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Record Performance Bill Introduced Again

By MILDRED HALL

WASHINGTON—The record performance royalty issue is gathering momentum here. Rep. George Danielson (D-Calif.) has introduced a record performance royalty bill and comment requested on the pros and cons of the royalty for a report to Congress is running heavy at the Copyright Office which has announced public hearings on the royalty (see separate story on page three).

Rep. Danielson's bill (H.R. 6063) establishes a compulsory license for commercial playing of copyrighted recordings, similar to the ones which he and former Senator Hugh Scott introduced in the last Congress.

The record royalty bill was quietly introduced without comment in April, "just to let everyone know this issue is not going to die," said one Hill spokesman here.

Bruce Lehman, chief counsel for

(Continued on page 83)

BMI Writers To Reap Fat Performance Fee Raises

By GERRY WOOD

NASHVILLE—Instituting some of the most massive payment schedule changes in its 37-year history, BMI is doubling its payment for network television music, local FM performances, and some other radio uses including concert music.

The most significant change comes in a revamping of the BMI bonus system which, effective July 1, will reward affiliates on a per-song basis rather than the past per-catalog basis.

"This represents a major change in our distribution system," says Ed Cramer, president of BMI. "We've been waiting for computer technology to improve so we could put these changes into effect. They'll be the first of many changes that will come in the future."

Looking ahead, Cramer predicts, "They'll enable us to go into new li-

(Continued on page 16)

Pickwick: American Can Subsidiary

By IS HOROWITZ

NEW YORK—Pickwick International lost its identity as an independent company Tuesday (7) when stockholders voted to accept an agreement under which it will become a wholly owned subsidiary of American Can Co.

The action has also removed from direct executive authority industry veterans who directed the growth of the firm to its dominant position as the nation's largest rackjobber, retailer and independent distributor of recorded product.

C. Charles Smith, who came to Pickwick last year after Hartz Mountain Corp. acquired the largest single block of company stock, has

(Continued on page 16)

ABC HIKES SEARS SALES

By JOHN SIPPEL

DETROIT—A dramatic 82.6% increase in record/tape department volume in 10 major mall-oriented Sears stores here is attributed to energetic, imaginative marketing introduced by ABC Record and Tape Sales by Al Eggly, Sears' Motor City merchandising manager.

The trial six Detroit and four stores in Ann Arbor, Pontiac, Dearborn and Troy represent a major breakthrough for ABC's rackjobbing division.

(Continued on page 16)

Associates Pitch NARM

LOS ANGELES — Associate members through the manufacturers' advisory committee made a strong pitch for greater participation in NARM to its board of directors at an interim two-day meeting in New Orleans last week.

And it appears that the board welcomed the bid of assistance from the label reps.

Chagrined, because they felt they were often overlooked and bypassed recently in selection of a successor to NARM president Jules Malamud, the manufacturers' advisory committee set up an ad hoc meeting preparatory to its joint board meeting.

Paul Smith, CBS Records and

(Continued on page 96)



Dan Fogelberg has proven that he can reach the people. Now come "Nether Lands," (PE 34185) Dan's strongest album yet, and an extensive nationwide tour that will carry his music from coast to coast. This summer, "Nether Lands" comes to America. On Full Moon/Epic Records and Tapes. Produced by Dan Fogelberg and Norbert Putnam. (Advertisement)

Consensus: CES 'Most Innovative'

By STEPHEN TRAIMAN

CHICAGO—The sound of music—disco, direct-to-disk and even 4-channel—linked to new technological advances in playback and recording hardware, provided the most innovative CES in recent years.

The quality of that music produced the most direct indictment of the record industry—with the CES audio panel charging that significant improvements in equipment technology had not seen equivalent upgrading of software, although the technology exists to provide better "mass-produced" disks.

However, behind the scenes, the

(Continued on page 52)

Pirate-Serviced Retailers Turning To Tape Cutouts

By ED KELLEHER

NEW YORK—Retail outlets created by pirates during the heyday of unauthorized tape duplication are turning increasingly to legitimate cutout wholesalers to obtain product as the volume of illegal wares continues to dwindle.

The outlets, numbering in the thousands and located mostly in rural areas, include such non-music-oriented locations as swap shops, grocery stores, motel gift shops, flea markets and truckstops.

Once serviced almost exclusively by purveyors of pirate merchandise, these retail outlets have grown ac-

(Continued on page 15)



THERE'S SOMETHING NEW IN THE AIR—The music of the DIXIE DREGS is as sophisticated as it is spellbinding and they prove it on their debut lp FREE FALL (Capricorn CP 0189) produced by Stewart Levine for Outside Productions, Inc. Virtuosity ranging from soft to sonic on Capricorn Records and Tapes, Macon, Ga. (Advertisement)

(Advertisement)

(Advertisement)

NOW PLAYING:

"THEME FROM NEW YORK, NEW YORK"

sung by LIZA MINNELLI

"Start spreading the news..." the single is out on United Artists Records. UA

BANG!

KISS LOVE GUN



Casablanca
Records

PRODUCED BY EDDIE WEAMER AND KISS

rock
steady

Royalty Hearing Set For 2 Cities

By MILDRED HALL

WASHINGTON—The controversial issue of record performance royalty will be the subject of Copyright Office hearings July 6 through 8 at its Virginia office and July 26 through 28 at the Beverly Hilton Hotel in Beverly Hills, Calif.

The new copyright law did not give copyrighted recordings the right to collect performance royalties when played by broadcasters and other commercial users—a right given to the owners of the copyrighted music on the recordings.

The public hearings are to aid the Copyright Office in making the report and recommendations to Congress on the subject of record performance royalty by Jan. 3, 1978, as required under the revised copyright law.

The record royalty has been so bitterly contested by broadcasters that congressional sponsors gave up trying to establish a compulsory licensing for record performance royalty in the revision bill. The royalty would have been shared equally between record producers and performers.

The national broadcaster association (NAB) has already fired its opening salvo in comments to the

(Continued on page 83)

Larry Harris To Keynote Billboard's Disco Forum

LOS ANGELES—Larry Harris, executive vice president of Casablanca Records & Filmworks, will be the keynote speaker at Billboard's third annual Disco Forum, Aug. 28-29 at New York's Americana Hotel.

Harris will discuss the impact disco has had on the record industry at this point, touching upon special marketing of the 12-inch single, how it fares in different regions of the country, what disco has meant to overseas licensees and disco's relations to other product.

The forum will address itself to every segment of the industry and will cover such topics as franchising, sound and lighting equipment, promotional materials, mobile discos, light shows and custom lighting, liquor dispensing, lasers, audio and



TURNAROUND EVENT—Robin McBride (left), Phonogram/Mercury international and Midwest a&r director, receives an appreciation award from the Ohio Players, presented to him by Player Clarence Satchell at a party commemorating the group's third anniversary with Mercury.

NEW MERCHANDISING PLOY

CBS Jazz Concert Combo Plays Europe

By ELIOT TIEGEL

LOS ANGELES—CBS has created a concert package of its top jazz soloists which will play the Montreux Festival and the label's upcoming London convention. An

LP will emerge out of these performances.

In merchandising its strength in the jazz market, the label is expanding the concept of having its top soloists jam together by placing them in performance situations with wide ranging implications.

The first utilization of its heavy-weight jazz roster occurred last January at the label's opening year sales meeting in Atlanta. There an assemblage of top name soloists closed the convention with a rip roaring big band performance.

News of the all-star band's performance reached across the ocean to Claude Nobbs, director of the respected Montreux, Switzerland, festival who has contracted for the CBS unit (with some exceptions) to play there Sunday, July 24.

The next evening, the CBS unit will perform during the convention's opening night entertainment bill at the Grosvenor House in London.

Jazz, which helped close the early year meeting before around 500 persons now helps open the major convention before an estimated 1,000 persons.

(Continued on page 90)

BY EARLY 1978?

Bar Coding Of LPs Seen Near, Executives Say

By JOHN SIPPEL

LOS ANGELES—By early 1978 new LP releases on many labels will probably be carrying a printed Universal Product Code machine-readable 10-digit code. That is the consensus of those attending a NARM-RIAA sponsored meeting on bar coding here. The printed bar coding, which is expected to speed up the many steps between manufacture and returns, can be successfully

NASHVILLE MULLS FIRE PRECAUTIONS

By SALLY HINKLE

NASHVILLE—The tragic fire at the Beverly Hills Supper Club in Newport, Ky., is causing some major rethinking of fire safety procedures in Nashville entertainment venues by owners, managers and fire officials.

"If we find a place consistently overcrowded, or exit doors locked, we're going to arrest the manager," warns Howard Boyd, Nashville Fire Prevention Bureau chief. Stricter enforcement of safety regulations and nighttime inspections with a stern eye on exits and combustible materials are planned by Boyd in the wake of the nightclub blaze that claimed 161 lives in the adjoining state.

If the trend in Nashville holds true nationally, clubs, auditoriums and other facilities used for entertain-

(Continued on page 83)

2 Orchestras In Direct-To-Disk

By ALAN PENCHANSKY

CHICAGO—Two major American orchestras will participate in direct-to-disk recording sessions within the next month, as interest in the recording technique continues to mount.

The sessions, to involve the Los Angeles Philharmonic Orchestra under conductor Erich Leinsdorf, and the Boston Pops Orchestra, Arthur Fiedler conducting, represent only the second and third times that symphonic groups have participated in modern commercial direct-disk recordings.

Labels involved in these orchestral sessions are Sheffield Lab Records of Los Angeles and Crystal

(Continued on page 16)

13,000 AT NASHVILLE'S FAN FAIR

Week-Long Event Extravaganza Of Shows, Exhibits

By GERRY WOOD

NASHVILLE—An attendance of more than 13,000 turned the sixth annual International Country Music Fan Fair into a record-shattering event.

The country music extravaganza which closed Sunday (12) drew more fans, stars, shows, exhibits and performers than ever before. Sponsored by the "Grand Ole Opry" and the CMA, it stretched the facilities of Municipal Auditorium to capacity both onstage in the 10,000-seat arena and in the basement where a labyrinth of booths promoting labels,

fan clubs, organizations and stars ranging from Willie Nelson to Tiny Tim and the Raindrops.

For the first time, the crunch of activities forced the function to be expanded from four to seven days. Representing the most concentrated array of country talent in the world, some 270 different acts appeared before the fans who felt as though they had died and gone to "hillbilly heaven."

"Fan Fair is like the journey to Lourdes, except the holy water is in Webb Pierce's swimming pool,"

commented Bob Tubert, producer of the international show.

Fan Fair is also gaining a business perspective as many companies took advantage of it to hold corporate meetings. Phonogram/Mercury held its first country artist/management seminar while Tandy Rice merged his Top Billing Agency stars with officials of the International Country Music Buyers Assn. during a City Club reception.

The Fan Fair Softball Tournament opened the hectic week Monday (6) as Ray Griff's team edged

ABC/Dot for the men's championship and Mary Reeves Davis' Reevesettes captured the women's title.

The strains of music started Tuesday (7) with the Fan Fair Square Dance and the label shows began Wednesday (8) as Mercury headlined 10 acts. A bluegrass concert and the International Fan Club Organization dinner and show concluded Tuesday's activities.

Exhibits opened Thursday (9) with a crush of fans surrounding the booths where major stars appeared

(Continued on page 90)

Temple U. Tries An Audio/Visual Industry Course

By ED HARRISON

LOS ANGELES—The first audio/visual music industry course is in production at Temple Univ. in Philadelphia with major industry representatives contributing their knowledge to the project.

Originated by Ron Zalkind, "All About The Music Business" is a series of 35 half-hour programs designed to be used as support for music business courses.

To date, Bruce Lundvall, president of CBS Records Division; Bob Reno, president of Midsong International Records; Larry Ballen, vice president of Disk Makers in Philadelphia; John Betancourt, East Coast regional promotion manager at RCA Records; Jay Sonin, Record Hunter; and attorneys Elliot Hoff-

(Continued on page 90)

Discuss AFTRA Impasse

By IS HOROWITZ

NEW YORK—The stalemate on a new employment agreement between AFTRA and the record industry is now due for an airing at the union's national convention convening in San Francisco June 24.

"I am not suggesting that there will be a strike," says an AFTRA spokesman. "But we intend to bring the matter before a representative group of delegates for their advice."

Four fruitless sets of bargaining sessions have been held between industry negotiators and the union over the past two months, and no further talks are currently scheduled. Contending forces met here in Nashville, and twice in Los Angeles.

Main block to a new agreement is said to be stiff opposing attitudes on revision of contingency scale payments to background singers on record dates (Billboard, May 7, 1977).

Under the old pact, which expired March 31, such performers receive additional payments once certain sales plateaus are reached. The union has demanded that these plateaus be reduced and payment percentages increased.

Pending a new contract, old terms apply, with adjustments to AFTRA members to be made on a retroactive basis after an agreement is reached.

Video Stars ELP

CHICAGO—A closed-circuit videotape presentation was utilized here in an in-store promotion keyed to Emerson, Lake & Palmer's May 5 headlining engagement at Chicago's Soldier Field.

The promotion, run at Sound Source in suburban Oak Park, utilized a nine-minute videotape of ELP at Montreal Stadium, provided by WEA. Tape, with stereo sound, was run continuously Saturday and Sunday (4, 5) through three monitors in the record/clothing outlet. Promotion also involved T-shirts and other giveaways.

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Executive Turntable

C. Charles Smith has been named president and chief executive officer of Pickwick International, Minneapolis, which has become a wholly owned subsidiary of American Can Co. Cy Leslie, founder and former chairman of the board of Pickwick, New York, assumes a post as chairman of the company's management executive committee. Also named to the committee are Amos



Kimmelman

Dan Heilicher, Minneapolis. And Ira Heilicher, son of Amos Heilicher, has resigned his position as director of distribution for Pickwick. He was appointed to the position at the time of the firm's Hartz Mountain reorganization in 1976. . . . Barry E. Kimmelman, currently vice president of administration and business development for Capitol Industries-EMI Inc., Los Angeles, has been elected executive vice president of Screen

Gems-EMI Music, Inc., Los Angeles, effective July 1. He will resign his present position to fill the new post, reporting to Lester Siff, president of Screen Gems-EMI and will also be a member of the Screen Gems-EMI board of directors. Replacing Kimmelman is Robert L. Franz, who becomes corporate vice president, personnel and industrial relations. Franz joined Capitol Records in 196

. . . Jim Caradine has been appointed director of operations, WEA International, New York. He was director, international tax planning, Warner Communications International. . . . At CBS Records International, New York, Lou Ragusa has been named vice president, April Music International. He was director, music publishing. Other appointments at CBS Records International, New York: Marvin Witofsky as vice president,

business affairs. He was director, business affairs; Jack Oppenheim to director development, from director, project development at Visual Information Systems. And Edward Moore to director, personnel from manager, exempt compensation. . . . At A&M Records, Los Angeles, Bob Reitman has been upped to director of advertising and merchandising, replacing Barry Grieff now at ABC

Records in a similar position. Reitman was creative director of advertising. Jeff Ayeroff has been named director of creative services and product manager. He was director of product management, and Kiki La Porta has been promoted to advertising media director from advertising manager. Also in the Los Angeles office, Ernie Campagna has been named national sales director, and Bernie Grossman national singles sales manager.

Campagna was the label's singles sales manager and Grossman held the post of Western regional sales manager. . . . RSO/Island Records, Los Angeles, has upped Rich Fitzgerald to vice president, national promotion from national promotion director. . . . Hosea Wilson, vice president of r&b operations at 20th Century Records, Los Angeles, has left. Elmer Hill, former regional promo-

man in Atlanta, has been elevated to the post of director of black development and promotion, taking many of Wilson's duties. . . . At WEA, Chuck Wagner has been promoted to inventory sales rep for the Los Angeles market. Susan Paulsen moves into the same post in San Francisco; and in Denver, Yvonne Rice is now inventory sales rep servicing accounts in Denver and Salt Lake City. . . . Jon Kirksey has been promoted to Southwest album promotion manager for Epic, Portrait and Associated Labels, New York.

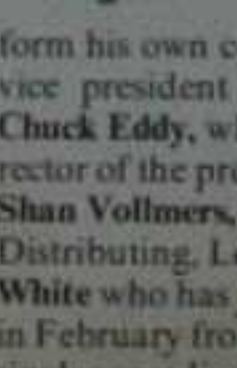
He was a local promotion manager for that region. At CBS Records, New York, Jim Fishel has been named jazz/progressive publicist. He was formerly on the Billboard editorial staff. And at Columbia Records, New York, Sherrie Levy has been appointed general publicist. . . . Linda Jacobs has been named

East Coast publicity manager for Elektra/Asylum Records, New York. She was the firm's East Coast publicist. Also, Janice Azark has joined as East Coast publicist along with Shelly Roniger. In the Los Angeles office, Sally Stevens has been named West Coast publicist. . . . Charlie Stroebel moves into the local promotion manager's slot at Columbia/Epic Records, Dallas. He was director of the Peaches Dallas operation.

. . . At Capricorn Records, Macon, Ga., Bill Davis has been upped to national singles promotion director from Southeast regional promotion manager. . . . Marilyn Atlas joins Curtom Records, Chicago, as Midwest regional r&b promotion director.

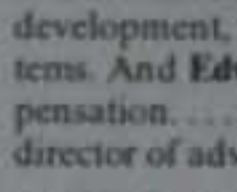
Jon Sapirstein has been appointed director, East Coast creative services, MCA Music, New York. He was a territory rep for Capitol Records. . . . Eddie Choran has been named vice president, artist development at Chalice Music Group, Los Angeles. . . . Arthur Kern moves into the post of vice president, sales at Ivy Hill, Great Neck, N.Y. . . . Eric Du Faure, who headed Island Artists management firm, New York, has left to form his own company, White Whale Productions. . . . Hal Munro appointed vice president of Associated Booking Corp.'s Chicago office, succeeding Chuck Eddy, who has retired. . . . Jessica Josell has been named executive director of the promotion department, Morton Wax & Associates, New York. . . . Shan Vollmers, who did college promotion for CBS Records, has joined M.S. Distributing, Los Angeles, as an in-house promo executive. She replaces Ellen White who has joined Arista as L.A. promo rep. Harry Akaki, who joined M.S. in February from Licorice Pizza's Superior Music, has become chief buyer and singles coordinator for M.S.

Fitzgerald

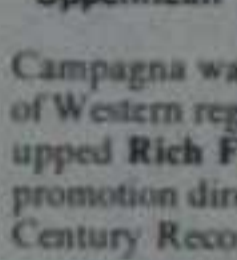


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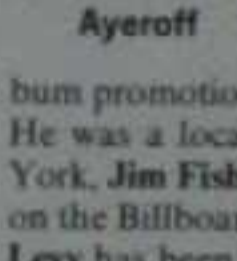
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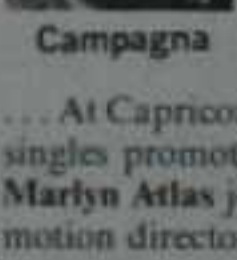
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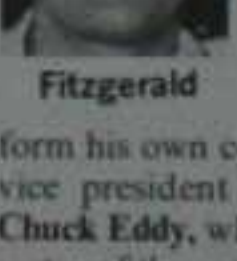
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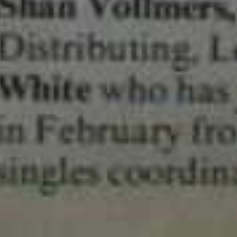
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Stroebel



Heilicher



Caradine



Campagna



Rice



Kirksey



Choran



Munro



PRESIDENTIAL FAN—Mike Maitland, MCA Records president, receives a preview of a new composition by David Axelrod from his forthcoming MCA album "Strange Ladies." Axelrod, back with the label for a second time, will specialize in the jazz/rock area.

Government Winning Piracy Convictions In Nationwide War

NEW YORK—The government's war against record and tape piracy has been finding favor in the courtroom, with a number of convictions around the nation.

In Tulsa, five men were sentenced in Federal District Court after pleading guilty to charges of copyright infringement. The charges stem from FBI raids which netted 25,000 tapes in July 1976.

Lon Skipper, who was doing business as P&L Manufacturing and Triple C Investments, was ordered to pay a fine of \$2,500 and placed on probation for two years. Ted Lodinsky, indicted with Skipper, received a fine of \$1,000 and two years probation.

Bob Bolles and Stevan Brown, who had been doing business as Sun Distributors, Big 8 Tapes, Fox Productions, and B&B Sales, were fined \$1,600 and \$1,000, respectively. Bolles was placed on probation for 2½ years, Brown for six months. Also Kenneth Chitwood, who was doing business as Top 10 Music Co. in Denver, was fined \$500.

In Los Angeles, Sylvester J. Thompson, of the Thompson Co., was fined \$1,000 and placed on

three years probation by U.S. District Court for the Middle District of California.

His case follows an FBI raid last January where 1,400 tapes were seized. Also in Los Angeles, in a separate case, James Madden was arrested for selling 5,000 allegedly bootlegged albums to U.S. Customs agents.

And in Cleveland, James Hope, doing business as Hope Music Co., pleaded guilty to three charges of copyright infringement. He was tagged with a \$500 fine on each count, and placed on probation for one year. Hope Music was raided last December. Duplicating equipment and other accessories seized in the raid will be disposed of by the court.

Payola Quiz Slows

WASHINGTON—The FCC's payola hearings have been suspended temporarily while the commission tracks down an undisposed witness (or witnesses), according to FCC attorney Ted Kramer. No date has yet been set for the next hearing at the FCC's Washington office.

SHOPPING CENTER SELECTION

Sears, Roebuck Agrees To Abandon 'Pressure'

WASHINGTON — Sears, Roebuck has signed a consent decree with the Federal Trade Commission agreeing not to pressure shopping center owners on which tenant retailers can be admitted.

However, a dissenting statement from FTC Commissioner David A. Clanton says the decree allows Sears a voice in the space layout of a center, which, in effect, gives the big chain a "veto power over various types of retail product lines and services (and thereby perhaps excluding certain classes of retailers) through the designation of allowable floor space."

Chairman Clanton objects to the wording in the decree which allows Sears to make agreements that amount to "prior approval."

The agreements allowed, with the developer, designate the layout of the shopping center, including "the usage by square footage of leasable floor area . . . of each type of merchandise or service to be handled or offered for sale, for which the developer will use his best efforts to obtain tenants."

Clanton also objects to the orders permitting Sears to spell out in its lease agreement, "reasonable categories of retailers" from which the developer would select tenants in the immediate proximity of a Sears store.

The FTC consent order bars Sears—as shopping center developer and/or major tenant—from enforcing agreements to exclude particular classes of occupants; control tenants' advertising, goods and prices, or otherwise restrict competitive trade.

Seminars Continue

NEW YORK—The American Guild of Authors and Composers has announced plans to continue its songwriter rap sessions through the summer. The free seminars, titled "Askapro," are held every Thursday at the Guild's New York office. All songwriters are eligible to attend.

Judas Priest



SIN SELLS!



And Judas Priest are the ones who are selling it. From Birmingham, England, Judas Priest have been riding high on the charts in their native land.

Now they're bringing their devilish brand of rock and roll to America—on their first U.S. tour and on their debut Columbia album, "Sin After Sin." PC 34787

Judas Priest—Summer Tour 1977

- | | | | |
|---|--|---|--|
| June | 17 Civic Center
Amarillo, Tex. | 22 Memorial Coliseum
Corpus Christi, Tex. | 2 Fox Theatre
Atlanta, Ga. |
| 19 Texas Hall
Dallas, Tex. | 28 Music Hall
Oklahoma City, Okla. | 5 Municipal Aud.
Charleston, S.C. | 6 Freedom Hall
Johnson City, Tenn. |
| 20 Music Hall
Houston, Tex. | 30 Coliseum
Jackson, Miss. | 7 Rupp Arena
Lexington, Ky. | 9 Busch Stadium
St. Louis, Mo. |
| 21 Municipal Aud.
San Antonio, Tex. | July | 1 Civic Center
Dothan, Ala. | |

There's no redemption from Judas Priest's "Sin After Sin."

Founded 1894

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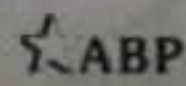
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Vol. 89 No. 24

Direct-Disk Is Initiated By Atlantic

CHICAGO—What probably is to be the first modern direct-disk recording released through branch distribution was cut May 16 in New York by Atlantic Records.

The disk, to appear on Atlantic's subsidiary Finnadar label, features Turkish classical pianist Idil Biret in the Second and Seventh Piano Sonatas of Prokofiev.

It was mastered direct to lacquer at RCA's New York studios with engineer Michael Posner running the lathe. Richard Baxter engineered the session that was produced by Ilhan Mimaroglu, who heads the Finnadar label.

The venture represents one of the most challenging of recent direct to disk undertakings, as pianist Biret had to tackle each of the difficult 20-minute compositions in side long takes.

"Idil went in there and banged it out like a champ," exults a source at Atlantic close to the project. Biret, who is featured on three other albums in the Finnadar catalog, recorded each sonata three times using the direct-disk process.

Producer Mimaroglu, an electronic music composer, admits some reservations about a direct disk renaissance in this "age of tape." But he says he undertook the project "to gain experience" and "because everybody has been asking me to do it."

Mimaroglu says the disk will be list priced at \$15, as are many of the current direct disk crop and that it will bear a special Atlantic catalog number. The LP, to be distributed by WEA, is expected to be released in August.

500 Sing At 24th Songfest At USC

LOS ANGELES—USC presented its 24th annual Songfest Saturday May 7 at the Greek Theatre.

The show was sponsored, produced, directed and performed by USC students. More than 500 students from various campus organizations participated.

Eleven acts were presented with Nelson Riddle among the panel of music and dance experts who judged the groups.



MIDNIGHT JAM—Warner Bros. artists are featured on "Midnight Special" working singularly and in combinations. Appearing on the June 10 stanza, from the left: Bonnie Raitt, Emmylou Harris, Lowell George of Little Feat and Jesse Winchester. The show is the second in a series of concept programs developed by Ken Ehrich, the show's new producer.

KOPPELMAN INVOLVED

Wes Farrell Copyrights Sold To Lefrak Group

NEW YORK—All musical copyrights of the Wes Farrell Organization have been sold to the Entertainment Co. Music Group, a diversified operation founded here last year by builder Samuel J. Lefrak, for an undisclosed sum.

In addition to the existing material, Lefrak's firm also enters into a co-publishing deal for the next three years with Farrell's current staff of writers, including Kenny Nolan.

The Farrell catalog includes the Young Rascals' "Groovin'" and "It's A Beautiful Morning," as well as standard such as "Can-

did," "Knock Three Times" and others.

With producers Charles Koppelman and Martin Bandier in charge, the Entertainment Co. has also acquired the Johnny Rivers catalog, many of Jim Webb's biggest tunes, including "Up, Up and Away," as well as rights to tunes performed by many currently popular acts, including Glen Campbell and Barbara Streisand.

Koppelman, former CBS a&r head, says the company will continue to seek catalog acquisition as well as develop new works by new composers.

U.S. Judge Rules For L.A. Publisher

NEW YORK—A federal judge here ruled Monday (6) that a West Coast publisher has priority over the IRS in a suit involving more than \$100,000 in royalty payments now being held in the court registry.

The payments, placed in court custody by Hudson Bay Music, represent royalties from tunes assigned to Hudson Bay by singer/songwriter Tim Hardin, who had sold his rights to royalty payments in 1973 to Allen Stanton, former RCA publishing and CBS Records executive.

