PC34807. Charles' second LP is a standard collection of disco material mixed with some ballads. Her wide-range vocals coupled with the orchestrally dynamic danceable instrumentals, keeps the LP moving without boredom. **Best cuts:** "It's Time For A Change Of Heart," "Dr. Love," "Dance Little Lady Dance."

EDDIE DRENNON & THE B.B.S. UNLTD.—Would You Dance To My Music, Casablanca NBLP7062. This tasty collection of predominately disco material offers more than the standard repetitious dance beat. The five-piece B.B.S. Unltd. fronts Drennon's cool vocals with some soulful instrumentals. A string and horn section also varies the pace. **Best cuts:** "Would You Dance To My Music," "If You Really Don't Love Me," "Save Your Love For Me."

BECKETT—Disco Calypso, Casablanca NBLP7059. This new rhythmical hybrid was introduced in Casablanca's film "The Deep." Expanding the theme, composer Beckett (nee Alston Cyrus) offers an album whose celebrative spirit is infectious. The idea also brings a welcome fresh approach to the standard disco formula. Vocals are rendered in the distinctive accent of islands as intricate Caribbean percussion underpins most cuts. An alternate name for the style could be reggae disco. **Best cuts:** "Disco Calypso," "St. Thomas Mas."

jazz

DAVID AXELROD—Strange Ladies, MCA MCA2283. The noted jazz composer's return to MCA is an introspective view of six ladies in his life pictured through a fusion of jazz with quasi rock and Latin rhythms and played with verve and zest by some of L.A.'s top studio blowers. The problem with Axelrod's writing is its lack of string pullout melodies. The orchestral works are multi-hued but the LP is too little rock and too little jazz. **Best cuts:** "Aunt Charlotte," "Mujer Extrana," "Terri's Tune," "Sandy."

HENRY FRANKLIN—Tribal Dance, Catalyst CAT 7618. Sterling blowing by this septet of young modernist instrumentalists cooks up a brew of modern and avant-garde patterns. Leader Franklin's acoustic bass has a distinct foreground position in the ensemble for straight ahead chording and arco passages. Charles Owens' tenor and soprano is violent yet works well with Jerry Rush's equally implanting trumpet. **Best cuts:** "Tribal Dance," "For Penny."

DAVE FRISHBERG—Getting Some Fun Out Of Life, Concord Jazz CJ37. There's an abundance of humor in Frishberg's piano and vocals as he ripples through 12 tunes with backup by Marshall Royal's alto, Bob Findley's trumpet, the bass pluckings of Larry Gales and Steve Schaeffer's drumming. **Best cuts:** "Lotus Blossom," "In A Mist," "Dear Bix," "Violet Blue," "Wonderful One."

EARL HINES & MARVA JOSIE—Jazz Is His Old Lady And My Old Man, Catalyst CAT7622. Josie dominates this 10-song program with her vocals, but it is the aged Fatha at the piano who sparks the album with solid assists from Rudy Rutherford, Tom Griffin, Benny Morton, Johnny Letman and a laudable rhythm section. Some of the tunes are old and lyrically feeble but all in all, it's a pleasing if unexciting LP, well-produced and with informative Stanley Dance annotation. **Best cuts:** "Just Squeeze Me," "Hey Love."

JAKE HANNA QUINTET—Jake Takes Manhattan, Concord Jazz CJ35. Noted for his sensitivity as well as his physical skills on drums, Hanna weds his talents with John Bunch, Danny Stiles, Michael Moore and Carmen Leggio on a swinging well-programmed LP. Commendable engineering by Phil Edwards adds to the package's attractiveness. **Best cuts:** "Them There

Eyes," "Lester Leaps In," "A Smooth One," "Sultry Serenade."

VARIOUS ARTISTS—Jam Session 102, Jam Session 102. California label serves up four LPs, of which this is representative, offering jazz of the early '50s featuring Jimmy Rowles and Paul Smith, piano; Gerry Mulligan, Dave Pell, saxes; Joe Mondragon, bass; Howard Roberts, guitar, and others in informal romps taped at the old Haig niteroy on Wilshire Blvd. in Los Angeles. **Best cuts:** "I Cover The Waterfront," "Out Of Nowhere," "Lullaby Of The Leaves."

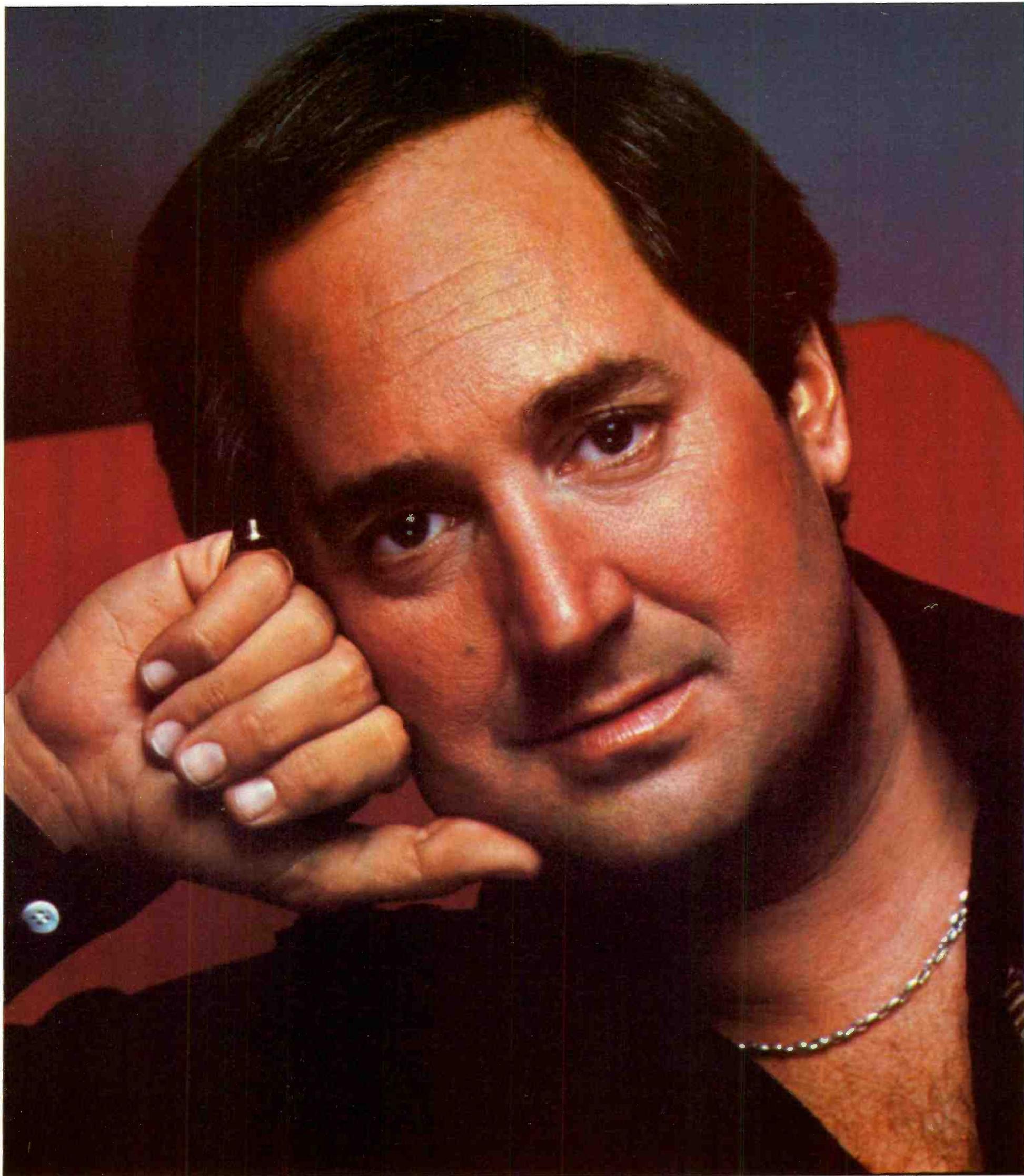
MCCOY TYNER—Supertrios, Milestone M55003 (Fantasy). This double LP features pianist Tyner with Ron Carter and Eddie Gomez, bass, and Jack DeJohnette and Tony Williams, drums. Carter and Williams assist on two sides; Gomez and DeJohnette on the other two. It doesn't sound that different. Tyner dominates as player and composer although there's some good interchanges among all players. Mostly fast-paced, predictable jazz. **Best cuts:** Any one.

HANK CRAWFORD—Tico Rico, Kudu KU3551 (CTI-Motown). Crawford plays mellow alto sax in a jazz-funk vein. Here he is aided by such studio heavies as Steve Gadd, Eric Gale and the Brecker Bros. The LP is almost all instrumental and producer Creed Taylor has made it all very lush and smooth. **Best cuts:** "Tico Rico," "I've Just Seen A Face."

BARNEY KESSEL & HERB ELLIS—Poor Butterfly, Concord Jazz CJ34. Two celebrated guitarists again collaborate on a technically sleek, faultless program of nine titles, five of them classy standards. Monty Budwig's bass and Jake Hanna's drums lend impeccable support. There's a wide variety of tempos and ingenious "chase" passages reflecting marvelous interplay between the two virtuosi. **Best cuts:** "Early Autumn," "Hello," "Poor Butterfly."

RICHIE KAMUCA—Drop Me Off In Harlem, Concord Jazz CJ39. Another excellent disk produced by Carl E. Jefferson in San Francisco. Dave Frishberg, piano; Ray Brown, bass, and Herb Ellis, guitar, back the gifted Kamuca's tenor sax improvisations on seven old but rarely recorded titles plus Frishberg's new "Dear Bix" sporting an odd Kamuca vocal. It's moving, pretty mainstream jazz and uncluttered with clumsy electronic effects. **Best cuts:** "Drop Me Off In Harlem," "It Must Be True," "Dear Bix," "All Alone."

A VERY SPECIAL SINGLE FROM NEIL SEDAKA'S ALBUM, "A SONG" ON ELEKTRA RECORDS



"ALONE AT LAST"



PRODUCED BY GEORGE MARTIN.

E-45421

Record Performance Royalty Flap

• Continued from page 5

of a human cannonball act from exploitation without payment, by the ABC-TV Network, seemed like a clincher to proponents of performance royalty rights for record producers and performers whose recordings are played for profit by broadcasters.

An NAB-commissioned study by an economics professor based on "random samples" brought a charge of "flim flammings" from the Register of Copyrights.

The study claimed to show how money from radio play and record sales is ultimately distributed among segments of the music and entertainment industries.

The study found that money "generated" by performance (music licensing royalties) and by record sales was distributed 59% to record companies; 9% to composers; 7% to publishers, and 25% to performing artists.

The economist, Dr. Fred Stuart of Hofstra Univ., concluded from these figures that "the performing artist is well ahead of composers and publishers in the distribution of income generated by the broadcasts and sales of records. . . ."

The Copyright Office will have an economic study of its own, under a specially commissioned consultant, to examine the potential economic effects of a record performance royalty.

RIAA has promised more economic data at its California appearance before the Copyright Office panel later this month, and NAB also promises to come up with more statistics on radio revenues.

Under challenging questions by the panel, NAB spokesmen backed down on former claims that a record royalty would put some radio stations out of business. NAB now claims only that paying the royalty will mean less money for public service and news on "marginal" sta-

tions and those FMs already in the red.

The NAB's reasoning produced near apoplexy in AFTRA's Sanford Wolff. He especially attacked the NAB argument that "record producers and performers don't need the money" as totally irrelevant to the principle involved.

He also attacked the argument that broadcasters should not have to pay for profitable record programming, because they "promote" the recordings.

Wolff said the performers' union has agreed to the 50-50 split with record companies because "we know they have big costs and do take risks. We think they deserve the 50%."