District Court Judge Henry J. Werker dismissed the government's tax lien with the explanation that Stanton's claim has first priority. He also dismissed IRS claims against

Hardin's manager, John Hemminger, and claims filed by Hardin's ex-wife and child for monies from the court's so-called "interpleader fund."

Judge Werker notes that the IRS claim already exceeds the total of the fund. Stanton's lawyer, Robert C. Osterberg, claims a settlement has been made out of court with Susan Hardin and Timothy Damian Hardin regarding support payments that were past due.

Hardin's sale of the rights to royalties "is not unusual," Osterberg says. "It's just a matter of selling future rights for present cash."

Hudson Bay continues to administer the Hardin catalog.

RSO Moves Into Own Building

LOS ANGELES—RSO Records is relocating its offices into its own self-contained building at 8335 Sunset Blvd. in a move prompted by the company's burgeoning West Coast growth.

The recent merger of RSO and Island Records field promotion staffs has played a significant role in the label's development.

Since May 1976 when Al Coury took over the helm and the label pactured with Phonodisc for distribution, the RSO office staff has increased threefold and is revving up for additional expansion within the coming year.

The move becomes effective Monday (13).

The three-story complex will house an expanded a&r staff on the first floor, the administrative offices, art department and promotion staff on the second floor, while the third level will contain the Robert Stigwood film, television and management companies.

Label's Growth Necessitating L.A. Expansion

By ED HARRISON

Says Coury: "We just needed to expand. As much as we loved our present offices (9200 Sunset Blvd.) there were no additional facilities available. We're growing."

Says Rich Fitzgerald, newly appointed vice president of national promotion: "When we first started here there was only Al, Janis Lundy (Coury's executive assistant) and myself plus seven regional promotion managers. The field staff is now 16 and national promotion office staff has increased."

The national promotion office now includes Bob Smith as national

Label's Growth Necessitating L.A. Expansion

promotion director; Bob Zurick, an Island Pittsburgh promotion man who will handle national album promotion; Mark Ratner, national AM secondary promotion, and Kathy Kenyon, national FM secondary promotion.

In addition to its regular schedule of releases, RSO is working on the film and soundtrack LP of a flick tentatively titled "Saturday Night Fever" starring John Travolta with music by the Bee Gees, Yvonne Elliman, Tavares and others.

Also scheduled for late July is a Freddie King memorial album with music in part by Eric Clapton, a student of King's.

And a six-minute promotional film on the Bee Gees is being prepared by Chuck Braverman and RSO art director Susan Herr for international distribution.

Coury adds that there will be a grand opening of what will probably be called the "Robert Stigwood Building."

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EVEN IF HE LOSES IN COURTS

Treasury Secretary Can Waive Duties In Zenith Litigation

By MILDRED HALL

WASHINGTON—The June 8 hearing by the U.S. Court of Customs and Patent Appeals on the Zenith versus Treasury case involving countervailing duties on Japanese consumer electronic imports has brought a reminder that the Secretary of the Treasury can waive such duties even if he loses to Zenith in the customs appeals court and in the Supreme Court.

And if the final court judgment favors Zenith's stand that Japanese exemption of its manufacturers' ex-

cise tax on exports constitutes a bounty, and requires a counter-duty on import to the U.S., the Secretary of the Treasury could declare the waiver in the interest of international trade negotiations up to 1979 under the 1974 Trade Act. (Billboard, April 23, May 7, 1977).

In the case of a waiver, no one knows as yet what would become of the money importers who have already paid for bond against possible future countervailing duties as required by the New York Customs Court decision of April 12.

Justice spokesmen say the law is not clear on this point. If the waiver is considered retroactive, the bond money already posted as of April 13, 1977 would revert to the importers.

But if the waiver is effective only from the day it is declared, that money would remain in the U.S. Treasury.

The 1974 Trade Law amendments put in a four-year waiver period on countervailing duties for the Secretary of the Treasury starting Jan. 3, 1975.

This was to enable him to continue sensitive international negotiations during the General Agreements on Tariff and Trade discussions now going on in Geneva.

However, to justify a waiver, there must be prospects for a reduction or end of the bounty by the foreign government and reasonably good prospects for U.S. success in international trade agreements. Also, either house of Congress can veto the Treasury Secretary's waiver.

The June 8 hearing by the U.S. Court of Customs and Patent Appeals here, on the Zenith versus Treasury case, was concerned only with fine points of interpretation of the U.S. countervailing law.

Treasury attorney David Cohen argued that the New York Customs Court decision, which upheld Zenith's demands for countervailing duties on Japanese audio and video imports, and required posting of bond from U.S. importers, is based on a misinterpretation.

Treasury holds that the lower court decision runs counter to U.S. trade laws, court decisions and Congressional intent.

Cohen said past U.S. judicial rulings have not declared the remission of manufacturers' excise or "commodity" tax by foreign countries for their exporters a "bounty" unless it was coupled with actions of a known cartel, or by deliberate conspiracy. And Zenith has been unable to come up with proof of any such scheme.

Zenith's attorney Fred Ikerson insisted that Japan's remission of the whole excise tax to its manufacturers on exports of its audio/video home entertainment products does constitute "bounty or grant" under definitions in the U.S. law. He said it should be on the court record even if the Treasury Secretary ultimately declares a waiver in this case.

Comments and questions by the five justices of the court showed general agreement that neither Congress nor the courts have been very clear on this crucial point.

For the Record

NEW YORK—The late Max Gouberman was incorrectly identified in a photo printed last week with the obituary of Goddard Lieberson. Gouberman was conductor of the hit show "West Side Story," and musical director of the original cast album produced by Lieberson in 1957.

Front Line Moves

LOS ANGELES—Front Line Management has relocated to 8380 Melrose Ave., phone 213-658-6600. Firm was formerly on the Sunset Strip. Among its clients are the Eagles, Boz Scaggs and Dan Fogelberg.

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Off The Ticker

The Tandy Corp., parent company of the Radio Shack chain, reports consolidated sales for May at \$70,422,000, an increase of 10% over the May 1976 figures which were \$63,921,000.

Radio Shack's sales for May were \$65,139,000, also up 10% over last year's \$59,015,000 for the same period. This gain was registered even though Radio Shack stores that are more than one year old had a 5% decline in sales in North America.

The chain has more than 5,000 stores in North America and nearly 500 stores overseas operating under the name Tandy International Electronics.

The Handleman Co. has declared a regular quarterly dividend of 10 cents.

Market Quotations

As of noon, June 9, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
46%	37	ABC	10	103	44%	43%	44	- 1/8
9%	7%	Ampex	11	132	8%	8%	8%	+ 1/8
5%	3%	Automatic Radio	4	4	3%	3%	3%	+ 1/8
61%	55	CBS	10	55	56%	58	58%	+ 1/8
14%	7%	Columbia Pictures	5	1584	14%	13%	14%	+ 1/8
15%	10%	Craig Corp.	3	52	12%	11%	11%	+ 1/8
48%	32%	Disney, Walt	14	161	33%	33%	33%	Unch.
4%	2%	EMI	8	38	3%	3%	3%	- 1/8
18%	12%	Gulf + Western	4	306	14%	13%	14%	Unch.
7	4%	Handyman	13	67	6%	6%	6%	- 1/8
35%	23%	Harman Industries	8	39	33%	33%	33%	Unch.
5%	4	K-Tel	9	-	-	-	4%	Unch.
9%	6	Lafayette Radio	67	14	5%	6	6	Unch.
26%	21%	Matsushita Electronics	9	2	22%	22%	22%	Unch.
49%	36%	MCA	9	29	40%	40	40%	- 1/8
23%	16	MGM	10	368	24%	23%	24%	+ 1/8
57	47%	3M	15	375	48%	47%	47%	- 1/8
56%	36%	Motorola	12	406	38%	38%	38%	+ 1/8
36	31%	North American Philips	7	78	33%	33	33	+ 1/8
22%	16%	Pickwick International	12	95	22%	22%	22%	+ 1/8
9%	5%	Playboy	13	46	5%	7%	7%	- 1/8
31%	25%	RCA	13	391	21%	21%	21%	+ 1/8
10%	8%	Sony	16	687	8%	8%	8%	- 1/8
22%	16%	Superscope	6	15	18%	17%	17%	+ 1/8
42%	21	Tandy	5	1190	23%	21%	21%	- 1/8
7%	4%	Telecor	6	23	6%	6	6	Unch.
3%	2%	Telex	8	22	2%	2%	2%	Unch.
4%	2%	Tennis	4	11	2%	2%	2%	Unch.
15%	13%	Transamerica	8	252	14%	14	14	Unch.
21%	9%	20th Century	12	4432	22%	20%	22%	+ 1/8
32%	26%	Warner Communications	7	78	32%	32%	32%	- 1/8
28	20	Zenith	11	135	23%	23%	23%	- 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	3	2%	3	Kustom Elec.	7	2	2%	3%
Gates Learjet	3	-	8%	8%	M. Josephson	4	33	15	15%
GRT	30	25	2%	3%	Memorex	7	41	23%	23%
Goody Sam	3	-	1%	1%	Orco Corp.	-	60	1-1/16	1%
Integrity Ent.	3	24	13/16	1-1/16	Recoton	26	-	2%	3
Koss Corp.	5	23	3%	3%	Schwartz Bros.	10	-	1%	2%

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 Volmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

Abkco Industries Reports Six-Month \$21,171 Profits

NEW YORK—Abkco Industries, Inc. reports profits of \$21,171 on revenues of \$4,917,107 for the six months ending March 31, 1977. This profit of 1 cent per share compares with revenues of \$3,660,657 and a loss of \$232,618, or 16 cents per share, for the corresponding period in 1976.

Operations for the second quarter ending March 31, 1977 resulted in profits of \$89,579 or 6 cents per share compared to a loss of \$91,939 or 6 cents per share for the corresponding period in 1976. Revenues for the first quarter of 1977 amounted to \$2,150,053, as compared to \$1,884,049 for the first quarter of last year.

On Jan. 8, 1977, Abkco Industries reached a settlement with Beatele companies which resulted in an exchange of funds which gave Abkco approximately \$4.2 million in cash. Abkco reports an income of \$162,139, net of related expenses, for the six months ending March 31, 1977 in connection with the settlement of the Apple/Beatele litigation.

The Beatele litigation had cost Abkco \$621,517 in legal fees in the six months ending March 31, 1976. Under the terms of the agreement

Abkco relinquished its claims on commissions based on earlier agreements with various Beatele members, and agreed to buy an aggregate of 52,882 shares of Abkco common stock from Beatele members for \$80,000 or \$1.51 per share.

McCann Meriting 20th Century Push

LOS ANGELES—20th Century Records will mount an across-the-board publicity and promotion campaign on Peter McCann directed at all formats.

Arnie Orleans, senior vice president of marketing, says radio time buys will be placed on Top 40, MOR, country and FM progressive and album-rock stations—the first time the label has conducted a campaign this extensive.

Ads in all forms of press will be used, plus in-store displays, sales contests for retail and distribution people, posters, stickers, T-shirts and buttons. McCann is currently scoring on the chart with "Do You Wanna Make Love."

Chi Chain Plans 3 More Stores

CHICAGO—Rainbow Records, a north suburban chain here, is planning to open three new stores this summer, with one of the new outlets to boast an adjoining warehouse.

With the expansion, the web seeks shares of common stock, payable July 5 to stockholders of record at the close of business June 17.

The dividend represents a 5 cent per share increase from the previous regular quarterly dividend of 5 cents per share.

promotion to subdistributor status from suppliers here.

Chain will open new locations in Wheeling, Villa Park and a small store to front the warehouse in Palatine, according to Jay Chiletta, part-owner/manager. Palatine and Wheeling openings are aimed at a July 5 deadline.

The Rainbow stores are full-line and sell paraphernalia and accessories as well. Existing locations are in Winnetka, Highland Park and Park Ridge. Chain is six years old.

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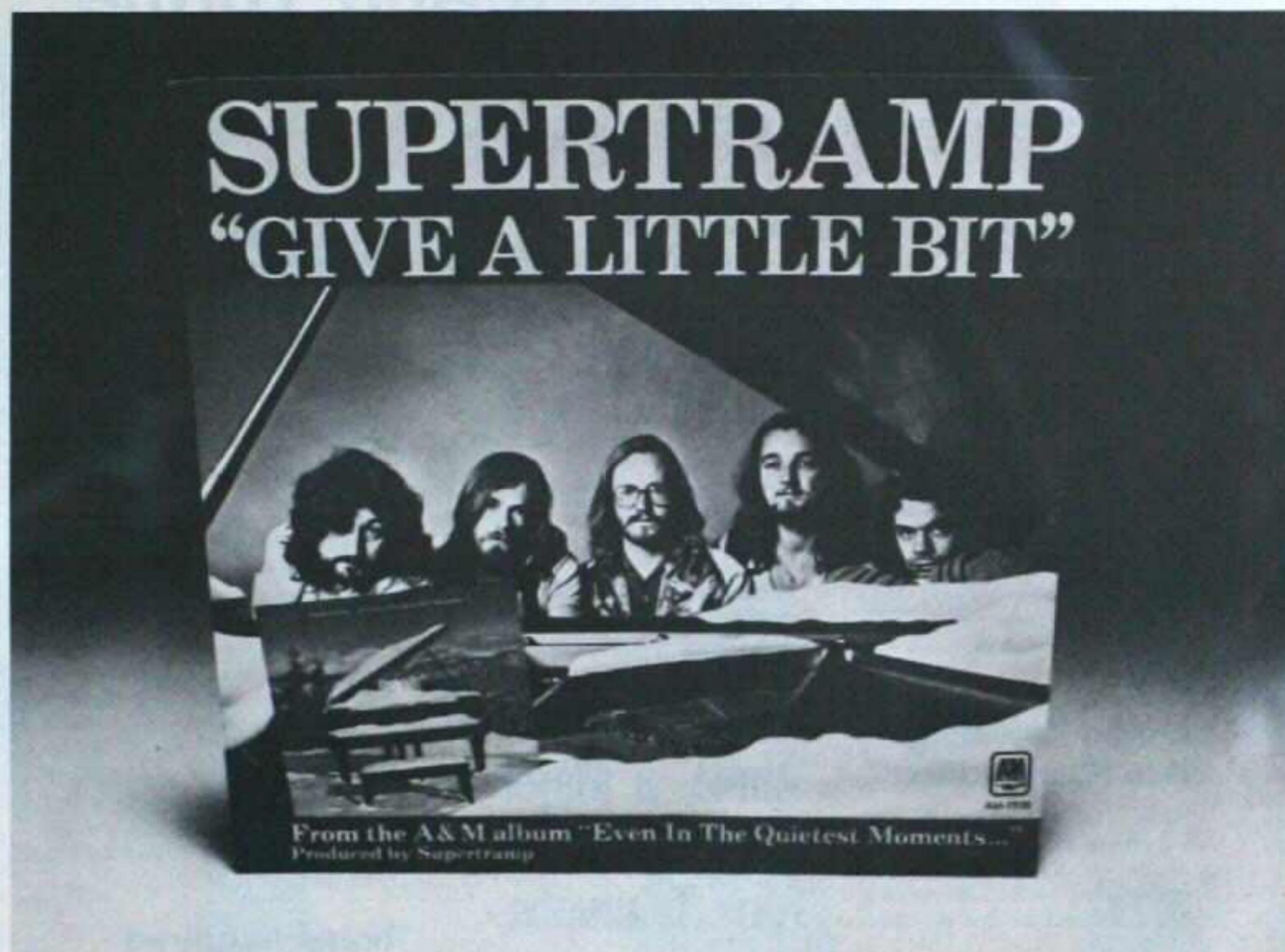
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TRANSCRIPTIONS ON HINDSIGHT

Wally Heider Swinging With Direct-Mail Label

By DAVE DEXTER JR.

LOS ANGELES—There are two unconventional guidelines behind the launching here of the Hindsight label by industry recording studio veteran Wally Heider.

The first is repertoire and lineup of artists Heider will be offering. Only masters dating back to the 1930s and '40s will be issued. And all masters are from radio transcriptions—not records—recorded and leased to hundreds of AM stations before disk jockeys became the powers they are today.

The second premise to which Hindsight is committed, says Heider, is that all sales will be via direct-mail. Heider has no plans to move his product through distributors into the American marketplace.

The initial release will comprise unusual performances by the orchestras of Jimmy Dorsey, Ozzie Nelson, Les Brown, Larry Clinton, Harry James, Charlie Spivak, Dick Jurgens, Charlie Barnet, Blue Baron, Claude Thornhill and Glen

Gray's Casa Lomas. A 12th LP offers jazz by the George Barnes Octet.

Once a lawyer in Oregon, Heider later became the most prominent owner-operator of recording studios on the West Coast. Studios in Los Angeles and San Francisco still carry his name although he sold them outright several years ago.

"What we will put out on Hindsight," he says, "are musical performances which have never before appeared on records—singles or LPs. I've attempted to find tunes which the bands never recorded except on radio transcriptions.

"Our advertising campaign in various publications will emphasize the rarity and exclusivity of all these performances. And we will offer 16-tracks on most albums.

Heider's first print purchase was made in Stan Kenton's Creative World quarterly with a circulation in excess of 100,000, "all fans of the big bands," Heider says.

Heider and associates have spent "many months" in a studio dubbing music from aged 16-inch disks to tape. "Every inch of tape," he declares, "was de-ticked and de-popped. The sound quality is as good as anything today but all LPs, of course, will be processed in monophonic. We don't care to fake stereo effects."

Hindsight is using P.O. Box 480306, Los Angeles 90048, as an address. Shipment of first albums is projected for September, Heider notes, "depending on our clearing rights with certain parties." Both Standard and World transcription catalogs are being used.

London Traveling Slide Presentation

NEW YORK—London Records has prepared an audio/visual slide presentation showcasing current and upcoming product for regional record distributors across the country.

Titled "That's Really Entertainment," the presentation focuses on the Moody Blues and its solo efforts, Z.Z. Top, John Miles, Phase 4 Stereo, Argo Spoken Word and the label's classical line. It has been shown to regional distributors in New York, Denver, Seattle, San Francisco and Washington, D.C., with more shows scheduled during upcoming weeks.

Marley LP Rates Island Promotion

LOS ANGELES—Island Records is backing Bob Marley & the Wailers' new "Exodus" LP with a comprehensive merchandising and marketing campaign.

Island's advertising, marketing and publicity departments have combined their efforts along with the newly-formed Island/RSO promotion team to ensure the broadest possible exposure for Marley.

On the marketing level, various devices will be utilized including in-store posters, a specially designed "Exodus" shirt and other promotional tools. A special emphasis will be placed on Marley's catalog.

A U.S. tour is scheduled for early this summer.



BLOODY WELL GOOD—Pouring some of its own blood (previously extracted) into the vat of red ink to be used for the official launch of the forthcoming "Kiss Comics," from left, are group members Ace Frehley, Paul Stanley, Peter Criss and Gene Simmons. Looking on is Marvel/Kiss Comics publisher Stan Lee.

Pointers And Torme At Newport Festival

NEW YORK—The Pointer Sisters and Mel Torme will make their Newport Jazz Festival debuts this summer in separate Carnegie Hall concerts.

The Pointers are scheduled to appear June 25 in a concert titled "Schlitz Presents The Pointer Sisters In All Their Glory." They will share the stage with Malombo, a South African group featuring Phillip Tabana and Gabriel Thobajane.

Torme will appear June 26 in a concert titled, "An Evening With Mel & Gerry" in which he shares the stage with the new Gerry Milligan Sextet and the Herb Pomeroy Orchestra.

Meanwhile, Grammy Award winner Eddie Palmieri will kick off the first of five free Latin street concerts, "Salsa En La Calle," on June 24 at

Washington Square Park in Greenwich Village.

"Salsa En La Calle," produced in association with the Jos. Schlitz Brewing Co. and the Jazzmobile, will continue June 27 with "Tipica '73" featuring Adelberto Santiago. This concert will be held on 91st St. off Central Park.

"Machito And His Afro-Cubans Plus Candido" are scheduled for a June 28 appearance on 109th St. off Fifth Ave. "Bobby Rodriguez & Co." will provide the entertainment at "Salsa En La Calle's" Grant's Tomb concert scheduled for June 29, and Tito Puente will provide the finale to this series of free events when he appears on Second Ave. between 97 and 98th streets on June 30.

Jazz trumpeter Dizzy Gillespie and vocalist Betty Carter will be guest artists at "The Jones Family Reunion," featuring the Thad Jones-Mel Lewis Orchestra, drummer Elvin Jones and pianist Hank Jones. This is a midnight event scheduled for June 25 at Carnegie Hall. Carter will be backed by the John Hicks Trio.

Rights Acquired

NEW YORK—The Stigwood Group of Companies has acquired the exploitation rights in North America to stock and amateur productions of "Joseph And The Amazing Technicolor Dreamcoat."

The show, written by Andrew Lloyd Webber and Tim Rice, was administered by Music Theatre International.



JESSE'S BACK—Jesse Winchester and Cher at a reception tossed by Warner Bros. in Los Angeles prior to his Rosy engagement.

11 Additions To MCA's Pot O' Gold

LOS ANGELES—MCA Records has released 11 new double-sided "hit" singles as part of its "Pot O' Gold" catalog series.

Titles for the release were compiled by Sam Passamano, vice president of sales on the basis of sales and requests from one-stops and jukebox operators in the U.S. and Canada.

Titles and artists in the new releases are: "Radar Love"/"Just Like Vince Taylor," Golden Earring; "Touch The Hand"/"Don't Cry Joni," Conway Twitty; "As Soon As I Hang Up The Phone"/"Louisiana Woman, Mississippi Man," Loretta Lynn/Conway Twitty; "I See The Want To In Your Eyes"/"Linda On My Mind," Conway Twitty.

Also: "There's A Honky Tonk Angel"/"I'm Not Through Loving You Yet," Conway Twitty; "They Don't Make 'em Like My Daddy"/"The Pill," Loretta Lynn; "Country Bumpkin"/"Thunderstorms," Cal Smith; "Lizzie And The Rainman"/"San Antonio Stroll," Tanya Tucker; "Laughter In The Rain"/"The Immigrant," Neil Sedaka; "Bad Blood"/"Breaking Up Is Hard To Do," Neil Sedaka; "Sweet Home Alabama"/"Saturday Night Special," Lynyrd Skynyrd.

According to Passamano there are approximately 200 selections in the "Pot O' Gold" catalog with new releases added once a year.

In order to qualify, says Passamano, the records must be of "merit." Country single sales must reach between 300,000-500,000 units while pop selections must reach the 500,000-1 million plateau.

'Hair' To Become A Movie Musical

NEW YORK—"Hair," among the most influential musicals of all time, will be a film, distributed by United Artists. Producers are Lester Persky and Michael Butler. Director will be Milos Forman, winner of an Oscar for "One Flew Over The Cuckoo's Nest."

No cast has yet been selected and filming is expected to begin in September. UA says "Hair" has been the most recorded show in history, accounting for 2,000 recordings.

AFM Halts Action Against Circus

NEW YORK—The Ringling Bros. and Barnum & Bailey Circus and the AFM have reached an agreement ending a national AFL-CIO boycott of the circus.

In a joint statement from Irvin Feld, president of the circus and Hal C. Davis, AFM president, the two parties announce that the agreement covers all the disputed issues which have divided the two groups since the start of this year's circus season.

The main bone of contention was the circus' hiring of non-union musicians as part of its traveling orchestra. The settlement provides for the employment of local union musicians in conjunction with a traveling, also union cadre, says the union.

Sylvers Bag Votes

CHARLOTTE, N.C.—Radio WGIV listeners recently collected 5.1 million ballots to bring the Sylvers, Capitol Records, to a local high school for a free disco. The 914 students of Wilson Junior High submitted 1,956,098 copies to win the group.

CHAPPELL IN PACT WITH 2 RUSSIANS

NEW YORK—Two Russian concert musicians who began their pop careers playing along with home made tapes of American rock stars have been signed to Chappell Music as pop composers.

Pianist Alex Piskunov and his brother, violinist Marek Piskunov, emigrated here from Odessa four years ago.

Now enrolled at Juilliard with full scholarships, the pair have been making concert appearances here and in Europe with major orchestras as they had been doing in Russia since they were teens.

The brothers have won several major international awards and are set to appear with the Washington National Orchestra this fall with Rostropovich conducting.

The scarcity of pop albums in Russia made it necessary for them to copy coveted LPs on tape and the resultant exposure to the pop idiom started them playing in rock bands in the U.S.S.R.

They plan to record their own material which combines rock and classical elements. Nan Pearlman and Larry Cohen are managing the pair.

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Seminar Reveals Art Of Songwriting By the Bergmans

LOS ANGELES—"We want to tell you right from the start there is one question we always get but can never answer—how to write a hit song. So please don't ask us tonight."

With that warning, Oscar-winning lyricists Alan and Marilyn Bergman proceeded to answer dozens of questions in a 2½-hour seminar held Tuesday (7) at the Hollywood Holiday Inn.

The topic of inquiry? How they write hit songs—naturally.

More than 300 participants jammed the aisles and lined the walls of the hotel's conference room, quizzing the Bergmans relentlessly on their writing techniques, their musi-

cal tastes, their method of collaborating with composers, their assessment of the contemporary music business, their opinions on virtually every aspect of their field. The seminar was one of a monthly series sponsored by Songwriters Resources and Services.

And while the answers were often a technical dissection of the songwriting process, the Bergmans' literate and humorous style and frequent reference to their many hit compositions ("The Way We Were," "Windmills Of Your Mind") brought the topic to life with vivid impact.

At one point, in fact, the audience gasped in astonishment and recogni-

tion when Alan Bergman revealed in passing the name of a song ("Yellow Bird") which the team had whipped out, under duress, in 15 minutes.

But if there was one general message that came across during the evening's lively discussion, it was that songwriting is a painstaking, complex craft not meant for the easily discouraged.

Said Alan: "One thing you must remember is that songs, like good novels or screenplays are not written. They are rewritten. . . . It's not

an easy way to make a lot of money. You have to really love it."

Added Marilyn: "The more you write, the more you discover that the alternatives are limitless."

Example: The Bergmans penned a second version of lyrics for "The Way We Were" which they personally preferred but which didn't fit as well the images on the screen.

While stressing that there are no fast rules to songwriting, the pair elucidated basic ground rules of their craft.

Formal music training and familiarity with the works of previous eras

are essential; word-accenting in lyrics must be the same as in normal speech; all rhymes must be proper rhymes; always place an open vowel on a high note; sing as you write since the human voice is your intended instrument.

The discussion provided the Bergmans opportunity to vent their pet irritations, Marilyn the more vociferously.

Commercial jingles, she huffed for example, violate all the above rules of songwriting. "They're the absolute worst," she said. "It's astounding that companies which are so scrupulous about their image would allow their names, their most identifying factors, to be constantly mispronounced (in jingles)."

The pair's other topics of concern: The demise of the vocalist interpreter of songs ("it's scary"); the narrow and inferior programming of radio stations ("very unhealthy"); the low royalties paid composers ("one of the biggest inequities around").

But on a positive note, the couple (who had been "brought up on the show music" of Cole Porter and Rodgers & Hammerstein) feels that today's relaxed social attitudes have helped improve lyric writing by allowing the artist to "say almost anything he wants."

"I think we tend to idealize the past," said Marilyn. "Lyrically, there may be better songs written now." She added that, in a way, songwriting is easier today because "a hit song can come from anywhere," not just from name composers.