Attorney Nick Allen, testifying for jukebox operators, pleaded declining revenue of the industry, and like the broadcasters, he said the record companies and performers already had enough—they don't need the performance royalty.

Book To Show 550 LP Covers

NEW YORK—Those who believe album cover art is as important as the music inside, take note: A & W Visual Library is publishing a 12-inch by 12-inch softcover book of 550 top album cover designs called, appropriately enough, "Album Cover Album."

Put together by English designer Roger Dean and Hipgnosis, the U.K.-based graphic firm which specializes in LP design, the 160-page tome bows in August, according to A & W Publishers Inc. of New York, which is bringing the book out with a suggested list of \$10.95.

Plans are being discussed with the Columbia Records Club and Tower Records, the Los Angeles retailer, to have "Album Cover Album" merchandised through their organizations in addition to bookstores.

Direct-Disks Stretch Level

• Continued from page 1

"To the person who is interested in these records it wouldn't matter if they were \$12 or \$17," says owner Jerry Kowitz. The retailer says he will buy any direct-disks he learns of, so certain is demand now.

Kowitz estimates his three stores combined are doing \$1,500 per month in records, a figure which has doubled since the winter. The disks are being merchandised out of plain countertop bins, and Kowitz has plans to install pole fixture displays.

Kowitz says his salesmen telephone customers when new direct-disk and audiophile releases arrive, explaining this is a measure of the anxiousness of customers for the albums. "They don't even care about the program," he points out, "they can be rock fanatics but they'll buy a classical release."

At Chicago's Paul Heath Audio sales of records are approaching \$3,000 monthly from one outlet, reports Jerry Bennett, part owner. Bennett says the store sold out in a week of 10 copies of a two-record Bach set on the Gale label, listing at \$20—a sales volume which record stores might envy.

Bennett estimates his margin on recordings at 30%, while in Phoenix, Kowitz reports a figure of 35%.

The majority of the recordings sold in these outlets are being produced specifically for the audiophile trade, most from firms that have arisen in the past two years. Increasingly, the outlets also are cherry-picking classical import catalogs, including EMI and Decca, for releases

outstanding sonically and musically.

Andre Previn's recording of the "1812 Overture" is cited as a "really popular reference disk among audiophiles." Roth-Sindell, a West Coast one-stop, services the market with a list of the most outstanding titles in import pressings, and the records are commanding prices approaching \$10 in the audio shops.

Most costly and exclusive of the audiophile software offerings is a performance of Bach's "Art Of The Fugue," on Levinson Records, lavishly spread across four 45 r.p.m. disks (conventional labels fit the work comfortably on two LPs). Price of the set is \$60 and no discounting, please.

Audio salons are getting list price in most cases, with some asking \$15 for disks actually listing at \$12.

Other audiophile labels are Telarc, Direct Disc, Direkt To Disk (Sonic Arts Corp.), M&K, Gale, Denon, Burwen, Umbrella, Crystal Clear and Nautilus, whose parent firm Orion Marketing has begun importing jazz direct-disks manufactured by Nippon Phonogram.

The leader of the pack remains Sheffield Lab Records, reinventor of the direct disk process, which had the field to itself less than 1½ years ago.

The label this month undertakes its most ambitious project yet, direct disk of three albums with the L.A. Philharmonic. A separate story in this issue's tape section profiles another audio outlet catering to demand for expensive, "super-fidelity" recordings, Ear Drum in Inglewood, Calif.

Closeup

JAMES TAYLOR—JT, Columbia JC34811.

Taylor knows how to entertain in a pure, simple manner. His writing continues to provide clear, crystalline word pictures of life as he probes through its confusion and distended images.

He rhymes lines and phrases with an ease of handling that produces delights for the ear and joys to hear.

Taylor's debut LP for Columbia after a string of hits for Warner Bros., retains the formula for past success: a tight, quartet of friends and musicians with everything charted for direct passage from start to finish. There are no way stations in any of Taylor's songs.

He sets his course, his direction and takes us there with a modicum of circumventing the main idea.

Taylor's friends on this voyage are guitarist Danny Kortchmar, bassist Leland Sklar, keyboardist Clarence McDonald, drummer Russ Kunkel with guest appearances by wife Carly Simon, Linda Ronstadt, Leah Kunkel (vocalist), Red Callender on tuba and David Sanborn on saxophone.

Peter Asher remains a passenger on Taylor's ship of songs as producer/first mate. Ten of the 12 works are by the captain himself, with one a co-authorship with Carly ("Terra Nova," the LP's most interesting and fascinating chart).

The already established hit single, "Handy Man," is the work of Otis Blackwell and Jimmy Jones and is typical of the laidback type of composition emphasized.

"Your Smiling Face," the opening cut, is aided by a catchy instrumental phrase which pops up to aid his longing for that beaming face which always affects his inner self, and which means that love of his life is shining upon him.

"There We Are" is a personal statement of his love for Carly although he infers he never tells her that, however "you are my universe/you are my love."

"Honey Don't Leave L.A." is the first of several jump tunes (where the rhythm and instrumentation take us into the rock idiom with no holds barred). James' smooth, controlled voice distills some gritty phrases, albeit briefly, and a sax solo by David Sanborn injects a funky element to the saga of the lost love who splits for warmer climes in Europe.

"Another Grey Morning" is a dismal song with a dreary story in which "life is unkind/she's frozen in time" and the "she" in the story cannot escape from her trappings and find beauty in life.

The real surprise tune is "Bartender's Blues," a slow country blues in which James pronounces astray A stray and father with a New English accent. And while his lyrical reading seems erratic for a country song, the background sound is effectively Nashville, aided by Linda Ronstadt's nasal twang. But the song really doesn't fit with the others.

"Secret O' Life" is a positive view of life, enjoy, smile, groove, love all proselytized in a slow, soft manner.

"I Was Only Telling A Lie" has a pushing rhythmic pulse which helps James glide along through his tale of motel one-night stand "love affairs."

"Terra Nova" is a standout work. There is a changing tempo for the chorus which injects a gospelish quality: Carly sings harmony and on the last two verses over a sustaining organ chord, she sings two parts and James adds the third. The repeat effect is haunting. Red Callender's

will not come before the record royalty panel until the Beverly Hills, Calif., hearings scheduled for July 26, 27 and 28. But RIAA president Stan Gortikov was a close observer at the Virginia Copyright Office hearing.

Other proponent witnesses were Robert Wade, general counsel of the National Endowment for the Arts and spokesmen for the American Symphony Orchestra League and for the Associated Council of the Arts.

Opponent witnesses at the exploratory hearing Wednesday and Thursday (6 and 7) were James J. Popham, assistant general counsel of NAB; Theodore Dorf, general manager of beautiful music radio station WGAY here, and Nicholas Allen, Washington attorney for the jukebox operators.

Thomas Gramuglia, one-time spokesman for the tape pirates and head of the so-called Record & Tape Assn., was a scheduled witness but failed to show.

On the Copyright Office panel were Register of Copyrights Barbara Ringer; counsel John Baumgarten, and assistants to the Register, Dick Glasgow and Waldo Moore. A special team of Copyright office attorneys handling the record royalty report, headed by Harriet Oler, completed the panel.

The panel was frequently skeptical about familiar arguments by the NAB and broadcaster Dorf as to why broadcasters should pay nothing in performance royalties for the use of copyrighted recordings. (Broadcasters pay only for the licensing of the music on the records.)

NAB argues that Congress did right in protecting recordings, as creative works, from piracy, but broadcasters say it is unconstitutional to give these works the same kind of performance royalty granted to all other classes of copyrighted works under the law.

The contradiction in the broadcaster arguments left the Copyright Office panel obviously unconvinced, and Register Barbara Ringer called it "threadbare."

The recent Supreme Court decision protecting the "performance"

British Group To Help At Musexpo

NEW YORK—The British Board of Trade will sponsor a group of companies to exhibit at International Musexpo '77 for the second year. The U.K. joins previously announced government-sponsored subsidies by Quebec, for the third year; Australia, for the second, and Canada, for the first time.

All four groups will have their own exhibit areas at the third Musexpo, Oct. 28-Nov. 1 at the Doral Hotel in Miami Beach, according to president Roddy Shashous.

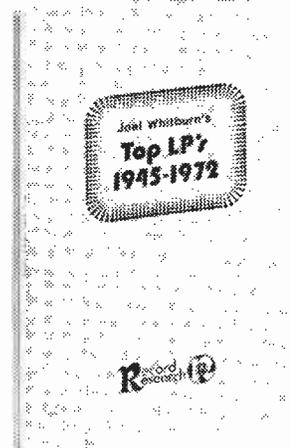
The event will have a theme for the first time, composed by Andre Gagnon, 1977 Juno award winner as the best selling album artist in Canada. Gagnon and his 15-member band will kick off the International Gala night with the theme to officially open Musexpo.

tuba probes through with consistency like the pluck of a bass.

"Traffic Jam" is a cute talk/song about the terrors of being stuck in autos at the wrong time done with only brushes on a snare drum. "If I Keep My Heart Out Of Sight" is a casual notation about wanting someone but afraid of scaring them away with words of love.

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Billboard HOT 100 Chart Bound

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LITTLE DARLING (I Need You)—Doobie Brothers (Warner Bros. 84DB) I CAN'T GET YOU OUTA MY MIND—Yvonne Elliman (RSO 880 [Polydor]) EDGE OF THE UNIVERSE—Bee Gee (RSO 877 [Polydor]) SEE TOP SINGLE PICK REVIEWS, page 86

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

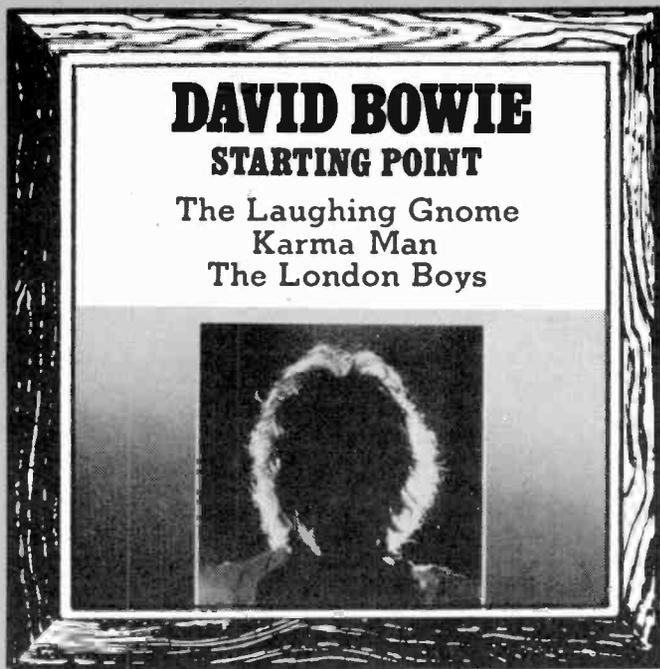
STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; 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-Licensor)

Index table listing song titles and their corresponding publisher/licensor abbreviations (e.g., ALM, WBM, CPP, ALM).