But when all the tips, advice, anecdotes and analysis was over, the pair stressed that songwriting is an elusive art, based more on sense than science.

Said Marilyn: "We always feel that there are words on the tips of notes and our jobs is to find them."

UA Music Hit In Cross Filing

LOS ANGELES—American Album and Tape Representatives Inc. has filed a cross-complaint in Superior Court here against United Artists Music and Record Group charging UA failed to live up to an agreed-upon deal, thus damaging the firm with its customers.

UA allegedly shorted American 21,000 LPs and 18,000 tapes and did not fulfill a 10% fill of each available selection, but substituted a disproportionate amount of less salable schlock, the newest action claims. The New York firm wants damages to be estimated by the court plus \$500,000 in exemplary and punitive damages.

UA originally sued, seeking \$121,197.71, which it claimed American owned it for merchandise shipped (Billboard, April 30, 1976).

Puerto Rico Week

LOS ANGELES—A series of musical festivities are planned here to celebrate Mayor Tom Bradley's proclamation of Puerto Rico Week here from Saturday (18) to Sunday (26).

The Johnny Nelson Orchestra will play at a kickoff banquet and dance at the Hyatt Regency Hotel. David Santiago, president of the sponsoring Council Of Puerto Rican Organizations, says New York Congressman Herman Badillo has been invited as special guest.

On Wednesday (22) an open-air concert at the Triforium in front of City Hall will feature Joe Baerga and the Orquesta Santurce.

2 Cities Remember Erroll Garner

NEW YORK—The late pianist/composer Erroll Garner will be honored with a variety of events and proclamations centering around June 15, which would have been his 54th birthday.

In his native state of Pennsylvania, Garner will be remembered

Wednesday, with a special day proclaimed by Gov. Milton Shapp. In addition, an Erroll Garner Foundation is being planned, with scholarships to be presented each year on June 15. Earlier it was announced that this year's Newport Jazz Festival will be dedicated to Garner's memory.



FOURTH GOLD—Members of the Marshall Tucker Band with its gold LP for "Carolina Dreams," its fourth RIAA certification. Front row: Toy Caldwell, Tommy Caldwell and George McCorkle; middle row: Paul Riddle and Jerry Eubanks; rear row: Doug Gray.

Gryphon Productions Sets Binders With 6 Jazz Acts

NEW YORK—Gryphon Productions, the two-year old RCA-affiliated company, continues to expand its jazz-flavored artist roster.

Recently announced signings include Ruth Brown, Buddy Rich, Mel Torme, Brazilian composer Tristao, trumpeter/composer Tommy Harrell and arranger Larry Wilcox.

Under the aegis of producer Norman Schwartz and executive director Nat Shapiro, Gryphon has already built a catalog of 17 albums by such artists as Lena Horne, Woody Herman, Phil Woods, Barry Miles and Michel Legrand. The company has also garnered two Grammy Awards and seven Grammy nominations.

Gryphon, whose product is manufactured and distributed by RCA, recently released albums by Herman, Woods and Miles. Due in early July are "Buddy Rich Plays And Plays And Plays" and Tristao's "Brazilian Roots."

Albums in the offing for fall release or later include works by Phil Woods, Tommy Harrell, Mel Torme and Ruth Brown. The company plans to focus particular attention on the Woods album entitled "Seven Deadly Sins Circa 1977," which Schwartz heralds as "the ultimate fusion work of the decade, encompassing jazz, rock, Brazilian and classical motifs."

John Estes, 77, Dies In Tenn.

CHICAGO—Country bluesman Sleepy John Estes died Sunday (5) at Haywood Park Hospital in Brownsville, Tenn., after having suffered a stroke. His death, at age 77, came on the very day of his scheduled departure for a two-week European concert tour. It would have been Estes' fourth visit to Europe, the blind singer, who lived most of his life in Brownsville, twice toured Japan.

Estes, prominent in the prewar country-blues era, influenced the folk-blues movement of the early 1960s and such performers as Ry Cooder, Mike Bloomfield and Taj Mahal. His greatest strength was his writing and singing, which were prized for their intensely emotional qualities.

The bluesman made his first recordings in 1929 on the Victor label and recorded in the prewar era for Champion, Decca and Bluebird as well. Estes endured two decades of anonymity between the end of World War II and 1962, when he was signed by Chicago's Delmark Records. In the years following, he recorded extensively for Delmark, with much material yet unreleased.

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Bar Coding Of Product Nearer

• Continued from page 3

Miko, Peaches chain; and Jim Lara, Handleman Company, backed Gortikov.

While a scanner working automatically in a warehouse over a conveyor belt can eyeball the entire backliner and home in a millisecond on the tiny coding symbol area, a rack routeman or store manager taking inventory has bigger problems using a portable wand scanner.

Most of the store or department LP inventory is in browser boxes. The routeman fans through its contents and would inventory more quickly and efficiently if all coding rectangles were in the same place on each backliner, wholesalers and retailers pointed out.

Gortikov pointed out that if latitude as to location of the coding box is given, it would "open a floodgate and we'd all be in trouble."

Shelly Harrison explained to the meeting that critical lithographic requirements are necessary so the minuscule picket-fence symbol line registers properly on the backliner or the scanner fails to record the LP or could record it incorrectly.

Herb Friedman of Ivy Hill Press volunteered to do a study on various kinds of paper using different ink combinations, both four-color and black and white, after which he'd print the symbol boxes on various types of presses owned by the giant LP cover/backliner printing house. He urged other backliner printers to join him in the test.

The difficulty of finding enough room on present 8-tracks and cassettes for a legible coding area may be alleviated with the spaghetti-box blister pack which Capitol has just introduced (Billboard, May 28, 1975), Gortikov stated.

Friedman showed a new 6.75-inch-square tape box, developed by Brugail Licensing, New York City, which he said had been licensed by Ivy Hill. The box has separate inner compartments to house either a cassette or 8-track and could also carry a 16-page booklet or folded poster.

A lengthy controversy developed at one point between reps of labels, loaded with touchy, highly paid talent and the retailers and wholesalers present over reduction and truncation of the 1.5 square-inch symbol area.

There was no general accord, but the meeting seemed to favor the actual size with no reduction. Reduction, Harrison averred, reduces possibility of omnidirectional reading and the meeting favored sticking with the 1.5 square-inch rectangle. Lara also urged that the rectangular coding box be printed perpendicular to the top of the LP for easier scanning.

The first four digits of each coding will contain a manufacturer's number. These numbers can be secured by contacting Leo Beinhorn of Distributor Codes Inc., Alexandria, Va. 22314, Harrison stated. For a minimum one-time fee ranging from \$250 to \$6,000 for a firm grossing up to \$499 million, a record company can get from one to probably three different four-digit numbers.

The next five numbers are for

product selection and the 10th number has been set aside for configuration. The configuration numbers are: 1 for stereo LP disk; 4, cassette; 8, 8-track stereo cartridge; and 0 for other configuration to be designated by the record company.

RCA and Columbia pushed hard for designated quadrasonic numbered designations, but Pickwick and Handleman representatives said their 4-channel business was down to a fraction of 1% at Handleman and less than 2% at Pickwick.

It was suggested that such a designation be shelved temporarily and that it be done manually until quad volume rose again.

Gortikov told the meeting that European bar coding is in some cases not compatible with U.S. scanners but that Europeans can scan U.S. LP coding.

New Companies

Jeff Wald/Ron DeBlasio Associates formed by Jeff Wald and Ron DeBlasio. The new firm will be involved in personal management of Helen Reddy, Donna Summer, David Steinberg, Peter Boyle and Richard Baskin. Wald and DeBlasio will also be associated with the development, representation and production of major television and motion picture properties, including the movie "Limo." Offices are located at 9120 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-2191.

Ro-Ayers Productions formed by Roy Ayers with debut record by Ramp due soon. Firm can be reached at 390 Riverside Dr., New York City. (212) 864-5665.

Vibra-Sonic Music Productions, launched by Bill Macek to manage, produce and promote New England-based acts. Initial signings include Hot Flash and Skinny Kid. Address is 5 Kenoza Ave., Haverhill, Mass. (617) 374-4192.

HDM Records formed in Hollywood by Hadley D. Murrell. Label is distributed by Amherst Records. Initial releases are "Who's Slipping

Who" by Eddie Horan and a single by Liquid Blue. Label can be contacted at 1777 N. Vine St. 90028. (213) 466-8156.

Main Street Productions formed by Mel Marple and Lee Walsh to work with new talent in all areas of career development including stage production, publishing guidance, tour coordination and record production. Firm can be reached at P.O. Box 164, Neptune Beach, Fla. 32233. (904) 246-1341.

We 3 Concerts formed by Anthony Barbee, Daniel Foster and Kenneth Rogers. Offices are at 5722 Belmar Terrace, Philadelphia, Pa. 19143.

Racoon Productions launched in Rapid City, S.D. by Bill Bohlman for concert promotion and liaison with outside promoters. Offices at 414 7th St. (605) 348-7064.

Masada Music, a management and publishing company formed by Gene Heimlich, managing director of Fist-O-Funk Records. Address is 888 Eighth Ave., New York. (212) 757-1953.

Pirate-Serviced Outlets Go To Cutouts

• Continued from page 1

customed to handling 8-track cartridges. Now, with the decline of illegal trafficking, they are filling their racks with legitimate cutouts.

The result is that previously untapped markets are fast emerging for legitimate cutout wholesalers—particularly in the Sunbelt, South and Southwest regions of the country.

Ironically, many of these off-the-beaten-track locations are still being supplied by the same sources—former traffickers in pirate goods who have "gone straight" and entered the legitimate cutout field.

"Some of these guys are even joining NARM," remarks a veteran industry observer.

Not surprisingly, these ex-offenders are reluctant to discuss past activities. Says one major wholesaler: "They won't admit what they were, but when I ask them if they used to deal in pre-1972 stuff, they smile. That's the tipoff."

When it comes to buying product, no one seems to be pressing the subject. "Our doors are wide open," says the same wholesaler, "and they can

come in as long as they have the money."

As this network of retail outlets continues to surface, cutout distributors report an increase in the sale of 8-tracks. Meanwhile, they are moving quickly to gain entry for their product in locations previously serviced with illegal goods.

The outlets are sometimes colorful and unorthodox. A major cutout wholesaler cites beach boardwalks among his prime areas of concentration.

"There was a time when we couldn't sell cutouts to boardwalk concessions involving wheels of chance. These places were buying pirate tapes for \$2 and using them as prizes. We were asking \$2.75 for legit 8-tracks, so they just laughed at us.

"After the pirate market began to dry up, they started buying from us. To compensate for the extra money they were paying, they simply readjusted the mathematical odds on the wheel."

Though legitimate product is gradually replacing the illegal in remote and unusual locations, traffickers in pirate merchandise have yet to disappear from the scene. And

even when they do, the residue of pirate product on the shelves of rural retail outlets is likely to remain for months, perhaps years to come.

Currently, distributors of cutouts estimate that legitimate product represents as much as 80% of the 8-track cartridges in the stores themselves.

Such is the complexity of the cutout field that there may be as many as four steps along the way as a tape travels from the manufacturer to its ultimate destination, the consumer.

Though \$2.99 is the common retail price for 8-track cutouts, cheaper fare is available at \$1.99. Occasionally, the price at the retail level may go as high as \$3.49 or even \$3.99.

Many cutout cartridges are imported from Europe, where the market for this commodity has virtually disappeared.

In the U.S., prospects are brighter. As a distributor in the Sunbelt explains: "Eight-tracks are popular wherever you have long stretches of road and drivers have trouble getting stations on the radio. Some of these people were buying pirate product at stops along the highway and never knew the difference. Now they are getting the real thing."



BILLBOARD GOLD—W. D. Littleford (third from right), chairman and chief executive officer of Billboard Publications, Inc., awards a gold record to Daniel F. Murphy, vice president, passenger services at American Airlines. The award marked the 100th program produced for the airline by Billboard Publications which has been preparing stereo programs for inflight entertainment for the airline for 13 years. Seen from left: Denis Hyland, Billboard's director of special projects; David C. Bateman, manager of aircraft interior planning and design; Murphy and Littleford.



Singles

Joe Tex's "Ain't Gonna Bump No More (With No Big Fat Woman)" on Epic; disk is his second gold single.

Albums

Isley Brothers' "Go For Your Guns" on T-Neck has achieved platinum status.

Heart's "Little Queen" on Portrait/CBS; disk is its second gold album.

"Parliament Live-P. Funk Earth Tour" on Casablanca; disk is its third gold album.

Johnny Guitar Watson's "Ain't That A Bitch" and "A Real Mother For Ya" on DJM; disks are his first and second gold albums.

Marshall Tucker Band's "Carolina Dreams" on Capricorn; disk is its fourth gold album.

Peter Pan Plans

NEW YORK—Summer is not yet upon us, but Peter Pan Records is already preparing for the fall, when it will market its "Learn About Series" via back-to-school prepacks. Included in the series are "Farm Animals," "Cars, Boats And Planes," "Games," "Words" and "Good Manners."

The prepacks consist of either counter displays or floor displays, containing 7-inch 33 r.p.m. records, book/record sets and full-sized LPs.

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BMI Writers Reap Fee Boosts

• Continued from page 1

censing fields under new copyright laws much more readily than we could with our older system."

Noting the change required a programming effort of more than two years, Cramer points out that as of July 1, BMI will have an entirely new setup "that will greatly enhance our capacity and the speed in which we can turn out statements to writers and publishers, provide greater efficiency in our collections of money for our writers and publishers from our licensing sources and enable us to do many things we couldn't do before."

The new BMI payment schedule, some portions of which were announced last fall, details the increased minimum rates BMI will pay for popular songs and concert works on radio, as well as tv feature performances, themes and background music.

"We've put it in red on the payment schedule that this is a minimum amount," explains Cramer. "It's a modernized, updated version of our payment schedule." Cramer notes that BMI "as a nonprofit making organization, distributes all available income from all sources by a voluntary increase in some or all of the rates described for commercial radio and tv performances in any quarter in which additional distribution is available."

BMI computes network performance royalties by multiplying min-

imum rates by the number of stations carrying the program.

Payment for each popular song feature performance on American tv is being increased from 36 cents to \$2.25 on Group A time programs and from 25 cents to \$1.25 on Group B time programs. Though the 36 cent Group A rate has been the BMI payment schedule rate for a network feature, on a quarter to quarter basis BMI has been paying \$1.05. So the new figure of \$2.25 more than doubles the previous payoff.

Group A network tv themes will receive 22 cents for each Group A half-hour show and 18 cents for each Group B half-hour show. Previously, both were grouped together at an 18 cent rate. Tv background music payments are being increased to a minimum of 22 cents per Group A minute and 16 cents per Group B minute.

Local tv background music is going up to 13 cents per minute from 7 cents. U.S. tv themes, local, will garner 14 cents per half-hour show.

A Group A time program is defined as one broadcast between 7 p.m. and 11 p.m., and a musical or variety program produced especially for tv which is broadcast between 11 p.m. and 1 a.m. All other programs are deemed broadcast in Group B time.

Reflecting the increasing importance of FM radio, a new rate of one

cent per feature FM performance will now be paid. That doubles the previous half-cent rate for popular songs on FM. The concert work rate on FM is also being doubled from four to eight cents per minute, and is also being increased on local AM and network AM, though the latter category doesn't use much music.

Under the new bonus song system of payment, every song in the BMI repertoire is now eligible for bonus payment instead of the past system of bonuses based on total catalog performances.

Beginning July 1, any BMI licensed work which has more than 25,000 U.S. feature broadcast performances, as reflected by BMI's records, will receive bonuses on all feature performances other than network tv. The new table shows 25,000 to 99,999 performances receiving 1½ times the base rate; 100,000 to 499,999 performances at two times the base rate; 500,000 to 999,999 performances at 2½ times base rate; and 1 million performances and over at 3.8 times the base rate.

Explaining why BMI changed to the new bonus system, Theodora Zavin, vice president, comments, "When we sit down with licensees there is a difference in the value to

(Continued on page 83)

ABC Aiding Sears

• Continued from page 1

Four of the 10 Sears stores being serviced in the pilot program are among Sears' top 10 stores nationally.

In addition, it is ABC's first shot at Sears' business. Sears converted from its in-house Searac operation to outside rackers, including J. L. Marsh, Lieberman and United Records & Tape about a year ago.

It's important for ABC also because it's in the backyard of the Handleman Co. based in suburban Clawson here and not too far from Lieberman and Marsh, now known as Pickwick racks, both in Minneapolis.

Rumor here is that Handleman may be closing its stocking warehouse over lack of local business. Handleman executives could not be reached as they were hosting a meeting for key home office executives and branch brass from all over the U.S., Thursday and Friday (9 and 10).

Herb Mendelsohn, ABC rack president, credits Fred Schmidt, local branch chief, with snaring the plum Sears account.

And both Eggy and Mendelsohn point up "Partners In Profit," a loose-leaf handbook prepared by Karen Layland, ABC's director of creative services, with expediting the negotiations.

Eggy and Schmidt both expect to add an additional 18% increase this weekend when saturation radio and newspaper advertising peaks.

Sears departments are not low-balling merchandise. The featured month-long opening special, "Barry Manilow Live," is a pick at \$6.97 along with 10 feature current hit albums at \$4.27. Shelf merchandise with a suggested list of \$6.98 will sell at \$5.67. Eight-track and cassette merchandise will be priced commensurately.

Direct-To-Disk Orchestras

• Continued from page 3

Clear Records based in San Francisco.

Boston Pops sessions for Crystal Clear have been scheduled for June 23 and 24 in Boston, presumably in the orchestra's home venue, Symphony Hall. Contacted here at the CES, Michael Phillips, Crystal Clear vice president, reveals that the recordings are being undertaken with the assistance of Bert Whyte, freelance producer and audio writer and one of the founders of the original Everest Records.

However, Phillips, whose label has four direct-disks in its catalog, would disclose no information about repertoire, the number of records to be cut or the source of the technical gear.

Plans to record the Los Angeles Philharmonic in L.A., July 13, 15, 18 and 23, have been revealed by Sheffield Records, the company which reactivated direct disk recordings in this decade. The project reportedly has been in the planning stages for more than a year.

Doug Sax, Sheffield co-principal and mastering engineer, says the label will cut three disks with Leinsdorf conducting.

Sax says the logistics of the Sheffield project will require shutting down of his L.A. Mastering Lab facility for a month's time, while his lathes are removed to an undisclosed recording site. Two and possibly three lathes will be run, he indicates.

For the current project Sheffield has booked three full recording sessions with the 104-piece Pasadena

ABC is practicing what it preaches consumer-wise in an institutional radio and print theme, "More Music Than Ever Before," produced by Tom Healey of ABC's Indianapolis branch.

That theme permeates two suburban Sears stores visited by this reporter. Store entrances are equipped with floor stand signs directing patrons to second floor escalator sites where departments are highlighted by lavish overhead mobiles, balloons and streamers, created by ABC for the opening.

Vice president of marketing for ABC, Steve Kugel, has almost doubled the inventory title quantities in all configurations. There are more than 3,000 LP titles, 1,200 8-track titles and 350 cassette titles.

Sears stores are stocking more than 100 current local single hit titles and 300 or more "20 Years Of Gold" carefully selected singles in slipshotted-type shrink-wrapped illustrated sleeves by year of hit origination.

Current 45s go for 99 cents and oldies are \$1.29. In addition, ABC has introduced the 70 top selling songbooks, which are displayed in two specially constructed racks.

Bob Pockrandt, operations vice president for ABC, estimates that more than \$30,000 was spent for additional pecan-white chrome step-up racks to house present and additional merchandise.

Layland conceived a color-coding program which directs novice department customers to 10 different categories of record/tape product.

Overall, Sears executives feel inventory has about doubled even with the introduction of songbooks, kiddie disks and albums. Accessories ranging from blank tape and record and tape cleaning devices through carrying cases are still being purchased regularly from suppliers by Sears.

Symphony, to be conducted as a test in advance of actual sessions with the 107-member L.A. group. The nine practice hours will be utilized to work out microphone placement and gauge levels being fed to the lathes, says Sax. Six full sessions have been contracted for with the Philharmonic.

TV Specials For Capt. And Tennille

LOS ANGELES—The Captain and Tennille will be seen in specials next fall, but their regular weekly show has been dropped by ABC-TV.

At the moment, the only regular music show on the network will be the 8 p.m. Friday hour featuring Donnie and Marie Osmond, which was up for an Emmy Award this year for its director, Art Fisher.

A.A./Wonderland To Release 'Howdy'

NEW YORK—A.A./Wonderland has acquired North American distribution rights to Take Two product, with the first release being "The Story of Howdy Dowdy," an LP featuring the original cast of the popular kiddie show now on its second television outing.

The LP contains new music and new arrangements of old themes from the show, with a list price of \$4.98. A limited supply of the albums will contain a coloring book, cut-out characters and a tiny stage.

Pickwick Now Subsidiary

• Continued from page 1

now been named president and chief executive officer.

Cy Leslie, founder of the company and former chairman of the board, assumes a post as chairman of the Pickwick management executive committee, but without a clearly stated executive imperative.

Leslie, said Howard, will concentrate on areas of future planning, acquisition and communication.

In making the announcement, Harry S. Howard Jr., vice chairman of American Can, also said that Amos and Dan Heilicher will "participate" on the committee and serve him as senior industry advisors, aiding in "consumer product business development."

Under the approved agreement

Pickwick stockholders will receive \$23 in cash per common share. With some 4.4 million shares outstanding, purchase of the company comes in at about \$101 million.

Hartz Mountain, which purchased about 17% of Pickwick's shares at \$14.75, largely from the Heilichers and Daniel and Emanuel Gittleman, stands to garner a gross profit of more than \$6 million for its investment of less than a year at the agreed repurchase price of \$23.

"We view the acquisition of Pickwick as a significant step in our diversification program," says Howard, "and one consistent with our goal of profitably expanding American Can's consumer products distribution business."

With the addition of Pickwick's sales, which totaled \$312 million in the fiscal year ending April 30, the company's consumer products sales come to "almost \$1 billion and account for more than 35% of pre-tax income," he says.

American Can is heavily involved in the manufacture and sales of paper plates, cups, towels and tissues, among other products.

Other members of Pickwick's management executive committee are Howard; William S. Woodside, president of American Can; Lionel N. Sterling, senior vice president, and Montague Lewis, head of Pickwick's operation in the U.K.

In its farewell listing on the New York Stock Exchange last week, Pickwick International shares were posted as trading at just under \$23.

Ira Heilicher, who resigned his position as director of distribution for Pickwick International, effective Friday (10), was in charge of five Heilicher independent distribution operations in the U.S.

Contacted in Minneapolis about his plans, Heilicher says he has "no more thoughts in the direction of independent distribution, than in a number of other areas of the record business, including manufacture and consulting."

He says he is also mulling involvement in "family interests outside the music business."

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The Song:

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The Artist:

Ronnie Milsap

16

Billboard

21

Record World

28

Cashbox

90

Pop

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RAM's New Ratings Monitoring Service Pinpoints Everything

EL CAJON, Calif.—Cyberdynamics Corp., Jack McCoy's San Diego-based research organization, has developed a new ratings monitoring service which will provide not only a radio station with a detailed study of what geographic areas its ratings are coming from, but also the ratings of its competition.

The service, called "Regional Acceptance Monitoring Service" or RAM, will also show by zip code the "hot spots" of the station's format and what music has the greatest acceptance in these small "hot" regions, according to John E. Patton, who has just joined the firm.

Another question the service will answer for a subscriber is whether the station controls these areas well enough to win in the metro Arbitron ratings survey, claim its developers.

One program director in a major market who has already subscribed to the service says its costs are extremely high, but he can't do without it. It virtually tracks down the placement of Arbitron diaries and thus allows a station to concentrate its promotions in those target areas.

Says Patton: "The computerized RAM system is a highly-sophisticated competitive tool. It's diary interviewing methodology with county-by-county weighting will map out... by demographic... format and music preference. A terminal in the radio station talks to the Cyberdynamics computer center daily to show the station how it's doing in any selected area.

"RAM can show how to derive

more benefit by smothering small hot spots with promotion rather than diffusing the budget over thousands of listeners who may not be prospects for a station's format."

McCoy and Doug Herman have been operating several services for radio stations, including an analysis of the Arbitron ratings with instructions on how to correct programming trouble areas.

McCoy, the inventor and syndicator a few years ago of "The Last Contest" promotion, once programmed KCBQ in San Diego.



HAVE A NICE DAY: Honored on his retirement as one of the nation's leading record promotion executives is Matty Singer, right, as Jay Cook, former program director of WFIL in Philadelphia and now program director of WNEW-AM in New York pays tribute. At left, from left, attending the dinner among dozens of other leading radio and record executives were: Joe Loris, head of the weekly record tipsheet Powerplay; Joe Smith, chairman of Elektra/Asylum Records; Bill Gavin of the Gavin Report; Fred Di Sipio, promotion executive in Cleveland; and Bruce Wendell, vice president of promotion for Capitol.

SCOTT MUNI OF N.Y.'s WNEW-FM

Once Disenchanted, Now High

Editor's Note: WNEW-FM in New York plays progressive rock music with no tight format and no jingles. It is also one of the most successful stations in the country. A lion's share of the credit for this goes to Scott Muni, the program director. The first in this series of interviews by Roman Kozak deals with Muni's early career in music at WMCA WOR-FM, WABC and the beginnings of WNEW-FM.

NEW YORK—"I left WABC in 1965 and had no particular intentions of coming back, because I was disenchanted with radio," remembers Scott Muni, the New York voice of progressive rock music for 10 years now.

"I got into arguments and fights with the new order, so to speak, at WABC over the tight format of radio. I was never into that sort of thing," says Muni who came to New York as a disk jockey at WMCA in 1958 then went on to WABC, before quitting to run a discotheque.

He returned to radio with WOR-FM (now WXLO) which pioneered the progressive format in the area. When WOR was taken over by the Drake chain, Muni left for WNEW-FM to continue playing progressive music.

"When we started at WMCA the man who was really responsible for the music and the concept was Ralph Atlas of WIND in Chicago,

who was hired by Nathan Strauss, the owner of WMCA as a private consultant," says Muni, remembering the earliest days of rock 'n' roll on radio in New York.

"Because of what WIND was doing as a 5,000-watt station in Chicago, Strauss wanted the same thing with his station in New York. I flew in with Howard Miller, the morning man in Chicago, who was not a young guy.

"But he reminds me of Jack Lacey, because there are certain people in the radio business who never get old. Forget about 30 or 40 years old, these guys had constant ears past their 50s," continues Muni.

"We set up a thing where the radio station was on 57 on the dial and we had 57 of the top hits, and then went into another 57 records that were new. So the station had 114 songs instead of 14, and then we played oldies.

"That was the heyday, because the late '50s was the start of rock. It was all singles; albums were not a factor then. We had all these great records and it was fun. When we got an exclusive we didn't have to worry whether the playlist was 57 or 58, we played it. WMCA, a little 5,000-watt coffee pot station, became a major factor in the market in less than two years.

"After that, it appeared that the Storz and the McLendon-type of programming had taken over America. It was 1960-61 and radio began to be difficult. You were playing the same thing every night and in the course of a program, you would play a record three, maybe four times.

"I began to see how many people were getting involved with the music, how many writers there were, how many talented musicians. And all of a sudden there were the Beatles, and the flood gates really opened, and they are still open.