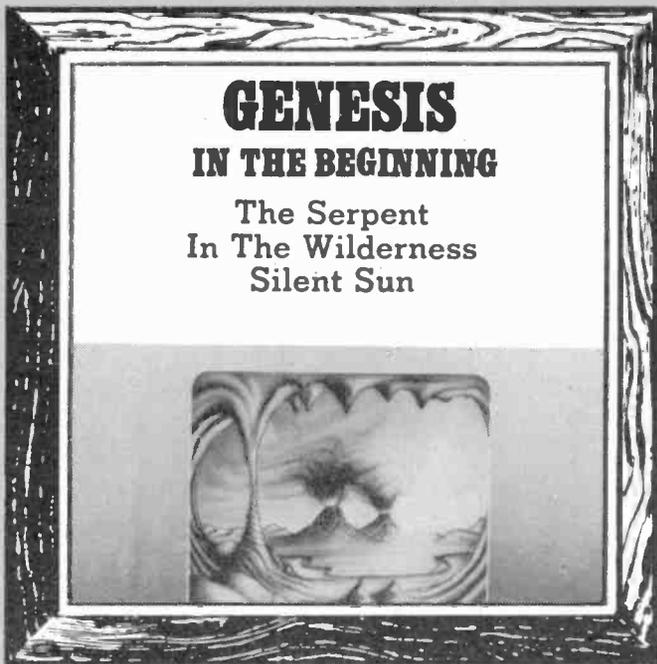
A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



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LC 50001



LC 50002



LC 50003



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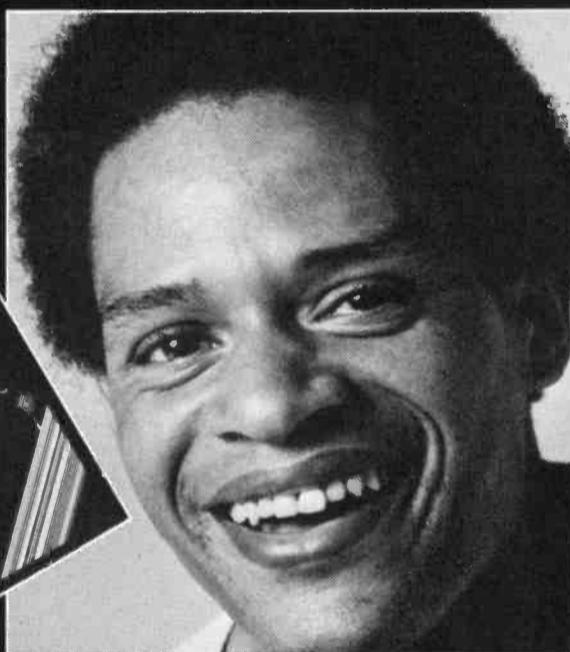
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"Seldom had the Hamburg Music Hall experienced such a commotion when 15 minutes after the encore people were still frantically clapping, stomping, and yelling. Critics and public agree on one thing: this man has a whole orchestra in his throat." —*Der Spiegel*, Germany



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TOP LPs & TAPE

POSITION
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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE							
				ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE			
106	106	14	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98			169	98	11	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97	
107	117	26	ABBA Arrival Atlantic SD 18207	6.98		7.97		7.97			171	177	3	WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	6.98		7.98		7.98	
108	NEW ENTRY		RAINBOW On Stage Dyster OY-2-1901 (Polydor)	9.98		9.98		9.98			172	174	3	ILLUSION Out Of The Mist Island ILPS 9489	6.98		7.98		7.98	
109	111	10	T-CONNECTION Magic Dash 30004 (TK)	6.98		7.98		7.98			173	186	2	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98		7.97		6.97	
110	121	4	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	7.98		8.97		8.97			174	184	2	GRAEME EDGE BAND Paradise Ballroom London PS 686	6.98		7.98		7.98	
111	115	11	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98			175	78	8	RICHARD PRYOR Are You Serious Laff A196	6.98		7.98		7.98	
112	112	67	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98			176	93	31	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97	
113	123	2	GEILS Monkey Island Atlantic SD 19103	7.98		7.98		7.98			177	130	23	JOAN ARMATRADING A&M SP 4588	6.98		7.98		7.98	
114	113	18	GLEN CAMPBELL Southern Nights Capitol SD 11601	7.98		7.98		7.98			178	190	113	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98		8.98		8.98	
115	127	5	ROY BUCHANAN Loading Zone Atlantic SD 18219	6.98		7.97		7.97			179	189	2	MCCOY TYNER Supertrios Milestone M 55003 (Fantasy)	9.98		9.98		9.98	
116	116	10	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98		7.98		7.98			180	185	8	RAMSEY LEWIS Love Notes Columbia PC 34696	6.98		7.98		7.98	
117	128	3	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98		7.98		7.98			181	NEW ENTRY		WALTER MURPHY Rhapsody In Blue Private Stock PS 2028	6.98		7.98		7.98	
118	119	12	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98			182	96	20	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	6.98		7.98		7.98	
119	122	7	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95			183	183	15	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98	
120	120	3	NAZARETH Hot Tracks A&M SP 4643	6.98		7.98		7.98			184	NEW ENTRY		ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98		7.98		7.98	
121	134	21	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98			185	197	53	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97	8.95
122	124	12	PHYLLIS HYMAN Buddah BDS 5681 (RCA)	6.98		7.98		7.98			186	NEW ENTRY		CAROL DOUGLAS Full Bloom Midson International BKL1-2222 (RCA)	6.98		7.98		7.98	
123	161	3	THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Lingsong/Atlantic LS 7081	13.98		13.98		13.98			187	187	13	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Tree BT 76000 (Atlantic)	6.98		7.98		7.98	
124	126	16	RETURN TO FOREVER Musicmagic Columbia PC 34682	6.98	7.98	7.98	7.98	7.98			188	NEW ENTRY		PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98	
125	108	13	CAPTAIN & TENNILLE Come In From The Rain A&M SP 4700	7.98		7.98		7.98			189	NEW ENTRY		MIRACLES BY ENGELBERT HUMPERDINCK Epic PE 34730	6.98		7.98		7.98	
126	188	2	ROGER DALTRY One Of The Boys MCA 2271	6.98		7.98		7.98			190	192	51	BARRY MANILOW I Arista AR 4007	7.98		7.98		7.98	
127	138	6	HENRY MANCINI Mancini's Angels RCA APL1-2290	6.98		7.98		7.98			191	95	15	NORMAN CONNORS Romantic Journey Buddah BDS 5682 (RCA)	6.98		7.98		7.98	
128	152	93	KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98			192	194	44	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
129	133	62	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98			193	193	3	DIONNE WARWICKE Only Love Can Break A Heart Muscor MUS 2501 (Springboard)	6.98		7.98		7.98	
130	131	8	HOT Big Tree BT 89522 (Atlantic)	6.98		7.97		7.97			194	102	9	LINDA RONSTADT A Retrospective Capitol SKBB 11629	7.98		8.98		8.98	
131	57	10	POCO Indian Summer ABC AB 989	6.98		7.95		7.95			195	104	6	STARLAND VOCAL BAND Rear View Mirror Windsong BHL1-2239 (RCA)	6.98		7.98		7.98	
132	132	66	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97			196	114	13	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
133	143	37	BARRY MANILOW II Arista AB 4016	7.98	7.98	7.98	7.98	7.98			197	118	11	VAN MORRISON A Period Of Transition Warner Bros. BS 2987	6.98		7.97		7.97	
134	136	18	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98			198	137	64	THE BEATLES 1962-1966 Capitol SKBO 3403	10.98		11.98		11.98	
135	156	23	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98			199	149	21	NEIL DIAMOND Love At The Greek Columbia KC2 34404	11.98		11.98		11.98	
											200	97	35	JACKSON BROWNE The Pretender Asylum 7E-1079	6.98		7.97		7.97	