"It's gorgeous now, because it has gotten to the point where we now have the Paul Simons, the Jackson Brownes and the Joni Mitchells. These people would never have been known, and not heard if it wasn't for that little FCC edict to separate FM from AM. To do something different FM had to play something different.

"When progressive started we didn't have that much music to work with. There were a lot of vocal groups then; 90% of what we were

(Continued on page 28)

JUNE 18, 1977, BILLBOARD

Bonneville Gets Rights To Canadian Library

TENAFLY, N.J.—Bonneville Broadcast Consultants has acquired rights to the beautiful music and MOR tunes in the Canadian Talent Library, reports Bonneville president Marlin R. Taylor.

The music was created by Canadian broadcasters and features Canadian artists in order to comply with local regulations about Canadian content. The more than 200 albums include product by Bill Badgley, the Laurie Bower Singers, and Hagood Hardy who recently had a hit with "The Homecoming."

LOS ANGELES—There seems to be a growing need for more women in radio. I've gotten several calls in the past three weeks from general managers and program directors who are specifically looking for women air personalities. And not finding them. . . . Steve Goddard has been hired away from KMJC (the old KDEO) in San Diego and is now with KCBQ in San Diego, so KMJC (which stands for magic, naturally) program director Kevin Metheny needs a morning air personality quick.

Nancy Jean at WITY in Danville, Ill., wrote in to nominate Moe Preskell of TK Records, Hialeah, Fla., as chief executive promotion man of the year. "Moe has been a lot of help

to WITY. He always seems to be on top of things. We felt the least we could do was nominate him." The nominations are running strong. I'll be able to boil down the "heavies" in a few weeks and print a list of finalists in the competition.

Steve Gunn from West Point, Miss., has joined KAAV in Little Rock, Ark., as 7-11 p.m. personality. Also joining the station is Mark Winston from KEYN in Wichita, Kan., to do afternoon drive. . . . Samples of Dave Spector comedy are available by writing him care of 48th floor, John Hancock Center, 175 E. Delaware, Chicago, Ill. 60611.

Paul G. Trembley writes: "Have

picked up a dynamite summer gig at WHYN-AM in Springfield, Mass. Station is a solid No. 1, 5,000 watts on 56, though it sounds like a major market 50. Phil Drumbeller is general manager. Bob Charest is program director. Lineup includes Ed Fairbanks 6-10 a.m., Rich Roy 10 a.m.-2 p.m., Paul MacArthur 2-6 p.m., Tommy Mack 6-10 p.m., Jackson Hill 10 p.m.-2 a.m., and Walt Cooper 2-6 a.m. I fill in for the guys as they go on vacation. Will return to the Univ. of Mass. communications studies program in the fall."

Casey Kasem, host of "American Top 40" and one of the world's nicest guys, just called to say he's an
(Continued on page 28)

Vox Jox

By CLAUDE HALL



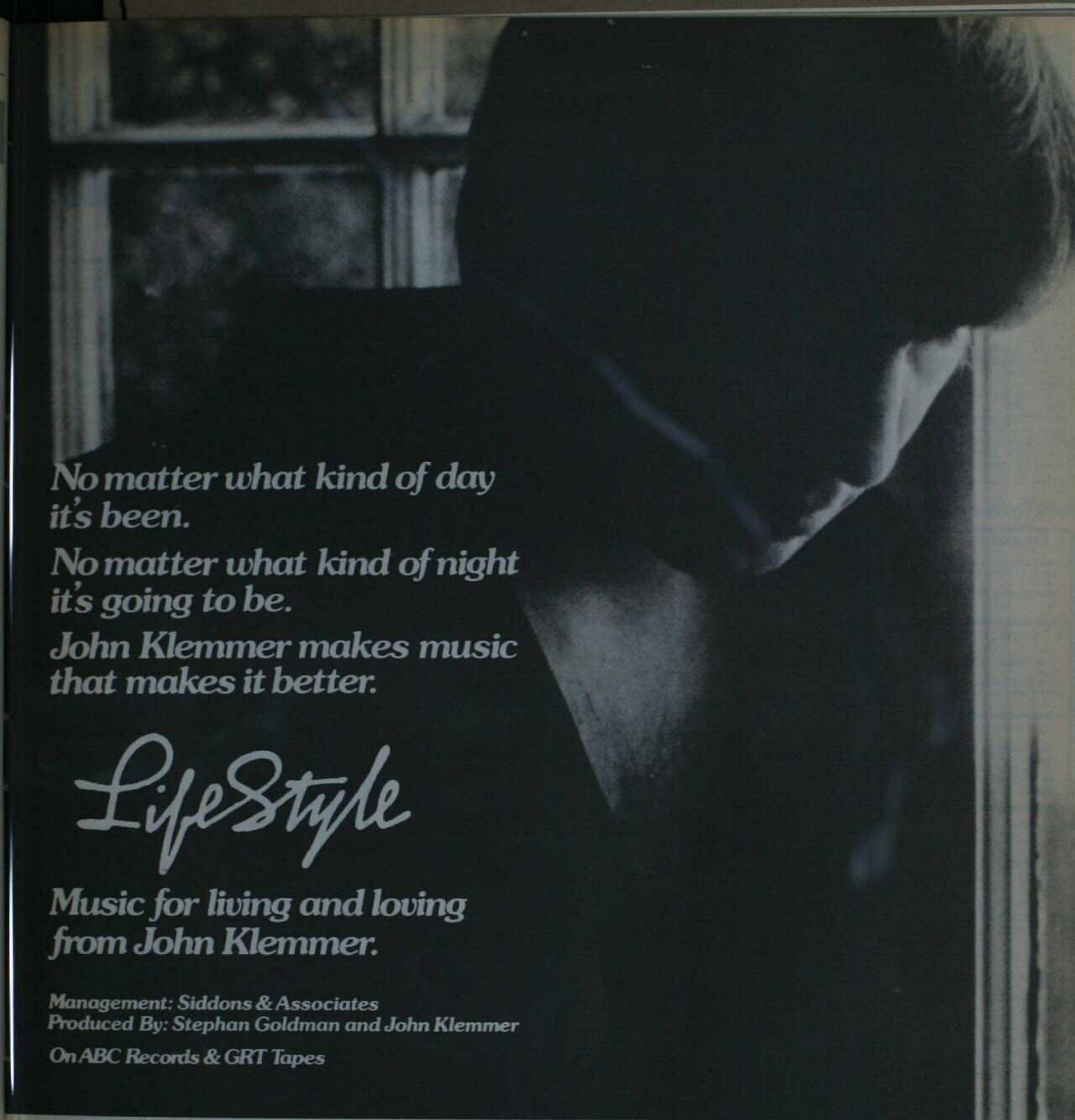
“... I'd go to the moon just like that if they called and said, "Do you want to sit on top of this rocket?"”

— STEVE MILLER on the Robert W. Morgan Special of the Week

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6/2	Phoenix, AZ	Dooley's	7/2	Cleveland*	Front Row Theatre
6/3	San Diego	Civic Theatre	7/3	New York*	Avery Fisher
6/4	Santa Barbara	Arlington Theatre	7/9	Atlanta*	Fox Theatre
6/8	Portland, Ore.	Paramount Theatre	7/10	Ft. Lauderdale*	Sunrise Theatre
6/9	Vancouver, B.C.	Queen Elizabeth Theatre	7/11	Philadelphia*	Ambler Music Festival
6/10	Seattle, WA	Opera House	7/12	Columbia, MD*	Merriweather-Post Pavillion
6/11	Spokane, WA	Opera House	7/14	Denver*	Red Rocks
6/16	Houston	Cullen Auditorium	7/15	Denver*	Red Rocks
6/17	Dallas	Granada Theatre	7/16	Berkeley, CA*	Greek Theatre
6/18	Austin	Paramount Theatre	7/17	Phoenix, AZ	Symphony Hall
6/30	Milwaukee*	Performing Arts Center	7/19-20	Los Angeles*	Greek Theatre
7/1	Chicago*	Auditorium Theatre			

*The John Klemmer Group in concert with
Herbie Hancock "The Quintet"

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/9/77)

TOP ADD ONS - NATIONAL

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- RITA COOLIDGE—Higher & Higher (A&M)
- PETER FRAMPTON—You And Me (A&M)

PRIME MOVERS - NATIONAL

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

BREAKOUTS - NATIONAL

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

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 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

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- JIMMY BUFFETT—Margaritaville (ABC)
- NONE

KTKT—Tucson

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PETER FRAMPTON—I'm In You (A&M) 22-12

KQED—Albuquerque

- NEIL SEDAKA—Amarillo (Elektra)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 27-17
- BARRY MANILOW—Looks Like We Made It (Arista) 21-12

KENO—Las Vegas

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- BOSTON—Peace Of Mind (Epic)
- ALAN O'DAY—Undercover Angel (Pacific) 24-16
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 35-27

KJOY—Stockton, Ca.

- WALTER EGAN—Only The Lucky (Columbia)
- CAT STEVENS—Old School Yard (A&M)
- ROD STEWART—The Killing Of George (W.B.) 29-19
- HEART—Barracuda (Portrait) 15-11

KGN—Portland

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- RITA COOLIDGE—Higher & Higher (A&M)
- DEAN FRIEDMAN—Ariel (Lifesong) 20-8
- JIMMY BUFFETT—Margaritaville (ABC) 21-13

KING—Seattle

- NONE
- FOREIGNER—Feels Like The First Time (Atlantic) 15-10
- ALAN O'DAY—Undercover Angel (Pacific) 5-1

KIRS—Spokane

- HEART—Barracuda (Portrait)
- STYLVERS—High School Dance (Capitol)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 29-11
- KENNY ROGERS—Lucille (U.A.) 25-17

KTAC—Tacoma

- PETER FRAMPTON—I'm In You (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- JIMMY BUFFETT—Margaritaville (ABC) 25-20
- ALAN O'DAY—Undercover Angel (Pacific) 12-8

KCPX—Salt Lake City

- ALICE COOPER—You And Me (W.B.)
- WILD FIRE—Here Comes Summer (Casablanca)
- JIMMY BUFFETT—Margaritaville (ABC) 28-15
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 25-20

KRSP—Salt Lake City

- WALTER EGAN—Only The Lucky (Columbia)
- B.J. THOMAS—Don't Worry Baby (MCA)
- ADDRESS BROS.—Slow Dancin' Don't Turn Me On (Buddah) 20-12
- BARRY MANILOW—Looks Like We Made It (Arista) 11-4

ETLX—Denver

- PETER McCANN—Do You Wanna Make Love (20th Century)
- JIMMY BUFFETT—Margaritaville (ABC)
- BOSTON—Peace Of Mind (Epic) 16-11
- ALAN O'DAY—Undercover Angel (Pacific) 20-15

North Central Region

TOP ADD ONS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- RITA COOLIDGE—Higher & Higher (A&M)
- PETER McCANN—Do You Wanna Make Love (20th Century)

PRIME MOVERS:

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

BREAKOUTS:

- ALICE COOPER—You And Me (W.B.)
- ISLEY BROS.—Livin' In The Life (T-Neck)
- BROWNSVILLE STATION—Lady (Private Stock)

CKLW—Detroit

- BROWNSVILLE STATION—Lady (Private Stock)
- ISLEY BROS.—Livin' In The Life (T-Neck)
- SLAVE—Slide (Columbia) HB-14
- COMMODORES—Easy (Motown) 11-6

WJLB—Detroit

- JOHNNY "GUITAR" WATSON—A Real Motha For Ya (D/W)
- LUTHER INGRAM—I Like The Feeling (Koko)
- ENCHANTMENT—Sunshine (Roadshow) 20-5
- ARETHA FRANKLIN—Break It To Me Gently (Atlantic) 17-9

WTAC—Flint, Mich.

- ALICE COOPER—You And Me (W.B.)
- CAT STEVENS—Old School Yard (A&M)
- PETER FRAMPTON—I'm In You (A&M) 24-13
- BILL CONTI—Theme From Rocky (U.A.) 10-5

WGRD—Grand Rapids

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- JIMMY BUFFETT—Margaritaville (ABC)
- ALAN O'DAY—Undercover Angel (Pacific) 27-11
- JIMMY BUFFETT—Margaritaville (ABC) AD-14

Z-96 (WZZM-FM)—Grand Rapids

- NONE
- ALAN O'DAY—Undercover Angel (Pacific) 25-13
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 21-11

WKY—Louisville

- HALL & ORTES—Back Together Again (RCA)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MERY WILSON—Telephone Man (GRT) 10-3
- WYLYON JENNINGS—Luckenbach, Texas (RCA) 14-2

WBCN—Bowling Green

- CROSBY/STILLS/NASH—Just A Song Before I Go (Atlantic)
- SPINNERS—Me & My Music (Atlantic)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 27-11
- PETER FRAMPTON—I'm In You (A&M) HB-20

WGCL—Cleveland

- HEART—Barracuda (Portrait)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- ALAN O'DAY—Undercover Angel (Pacific) 23-11
- BARRY MANILOW—Looks Like We Made It (Arista) 16-6

WMCC—Cleveland

- DENNY LAINE—Moonbeams (Capitol)
- STEVE SPERRY—Flame (Mercury)
- NONE

WSN—Cincinnati

- RITA COOLIDGE—Higher & Higher (A&M)
- FOREIGNER—Feels Like The First Time (Atlantic) 20-12
- ANDREW GOLD—Lonely Boy (Asylum) 10-6

Q-102 (WKRG-FM)—Cincinnati

- PETER McCANN—Do You Wanna Make Love (20th Century)
- JIMMY BUFFETT—Margaritaville (ABC) 19-12
- PETER FRAMPTON—I'm In You (A&M) 22-15

WCOL—Columbus

- RAM JAM—Black Betty (Epic)
- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 40-21
- PETER FRAMPTON—I'm In You (A&M) 18-13

WCUE—Aron, Ohio

- COMMODORES—Easy (Motown)
- MERY WILSON—Telephone Man (GRT)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 16-8
- PETER FRAMPTON—I'm In You (A&M) 27-19

13-Q (WKQT)—Pittsburgh

- NONE
- ENGLIS—Life In The Fast Lane (Asylum) 27-19
- FOREIGNER—Feels Like The First Time (Atlantic) 11-4

WPEZ—Pittsburgh

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- STEVE MILLER BAND—Jet Airliner (Capitol) 30-25

D+ MARVIN GATE—Pittsburgh

- WRIE—Erie, Pa.
- RITA COOLIDGE—Higher & Higher (A&M)
- ATLANTA RHYTHM SECTION—Neon Nites (Polydor)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 24-17
- CAPTAIN & TENNILLE—Come In From The Rain (A&M) 28-23

WJET—Erie, Pa.

- RITA COOLIDGE—Higher & Higher (A&M)
- ALICE COOPER—You And Me (W.B.)
- STEVE MILLER BAND—Jet Airliner (Capitol) 21-8
- PETER McCANN—Do You Wanna Make Love (20th Century) 30-19

Southwest Region

TOP ADD ONS:

- PETER FRAMPTON—I'm In You (A&M)
- ALICE COOPER—You And Me (W.B.)
- RITA COOLIDGE—Higher & Higher (A&M)

PRIME MOVERS:

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

BREAKOUTS:

- BARRY MANILOW—Looks Like We Made It (Arista)
- ABBA—Knowing Me, Knowing You (Atlantic)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

KILT—Houston

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- MERY WILSON—Telephone Man (GRT) 29-24
- WOT—Angel In Your Arms (Big Tree) 30-19

KRBE—Houston

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jef)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 25-13
- PETER FRAMPTON—I'm In You (A&M) 28-18

KNOK—Dallas

- C.J. & CO.—Devil's Gun (Westbound)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- SLAVE—Slide (Columbia) 6-1
- BOOKER T & THE MG'S—Slicky Stuff (Asylum) 10-6

KLIF—Dallas

- BARRY MANILOW—Looks Like We Made It (Arista)
- ADDRESS BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- MERY WILSON—Telephone Man (GRT) 26-12
- EAGLES—Life In The Fast Lane (Asylum) 19-10

KNUS-FM—Dallas

- PETER FRAMPTON—I'm In You (A&M)
- WYLYON JENNINGS—Luckenbach, Texas (RCA)
- RITA COOLIDGE—Higher & Higher (A&M) 22-15
- ALAN O'DAY—Undercover Angel (Pacific) 23-18

KFIZ-FM (2-97)—Fl. Worth

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- PETER FRAMPTON—I'm In You (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol) 14-7
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 15-9

KINT—El Paso

- RITA COOLIDGE—Higher & Higher (A&M)
- ALICE COOPER—You And Me (W.B.)
- MERY WILSON—Telephone Man (GRT) HB-18
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 21-12

WKY—Oklahoma City

- RITA COOLIDGE—Higher & Higher (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) HB-15
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 20-16

KOMA—Oklahoma City

- NEIL SEDAKA—Amarillo (Elektra)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- JIMMY BUFFETT—Margaritaville (ABC) 18-17
- ALAN O'DAY—Undercover Angel (Pacific) 12-7

KARC—Tulsa

- PETER FRAMPTON—I'm In You (A&M)
- ALICE COOPER—You And Me (W.B.)
- RITA COOLIDGE—Higher & Higher (A&M) 20-13
- BARRY MANILOW—Looks Like We Made It (Arista) 24-17

KELI—Tulsa

- JAMES TAYLOR—Handy Man (Columbia)
- ALICE COOPER—You And Me (W.B.)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 20-11
- MERY WILSON—Telephone Man (GRT) 12-6

WTE—New Orleans

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- PETER FRAMPTON—I'm In You (A&M) 24-16
- STEVE MILLER BAND—Jet Airliner (Capitol) 15-15

KEEL—Shreveport

- WALTER EGAN—Only The Lucky (Columbia)
- IDCC—People In Love (Mercury)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 25-13

D+ MARVIN GATE—Shreveport

- WOT—Angel In Your Arms (Big Tree) 27-21

Midwest Region

TOP ADD ONS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)

PRIME MOVERS:

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

BREAKOUTS:

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

WLS—Chicago

- ALAN O'DAY—Undercover Angel (Pacific) 12-4
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-1
- PETER FRAMPTON—I'm In You (A&M) 28-19

WWET—Chicago

- NONE
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-4
- ANDREW GOLD—Lonely Boy (Asylum) 15-9

(Continued on page 22)

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Pacific Southwest Region

TOP ADD ONS:

- ALICE COOPER—You And Me (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

PRIME MOVERS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- MARVIN GATE—Got To Give It Up (Tamla)

BREAKOUTS:

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ABBA—Knowing Me, Knowing You (Atlantic)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

KHU—Los Angeles

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ALICE COOPER—You And Me (W.B.)
- ANDREW GOLD—Lonely Boy (Asylum) 18-11
- WOT—Angel In Your Arms (Big Tree) 23-18

TEN Q (KTNQ)—Los Angeles

- ATLANTA RHYTHM SECTION—Neon Nites (Polydor)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jef)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-16
- ALICE COOPER—You And Me (W.B.) 19-15

KDFY—Los Angeles

- FLOATERS—Float On (ABC)
- SLAVE—Slide (Columbia)
- FRANK LUCAS—Good Thing Man (RCA) 11-2
- HAROLD MELVIN & THE BLUENOTES—After You Love Me (ABC) HB-14

KEZY—Anaheim

- BARRY MANILOW—Looks Like We Made It (Arista)

D+ MARVIN GATE—Los Angeles

- STEVE MILLER BAND—Jet Airliner (Capitol) 12-6

KFIM—San Bernardino

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- STEVE MILLER BAND—Jet Airliner (Capitol) 24-18

D+ MARVIN GATE—Los Angeles

- WOT—Angel In Your Arms (Big Tree) 25-21

KCBQ—San Diego

- SUPERTRAMP—Give A Little Bit (A&M)
- RITA COOLIDGE—Higher & Higher (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol) 20-10
- PETER McCANN—Do You Wanna Make Love (20th Century) 24-18

KAFY—Bakersfield

- ABBA—Knowing Me, Knowing You (Atlantic)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- MERY WILSON—Telephone Man (GRT) HB-18
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) HB-21

Pacific Northwest Region

TOP ADD ONS:

- RITA COOLIDGE—Higher & Higher (A&M)
- BARRY MANILOW—Looks Like We Made It (Arista)
- WOT—Angel In Your Arms (Big Tree)

PRIME MOVERS:

- JIMMY BUFFETT—Margaritaville (ABC)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ALAN O'DAY—Undercover Angel (Pacific)

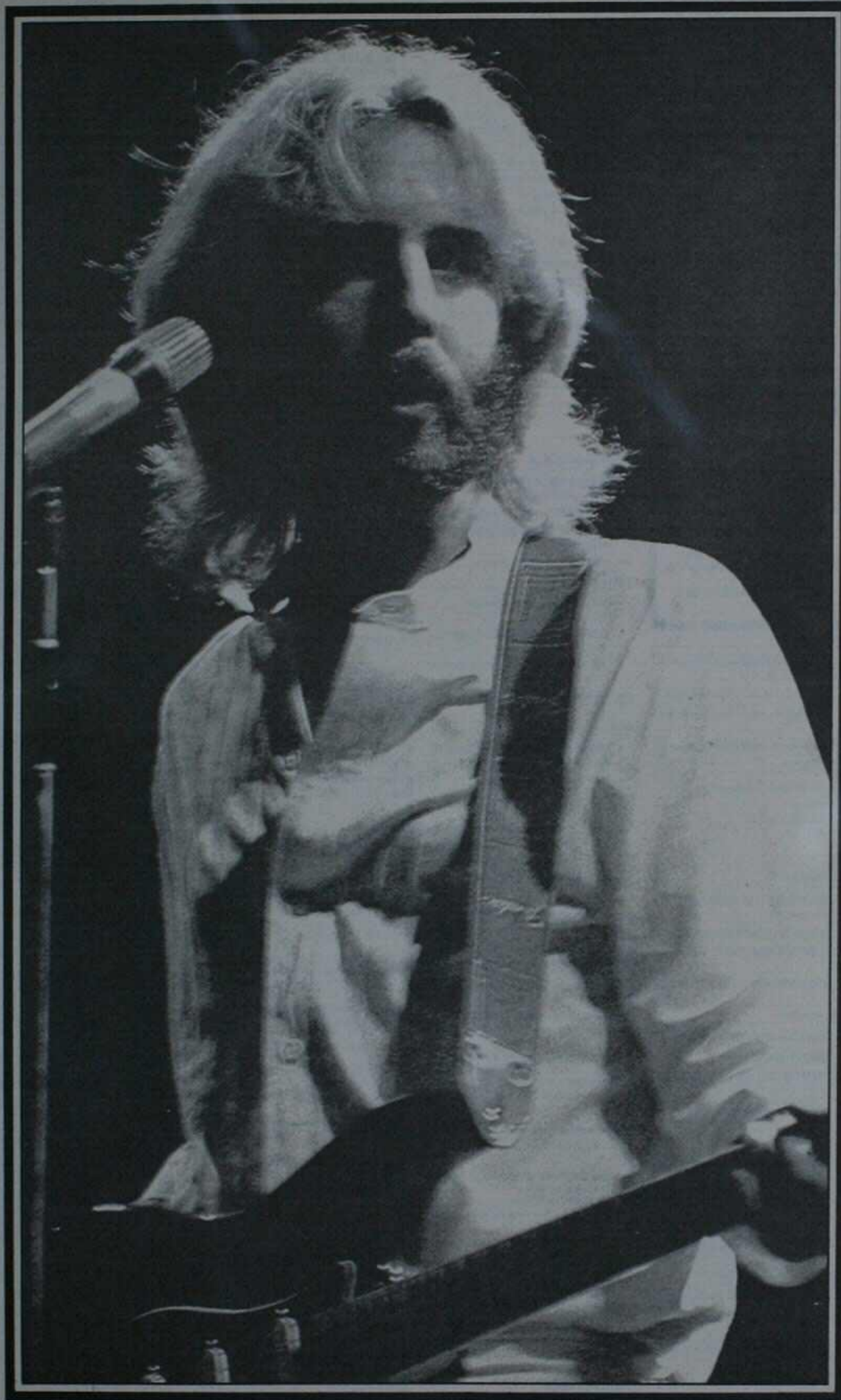
BREAKOUTS:

- PETER McCANN—Do You Wanna Make Love (20th Century)
- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- BOSTON—Peace Of Mind (Epic)


KFRC—San Francisco

- WOT—Angel In Your Arms (Big Tree)

IT WON'T BE "LONELY BOY" FOR LONG.



**Andrew Gold & his band will be joining the Eagles on their summer tour.
More proof that at Elektra/Asylum, every success story has a happy beginning.**

Andrew Gold Single "Lonely Boy" (E-45384) & Album "What's Wrong With This Picture" (7E-1086) On Asylum 

On tour: Civic Center, Roanoke, VA 6/18 • The Omni, Atlanta, GA 6/19 • Carolina Coliseum, Columbia, S.C. 6/21 • Municipal Aud., Nashville, TENN 6/23 • Birmingham Jefferson Com. Civic Center, Birmingham, ALA 6/24 • Municipal Auditorium, Mobile, ALA 6/25 • Coliseum, Greensboro, N.C. 6/27 • Knoxville Coliseum, Knoxville, TENN 6/28 • Mid-South Coliseum, Memphis, TENN 6/29 • Municipal Aud., Savannah, GA 7/1 • Baseball Stadium, Miami, FLA 7/2 • Tangerine Bowl, Orlando, FLA 7/3

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (6/9/77)

Continued from page 20

WYON—Chicago

- TYRONE DAVIS—This I Swear (Columbia)
- MAZE FEATURING FRANKIE BEVERLY—While I'm Alone (Capitol)
- RUFUS FEATURING CHAKA KHAN—Hollywood (ABC) 8-1
- PERSUADERS—I Need Love (Calle) 35-30

WNDE—Indianapolis

- DAVID SOUL—Going In With Your Eyes Closed (Private Stock)
- PETER FRAMPTON—I'm In You (A&M)
- JIMMY BUFFETT—Margaritaville (ABC) 22-18
- ALAN O'DAY—Undercover Angel (Pacific) 11-7

WOXY—Milwaukee

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- PETER FRAMPTON—I'm In You (A&M) 30-20
- ALAN O'DAY—Undercover Angel (Pacific) 18-11

WZUU—Milwaukee

- NO LIST
-
- NO LIST
-

WRL—Peoria, Ill.

- ANDY GIBB—I Just Want To Be Your Everything (RSD)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ANDREW GOLD—Lonely Boy (Asylum) 17-16
- BARRY MANLOW—Looks Like We Made It (Arista) 23-16

K3LQ—St. Louis

- HEART—Barracuda (Portrait)
- MANHATTANS—It Feels So Good To Be Loved So Bad (Columbia)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 24-8
- PETER FRAMPTON—I'm In You (A&M) 22-22

KDKB—St. Louis

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PETER FRAMPTON—I'm In You (A&M) 20-11
- SUPERTRAMP—Give A Little Bit (A&M) 25-19

KIOG—Des Moines

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 21-7
- ALAN O'DAY—Undercover Angel (Pacific) 15-3

KZWB—Minneapolis

- DEAN FRIEDMAN—Ariel (Lifesong)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol) 23-14
- EAGLES—Life In The Fast Lane (Asylum) 20-16

WDGY—Minneapolis

- NO LIST
-
- NO LIST
-

KSTP—Minneapolis

- PETER FRAMPTON—I'm In You (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jef)
- ALAN O'DAY—Undercover Angel (Pacific) 11-5
- STEVE MILLER BAND—Jet Airliner (Capitol) 7-4

WHB—Kansas City

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- ALAN O'DAY—Undercover Angel (Pacific) 11-7
- PETER McCANN—Do You Wanna Make Love (20th Century) 23-19

KXLS—Rapid City, S.D.