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Starland Vocal Band	195
Cat Stevens	13, 164, 168
Al Stewart	83
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Neil Young	40

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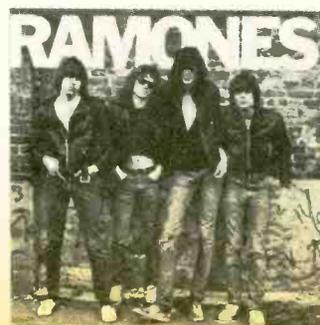
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Inside Track



CARRIE SIGNS—RCA artist Carrie Lucas signs autographs at the Jimmy's Music World outlet on Times Square in New York.

ASCAP Into Court

• Continued from page 5

also on the thorny issues of per program licenses, hinting that it would be amenable to "modernize" the procedure for these licenses.

The strongest attacks on the present ASCAP rate structure have come from all-talk classical music stations which claim most of their programming comes from works in the public domain.

However, the Concert Music Broadcasters Assn. claims the current per program license procedure is so onerous only a blanket fee plan is feasible.

A settlement of this issue could break one of the main impasses that combine to stall negotiations between radio and ASCAP.

However, ASCAP warns the court that a modification of the per program license would entail an examination of programming changes in radio since 1940, and a look at possible antitrust violations by its chief competitor, BMI.

"That (alleged) violation would be exacerbated if radio broadcasters were given a legitimate economic justification for playing BMI rather than ASCAP works because of the different forms of license," the affidavit states.

ASCAP also claims that radio station owners use complicated financial procedures to "distort" their profitability in an effort to hold license fees down.

Although broadcasters relate licensing fees to net income before taxes, ASCAP says they don't relate labor, talent, rent utilities and salaries to pre-tax revenue.

UA COUNTRY IN SPOTLIGHT

LOS ANGELES—July has been designated "Country Month" by United Artists, according to vice president of sales Joe Carbone and Lynn Shults, director of country product.

The label is launching a major merchandising campaign for the month with its largest country LP release ever.

New LPs by Larry Butler, Crystal Gayle, Susan Raye, Billie Jo Spears, Johnny Tillotson, Dottie West and Slim Whitman are slated for the nationwide campaign supported by radio spots, posters, newspapers, trade and consumer ads, radio station contests and a performance competition at the distributor level on behalf of each LP.

As a percentage of total expenses, ASCAP says, local radio programming costs have gone down, with license fees from all collecting agencies down from 2.9% in 1971 to 2.6% in 1975.

"It is obvious that the low cost programming made possible by radio's almost exclusive reliance on music has contributed greatly to the increase in the number of local radio stations since the 1940s and to sharply rising revenues," the affidavit claims.

One of the All Industry Committee's demands is that an incremental or "stair-step" formula be adopted under which only one-half the blanket rate would apply on revenues above a certain level. A similar formula is employed in setting tv license fees as well as BMI radio fees.

But ASCAP lashes out at this sort of thinking by claiming that broadcasters often wear two hats.

"They don their radio hats in this proceeding and protest that television uses (of music) are more valuable; in a few months they will put on their television hats and assert that radio uses are more valuable," ASCAP charges.

As usual, ASCAP had strong objections to the fact that BMI's board of directors includes broadcasters themselves. An incremental formula would ostensibly entitle broadcasters to further rate reductions from ASCAP, bringing it in line with BMI's rate.

"However," ASCAP says, "what the radio industry chooses to pay BMI is the result not of arm's-length bargaining ... but rather of self-dealing by the broadcasters on BMI's board of directors, acting for their industry."

ASCAP also notes that the new copyright law will extend the terms of many tunes under its jurisdiction which otherwise would fall into public domain, thereby increasing the value of its catalog.

Kalapana Contract Firmed For Japan

LOS ANGELES—Trio-Kenwood Records and Watanabe Publishing have made a record distribution and publishing deal in Japan with Abattoir recording artist Kalapana.

The agreement calls for Kalapana's first two albums as well as a debut LP from another Abattoir group called Summer. Both Kalapana LPs are due for simultaneous rush release Aug. 10.

Growing public acceptance of \$7.98 album product becomes more manifest weekly. Eleven of Billboard's top 25 best selling albums are \$7.98 product, seven of which hover in the top 10. Filling out the vaunted 10 positions are two \$11.98s and one \$6.98 album. Filling out the 11th to 25th slots are three deluxe priced multi-record sets and 10 \$6.98 albums. ... Rumor has it that Paul Drew, Phil Walden and Sis Kaplan are also being considered for possible appointment to the FCC along with Joe Smith who earlier was noted (Billboard, June 18, 1977). Several slots in that important federal radio/television agency come open in the near future. ... Mercury executive vice president Charlie Fach is another label topper getting into album production. He was in Los Angeles last week doing two nights' overership at Jimmy Smith's Van Nuys jazz boite, where the Hammond keyboarder was cutting a live album.

Jan. 10 is the tentative trial date agreed on by both parties in the Universal/Disney suit versus Sony and its Betamax home videocassette recorder system alleging off-air taping is in violation of copyright. Site is U.S. District Court, Central District of California, Los Angeles. Industry-wide implications on both audio and video recording has the EIA/CEG polling its members for their feelings on support of the Sony position, with a report due before the next board meeting in October.

Australia's musicians' union hinted ready to campaign against discos which won't employ live talent. ... The Who looking over London's Shepperton Film Studios with an eye toward leasing a portion as a multi-media center for future film, video and laser projects. ... Don Kirshner's "Rock Awards" moving from CBS to NBC-TV this fall. ... The city of Boston blueprinting a 20,000-seat, \$30 million arena to replace the 14,000-seat Boston Garden. ... Tampa, Fla., declares a moratorium on rock concerts in the wake of the riotous June 3 Led Zepplin date that was rained out. Apparently, Peter Frampton's Sept. 3 gig there will be affected by the ban. ... Will Guillermo Infante, currently vice president of international for RCA in Mexico, take over the top slot vacated by Louis Coultolenc when he joined RCA U.S.A.? ... Aretha Franklin broke in a brand-new stage show late in June at the Ford Theatre, Detroit, and now will take it on the road.

Donald Byrd was so intrigued by Alex Haley's genealogical research that he had his own family tree "rooted." On Aug. 13, he's inviting his farflung rediscovered kin from all over the U.S. to join him at his home in Detroit. ... Captain & Tennille couldn't make a projected Beach Boys' Wembley, London, concert because of conflicting dates in Canada. Bread was so good that they are trying to reschedule the gig. Will the Captain do a solo album on keyboard for A&M next? ... Chet Caplan, who runs American Music Marketing, a cutouts firm in Los Angeles, firsted a schlock sale to the public Saturday (9). First time we know of a wholesaler making it available for one day only to the public. And champagne was served free to sweeten the appeal. ... The current shortage of pressing plants in Mexico will be ameliorated by a brand new one opening under the auspices of Federico Riojas Coro, expansion of the present Orfeon facility and an addition to the Composers' Society plant within the next year.

RECORD INDUSTRY RECORD: Evelyn Dalrymple, manager of Lieberman Enterprises' Omaha One-Stop, has marked her 25th year with the Minneapolis-based firm. She's also in the new edition of the Nebraska "Who's Who." ... Is Pickwick International mulling a major diversification program, including not only books, paperbacks and periodicals, but even a greater range of racked and retailed products now that American Can is taking more of a hold? ... "Star Wars" movie grossed more than \$32 million through the July 4th Holidays, spurring original track and cover albums sales.

Inadvertently omitted from a story on the Record Town/Sound Town chain (Billboard, June 11, 1977) were Ron Peebles and Keith Dubbs, management princi-

pals. ... A 20-minute power blackout at the after-opening fest for Chuck Mangione at the Universal Amphitheatre, North Hollywood, disrupted the affair, especially when it was discovered, after the kleigs returned, that someone made off with the huge nine-inch top layer of a cake baked for the occasion. A&M is seeking the thief, somebody with a two-pound pimple. ... Milt Salstone, M.S. Distributing founder, is a granddad for the first time. Daughter, Mrs. Susan Mall, topper of his Bay Area distributorship, bore a daughter, Elisa, June 23 in San Francisco. ... And Ira Heilicher presented Amos and Cele with his first, a daughter, Michele, born in Minneapolis June 19. ... And Sam Klayman, founder of Ohio's oldest independent label distributorship, Supreme of Cincinnati, added a daughter-in-law when son Charles wed Gail Westendorf July 3 in the Cream City. Charles is assistant sales manager of Supreme.

Angered when they could not obtain tickets to the SRO concert by the Commodores Sunday (3) at Nashville Municipal Auditorium, a rock-throwing mob did \$5,000 damage to the site. Police made one arrest. ... Steve Lawrence and Eydie Gorme readying an Irving Berlin tribute special for NBC-TV in a deal that also calls for another special and Steve to do a dramatic segment. ... Sam Sclafani, Michigan salesman for ABC Record And Tape Sales, Detroit, and his wife, Marilyn, are infanticipating. ... Tom Keenan of Everybody's Records, six-store Oregon chain, was presented with a daughter, Sarah Nicole, by his wife, Mia, June 21. ... The RIAA program to introduce bar coding on record albums was slowed up for a couple of weeks by some minor changes, necessitated after Stan Gortikov, RIAA president, huddled personally with Tom Wilson, UPC representative.

... Al Eggy, Sears Detroit overseer of records/tape/audio, reports that the first month of ABC Record and Tape Sales' takeover of the 10-store departments leveled off at a 61% increase. He was most encouraged by the overall impact of the heavier traffic, which also boosted radio-tv-audio playback unit sales in the adjoining department. ... New York Daily News running an Emerson, Lake & Palmer sweepstakes giving away audio equipment, albums and concert passes. ... Disc-O-Mat, New York low-baller, was robbed by a high-balling bandit who ran off with a hefty, though unspecified, take. ... It's strictly mail-order to get tickets to the Aug. 22-23 concerts by Peter Frampton at Madison Square Garden. ... John Denver makes his only concert appearance of 1977 Aug. 26 to Sept. 4 at Harrah's Lake Tahoe. Otherwise, it's strictly fund-raisers, including the Democratic Congressional Campaign soiree June 25 at L.A.'s Universal Amphitheatre where Denver was praised by Vice President Walter Mondale. ... Getting less and less punkish by the album, producer Kim Fowley in the studio working on the first American project for European recording star Vicki Leandros, recently signed to Columbia Records International. Artist's European LPs are said to have racked up 22 million units. ... WEA San Francisco sales manager Bill Perasso was presented with sales manager of the year award by Odyssey Records owner Richard Bullock at the 16-store, West Coast chain's recent marketing meet in Santa Cruz. ... Ron Townson, ex of the Fifth Dimension, sweetening his solo act with Wild Honey, a four-girl backup group to be composed of Brenda Gooch, Paula Franklin, Patty Powdermill and Marie Marsh. ... Murray Deutch plugging three hot scores, "New York, New York," "Annie" and "A Bridge Too Far." ... Portrait act Heart skedded for next Rolling Stone mag cover.