- 10 CC—People In Love (Mercury)
- FRANKIE MILLER—The Doodle Song (Chrysalis)
- ANDY GIBB—I Just Want To Be Your Everything (RSD) 26-17
- STEPHEN BISHOP—Da And On (ABC) 30-21

KQWB—Fargo, N.D.

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- RITA COOLIDGE—Higher & Higher (A&M) 23-12
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 40-23

Northeast Region

TOP ADD ONS:

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- EAGLES—Life In The Fast Lane (Asylum)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

PRIME MOVERS:

- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- KENNY ROGERS—Lucille (U.A.)
- PETER FRAMPTON—I'm In You (A&M)

BREAKOUTS:

- RITA COOLIDGE—Higher & Higher (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)

WBBC—New York

- D+ TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l)
- EAGLES—Life In The Fast Lane (Asylum)
- D+ MARVIN GAYE—Got To Give It Up (Tamla) 5-2
- HOT—Angel In Your Arms (Big Tree) 10-7

WBLS—New York

- COSSY HOUSTON—Tomorrow (Private Stock)
- FLOATERS—Float On
- NONE
-

WPIE—New York

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- EAGLES—Life In The Fast Lane (Asylum)
- PETER FRAMPTON—I'm In You (A&M) 21-10
- D+ MARVIN GAYE—Got To Give It Up (Tamla) 23-17

WWL—New York

- DOROTHY MOORE—I Believe You (Malaco)
- SLAVE—Slide (Columbia)
- EMOTIONS—Best Of My Love (Columbia) 14-9
- ROSE ROYCE—I'm Going Down (MCA) 15-10

WPTB—Albany

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 18-19
- BARRY MANLOW—Looks Like We Made It (Arista) 15-10

WTRY—Albany

- RITA COOLIDGE—Higher & Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- D+ MARVIN GAYE—Got To Give It Up (Tamla) 15-5
- PETER FRAMPTON—I'm In You (A&M) 22-16

WKWB—Buffalo

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- DONNA McDANIEL—Save Me (Midson Int'l)
- KENNY ROGERS—Lucille (U.A.) 20-4
- PETER FRAMPTON—I'm In You (A&M) 18-21

WYSL—Buffalo

- NO LIST
-
- NO LIST
-

WBBF—Bachester, N.Y.

- PETER McCANN—Do You Wanna Make Love (20th Century)
- TAVARES—Whodunnit (Capitol)
- KENNY ROGERS—Lucille (U.A.) 30-20
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 12-5

WBKO—Boston

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- JIMMY BUFFETT—Margaritaville (ABC)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-14
- FOREIGNER—Feels Like The First Time (Atlantic) 24-17

WBZ-FM—Buffalo

- RAM JAM—Black Betty (Epic)
- BROS. JOHNSON—Strawberry Letter 27 (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 30-10
- HOT—Angel In Your Arms (Big Tree) 20-13

WVBF-FM—Boston

- RITA COOLIDGE—Higher & Higher (A&M)
- 10 CC—People In Love (Mercury)
- NONE
-

WORC—Worcester, Mass.

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 10-4
- D+ JOHN MILES—Slowdown (London) 11-5

WDRS—Hartford

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jef)
- EAGLES—Life In The Fast Lane (Asylum) 24-17
- YVONNE ELLIMAN—Hello Stranger (RSD) 18-13

WPRD—Providence

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ALICE COOPER—You And Me (W.B.)
- ABBA—Knowing Me, Knowing You (Atlantic) 15-5
- BARRY MANLOW—Looks Like We Made It (Arista) 18-21

Mid-Atlantic Region

TOP ADD ONS:

- JAMES TAYLOR—Handy Man (Columbia)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- RITA COOLIDGE—Higher & Higher (A&M)

PRIME MOVERS:

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- PETER FRAMPTON—I'm In You (A&M)
- NORMAN CONNORS—Once I've Seen Their (Buddah)

BREAKOUTS:

- PETER McCANN—Do You Wanna Make Love (20th Century)
- COMMODORES—Brick House (Motown)
- SYLVERS—High School Dance (Capitol)

WFIL—Philadelphia

- PETER McCANN—Do You Wanna Make Love (20th Century)
- RITA COOLIDGE—Higher & Higher (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol) 18-19
- ALAN O'DAY—Undercover Angel (Pacific) 15-10

WIBC—Philadelphia

- PETER FRAMPTON—I'm In You (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- BARRY MANLOW—Looks Like We Made It (Arista) 19-11
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-7

WIFI-FM—Philadelphia

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- MERI WILSON—Telephone Man (GRT)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 15-5
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 28-21

WPGC—Washington

- JAMES TAYLOR—Handy Man (Columbia)
- COMMODORES—Brick House (Motown) (LP)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 27-20
- BARRY MANLOW—Looks Like We Made It (Arista) 17-13

WOL—Washington

- LAKESIDE—If I Didn't Love You (ABC)
- KATALIE COLE—Party Lights (Capitol)
- NORMAN CONNORS—Once I've Been There (Buddah) 18-1
- JOHNNIE TAYLOR—Your Love Is Rated X (Columbia) 18-8

WGH—Washington

- NONE
-
- PETER FRAMPTON—I'm In You (A&M) 18-16
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 18-19

WCAO—Baltimore

- JAMES TAYLOR—Handy Man (Columbia)
- SYLVERS—High School Dance (Capitol)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 27-19
- PETER FRAMPTON—I'm In You (A&M) 23-16

WTRE—Baltimore

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 40-19
- PETER FRAMPTON—I'm In You (A&M) 19-11

WLEE—Richmond, Va.

- CLIFF RICHARD—Don't Turn The Light Out (Rocket)
- COMMODORES—Easy (Motown)
- JIMMY BUFFETT—Margaritaville (ABC) 12-3
- KENNY ROGERS—Lucille (U.A.) 4-1

Southeast Region

TOP ADD ONS:

- COMMODORES—Easy (Motown)
- JAMES TAYLOR—Handy Man (Columbia)
- EMOTIONS—Best Of My Love (Columbia)

PRIME MOVERS:

- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- RITA COOLIDGE—Higher & Higher (A&M)
- BARRY MANLOW—Looks Like We Made It (Arista)

BREAKOUTS:

- ANDY GIBB—I Just Want To Be Your Everything (RSD)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- HELEN REDDY—You're My World (Capitol)

WQQ—Atlanta

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- MERI WILSON—Telephone Man (GRT)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 13-6
- ANDREW GOLD—Lonely Boy (Asylum) 11-5

Z-83/WZCC-FM—Atlanta

- HEART—Barracuda (Portrait)
- ANDY GIBB—I Just Want To Be Your Everything (RSD)
- ABBA—Knowing Me, Knowing You (Atlantic) 26-19
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 20-16

WBBQ—Atlanta

- COMMODORES—Easy (Motown)
- JAMES TAYLOR—Handy Man (Columbia)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 19-14
- KENNY NOLAN—Love's Grown Deep (20th Century) 15-11

WFOM—Atlanta

- KENNY NOLAN—Love's Grown Deep (20th Century)
- ELVIS PRESLEY—Way Down (RCA)
- ALAN O'DAY—Undercover Angel (Pacific) 22-11
- ANDY GIBB—I Just Want To Be Your Everything (RSD) 20-13

WSGA—Savannah, Ga.

- COMMODORES—Easy (Motown)
- ALICE COOPER—You And Me (W.B.)
- MERI WILSON—Telephone Man (GRT) 6-1
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 28-21

WQAM—Miami

- NONE
-
- BARRY MANLOW—Looks Like We Made It (Arista) 26-21
-

Y-100 (WYTI-FM)—Miami

- EMOTIONS—Best Of My Love (Columbia)
- JIMMY BUFFETT—Margaritaville (ABC)
- CELI BEE & THE BUZZY BUNCH—Superman (TK) 14-6
- MERI WILSON—Telephone Man (GRT) 13-7

BI-105 (WBW-FM)—Orlando

- EMOTIONS—Best Of My Love (Columbia)
- COMMODORES—Easy (Motown)
- STEVE MILLER BAND—Jet Airliner (Capitol) 10-6
- FLEETWOOD MAC—Dreams (W.B.) 5-3

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- COMMODORES—Easy (Motown)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- BARRY MANLOW—Looks Like We Made It (Arista) 23-15
- ABBA—Knowing Me, Knowing You (Atlantic) 11-7

WOPD—Lakeland, Fla.

- STARZ—Sing It Sing It (Capitol)
- WILD FIRE—Here Comes Summer (Casablanca)
- STEVE MILLER BAND—Jet Airliner (Capitol) 9-1
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-6

WMTJ—Daytona Beach

- NO LIST
-
- NO LIST
-

WJPE—Jacksonville

- HALL & OATES—Back Together Again (RCA)
- RITA COOLIDGE—Higher & Higher (A&M)
- HOT—Angel In Your Arms (Big Tree) 8-3
- ANDREW GOLD—Lonely Boy (Asylum) 17-12

WRTS—Charlotte

- PETER McCANN—Do You Wanna Make Love (20th Century)
- COMMODORES—Easy (Motown)
- RITA COOLIDGE—Higher & Higher (A&M) 23-9
- EAGLES—Life In The Fast Lane (Asylum) 10-4

WGN—Charlotte

- BOOTSY'S RUBBER BAND—Can't Stay Away (W.B.)
- BLACKBYRDS—Party Land (Fantasy)
- ROSE ROYCE—I'm Going Down (MCA) 44-15
- EMOTIONS—Best Of My Love (Columbia) 13-1

WKIX—Raleigh, N.C.

- ROD STEWART—The Killing Of Georgia (W.B.)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- JIMMY BUFFETT—Margaritaville (ABC) 16-4
- COMMODORES—Easy (Motown) 40-21

WTOB—Winston/Salem

- NEIL SEDARA—Amorita (Elektra)
- JAMES TAYLOR—Handy Man (Columbia)
- BARRY MANLOW—Looks Like We Made It (Arista) 11-5
- RITA COOLIDGE—Higher & Higher (A&M) 28-23

WTMA—Charleston, S.C.

- COMMODORES—Easy (Motown)
- HELEN REDDY—You're My World (Capitol)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 18-22
- ALAN O'DAY—Undercover Angel (Pacific) 9-3

WORD—Spartanburg, S.C.

- EMOTIONS—Best Of My Love (Columbia)
- ELVIS PRESLEY—Way Down (RCA)
- SHALAMAR—UpTown Festival (Soul Train) 18-15
- MAC DAVIS—Picking Up The Pieces Of My Life (Columbia) 18-24

WLAC—Nashville

- NONE
-
-
- D+ MARVIN GAYE—Got To Give It Up (Tamla) 18-18
- PETER McCANN—Do You Wanna Make Love (20th Century) 18-19

WMAK—Nashville

- BETTE MIDLER—You're Movin' Out Today (Atlantic)
- HELEN REDDY—You're My World (Capitol)
- BARRY MANLOW—Looks Like We Made It (Arista) 14-8
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 30-24

WRBQ—Memphis

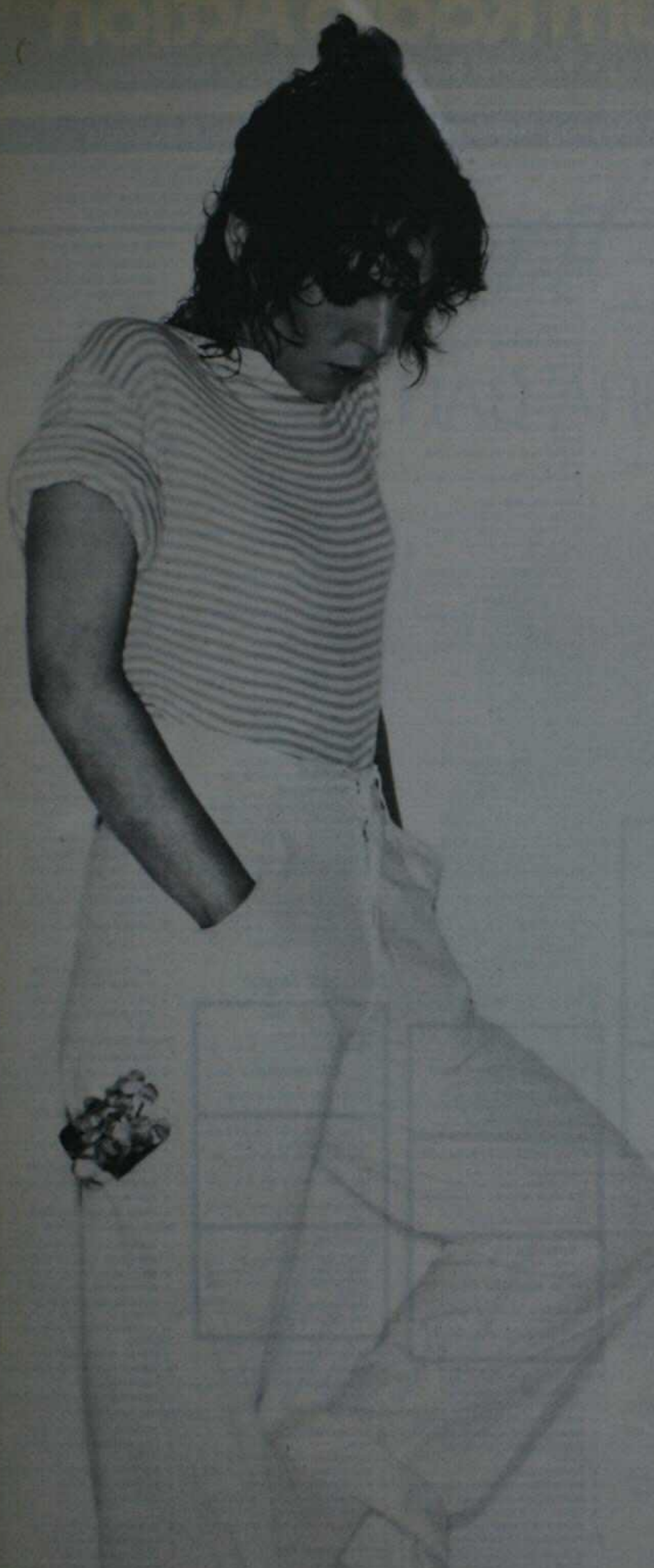
- RITA COOLIDGE—Higher & Higher (A&M)
- ROSE ROYCE—I'm Going Down (MCA)
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 24-14
- ALAN O'DAY—Undercover Angel (Pacific) 15-7

WMPB—Memphis

- ANDY GIBB—I Just Want To Be Your Everything (RSD)
-
-
- SHAWN CASSIDY—Da Doo Ron Ron (Warner/Curb) 28-19
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 20-16

WGOV—Chattanooga

- PETER McCANN—Do You Wanna Make Love (20th Century)
- FOREIGNER—Feels Like The First Time (Atlantic)
- ANDY GIBB—I Just Want To Be Your Everything (RSD) 13-5
- ADDISI BROS.—Slow Dancin' Don't Turn Me On (Buddah



Listen once and you'll find her...believable.

Sweet Alibis
(E-45395)

The first single from

Carole Bayer Sager
(7E-1100)

Produced by Brooks Arthur

Appearing on Midnight Special June 17

Appearing on the Dinah Shore show July 27

Appearing on the Mike Douglas show July 6

On Tour: Ebbets Field, Denver, COLO 6/3

Paul's Mall, Boston, MASS 6/6

Bijou, Philadelphia, PA 6/8-11

Cellar Door, Washington, D.C. 6/12


Ivanhoe Theatre, Chicago, ILL 6/14

Bottom Line, New York, N.Y. 6/17-18

Roxy, Los Angeles, CA 6/20

Boarding House, San Francisco, CA 6/22

Management by Carole Pappas/John Reid Enterprises

On Elektra. 

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY, JUNE 8, 1977

Top Add Ons-National

PETER FRAMPTON—*I'm In You* (A&M)
NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
JOAN BAEZ—*Blowin' Away* (Portrait/CBS)

Top Requests/Airplay-National

STEVE MILLER BAND—*Book Of Dreams* (Capitol)—
FLEETWOOD MAC—*Rumours* (W.B.)
CAT STEVENS—*Isis* (A&M)
HEART—*Little Queen* (Portrait/CBS)

National Breakouts

LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
TED NUGENT—*Cat Scratch Fever* (Epic)
AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
BALCONES FAULT—*It's All Balcones Fault* (Dream)

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.

KBPF-FM—Denver (Jean Vallet)

- PETER FRAMPTON—*I'm In You* (A&M)
-
-
-
- FLEETWOOD MAC—*Rumours* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- EAGLES—*Hotel California* (A&M)
- DAN FOGELBERG—*Neither Lands* (Epic)

KWST-FM—Los Angeles (Mike Sarno)

- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- PETER FRAMPTON—*I'm In You* (A&M)
-
-
- TED NUGENT—*Cat Scratch Fever* (Epic)
- HEART—*Little Queen* (Portrait/CBS)
- FOREIGNER—*Atlantic*

KFNG-FM—Tucson (Art Farkas)

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- BOB MARLEY & THE WAILERS—*Exodus* (Island)
- N. JARVIS—*I Look To The Rainbow* (Live or Loose) (W.B.)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
- MICHAEL KATKINS—*A Smaller Time* (A&M)
- DAVID SANDRON—*Promise Me The Moon* (W.B.)
- CAT STEVENS—*Isis* (A&M)
- KERRY LOGGINS—*Celebrate Me Home* (Columbia)
- DAN FOGELBERG—*Neither Lands* (Epic)

KMOD-FM—Tulsa (Bill Brown)

- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- WINK DE VILLE—*Capitol*
- FOCUS—*Ship Of Memories* (Globe)
- CHARLIE—*No Second Chance* (Jama)
- PETER FRAMPTON—*I'm In You* (A&M)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- CAT STEVENS—*Isis* (A&M)
- HEART—*Little Queen* (Portrait/CBS)
- DAN FOGELBERG—*Neither Lands* (Epic)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- FOREIGNER—*Atlantic*

KBBC-FM—Phoenix (J.D. Freeman)

- CHARLIE—*No Second Chance* (Jama)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
- KYTODDES—*Good News* (Dark Horse)
- DANNY O'NEILL—*American Road* (W.B.)
- LE BLANC & CARR—*Midnight Light* (Big Top)
- MICHAEL KATKINS—*A Smaller Time* (A&M)
- POCO—*Indian Summer* (ABC)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- BEN SIDMAN—*The Doctor Is In* (Arista)
- DAN FOGELBERG—*Neither Lands* (Epic)

KMTR-FM—Albuquerque (Steve McCabe)

- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- GREG KINN—*Greg Kinn Again* (Scepter)
- HORSLIPS—*Book Of Impressions* (SIR)
- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- LITTLE FEAT—*Time Loves A Hero* (W.B.)
- FLEETWOOD MAC—*Rumours* (W.B.)
- BOB MARLEY & THE WAILERS—*Exodus* (Island)

WCOL-FM—Columbus (Bob Gendling)

- TED NUGENT—*Cat Scratch Fever* (Epic)
- WINK DE VILLE—*Capitol*
- FOCUS—*Ship Of Memories* (Globe)
- CHARLIE—*No Second Chance* (Jama)
- THE TUBES—*Now* (A&M)
- LUCY SIMON—*Shades* (RCA)
- EMERSON, LAKE & PALMER—*Works Volume I* (Atlantic)
- CAT STEVENS—*Isis* (A&M)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- ROUGH DIAMOND—*Island*

WDRS-FM—Pittsburgh (Marty Pomeroy)

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- THE HOLLIES—*Dark Horses, Sycamore, Elm & Walnut* (Epic)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- CHUNKEY, NOW & ERNIE—*(W.B.)*
- ELISON—*Out Of The Wood* (Arista)
- DAVID SANDRON—*Promise Me The Moon* (W.B.)
- FLEETWOOD MAC—*Rumours* (W.B.)
- FOREIGNER—*Atlantic*
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- CRACKIN'—*Making It A Dream* (W.B.)

WQW-FM—Milwaukee (Don Rockwell)

- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- PETER FRAMPTON—*I'm In You* (A&M)
- GREG KINN—*Greg Kinn Again* (Scepter)
- FRINGE BENEFITS—*Capricorn*
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- CRUSADERS—*Free As The Wind* (ABC/Blue Thumb)
- SUPERTRAMP—*Even In The Quietest Moments* (A&M)
- HEART—*Little Queen* (Portrait/CBS)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- CAT STEVENS—*Isis* (A&M)

WQW-FM—St. Louis (Peter Paris)

- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- THE GREGG ALLMAN BAND—*Player Up A Storm* (Capricorn)
- BURTON CUMMINGS—*We Don't Stop* (Portrait/CBS)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- HEART—*Little Queen* (Portrait/CBS)
- BROWNVILLE STATION—*Private Stock*
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)

WKLS-FM—Atlanta (Steve Murray)

- PETER FRAMPTON—*I'm In You* (A&M)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
- FOCUS—*Ship Of Memories* (Globe)
- STATUS QUO—*Live* (Capitol)
- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- CAROL BAYER SAGER—*(Epic)*
- FLEETWOOD MAC—*Rumours* (W.B.)
- JIMMY BUFFETT—*Changes In Latitudes—Changes In Attitudes* (ABC)
- DAN FOGELBERG—*Neither Lands* (Epic)
- EAGLES—*Hotel California* (A&M)

WDRS-FM—Orlando (Bill McCarthy)

- TED NUGENT—*Cat Scratch Fever* (Epic)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- JOHN KLEMMER—*Lifestyle* (Living & Loving) (ABC)
- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- FLEETWOOD MAC—*Rumours* (W.B.)
- FOREIGNER—*Atlantic*
- KERRY LOGGINS—*Celebrate Me Home* (Columbia)
- EMERSON, LAKE & PALMER—*Works Volume I* (Atlantic)

WDFW-FM—Nashville (Jack Crawford, Dave Walker)

- PETER FRAMPTON—*I'm In You* (A&M)
- MAC MURRAY—*(Knox)* (Arista)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- BILLY JOEL—*Southern* (Columbia)
- FLEETWOOD MAC—*Rumours* (W.B.)
- CAT STEVENS—*Isis* (A&M)
- DAN FOGELBERG—*Neither Lands* (Epic)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)

WDRS-FM—Raleigh (Chris Miller)

- BOB MARLEY & THE WAILERS—*Exodus* (Island)
- BROTHERS JOHNSON—*Night On Town* (A&M)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)
- HEART—*Little Queen* (Portrait/CBS)
- JERRY JEFF WALKER—*A Man Must Carry On* (MCA)
-
- FLEETWOOD MAC—*Rumours* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- DAN FOGELBERG—*Neither Lands* (Epic)
- EAGLES—*Hotel California* (A&M)

WLSB-FM—New York (Boris Wolfson)

- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JET BAND—*Flying* (Warcry)
- DISSIE DRESS—*Free Fall* (Capricorn)
- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- PETER FRAMPTON—*I'm In You* (A&M)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- DAN FOGELBERG—*Neither Lands* (Epic)

WDRS-FM—Syracuse (Steve Jett)

- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- PETER FRAMPTON—*I'm In You* (A&M)
- BILL EVANS—*Swingin' Out* (Polygram)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- CRUSADERS—*Free As The Wind* (ABC/Blue Thumb)
- DISSIE DRESS—*Free Fall* (Capricorn)
- JESSE WINCHESTER—*Nothing But A Brunch* (Scepter)
- ROUGH DIAMOND—*Island*
- GREG KINN—*Greg Kinn Again* (Scepter)
- THE GREGG ALLMAN BAND—*Player Up A Storm* (Capricorn)

WDRS-FM—Buffalo (Eric Traver)

- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- HORSLIPS—*Book Of Impressions* (SIR)
- TANGORAE DREAM—*Soundtrack From The "Sinner"* (MCA)
- PETER FRAMPTON—*I'm In You* (A&M)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- SUPERTRAMP—*Even In The Quietest Moments* (A&M)
- HEART—*Little Queen* (Portrait/CBS)
- FLEETWOOD MAC—*Rumours* (W.B.)

WDRS-FM—Boston (Regina Meyer)

- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
-
- HEART—*Little Queen* (Portrait/CBS)
- PETER FRAMPTON—*I'm In You* (A&M)
- EAGLES—*Hotel California* (A&M)
- STEVE WINCHESTER—*Sings In The Key Of Life* (Tampa)

WDRS-FM—Philadelphia (Paul Futer)

- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- SCARLET RIVERA—*(W.B.)*
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- PETER FRAMPTON—*I'm In You* (A&M)
- BOB MARLEY & THE WAILERS—*Exodus* (Island)
- FOREIGNER—*Atlantic*
- CHARLIE—*No Second Chance* (Jama)

WDRS-FM—Providence (Gene Stewart)

- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- MOODY BLUES—*Caught Live + 5* (London)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- PETER FRAMPTON—*I'm In You* (A&M)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- BOB MARLEY & THE WAILERS—*Exodus* (Island)
- WINK DE VILLE—*Capitol*
- VAN MORRISON—*A Period Of Transition* (W.B.)

WDRS-FM—Portland (Harry Neal)

- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- BILLY JOEL—*Live* (Columbia)
- J&S SPECIAL—*(A&M)*
-
- TED NUGENT—*Cat Scratch Fever* (Epic)
- FLEETWOOD MAC—*Rumours* (W.B.)
- BBC—*Deceptive Bends* (Mercury)
- AL DIMICHELE—*Elegant Gypsy* (Columbia)

Western Region

TOP ADD ONS

- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)

TOP REQUEST/AIRPLAY

- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- CAT STEVENS—*Isis* (A&M)
- HEART—*Little Queen* (Portrait/CBS)
- FLEETWOOD MAC—*Rumours* (W.B.)

BREAKOUTS

- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- CRUSADERS—*Free As The Wind* (ABC/Blue Thumb)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)

KSAN-FM—San Francisco (Bonnie Simmons)

- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- METERS—*New Directions* (W.B.)
- HORSLIPS—*Book Of Impressions* (SIR)
- REGGIE KNIGHTON—*Columbia*
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- WINK DE VILLE—*Capitol*
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- GREG KINN—*Greg Kinn Again* (Scepter)

KLDS-FM—Los Angeles (Dobson Hernandez)

- ERIC ANDERSON—*The Best Things* (Arista)
- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE FEAT—*Time Loves A Hero* (W.B.)
- JIMMY BUFFETT—*Changes In Latitudes—Changes In Attitudes* (ABC)
-
- MARSHALL TUCKER BAND—*Carolina Dreams* (Capricorn)
- PETER FRAMPTON—*I'm In You* (A&M)
- CAT STEVENS—*Isis* (A&M)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)

KMGT-FM—Los Angeles (Billy Jagg)

- TED NUGENT—*Cat Scratch Fever* (Epic)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- PETER FRAMPTON—*I'm In You* (A&M)
-
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- FLEETWOOD MAC—*Rumours* (W.B.)
- ATLANTA RHYTHM SECTION—*A Rock & Roll Alternative* (Polygram)
- SUPERTRAMP—*Even In The Quietest Moments* (A&M)

KCB-FM—San Diego (Steve Caplan)

- BBC—*Deceptive Bends* (Mercury)
- ROUGH DIAMOND—*Island*
- POCO—*Indian Summer* (ABC)
- PETER FRAMPTON—*I'm In You* (A&M)
- WOODY BLUES—*Caught Live + 5* (London)
- STAR WARS—*SOUNDTRACK—(20th Century)*
- FLEETWOOD MAC—*Rumours* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- HEART—*Little Queen* (Portrait/CBS)
- SLEY BROTHERS—*Go For Your Guns* (T-Neck)

KDFW-FM—San Jose (Gene Jang)

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- PETER FRAMPTON—*I'm In You* (A&M)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- CRUSADERS—*Free As The Wind* (ABC/Blue Thumb)
- FOCUS—*Ship Of Memories* (Globe)
- HEART—*Little Queen* (Portrait/CBS)
- DAN FOGELBERG—*Neither Lands* (Epic)
- CAT STEVENS—*Isis* (A&M)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)

Southwest Region

TOP ADD ONS

- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)

TOP REQUEST/AIRPLAY

- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- FLEETWOOD MAC—*Rumours* (W.B.)
- HEART—*Little Queen* (Portrait/CBS)
- DAN FOGELBERG—*Neither Lands* (Epic)

BREAKOUTS

- BALCONES FAULT—*It's All Balcones Fault* (Dream)
- TED NUGENT—*Cat Scratch Fever* (Epic)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- AMERICAN FLYER—*The Spirit Of A Woman* (United Artists)

KZZW-FM—Dallas (Mike Hedger)

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- LEON & MARY RUSSELL—*Make Love To The Music* (Parade)
- KINGSTON—*Live 'N' Kickin'* (United Artists/ABC)
- GAYME EDGE BAND—*Paradise Ballroom* (London)
- FLEETWOOD MAC—*Rumours* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- KERRY LOGGINS—*Celebrate Me Home* (Columbia)
- HEART—*Little Queen* (Portrait/CBS)

KLDF-FM—Houston (Sandy Mathis)

- RUSTY WIER—*Stacked Deck* (Columbia)
- LES McCANN—*Moon Lets Me Be* (ABC/Impulse)
- PETER FRAMPTON—*I'm In You* (A&M)
- THE GREGG ALLMAN BAND—*Player Up A Storm* (Capricorn)
- NEOL POINTER—*Phantasia* (Blue Note)
- WINK DE VILLE—*Capitol*
- HEART—*Little Queen* (Portrait/CBS)
- LITTLE FEAT—*Time Loves A Hero* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- DAN FOGELBERG—*Neither Lands* (Epic)

WDRS-FM—New Orleans (Jim White/Scott Segraves)

- PETER FRAMPTON—*I'm In You* (A&M)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- DENNY LAINE—*Holly Days* (Capitol)
- JESSE WINCHESTER—*Nothing But A Brunch* (Scepter)
- S.F.D.—*Lights Out* (Chrysalis)
-
- FLEETWOOD MAC—*Rumours* (W.B.)
- SLEY BROTHERS—*Go For Your Guns* (T-Neck)
- FOREIGNER—*Atlantic*
- JOHNNY "GUITAR" WATSON—*A Real Mother For Ya* (SIR)

Midwest Region

TOP ADD ONS

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- PETER FRAMPTON—*I'm In You* (A&M)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)

TOP REQUEST/AIRPLAY

- STEVE MILLER BAND—*Book Of Dreams* (Capitol)
- CAT STEVENS—*Isis* (A&M)
- FLEETWOOD MAC—*Rumours* (W.B.)
- TED NUGENT—*Cat Scratch Fever* (Epic)

BREAKOUTS

- TED NUGENT—*Cat Scratch Fever* (Epic)
- DAVID SANDRON—*Promise Me The Moon* (W.B.)
- GREG KINN—*Greg Kinn Again* (Scepter)
- CHARLIE—*No Second Chance* (Jama)

WRBS-FM—Detroit (Sam Owens)

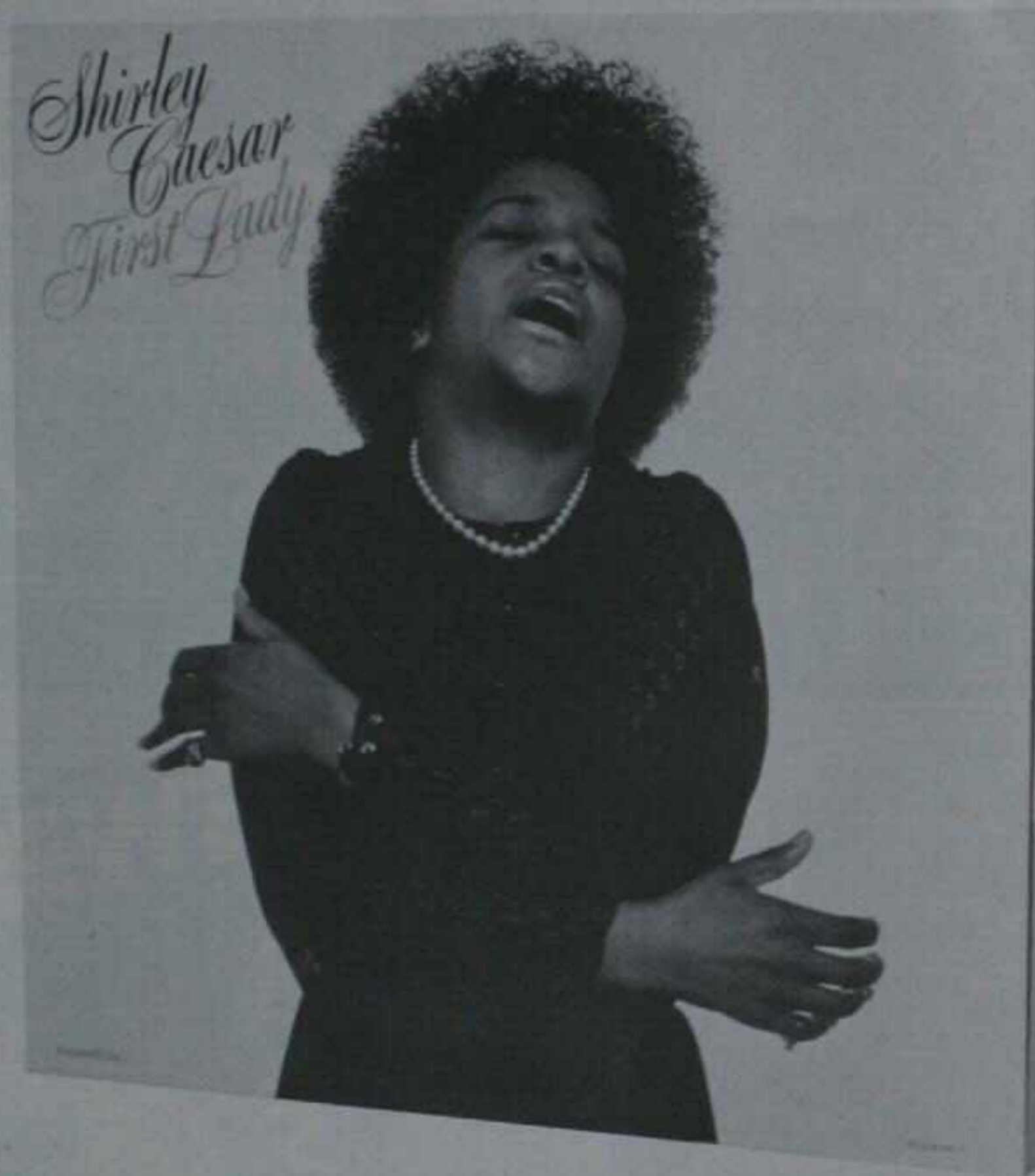
- PETER FRAMPTON—*I'm In You* (A&M)
- JOAN BAEZ—*Blowin' Away* (Portrait/CBS)
- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- EARLY QUAME—*Levelled* (Scepter)
- PAT TRAVERS—*Make' Music* (Polygram)
-
- TED NUGENT—*Cat Scratch Fever* (Epic)
- CAT STEVENS—*Isis* (A&M)
- FLEETWOOD MAC—*Rumours* (W.B.)
- STEVE MILLER BAND—*Book Of Dreams* (Capitol)

MIL-FM—Elyria, Chicago (Tom Marker/Trudy Fisher)

- LITTLE RIVER BAND—*Diamantina Cocktail* (Capitol)
- FLORA PURIM—*Encounter* (Meridian)
- NEIL YOUNG—*American Stars 'N' Bars* (Reprise)
- METERS—*New Directions* (W.B.)
- MOTHERS FINEST—*Another Mother Further* (Epic)
- BOY BYERS UBQUITY—*Lithium* (Polygram)
- LITTLE FEAT—*Time Loves A Hero* (W.B.)
- DICKY BETTS & THE GREAT SOUTHERNS—*(Arista)*
- BOB MARLEY & THE WAILERS—*Exodus* (Island)
- CHARLIE—*No Second Chance* (Jama)

WDRS

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WRITTEN BY...

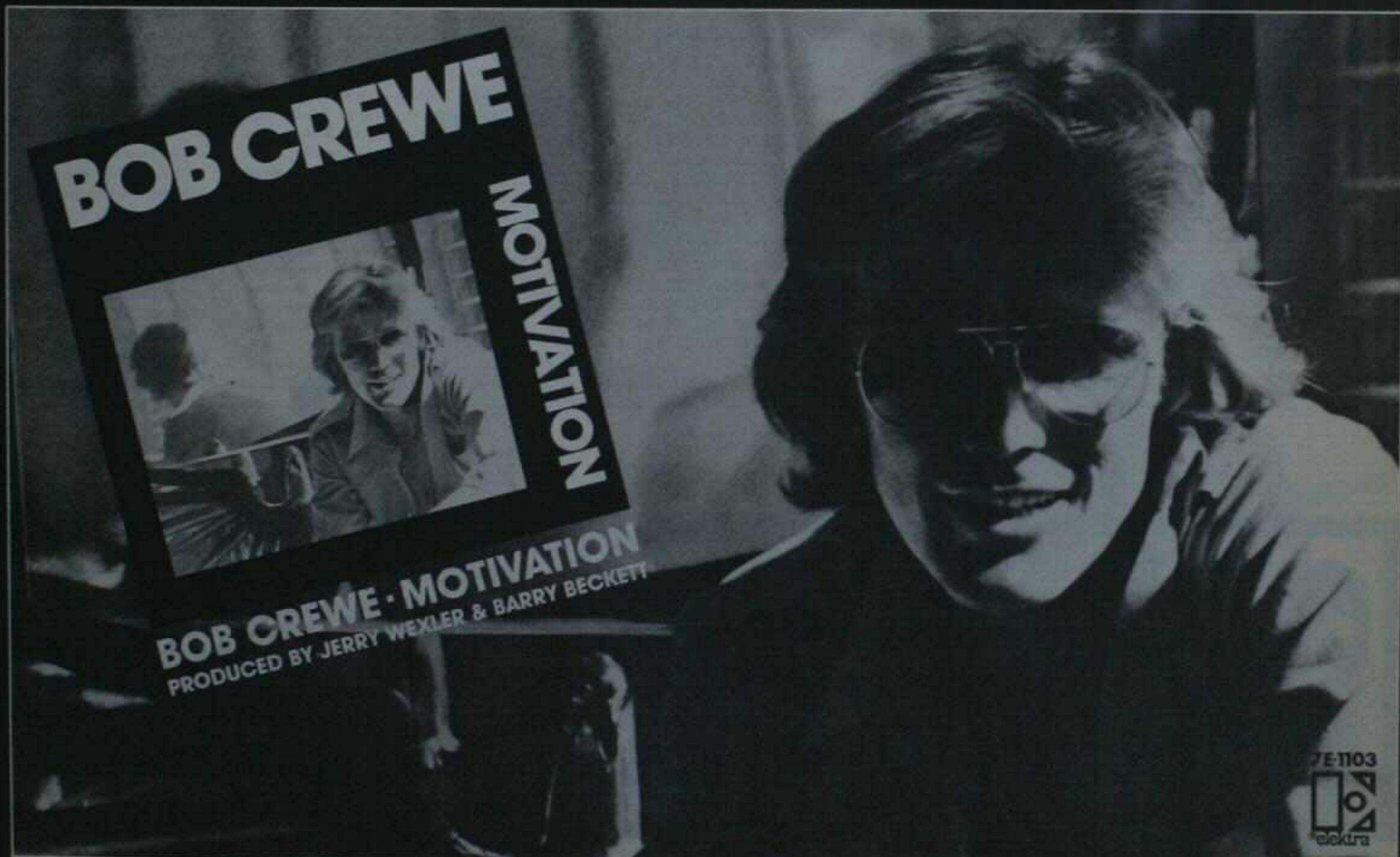
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LEADING SONGWRITER SINGING HIS NEWEST COMPOSITIONS

MOTIVATION

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ON
ELEKTRA
RECORDS
AND TAPES



Vox Jox

Continued from page 28

has been named assistant program director and the new lineup now features C.P. and Walker 5-9 a.m., Rick Kirk 9 a.m.-1 p.m., J.J. Scott 1-4 p.m., music director Tim Edwards 4-8 p.m., Johnboy Isley 8-midnight, Adele midnight-5 a.m., and Pete Michaels weekends. I must compliment Kagan and WRJZ with a variation of an old promotion: Instead of giving LPs away, the station lets listeners pick their prize; hourly callers win certificates good for any album they want from a local record store. This, you see, builds in-store traffic and the "winner" might be inclined to also buy an album or two. WRJZ is hereby granted this year's Purple Toadstool of the Year Award.

Dick Starr and his wife Carole Starr have left Century 21 Productions, Dallas. He was general manager, she was operations manager. Ron Nilson, assistant manager, has also left. Starr immediately walked (well, phoned anyway) across the street and entered into an agreement to provide programming production services for Toby Arnold and Assoc. of Dallas. Also, henceforth, the Florida corp. of Opus Productions Inc. will again produce the year-end "Opus," a special featuring a countdown of the year's top records syndicated nationwide. "Opus 77" will be hosted by Los Angeles personality Larry McKay. Tom McIntyre, vice president of Century 21, also becomes general manager. He claims "Century 21 will be heading in a new direction. We're expanding our automation programming services into adult contemporary and country music very soon." The firm also produces the Z format automated programming service. If you'd like to talk to Starr call 214-691-8846. If you'd like to talk to McIntyre, call 800-527-3262.

John Summers, music director of KXOW, Hot Springs, Ark., where the gambling action ain't so hot any more, pleads for better service on country music singles and albums. Lineup at the daytime station features someone called Breakfast With Brock 6-10:30 a.m., John Summers 10:30 a.m.-2 p.m., Keith Dodd 2-6 p.m., and John G. Loyd 6-signoff, with weekenders Bob Gipson, Bob Clements and Bill Willett. . . July 18-22. Source will release its audience studies of New York, Chicago, Los Angeles and San Francisco which was completed May 28. If you'd like more details, call Ed Poole, Dimensions Unlimited, Los Angeles.

Tom Wood is the new program director of WITY, Danville, Ill.; he's from WWVY, Columbus, Ind. The air lineup now features Tom Wood 6-10 a.m., production director Steven Ridio 10 a.m.-3:30 p.m. (from

WCCQ in Crest Hill, Ill.), Ken Karson 3:30-7 p.m., Bill Craig 7-midnight, and public service director Nancy Jean midnight-6 a.m. with weekenders Sharon Grissom and

Bill Lacombe. Wood says: "We run a playlist of 25 records from Billboard's Hot 100 and add an average of two records per week. I'm looking at Dave Mason's 'So High' to be a

biggie for him. Sounds like the kind of material that got him started. WITY is a Top 40 rocker at 980 AM and we feature album rock Monday through Saturday from 10 p.m. to

midnight on "Underground Railroad."

Mel Myers has resigned as pro- (Continued on page 31)

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JUNE 18, 1977, BILLBOARD

NAB Issues 600-Page Legal Guide' On FCC

WASHINGTON — A 600-page Legal Guide for radio stations has been issued by the NAB, reports general counsel Erwin G. Krasnow. The guide provides guidance to radio and television stations on FCC-related problems they encounter on a day-to-day basis.

It's \$35 for NAB members, \$70 to non-members. It covers FCC rules and policies governing programming, commercial practices, employment, engineering, and other aspects of station operation.

Number One With a Star

The Inside Of Making a Hit Record

Presented By UCLA Extension In Cooperation With Billboard

By JEAN WILLIAMS

Music experts varied in their predictions for the future of the record industry at the fifth in a six-part seminar series cosponsored by Billboard and UCLA Extension.

The presidents panel discussing "Where Do You Go From Here" was composed of Jerry Rubinstein, former president of ABC Records; Don Zimmermann, executive vice president, Capitol Records; Artie Mogull, president United Artists Records; Eliot Tiegel, managing editor, Billboard, sitting in for Bruce Lundvall, president, CBS Records Group; George Schiffer, president, Corporate Affairs Ltd.; and Armen Boladian, president of Westbound Records.

Ewart Abner, the moderator, kept the program moving smoothly and kept the long line of student questioners moving after all the panelists had spoken.

Schiffer stated that while videotape and videodisks have been predicted as being a future competitor of the record business, he feels that for the next decade the record industry will not be affected by any radical technological change. But on a long-term basis, he sees substantial change including inven-

lists and the difficulty in getting proper tours for acts.

Speaking of the relationship between record companies and personal managers Rubinstein said, "When a record company signs an artist, music is the first consideration but not the only consideration.

"The questions are," he continued, "can the artist perform live, is the artist willing to perform live and is there management to coordinate and develop the career of the artist?"

"Without that management several record companies today either take on the management themselves or they don't sign the act even though the musical quality is there."

Rubinstein cited the responsibilities of the artist as delivering product within a specified time cycle which is presently about nine to 18 months and touring to support the product.

He stated that it's difficult for a personal

manager to invest in an artist without that direction and proceeded to list factors the manager must deal with within the framework of the record companies from the relationship point of view. Namely touring, how to ask the label for tour support, when not to nickel and dime the record company, when to go for big requests from the label, and how to get it.

Rubinstein also touched on the future importance of the international market for American artists.

Capitol's Zimmermann, who approached the subject from the view of a major label and how it sees the future of the record industry, agreed with Schiffer and Rubinstein that one of the most important future ventures is the exploitation of foreign markets plus touring acts overseas.

He pointed out that there are a number of foreign acts presently on the U.S. charts and an increasing number of American acts invading the foreign market.

He further stated that the thrust should be in developing a larger marketplace because the population growth is presently at zero. He added that as audiences get older, new audiences are appearing and should be developed.

Zimmermann also predicted home video-disks for the future.

UA's Mogull brought out what he feels are advantages in the area of independent distribution, pointing out that the three largest selling LPs in recent years, Stevie Wonder, Carol King and Peter Frampton were all sold through independents.

"There's a certain vitality that comes with being with independent distribution that you don't quite get out of branch distribution," said Mogull.

Westbound's Boladian agreed with Mogull saying, "Starting out in independent distri-

but ion in the early days was fun but with competition being what it has been the past few years, I had to go with another label."

Boladian, who formed the label in 1969, explained that because Westbound was so small, it had a difficult time reaching the masses across country. Therefore it went with another label to be distributed.

He noted that what another label will do for a small record company is to press the records, ship them to various distributors, try to collect the money, merchandise and market the product.

Westbound first went with Chess/Janus Records, followed by 20th Century Records and is now at WEA with Atlantic Records distributing. "We find that by being with Atlantic, it gives us a little more clout in the marketplace," said Boladian.

He advised those interested in forming their own labels that it's tough because you must first get credit from the pressing plants and hire independent promotion people because you can't afford to have your own staff.

"Then you have the problem of trying to hold onto an act once you get that act off the ground," said Boladian. "The big companies will come along and grab the acts," he added.

agers who are out to make the fast buck on the success of one or two records as opposed to looking to develop the careers of acts. He added that labels prefer career-oriented acts.

UA's Mogull said there are two things a manager should never do when seeking to get his artist placed with United Artists Records. "Never say to me 'wait til you hear this guy, he's another Dylan or Diamond.' And never say 'wait til you hear this guy, he'll be a smash in Vegas.' If he's a smash in Vegas he's not going to sell records."

Industry Forecast: President's Profiles



Don Zimmermann, Capitol executive (top) and UA's topper Artie Mogull (above).

tions such as with on-the-spot duplicating capability.

The real growth, said Schiffer, will be in the areas of expanded market penetration, new developments in the music itself, technology and exploiting foreign markets.

On the other hand, UA's Mogull said, "I have no interest in the future of the record business. The record business is a business of today and not tomorrow."

He quoted a statement which he attributed to Irwin H. Steinberg, executive vice president of the Polygram Group, U.S., made at Billboard's recent IMIC conference, "He forecast that within the next five years the American record business will reduce itself to five major record companies. I find that a troublesome prediction and I certainly don't agree with that.

"Another thing that bothers me about the future of the record industry," Mogull continued, "are expressions like return on equity, bottom line, profit plan, budgets and forecasts and functional discounts. These expressions have come into being by what I call the advent of the managerial class, which is slowly capturing the record industry.

"I refer to attorneys and accountants, who seem to play an increasing part in our business."

Rubinstein, who is also an attorney, accountant and personal manager, feels the personal manager is becoming increasingly important because of the difficulty in breaking new acts due to radio's shortened play-



George Schiffer, personal manager, business consultant.

manager to invest in an artist without that direction and proceeded to list factors the manager must deal with within the framework of the record companies from the relationship point of view. Namely touring, how to ask the label for tour support, when not to nickel and dime the record company, when to go for big requests from the label, and how to get it.

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Billboard photos by Norm Schindler
Students converge on Capitol's Don Zimmermann with questions.



Former ABC president Jerry Rubinstein.

He cited the Ohio Players, who Westbound signed in 1970 with its first record, "Pain." The Ohio Players are now with Mercury.

The label also signed the Funkadelics who are now with Warner Bros. Parliament, which is the other end of Funkadelic, is now with Casablanca Records and Warner Bros.' Bootsy's Rubber Band is another off-shoot of Parliament/Funkadelic. Denice LaSalle is another act who left the Westbound stable to sign with ABC Records.

Billboard's Tiegel cited some statistical information from an address given by CBS's Lundvall at Billboard's IMIC convention in Amsterdam.

On the other hand, Schiffer sees no substantial growth rate in the music industry because he feels inflation will continue for a while yet.

Back to the labels, Capitol's Zimmermann offered, "The most important thing in keeping the label intact is how it communicates and coordinates. This is its measure of success."

He informed the group that Capitol is in the artist development business and if an act comes to the label minus a manager, the label will aid the act in obtaining one.

Rubinstein admitted that there are man-



Armen Boladian, Westbound chief.

Vox Jox

Continued from page 29
gram director of KFSA in Fort Smith, Ark., to do an evening air-shift at KMOD-FM, Tulsa, and some production. KMOD-FM is an album-rock station; Bill Bruun is program director; Rick Lepper program KXXO, an AM station, with a disco format. Myers adds: "Running portions of one of my letters to you in the Programming Comments section of Billboard earlier this year brought many things my way, primarily gobs of offers from joke writers trying to sell me their services. Now that I mention it, once I get settled in Tulsa, I'll probably start some sort of humor service myself. If

nothing else, it'll be a chance to see if I can sell my weird sense of humor on paper, rather than on the air. I will, of course, beg you to plug it once I get started."

Nationwide Communications has expanded the duties of Richard Janssen and elected him vice president of operations, a new position. He's to supervise day-to-day operations of

the broadcasting properties, including radio and television and will continue to report to Clark Pollock, vice president and general manager of NCI. Janssen was general manager

of NCI's radio stations the past three years. NCI just acquired WKTQ, an AM station, and WSHH, an FM station, in Pittsburgh.

Muni Interview

Continued from page 28
call letters and people like the music, they'll listen."

Muni says that when he came to WNEW-FM in 1967 it took a few years to build the station as a recognizable entity, since in the beginning it didn't have much money, it still carried WNEW-AM programming during certain periods such as the mornings, and everybody worked seven days a week.

Muni says, though, that right from the beginning the station was still able to offer more popular rock music than anyone else in the area.

"At that time, where could people like Keith Emerson or Eric Clapton be heard?" asks Muni.

He took a salary cut to come back to radio as a \$150-a-week DJ. But from the beginning he and the other disk jockeys had complete freedom in choosing their material.

Next week: WNEW-FM today.

Time-Life Syndicate Pushes Singer Sayer

NEW YORK—Time-Life Television has put into syndication a half-hour special from BBC-TV featuring singer Leo Sayer.

The "Leo Sayer Show" will be seen this summer on WNBC in New York, KNBC in Los Angeles, WCIX in Miami, WTMJ in Milwaukee, WMAL in Washington, KGMB in Honolulu, and KGW in Portland. Other stations are still negotiating for the special, which is among a new group of BBC programs that Time-Life is introducing this summer and fall.

KERA Switches

DALLAS—KERA-FM now has a new format which presents 60% classical music, 15% jazz late at night and Saturdays, 15% public affairs and five feature programs.

CB No Threat To Radio Ratings

WASHINGTON — CB radio will not further dilute radio audiences to a significant degree and the marketing of CB units with AM/FM radio reception will help radio hold its mobile audience, according to brainstorming question put to radio chief engineers and equipment manufacturers for a study prepared for the NAB.

More than half of the panelists responding agreed CB will not have a lasting effect on radio. "For long-term listening, radio provides too much to be long ignored," was the way one panelist put it.

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JUNE 18, 1977, BILLBOARD



GIANT BROWSER—Antal Dorati is dwarfed by a massive display of his Philips and Mercury Golden Imports albums (only partially shown here) during a store appearance at Odyssey Records in San Francisco. He took time off from conducting chores with the San Francisco Symphony for the store event.

MUSIC FOR PLEASURE

Capitol Imports Adds EMI Budget Series

By IS HOROWITZ

NEW YORK—Capitol Records has added the budget EMI Classics For Pleasure series to its rapidly expanding catalog of direct imports for Stateside marketing.

Initial batch of albums, available this month, comprises 41 titles. They will carry a suggested list price of \$4.98, says Phil Caston, manager of Capitol imports.

Addition of the new series brings the number of classics brought in by Capitol from England, Germany, France and Italy to 126, with others due on a continuing basis.

The label division also imports pop product, and has 43 titles currently available in this category.

Caston sees the market here growing for imported records. He estimates that some 80% of all dealers the company sells to, other than racks, now have store sections devoted to imports.

Albums imported by Capitol are items felt to have a viable sales potential in this country, but perhaps not yet large enough to warrant release domestically on Angel or Capitol. In the pop field, the imports often serve as a testing ground for new artists who may later find a home on Capitol, says Caston.

A wide range of orchestral, solo instrumental and vocal literature is represented in the first Music For Pleasure release. Featured are such

conductors as Charles Mackerras, Rudolf Kempe, Paul Kletzki and Andre Cluytens, pianists Peter Katin and Daniel Chorzempa, and the violinist Leonid Kogan.

Dealer price for the \$4.98 sellers is \$2.64, says Caston. Other imports, which list at \$7.98 and \$8.98, go to retailers at \$4.23 and \$4.26, respectively.

About 10 new titles in the Music For Pleasure series will be released here every three months. Like other classical titles brought in by Capitol Imports, repertoire is chosen after consultation as to marketability with Angel specialists. Pop releases are scheduled every six weeks.

Bypassed in releases here are items already licensed by EMI affiliates to U.S. labels. Connoisseur Records, in particular, has been a frequent source of EMI's French affiliate, Pathe Marconi, material in the U.S.