LATE SIGNINGS: Singer/Songwriter Philip Mitchell to Atlantic. He sang on Norman Connors' Buddah LP. ... Sire's Climax Blues Band to Irv Azoff for management. Azoff has the Eagles. ... Singer Leon Thomas to Bareback Records. ... Sonny Fortune, versatile jazz instrumentalist, to Atlantic. ... Soundtrack of RSO's "Saturday Night Fever" film to Polydor International for distribution.

Leapin' Lizards! Annie Goes To Court

NEW YORK—"Annie," the little orphan who has won seven Tony awards, is having her share of legal scap.

A New York Supreme Court judge recently enjoined the fashionable Bonwit Teller department store

from selling "Annie" frocks, following a complaint brought by Thomas Meehan and Charles Strouse, the show's authors and composers. Judge Charles Tierney also temporarily barred Bow Age, the dress manufacturer from making the Or-

phan Annie garment.

And Broadway publicist Max Eisen is suing the "Annie" company for more than \$600,000 on a claim that the company did not honor its agreement to hire him as its publicist.

Poll Reveals Kiss Teeners' Favorite

NEW YORK—A recent nationwide poll of teenagers by the Gallup Organization reveals that only 6% are unable to name a favorite recording group. And of the 1,066 teens polled, the runaway favorite of both boys and girls was Kiss.

The only MOR acts listed among the top 20 favorites were Barry Manilow at 11, Barbra Streisand at 15 and John Denver at 20. Runner-up to Kiss at number 2 was the Eagles, followed by the Beatles.

Other listings were: 4, Led Zeppe-

lin; 5, Boston; 6, Chicago; 7, Aerosmith; 8, Peter Frampton; 9, Earth, Wind & Fire; 10, K.C. & the Sunshine Band.

Eleven was Manilow; 12, Elton John; 13, Beach Boys; 14, Stevie Wonder; 15, Streisand.

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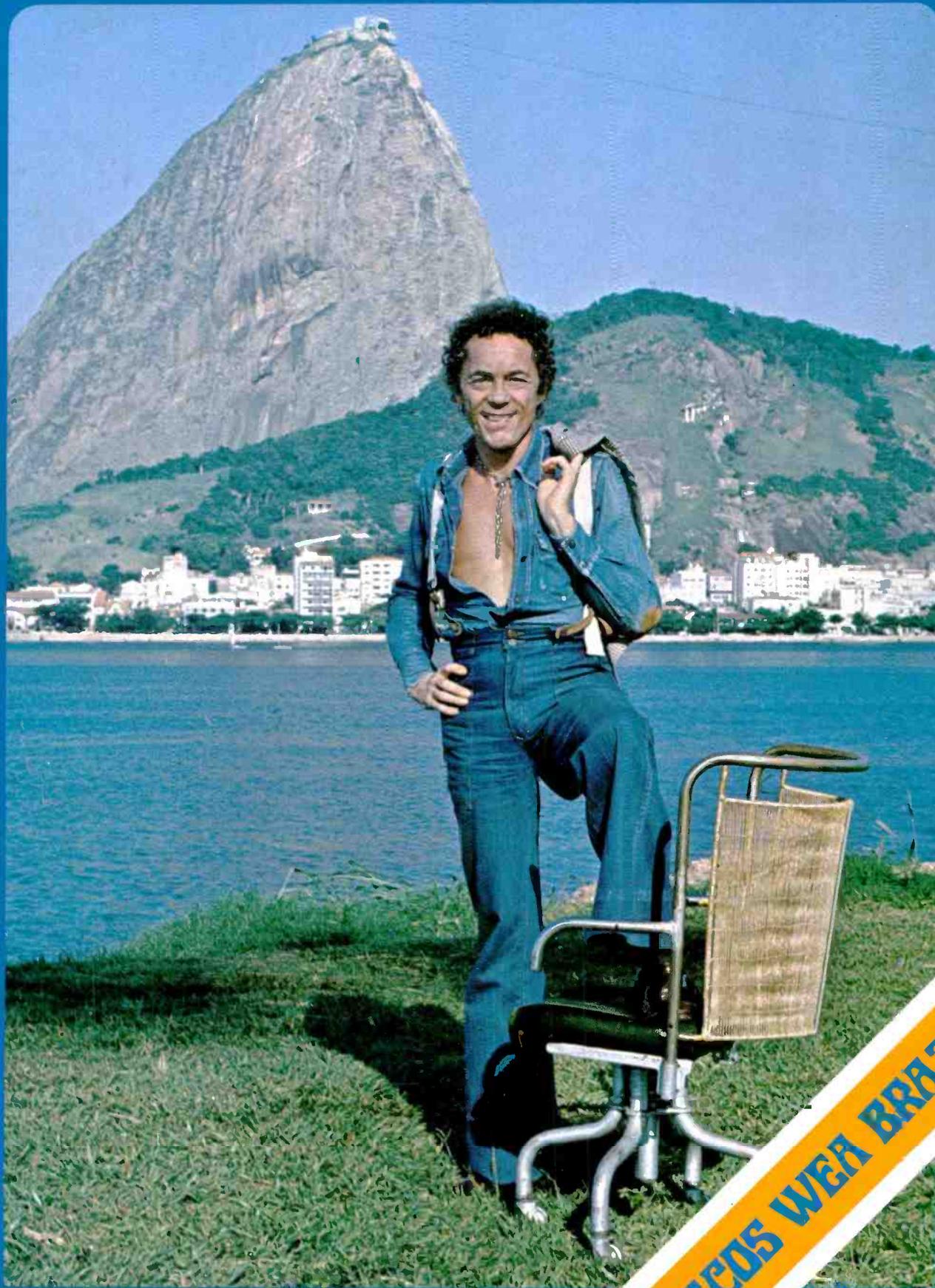
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