Capitol launched its import division 11 months ago. In pop, Caston says, records will be "fully promoted" to radio to test consumer reaction to newer acts. "By doing this we reserve our right to license and subsequently release this product on Capitol and avoid losing future hit artists to other labels."

He says imports produced by independent labels outside the EMI fold may also be imported.

'COACH' FOR CHAIN

New Tower Post Created To Spur Classical Sales

By ELIJOT TIEGEL

LOS ANGELES—The appointment by Tower Records of a director of classical merchandising is looked upon by Russ Solomon, the chain's president, as a means of ultimately expanding the sale of classic recordings.

"I want to expand the classical market," says Solomon, in explaining the promotion of Ray Edwards, his San Francisco store's former classical buyer into the newly created corporate post.

"We want to be able to expand classical sales in total dollars... Ray won't be doing any buying... he'll be working with each store's buyer in setting up merchandising programs and being the contact man for the classical merchandiser at the record company level."

coach" to aid each of the 16 store's classical buyers.

"There are such things as hit classical records," says Solomon. "If we sell 300 or 400 copies of a title per store, imagine what we can do with a proper merchandising job, tying in with advertising and pulling it all together at the right time."

"We ultimately might be able to sell 500 titles in each store and if you add that up for all the stores it can amount to the something respectable."

Edwards, who continues to operate out of Tower's San Francisco store, will see to it that the chain does classical merchandising "right" in Solomon's own words.

And if this concept works, Solomon may expand it to encompass other specialty fields of repertoire like jazz, one of Solomon's favorite

Matchup Contest Sparks Classics

NEW YORK—A "matchup" contest run by Phonodisc in conjunction with Boston's major classical outlet The Coop and that city's The Real Paper, is reported to have focused strong consumer on current Deutsche Grammophon and Philips products.

A full-page ad in the weekly asked readers to match conductors, soloists and composers with their respective orchestras, instruments and compositions. Drawings from correct answers provided three grand prize winners with eight tickets each to concerts at Tanglewood this summer.

The Real Paper's Mark Hunter conceived the promotion and worked out details with Phonodisc's Paul Winnick, Leslie Clifford and Sam Mercurio. Cooperating on the Coop side was Paul Selzer, classical buyer.

GOLD FOR I MUSICI

NEW YORK—The 12 members of I Musici have received gold cassettes from Philips to mark a cumulative sales of more than 250,000 tapes by the chamber ensemble.

Presentation was made in Amsterdam's Concertgebouw by Pieter Schellevis, president of Phonogram International, who singled out I Musici's involvement with the music of Vivaldi for special attention.

20 U.S. Orchestras Divide ASCAP \$\$

NEW YORK—Twenty symphony orchestras will share more than \$13,000 in prizes awarded by ASCAP in recognition of their efforts to promote contemporary music.

Prizes and plaques will be presented at an awards luncheon given by the American Symphony Orchestra League June 24 in New Orleans during the run of its 32nd national conference.

Winners of \$2,000 awards will go to the Minnesota, National, and New York Philharmonic orchestra. The Louisville and Oakland symphonies will each receive \$1,000, and lesser cash prizes will go to metropolitan, urban, community, college and youth orchestras.

Classical Notes

A working seminar for young semi-professional conductors was sponsored by the Pittsburgh Symphony June 7-9 in conjunction with the Exxon/Arts Endowment. The young musicians were screened and a group of them given the opportunity to conduct the orchestra for 25 minutes each. One will be selected an Exxon Affiliate artist conductor for the Pittsburgh's 1977-78 season.

Thomas Michalak, a former winner, has been named music director of the New Jersey Symphony under a three-year contract, the first Exxon-sponsored conductor to head a major American orchestra.

Vanguard Records is reissuing its Stokowski-directed performance of Stravinsky's "L'Historie du Soldat" on a single disk, pulling it out of a long-available twofold. The International Society of Bassists has awarded \$700 in prizes to three composers who wrote works to beef up the small repertories for the giant instrument. (American Recordings, Herbert Ross)

Billboard

Billboard SPECIAL SURVEY For Week Ending 6/18/77
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	THE GREAT PAVAROTTI London OS 26510
2	2	72	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	3	18	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
4	10	5	RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
5	5	10	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
6	14	5	MAHLER: Symphony #9 Chicago Symphony Orchestra (Gullini), DGG 2707097 (Polydor)
7	18	5	GIORDANO: Andrea Chenier RCA Red Seal ARL-3-2046
8	9	86	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
9	4	14	PUCCINI: Tosca Montserrat Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram)
10	NEW ENTRY		GERSHWIN: Porgy & Bess Houston Opera Company, RCA Red Seal ARL3-2109
11	7	18	MEYERBEER: Le Prophete Horne, Royal Philharmonic (Lewis), Columbia M4 34340
12	12	27	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
13	17	14	PAVAROTTI IN CONCERT London OS 26391
14	6	22	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
15	25	90	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
16	20	14	PAVAROTTI: Primo Tenore London OS 26192
17	22	14	IMPROVISATIONS: West Meets East, Vol. 3 Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol)
18	NEW ENTRY		SIBELIUS: Symphony #2 Boston Symphony Orchestra (Davis), Philips 9500.141 (Phonogram)
19	38	5	BEETHOVEN: Symphony #6 Chicago Symphony Orchestra (Solti), London CS 6931
20	16	18	FRENCH OPERA ARIAS Von Stade, London Philharmonic Orchestra (Pritchard), Columbia 34206
21	24	14	SIBELIUS: Symphony #1 Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram)
22	8	31	BOLLING: Concerts for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
23	NEW ENTRY		LEONI: L'Oracolo Sutherland, Gobbi, National Philharmonic Orchestra (Bonygne), London OSA 12107
24	21	5	PAGANINI & GIULINI: Duos Perlman, Williams, Columbia M 34508
25	NEW ENTRY		INSTRUMENTS OF THE MIDDLE AGES & RENAISSANCE Early Music Consort Of London (Munrow), Angel SB2-3810 (Capitol)
26	26	81	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
27	13	14	BEVERLY SILLS: Opera Arias Angel S 37255 (Capitol)
28	28	90	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
29	11	10	PUCCINI: Suor Angelica Scotti, Horne, Cetrubas, New Philharmonia Orchestra (Maazel), Columbia M 34505
30	NEW ENTRY		CHOPIN POLONAISES Pollini, DGG 2530.659 (Polydor)
31	39	5	MUSSORGSKY: PICTURES AT AN EXHIBITION Chicago Symphony Orchestra (Gullini), DGG 2530.783 (Polydor)
32	NEW ENTRY		BEVERLY SILLS: Music Of Victor Herbert Angel S 37160 (Capitol)
33	30	40	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victorola AVM 1-1687
34	NEW ENTRY		OPERATIC DUETS Sutherland & Pavarotti, London OSA 26437
35	23	10	THE CLASSIC FLUTE Rampal, RCA Red Seal ARL1-2091
36	NEW ENTRY		WAGNER: Flying Dutchman Chicago Symphony Orchestra (Solti), London OSA 13119
37	NEW ENTRY		MUSIC TO THE MONTREAL OLYMPICS 1976 Mathieu, Canadian Polydor 2424.124 (Peters International)
38	NEW ENTRY		PRESENTING SYLVIA SASS London OS 26524
39	NEW ENTRY		OFFENBACH: La Vie Parisienne Crespin, Mesple, Choir & Orchestra Of The Capitol at Toulouse (Plasson), Angel SBLX 3839 (Capitol)
40	NEW ENTRY		GILBERT & SULLIVAN: The Grand Duke D'Oyly Carte Opera Company, Royal Philharmonic Orchestra (Nash)

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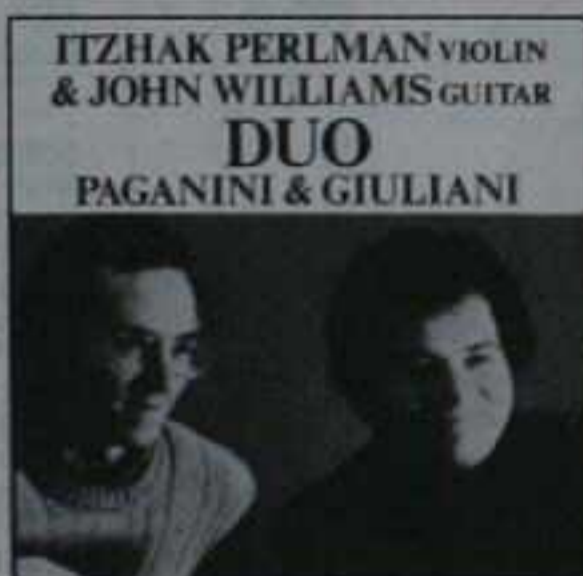
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M 34505



M 34508



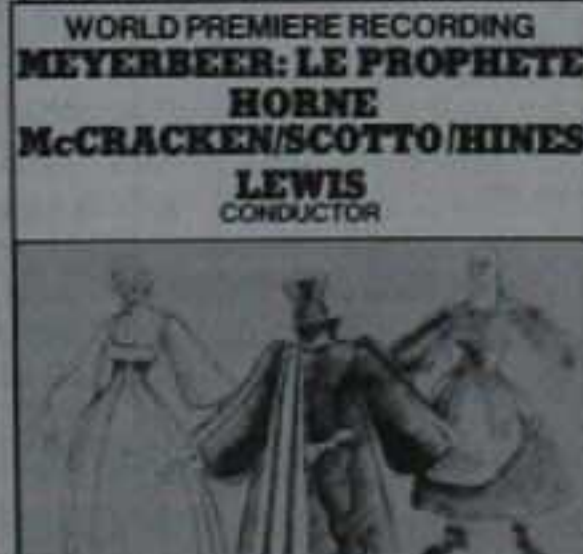
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PHILADELPHIA INTERNATIONAL RECORDS-CBS RECORDS

L.A. GROUP CREATES DEMAND FIRST

Gospel Firm Pushes Concerts

By JEAN WILLIAMS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

200 Retailers At WEA Chi Session

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

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

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

Warwick's Album Plugged Via TV

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

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

Memphis Awaits Music Museum

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

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

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

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

Publish Songbook

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

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

Swamp Dogg Signed

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

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportional upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	COMMODORES Motown M7-88481	31	29	12	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401
2	2	8	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-35282 (Motown)	32	32	4	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA893-G
3	3	7	GO FOR YOUR GUNS Isley Brothers, T-Week PZ 34432 (Epic)	33	33	5	A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SD 18214
4	4	6	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DILPAT (A&M)	34	37	4	BUMP AND BRUISES Joe Tex, Epic PE 34886
5	5	14	UNPREDICTABLE Natalie Cole, Capitol SD 11800	35	35	21	WHAT YOU NEED Side Effect, Fantasy F 9513
6	6	17	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	★	45	3	MAGIC T-Connection, Dash 30004 (TK)
7	7	11	TEDDY PENDERGRASS Philadelphia International PZ 34790 (Epic)	37	34	33	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royal, MCA 2-6000
★	20	4	PARLIAMENT LIVE—P. FUNK EARTH TOUR Cosmo/Blanca NRP 7053	★	NEW ENTRY		TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34584 (Epic)
9	9	9	ANGEL Ohio Players, Mercury SRM 1-3701 (Phonogram)	39	40	3	CELI BEE AND THE BUZZY BUNCH A&R 77001 (TK)
★	36	2	RIGHT ON TIME Brothers Johnson, A&M SP 4644	40	42	4	THEY SAID IT COULDN'T BE DONE BUT WE DID IT Dells, Mercury SRM 1-1145 (Phonogram)
★	13	9	SLAVE Cedric the Entertainer, Atlantic SD 9914 (Atlantic)	41	31	13	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-87851
12	12	5	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041	★	NEW ENTRY		FUNCTION AT THE JUNCTION B.I. Express, Columbia PC 34702
★	17	4	FRIENDS & STRANGERS Ronnie Lane, Blue Note BN-LA730 H (United Artists)	★	NEW ENTRY		HEAVY WEATHER Weather Report, Columbia PC 34418
14	10	33	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	★	NEW ENTRY		UPTOWN FESTIVAL Shalamar, Soul Train SW 1-2289 (RCA)
15	15	12	MAZE featuring FRANKIE BEVERLY Capitol ST 11807	★	NEW ENTRY		WHAT THE WORLD IS COMIN' TO Dexter Wansel, Philadelphia International PZ 34487 (Epic)
★	22	5	LOVE STORM Towers, Capitol STA0 11629	45	47	2	FOUR Bob James, CTI 7014
17	8	17	ASK RUFUS Rufus featuring Orlan Khan, ABC AB 575	★	NEW ENTRY		REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
18	18	7	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)	★	NEW ENTRY		LOVE NOTES Ramsey Lewis, Columbia PC 34906
19	19	7	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	47	48	2	SUNPOWER Sun, Capitol ST 11809
20	14	11	SWEET BEGINNINGS Marlene Shaw, Columbia PC 34458	50	46	26	THE JACKSONS Epic PE 34229
21	21	21	ANYWAY YOU LIKE IT Thelma Houston, Tamla TG-34531 (Motown)	51	49	4	PHYLLIS HYMAN Buddah BDS 5681 (RCA)
22	11	16	IN FLIGHT George Benson, Warner Bros. BSK 2983	52	50	18	DISCO INFERNO Trammps, Atlantic SD 18213
23	23	14	IT FEELS SO GOOD Manhattan, Columbia PC 34450	53	41	4	LIFESTYLE MCA 2246
24	26	4	V.S.O.P. Herbie Hancock, Columbia PC 34688	54	38	14	DEEP IN MY SOUL Smokie Robinson, Tamla T-35051 (Motown)
25	24	8	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)	55	25	7	I WANT TO COME BACK AS A SONG Walter Jackson, Ch.Sound CH-LA733 G (United Artists)
★	44	2	ARE YOU SERIOUS Richard Pryor, Laff A136	56	43	8	JOYOUS Phonogram, Fantasy F 9526
27	27	31	PART 3 K.C. & The Sunshine Band, TK 625	57	51	11	STAY IN LOVE Minnie Riperton, Epic PE 34191
28	28	9	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 18100	58	59	3	MORNING, NOON & NIGHT Roadshow BS 6712 (United Artists)
29	16	9	COMING BACK FOR MORE William Bell, Mercury SRM 1-1145 (Phonogram)	59	NEW ENTRY		STORMIN' Shamone, Tulu NGL 1-2048 (RCA)
30	30	5	PLAYERS ASSOCIATION Vanguard, VIG 79384	60	NEW ENTRY		GINSENG WOMAN Earl Sweatshirt, Columbia PC 34423

Soul Sauce

Continued from page 32

scheduled to begin airing Saturday (28).

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

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

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

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

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

The Atlantic recording group left

for Tokyo to continue its international "Spinners '77" tour. Its new single "Me And My Music" was released May 10.

Wendell Bates upon resigning his promo position at RCA Records to become director of black marketing and promotion at MCA Records sent RCA label heads a memo concerning what he feels are reasons for the label's low percentage of black hit records.

In his memo Bates cites black population statistics, referring to the buying power of blacks. He states the importance of black retail relations in order to sustain the life of a record in the marketplace, and he seems to feel that most important is RCA's lack of black sales representatives to handle black product.

He claims RCA has a sales staff of approximately 62 people, 16 field associates, 18 branch managers and 5 regional sales managers bringing the total to approximately 101 salespeople of which less than five are black.

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

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

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reeler, BMI)
2	1	10	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
3	5	4	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	4	6	SIR DUKE Stevie Wonder, Tamla 54281 (Jobete/Black Bull, ASCAP)
5	7	8	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
6	8	7	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Aristo, (BMI)
7	6	11	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
8	15	2	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
9	3	8	HOOKEO ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
10	11	6	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
11	13	5	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
12	10	16	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
13	14	14	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)
14	37	2	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
15	9	8	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
16	17	5	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
17	12	17	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
18	19	6	I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
19	25	3	GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
20	23	3	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
21	22	6	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
22	24	3	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
23	16	9	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
24	31	5	ON THE BORDER Al Stewart, Janus 267 (Dick James, BMI)
25	18	8	I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
26	34	5	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
27	43	4	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor), Stigwood/Unichappell, (BMI)
28	28	12	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI)
29	27	12	HOTEL CALIFORNIA Eagles, Asylum 45386 (Nancy, ASCAP)
30	26	12	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
31	30	9	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
32	32	6	THIS GIRL Mary MacGregor, Ariola America 7662 (Capitol), (Silver Dawn, ASCAP)
33	35	4	WHODUNIT Tavares, Capitol 4398 (Bull Pen, BMI/Perren Vibes/ASCAP)
34	20	6	YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Elk/Make Me Smile, ASCAP)
35	21	8	YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI)
36	33	9	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)
37	29	7	EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)
38	36	8	TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell-Kat, BMI)
39	NEW ENTRY		DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
40	42	3	HASTA MANANA The Boones, Warner/Curb 8385 (Countless, BMI)
41	47	2	EVERYBODY BE DANCIN' Starback, Private Stock 45144 (Brother Bill's, ASCAP)
42	45	4	FREDDIE Charlene, Prodigal 0633 (Stone Diamond, BMI)
43	44	5	COULDN'T GET IT RIGHT Climax Blues Band, Sire 736 (ABC), (Blue Disque, ASCAP)
44	NEW ENTRY		HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
45	NEW ENTRY		TAKE ME TONIGHT Tom Jones, Epic 8-50382 (Arch, ASCAP)
46	41	6	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)
47	46	4	GONNA FLY NOW (Theme From "Rocky") Maynard Ferguson, Columbia 3-10468 (United Artists, ASCAP/Unart, BMI)
48	48	2	SLOW DANCIN' DON'T TURN ME ON Adrius Brothers, Buddah 566 (RCA), (Music Way/Flying Adria, BMI)
49	49	2	ONLY LOVE CAN BREAK A HEART Bobby Vinton, ABC 12265 (Arch, ASCAP)
50	NEW ENTRY		UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)

Classical Notes

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

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

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

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

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

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

Puerto Rican Music Plays Larger Casals Fest Role

By LORRAINE BLASOR

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

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

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

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

Classical



GOOD FORTUNE—John Harper, London Records marketing executive, tosses a fortune cookie to call attention to the label's recording of Leonil's "L'Oracolo," an opera set in San Francisco's Chinatown. With him at the New York Sam Goody promotion is Steve Steinitz of the retail chain. Batches of cookies, with appropriate fortune messages, are going out across the country to dealers, radio stations and record reviewers.

AUDIO-TECHNICA AWARD

Runoff: Best Produced LP

CHICAGO—A special runoff ballot has been issued in the classical division of the Audio Technica Audio Excellence Record Awards, a recorded music competition being inaugurated this year.

The ballot, sent to approximately 130 classical music reviewers earlier this month, was necessitated when first round voting in the competition yielded no consensus on a "best produced" classical album of 1976.

More than 2,000 editors, writers, radio programmers, recording engineers and hi fi specialists were polled in the initial sampling. Conducted in late winter, the first ballot produced a winner in the pop division, as yet undisclosed.

The competition, that judges albums on the basis of technical excellence in production, engineering and manufacture, is being sponsored by Audio Technica U.S., Inc., a marketer of high end phono pickups and audio accessories.

Audio Technica will award a hi fi component system worth up to \$5,000 to the producer of the winning album in each division.

An Audio Technica spokesman says the winning albums will be announced in June, possibly in time for the CES.

Twenty-five nominations, derived from results of the initial ballot, are listed in the recent contest poll:

- "The Art of Courty Love," Munrow, Early Music Consort (Seraphim 56092);
- "Bach-Concerti For Harpsichord," Leopold, English Chamber Orch. (Philips 6747194);
- "Bach-Sonatas And Partitas for Violin Unaccompanied," Milstein (DG 2709047);
- "The Baroque Lute Vol. 1," Dombos (ABC 67006);
- "Beethoven—Symphony No. 5," Kleiber, Vienna Phil. (DG 2530516);
- "Brahms—Variations And Fugue On a Theme By Handel," Mayorga (Sheffield Lab-4);
- "Britten—Four Sea Interludes from 'Peter Grimes,'" Previn, London Sym. (Angel S37142-Q);
- "Caruso—A Legendary Performer," (RCA CRM1-1749);
- "Chopin," Ax (RCA ARL1-1569);
- "George Gershwin Plays Rhapsody In Blue," Thomas, Columbia Jazz Band (Columbia XM34205-Q);
- "Grandes Heures Liturgiques a Notre Dame de Paris," CocherEAU, Choirs of Notre Dame Cathedral (Delos FY001);
- "Handel—The 16 Organ Concertos," Schroder, Concerto Amsterdam (Philips 6709009);
- "Holst—the Planets," Ormandy, Philadelphia Orchestra (RCA CRL1-1921);
- "Liszt—Annees de Pelerinage: 2nd Year, 'Italy,'" Bean (Westminster 8339);
- "Mahler—Symphony No. 3," Levine, Chicago Sym. (RCA ARL2-1757);
- "Mozart—Violinkonzerte," Bruggen, Mozart-Ensemble Amsterdam (ABC 67010/2);
- "A Palm Court Concert," White, San Francisco Masters of Melody (Angel S37304-Q);
- "Rachmaninoff—Symphony No. 3," Stokowski, Natl Phil. & Vocalise (Desmar 1007);
- "Strauss: Richard-Eine Alpensinfonie," Mehta, Los Angeles Phil. (London 6981);
- "Stravinsky—Firebird" (complete ballet), Boulez, New York Phil. (Columbia M33508-Q);
- "Saint-Saens—Symphony No. 3," Barenboim, Chicago Sym. (DG 2530619);
- "Tchaikovsky—Symphony No. 5," Karajan, Berlin Phil. (DG 2530699);
- "Tchaikovsky—Symphony No. 6," Horenstein, London Sym. (Van. 10114);
- "Verdi—'Luisa Miller,'" Maag, National Phil. (London 13114);
- "Verdi—'Macbeth,'" Abbado, La Scala (DG 2709062);

FMer Wins Support In First Fund-Raiser

LOS ANGELES — All-classical public radio KUSC-FM, operated by the Univ. of Southern California, raised \$91,757 from contributions from 3,027 listeners in its recent one-week campaign, the first the station has ever conducted.

KUSC, operated by Dr. Wallace Smith, increased its signal strength and introduced all-new stereo equipment in late 1976.

Rival FMer KPFC here, meanwhile, wound up its fund drive last month with a tribute to Pacifica programmer William Malloch, composer, musicologist and winner of the Armstrong Award five times for excellence in FM broadcasting.

The festival ends on June 23.

MAYFAIR IN FLUSHING

Queens House Books
Rock Every Weekend

By DICK NUSSER

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 42)

OPENS MAY 31 AT N.Y. HILTON

Add Label Chiefs, Brilliant
Music Stars To Talent Forum

• Continued from page 5

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

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

At the Talent Forum Awards Dinner June 3, E/A's Persuasions will do one of its unique a cappella singing sets prior to the ceremonies. In a special late-night showcase following the awards will be MCA's Mickey Thomas Band and Detective, on Led Zeppelin's Atlantic-distributed Swan Song label.

A major soul or salsa showcase is still being set for the evening of June 2.

Fantasy Records artist Tom Chapin has replaced brother Harry Chapin as moderator of the campus talent market panel, due to scheduling conflicts for Harry. Tom has played some 150 college concerts in the past 12 months.

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

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

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

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

MIAMI BEACH DIVE

By SARA LANE

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

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

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

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

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

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

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

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

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

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

Only 1 Hotel Will Be
Buying Big Names

year one or two superstars would be booked into the hotel.

It's entirely possible the Deauville Star Theatre will remain dark next year. Says Gross: "We did not have a good season."

Although the lineup at the Deauville was a good one, the general decline in the economic situation in Miami Beach contributed to the hotel woes. That, coupled with icy winter conditions in the North (which generally sends tourists flocking to this resort area but didn't this year) made the entertainment scene a disaster.

Only the Diplomat, under the aggressive and creative leadership of Marge and Irv Cowan, is planning a next season with name talent with Ben Vereen already booked for the Christmas/New Year's week. The Cowans are reportedly close to deals with several other name acts for the remainder of the season.

Another bright light on the Miami (Continued on page 42)

Scalpers' Ploy: Classified Ads

By STEPHEN FORD

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

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

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

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

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

"It's a very interesting legal ques-

tion," says Richard Padsziewski, deputy chief of the criminal division at the Wayne County prosecutor's office. "There is no precedent in Michigan for charging anyone with ticket scalping via a newspaper's classified ads. And, there is no clear legal opinion, either."

He adds that the statute says scalpers establishing "agencies or suboffices" to sell overpriced tickets is also illegal. "But whether someone selling them from his home can be considered establishing a suboffice is arguable," Padsziewski says.

"We've found that if we have to stretch the wording of a statute for a suspected violation, it probably wasn't the intention of the legislature to make it illegal."

A spokesman at the Oakland County prosecutor's office, which has jurisdiction over Pontiac, feels differently, however.

"Technically, a newspaper could be construed as a 'public place,'" says Robert McCall, chief of the office's economic crimes division. "But," he adds, "we wouldn't con-

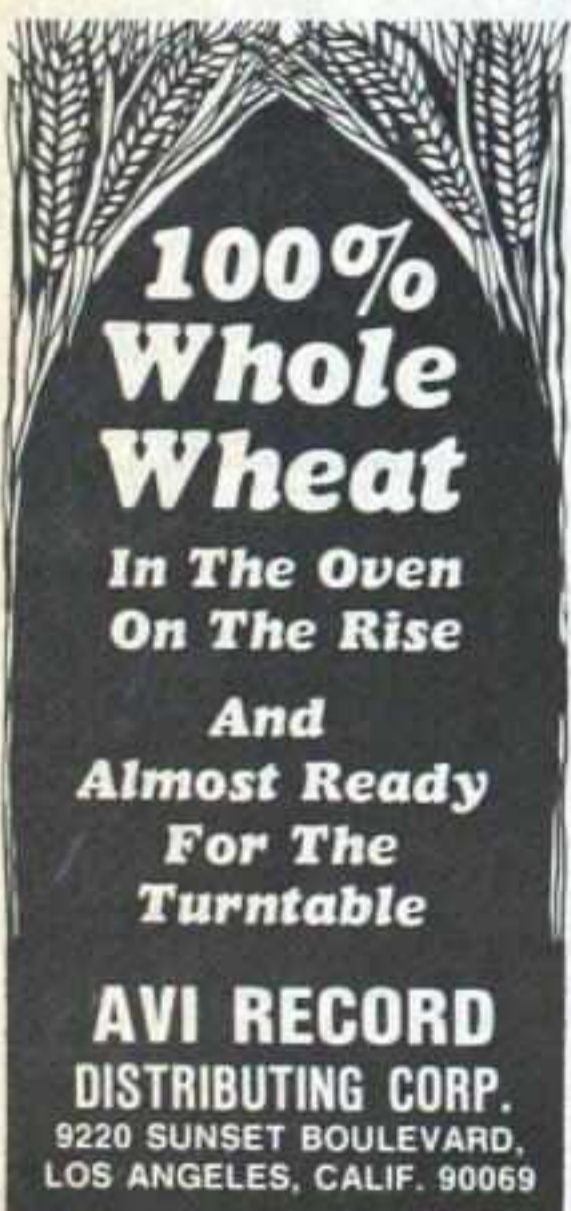
sider investigating for a violation unless there was a complaint from the public. It is possible such a case would indeed set a precedent."

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

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

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

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



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NEIGHBORING N.Y. VENUES COMPETE

4-Walling Battles Co-Producing

By ED KELLEHER

NEW YORK—Four-walling versus co-producing will be a main issue this summer when the Nanuet Star Theatre, an erstwhile major venue in the suburban New York area, re-opens in direct competition with the Westchester Premier Theatre located just eight miles away.

Making matters more interesting is the news that longtime music producer Tony Cabot has been named director of operations for the 3,300-seat Nanuet house. Cabot was a co-founder of the Westchester Premier Theatre which bowed in March 1975 and served as its vice president in charge of theatrical operations until last year. The facility has been operating under a court ordered Chapter 11 bankruptcy plan since December.

Located on an 18-acre site in Nanuet, approximately 20 miles from New York City, the Star Theatre was built three years ago at a cost of \$3 million. Open only a year and a half, it played host to many top show business attractions before shuttering its doors in August 1975.

Under Cabot's aegis, the theatre will rarely participate as co-producer of a show. Instead, in a complete departure from former policy, the in-the-round facility will be available to independent producers and exhibitors almost exclusively on a four-wall lease basis.

In contrast, the 3,510-seat Westchester Premier Theatre will continue to produce its own shows. However, Bill Teuteberg who, along

with executive producer Eliot Weisman, books acts for the 16-acre Tarrytown showcase, emphasizes that it is well on the way to becoming an all-purpose theatre. It has classical concerts, legitimate theatrical productions and corporation gatherings already slated for the coming months.

At Nanuet, Cabot sees four-walling (with the theatre receiving a percentage of the profits) as the wave of the future if large, suburban facilities are to survive. With this in mind, he is prepared to move walls, adjust seating, etc., to adapt the house or portions of it to fit any type of rental.

"We will not be locked into just one type of presentation," reports Cabot, who has already signed four attractions and is negotiating with eight more. Along with concerts and legitimate shows, he foresees the house being used for business meetings, film festivals, charity fundraisers, art exhibits and boxing and wrestling matches.

"Between now and Labor Day," says Cabot, "we will book from 12 to 15 dates. By the end of the year, we'll have done about 50 and next year we'll do four times that amount."

Cabot hopes to bring in extra income by making full use of the structure and its surrounding property. "We are ready to rent the foyer areas adjacent to the auditorium proper for art exhibits, and sections of the parking lot will be available as farmers' markets." Also in the offing is a

90-seat cafe which can be converted into a discotheque.

Because of its 3/4-thrust stage and permanent seating, the Westchester Premier Theatre is considerably more limited in terms of adapting to individual production needs. But the facility is counting on a strong lineup of superstar attractions to help bail it out of its Chapter 11 status by year's end.

"One of our biggest problems," insists Teuteberg, "is public backlash. People don't understand that Chapter 11 is a period of financial adjustment. But word of mouth is changing all that."

The theatre got a much needed shot-in-the-arm when Frank Sinatra and Dean Martin teamed up to begin a 17-show engagement which will run through May 29. With tickets scaled from \$15 to \$30, the run was long ago sold out, and Westchester Premier is hailing the \$1.4 million gross as the largest ever for a hardtop theatre.

Teuteberg reports brisk ticket sales for the remainder of the year's events, with many of the orders on a subscription basis. Among the artists booked for the near future are Shirley MacLaine, Tom Jones, Paul Anka, Tony Orlando, Julie Andrews, Shirley Bassey, Pearl Bailey and Johnny Mathis. In August, the theatre will present Angela Lansbury in a production of "Gypsy," and "South Pacific," starring Jane Powell and Howard Keel.

2 Jersey Promoters Must Tell Court Where \$ Went

ASBURY PARK, N.J.—The promoters of a December rock concert that never came off here have been ordered to appear in State Supreme Court at nearby Freehold to explain what happened to the money they collected from advance ticket sales but never returned.

The court appearance is the result of a consumer fraud suit filed by State Attorney General William Hyland against Gary T. Pascale, of Belmar, N.J.; Jack Pontoriero, also known as Jack Ponti, of Toms River, N.J., and their Sky-Sun Productions, Inc., based in nearby Wall Township.

Judge Thomas Yaccarino, in signing the order requiring their court appearance, also restrained them from engaging in any concert promotions until the court hearing.

Ponti and Pascale had advertised a Dec. 29 "Evening with Seals & Crofts" concert at the Convention

Hall here before they rented the hall according to the complaint.

They allegedly collected \$2.8 million from sales of 787 tickets at \$6.50 and \$7.50 each, at 17 record stores and other outlets throughout the area. Tickets went on sale in November.

The state's complaint alleges that at no time did the promoters obtain a written contract, agreement or commitment with Seals & Crofts, or with Convention Hall which is owned by Asbury Park. As a result, the state charges both men with fraud for promising ticket buyers a concert that fell through.

According to the suit, the money wasn't returned despite repeated requests for refunds by ticket buyers.

If the state wins its suit, not only could Ponti and Pascale be permanently barred from ever promoting rock concerts in New Jersey, but they will also have to return all the cash they collected and may face stiff fines and court costs.

Wide Variety At Montreux Events

MONTREUX—Swiss promoters of the 11th annual Montreux International Festival July 1-24 have booked a wide variety of talent ranging from the '30s Harlem jazz of Cab Calloway to the Brecker brothers' contemporary electronic sounds.

A heavy majority of the musicians are American.

Among the talent firmed for the event are the Don Ellis Big Band, Benny Carter, Ray Bryant, the Narda Michael Walden Band, Roy

Eldridge, Milt Jackson & Ray Brown Quintet, Embryo '77, Herbie Mann, the Earl Hines Quartet, the new Dave Brubeck Quartet, Big Joe Turner, Lloyd Glenn, Joe Venuti, Charles Mingus, John Lewis, the Stan Clarke Group, Muddy Waters, Tommy Flanagan Trio, Count Basie's orchestra, Joe Pass, Oscar Peterson, Eddie "Lockjaw" Davis, Rory Gallagher, Bonnie Raitt, Shakti featuring John McLaughlin and the Average White Band.

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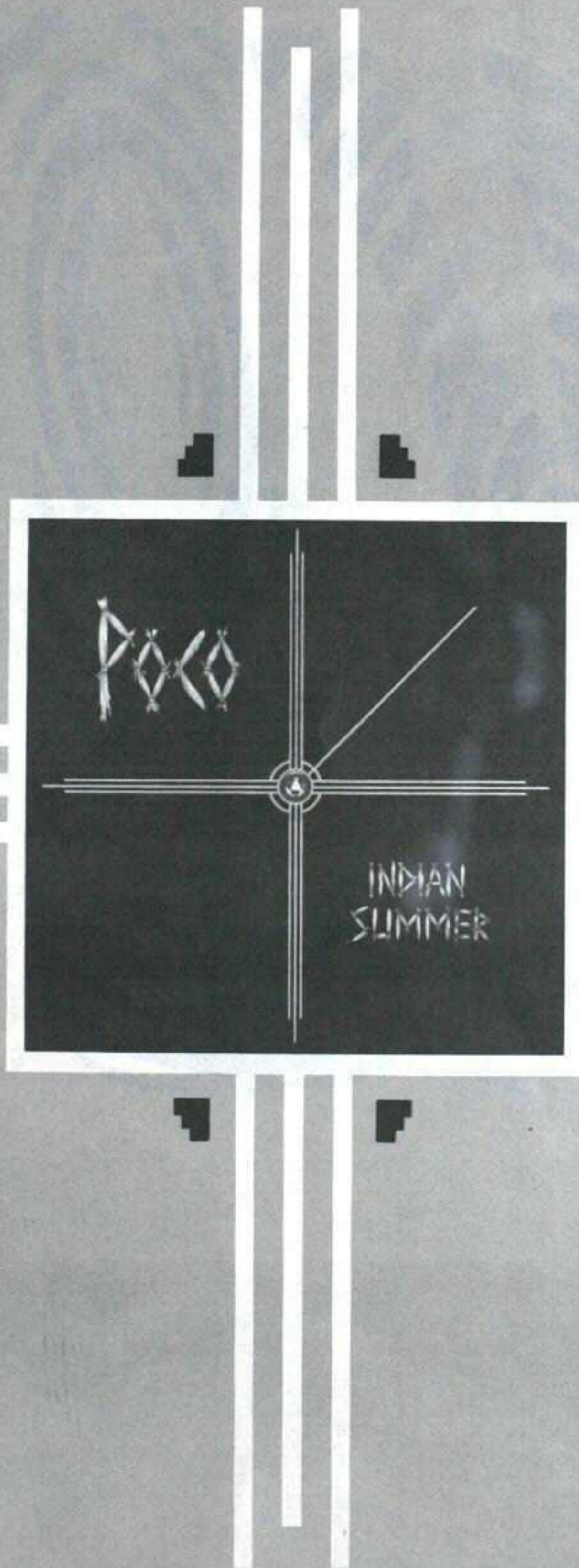
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New On The Charts

WALTER EGAN "Only The Lucky"—96

Egan first Columbia album, "Fundamental Roll," now in its sixth week on the charts, was co-produced by Egan, Duane Scott and Fleetwood. Mac's Lindsey Buckingham and Stevie Nicks, who also play and sing on the LP.

The 27-year-old was reared in Forest Hills, N.Y., founding several New York surf music bands before traveling to Washington, D.C., to major in fine arts at Georgetown Univ.

He was in a band, Sageworth & Drums, which was managed by Other End owner Paul Colby. He co-wrote a song, "Hearts On Fire," on Gram Parsons' 1974 "Grievous Angel" Reprise LP. And also in 1974 he moved to California where he became involved in various groups and ultimately met the Fleetwood Mac members.

"Only The Lucky" has the trademark Fleetwood mix of pretty pop harmonies and a certain

raunchy rock appeal. It is similar in approach to "Say You Love Me."

Egan is booked by I.C.M. in Los Angeles, (213) 550-4000, and has two management contacts: Steve Leber and David Krebs of New York, (212) 765-2600, and Greg Lewerke of Jet Promotions in L.A., (213) 553-6801.



Walter Egan

ESTHER SATTERFIELD "Land Of Make Believe"—86

The artist billing on this record is actually Chuck Mangione with the Hamilton Philharmonic Orchestra and Esther Satterfield. But while Mangione has had chart singles as far back as 1971, this is Satterfield's Hot 100 debut. It is a classic 12-minute track (edited to 3:45 on the single) that runs the gamut from fiery rhythmic playing to delicate singing and mellow, laidback instrumental shading.

"Land Of Make Believe" first appeared five years ago as an instrumental on "The Chuck Mangione Quartet" LP on Mercury. In June 1973 this live recording of the song was made at Massey Hall in Toronto, as part of Mangione's third album in as many years ("Land Of Make Believe") to mix his slightly avant-garde jazz approach with a full symphony orchestra backdrop. It is also included on a third Mercury album, "Encore: The Chuck Mangione Concerts," which was a mid-chart item 18 months ago.

In 1968 Satterfield enrolled in the Eastman School Of Music in Rochester, N.Y. There she met Mangione, who was director of the jazz ensemble at the school, having graduated from Eastman himself in 1963. Satterfield graduated in 1970 with a degree in music education and taught in the Rochester public school system until 1975, when she followed Mangione to A&M. Her second album, "The Need To Be," came out in 1976 and was produced, arranged and orchestrated by Mangione, who also handled her first album, "Once I Loved," which was released on his small Sagoma label.



Esther Satterfield

Late last year she split from Mangione and his manager, Tom Iannaccone, opting for a small quartet rather than full orchestra approach and stating: "My career as a band vocalist has soared far ahead of my development as a solo artist and I'm going to work even harder in the future to create my own musical platform."

Satterfield, whose voice combines the purity of a Marilyn McCoo with the clear, cool intonation of a Dionne Warwick, was born in North Carolina and now lives in Washington, D.C. Now 31, she is managed by Larry Maxwell of Beverly Hills, (213) 275-1450. There is no agent at the moment.

"Land Of Make Believe" recently had nationwide television exposure when Dorothy Hamill skated to it on her second ABC-TV special. Steady catalog sales on the album led to its release by Mercury three weeks ago.

CELI BEE & THE BUZZY BUNCH "Superman"—★

Celi Bee is the pretty blonde Puerto Rican singer Celinas, who is spearheading Latin America's entry into the sexy disco scene until now dominated by German acts (Donna Summer, Silver Convention), which mixes breathy, suggestive vocals with basic bass and strings production gimmickry.

Her American debut album was written and co-produced by her husband, Pepe Luis Soto, who previously co-produced the Rice & Beans Orchestra, members of which assist here. Soto also manages Celinas, and the information contact is Larry Brahm in Florida, (305) 887-4052.

"Superman," which is not associated with the upcoming film of that name, was originally released on the Orange label in Puerto Rico. When import copies began seeping into New York, Soto remixed the master and two months ago worked out a deal with APA, a newly formed TK distributed label.

Celinas was born in Brooklyn of Puerto Rican immigrants and was signed to a television music series on the island in the late '60s; has done all the major international variety tv shows; and has recorded four successful albums in Spanish. She has also won two international song festi-



Celi Bee

vals, one in Puerto Rico in 1962 and another in Ireland in 1974. And she's played top supper clubs and theatres in San Juan and England.

The 5:09 12-inch disco disk of "Superman" was number 16 on the disco action chart as the 3:35 single version hit the Hot 100.

1950, and covers by Frank Sinatra, Dennis Day and Jo Stafford all made the top 30.

Kasenz & Katz had six top five singles between June 1967 and March 1969 with the teen-oriented Music Express, 1910 Fruitgum Co., Ohio Express and Tommy James & the Shondells. They finished fourth on Billboard's top producers list for 1968, just behind Gamble & Huff, Norman Whitfield and Jerry Wexler.

Ram Jam, comprised of five men from Indiana and Ohio, formed in November 1976 and was signed to Epic this past March. One of the members was the lead singer and bassist for the

(Continued on page 40)

"COUNTRY IN NEW YORK" Carnegie Hall, New York

Four of the most important names from the Jim Halsey roster, all recording for the ABC/Dot label, brought the diversified sounds of country music here May 17, with Don Williams winning out as the star of the evening over program topper Roy Clark. Also making up the exceptionally strong package were Freddy Fender and Hank Thompson.

Don Williams' easeful, laidback sounds attracted three standing ovations. Two came during his 35-minute, 10-song performance following renditions of "Til The Rivers All Run Dry" and "Some Broken Hearts Never Mend," while "You're My Best Friend" gained applause from the artist himself as the roles were changed and the audience sang the lyrics.

Williams' success lies in the melodic simplicity of his songs and, complete with his musicians Danny Flowers and David Williams, "the gentle magic of Don Williams"—a marketing tag created by his U.K. outlet Anchor Records—here added another accolade in a fast expanding career of achievements.

Roy Clark's 50-minute, nine-song performance provided the complete antithesis of the Williams set and, as ever, the entertainer displayed his very considerable skills by mixing humor with songs and instrumentals.

Clark brought slick, sophisticated nightclub stylings to the evening of country sounds and delighted the audience with his unique brand of comedy one moment, switching the mood the next with plaintive ballads like "The Tip Of My Fingers."

In addition he displayed complete instrumental prowess on numbers like "Somewhere My Love" and "Malaguena." The accompanying musicians, including Buck Trent and harmony singers complemented Clark's workings.

Freddy Fender, during recent years, has brought national attention to the Tex-Mex league of artists, and his frequent use of Spanish lyrics within familiar country titles made for a refreshing change. Reaction to Fender's 35-minute, nine-song performance was strong, claiming frenzied response to "El Rancho Grande" while his biggest hits "Before The Next Teardrop Falls" and "Wasted Days and Wasted Nights"—the latter cutting across the boundaries of country and rock—provided an ideal climax.

Of all the artists appearing, Hank Thompson is the most durable. With a career that spans 30 years of recordings, his repertoire of hits is considerable and he had little problem in drawing upon familiar titles. His sounds have always remained predominantly western swing oriented and today, in the light of the music's reemergence, gained fresh appreciation in the 25-minute, eight song set.

"Country In New York" gained a full house, but the audience was far greater than those at New York's Carnegie Hall. With live radio coverage throughout the U.S., and taping for transmissions on various networks overseas, the potential listenership may well amount to around the half billion mark.

TONY BYWORTH

EAGLES STEVE MILLER BAND HEART ATLANTA RHYTHM SECTION FOREIGNER

Oakland Coliseum

By the time the Eagles took the stage at the end of a long hot Memorial Day for more than 50,000 fans, there was little margin for error and the headliners—with nearly two dozen guitars tuned and ready—didn't cross into it.

They opened with "Motel California," the current smash, then breezed through 16 more numbers and a rocking finale that featured Bay Area favorite Boz Scaggs on Chuck Berry's "Oh Carol"—in just under two hours.

The Eagles, perhaps more than the supporting groups, are deceptively rich in first-rate material and flawless in its presentation. "Takin' My Time," "Victim Of Love," "Lying Eyes," "Take It To The Limit," "New Kid In Town," "Desperado," "One Of These Nights," "Life In The Fast Lane," "James Dean" and "Take It Easy" constitute a program of such familiar consistency that excellent performers like Steve Miller with his reverberating guitar and vocals and Heart and the Atlanta Rhythm Section with its sometimes cautious professionalism seem completely unemphatic by comparison.

Foreigner opened the day-long show at 10 a.m. with a short set of casually aggressive tunes. The Atlanta Rhythm Section appeared just before 11 a.m. and smoothly demonstrated

Talent In Action

its metronomic grace on seven numbers (including the current hit "So Into You" and the Gothic "Another Man's Woman") in 45 minutes.

Heart, a Seattle-based group with a gypsy flair, filled the noon hour stylishly. Mixing delicate traditional-sounding melodies—neatly led by Nancy Wilson on keyboards and guitars—and a solid beat, Heart was the most novel of all the bands, though its music is anything but intransigent.

The Steven Miller Band, featuring harpist Norton Buffalo in his customary baggy suit and hazy hat, opened with Miller's nascent "Fly Like An Eagle" at 1:20 p.m. then settled into a mellow retrospective groove with "Kitchen Blues," "Goin' To Mexico," "The Joker," "Gangster Of Love," "Livin' In The USA" and "Goin' To The Country"—almost a definitive recollection of Miller's evolution from regional to international star.

The longest intermission of the day followed Miller's 90-minute set, during which the stage—decorated in "Hotel California" style—was prepared for the Eagles. They (Glenn Frey, Don Menley, Randy Meisner, Don Felder and Joe Walsh) finally emerged and launched their generous display at 3:45 p.m.

The Bill Graham-produced Day on the Green shows are known for their high-grade talent and polished execution and this (the second such show of 1977) was notably more efficient than most. The same lineup was presented on May 29 with a similar absence of difficulties. The breaks between acts were minimally brief and there were apparently only a few minor technical problems.

The rich diversity of the performers and, most importantly, the Eagles' consummate proficiency lent an air of celebration to the proceedings that perfectly suited the fans' holiday spirit.

JIM KELTON

GREG KIHN THE RUBINOOS

Boarding House, San Francisco

Greg Kihn and the Rubinoos, two of the stalwart acts in the Berkeley stable of rock'n'roll alternative Beserkley Records, took over the downtown Boarding House showplace for a night of pop-rock and teen frivolity on May 25 in honor of the acts' newly-released records.

The Rubinoos, led by songwriter John Rubin and all four in their late teens, performed 45 minutes of its bubblegum reveries first. Its material, which is lightly satirical and sometimes verges on sarcasm, ranges from a barnyard boogie punctuated with farmland vocal effects to a replay of Tommy James' "I Think We're Alone Now" and even an original ditty with the chorus "rock'n'roll is dead... and we don't care" complete with a glitter-star takeoff.

Kihn, who is older (in his 20s), specializes in concisely original AM radio-type compositions with an ever-ready facility for melodic hooks. Although he is at his best on pop classics like Buddy Holly's "Love's Made A Fool Of You" and on one occasion unpremeditatedly threw in a "how does it feel" chorus à la Bob Dylan's "Like A Rolling Stone," Kihn in his 40 minutes convincingly pursued an endearingly personal tone that was fraught with pretentious alacrity ("Madison Avenue Man," for instance, sounds more ambitious than it is). But he has a nice easy sound that promises commercial prosperity.

The Rubinoos' "I Think We're Alone Now" cracked Billboard's top 50 last year—a breakthrough for Bay Area teeny-bopper bands, of which the Rubinoos represent the creme de la creme.

Kihn has been a local club regular for the last couple of years and sustains a weightier stage presence than the Rubinoos generally muster.

With no more rock heavies (in the Jefferson Starship-Grateful Dead mold) currently emerging from the youthful Bay Area heap, Beserkley's irreverent common denominators have the adolescent field pretty much to themselves and Kihn and the Rubinoos are expertly seeking to dominate it.

JIM KELTON

NANA MOUSKOURI Broadway Theatre, New York

In an ambitious attempt to break into what she describes as the "post-rock American music market," Greek chanteuse Mouskouri, with a little help from producers Harold Leventhal and Samuel Gesser, staged a week-long series of concerts here, April 25-May 1, with remarkable success.

Although first introduced to American audiences more than 10 years ago by Harry Belafonte, Mouskouri, with a large following in Eu-

rope and more than 46 gold records worldwide, is still relatively unknown to U.S. audiences.

Still, there were enough of her fans in New York to assure her of comfortable, if not capacity, audiences in her seven-concert stint at the huge Broadway Theatre. This moderate success, coupled with a mini U.S. tour and her first U.S.-recorded album done in Nashville are expected to give her the impetus she needs to crack this market.

The job at hand should not be overly difficult. Mouskouri has a pretty voice reminiscent of such singers as Judy Collins, Shirley Bassey, and in some respects, French singer Anouk Aimee. There is a quality of beauty to her style that conjures images of romance on balmy Mediterranean evenings.

Her repertoire spans the broad parameters of modern pop and ancient folk, and the judiciously selected package is offered in a broad range of languages including Greek, English, French and Spanish.

Mouskouri is supported by a quintet of musicians on bouzoukis, guitars, drums, percussion and background vocals. The musical director is Georges Kokkinos.

Among her 12 songs in a two-hour concert with instrumental breaks April 30 were "The Best Is Yet To Come," "Try To Remember," and "Turn On The Sun."

RADCLIFFE JOE

BRASS CONSTRUCTION TERESA WIATER

Carnegie Hall, New York

United Artists Records took over this legendary venue May 20 to showcase three of its up-and-coming soul acts. Despite heavy promotion the house was only about 3/4 full but those who showed up made their presence felt by yelling, screaming, dancing and rushing the stage in a manner common to less prestigious halls.

In its first local headline shot, Brass Construction did not seem quite prepared for top of the bill status. Its short six-song, 50-minute set left much of the audience unsatisfied as the Brooklyn-based band displayed none of the pacing or versatility that one would expect from a major attraction. "Changin'" and "What's On Your Mind" were the high spots.

Though it may not be ready for headline status Brass Construction is a very good funk band and it had no trouble exciting the boisterous crowd at the outset. But as the set wore on the band's lack of versatility became obvious and by the end of the set much of the crowd left with the feeling that it had only seen half a show.

Opening the show was Teresa Wiater, an attractive young singer with an unimpressive voice and equally unimpressive material. Her seven-song 30-minute set was dull and tedious and she displayed nothing that would indicate that she was any better than any of the hundreds of female vocalists who are laboring in bars and lounges all over the country.

Also on the bill was Walter Jackson, who was reviewed here recently.

ROBERT FORD JR.

CISSY HOUSTON

Reno Sweeney's, New York

After years of laboring as a backup vocalist Houston is once again trying to establish herself as a star in her own right. This May 24 set showcased her beautifully powerful voice as well as her soulfully proficient five-piece band.

(Continued on page 41)

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	EMERSON, LAKE & PALMER/FOGHAT/J. GEILS BAND/CLIMAX BLUES BAND—Celebration Prod./Flipside Prod., Soldier Field, Chicago, Ill., June 4	63,848	\$10-\$12.40	\$647,172
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Arenas (6,000 To 20,000)

1	FLEETWOOD MAC/KENNY LOGGINS—Alex Cooley Inc., Jefferson Civic Center Col., Birmingham, Ala., June 2	17,815	\$6.50-\$7.50	\$123,710*
2	FLEETWOOD MAC/KENNY LOGGINS—Alex Cooley Inc., Omni, Atlanta, Ga., June 1	14,851	\$6.50-\$8.50	\$116,340*
3	FLEETWOOD MAC/KENNY LOGGINS—Mid-South Concerts, Mid-South Col., Memphis, Tenn., June 3	11,222	\$6.50-\$7.50	\$81,852*
4	EMERSON, LAKE & PALMER—Star Date Prod., Arena, Milwaukee, Wisc., June 5	7,579	\$6.50-\$8.50	\$60,331
5	SUPERTRAMP/LIVINGSTON TAYLOR—Festival East Inc., Convention Center, Niagara Falls, N.Y., June 4	8,641	\$6-\$7	\$57,876
6	TED NUGENT/NAZARETH/MICHAEL STANLEY BAND—Entam Ltd., Freedom Hall, Johnson City, Tenn., May 30	6,711	\$6-\$7	\$42,934
7	TED NUGENT/NAZARETH/MICHAEL STANLEY BAND—Entam Ltd., Col., Hampton, Va., June 3	6,311	\$6-\$7	\$41,033
8	FOGHAT/CLIMAX BLUES BAND—Star Date Prod., Lakeview Arena, Marquette, Mich., May 30	4,807	\$6-\$6.50	\$29,642
9	SEALS & CROFTS/BURTON CUMMINGS—Entam Ltd., Civic Center, Charleston, W. Va., June 5	3,705	\$6-\$7	\$25,612
10	RUFUS FEATURING CHAKA KHAN/BROS. JOHNSON—Calif. Concerts, Sports Arena, San Diego, Calif., June 3	3,579	\$5.50-\$7.50	\$22,346
11	SEALS & CROFTS/BURTON CUMMINGS—Entam Ltd., Civic Center, Wheeling, W. Va., June 4	2,923	\$6-\$7	\$20,332

Auditoriums (Under 6,000)

1	BILLY JOEL—Ron Delsener, Carnegie Hall, N.Y.C., June 2, 3, 4 (3)	8,400	\$10	\$71,000*
2	STYX/CHILLIWACK—Reggae Ltd., Lake Park Pavilion, Lake Of The Ozarks, Mo., June 4	3,587	\$6.50-\$7.50	\$24,916*
3	NEKTAR/FLAME—Ron Delsener, Palladium, N.Y.C., June 3	2,300	\$6.50-\$7.50	\$19,100
4	JOHN KLEMMER/AL JARREAU—Friedman & Johnston, Civic Theatre, San Diego, Calif., June 3	2,407	\$5.50-\$7.50	\$17,574
5	BONNIE RAITT/DANNY O'KEEFE—Doug Clark, Celebrity Theatre, Phoenix, Ariz., June 5	2,683	\$6-\$7	\$17,219
6	BAY CITY ROLLERS—Bill Graham, Comm. Theatre, Berkeley, Calif., June 1	2,261	\$5.50-\$7.50	\$16,358
7	CHICK COREA RETURN TO FOREVER—Star Date Prod., Performing Arts Center, Milwaukee, Wisc., June 3	2,331	\$5.50-\$7.50	\$15,929*
8	BAY CITY ROLLERS—Bill Graham, Center For The Performing Arts, San Jose, Calif., June 2	2,176	\$6.50-\$7.50	\$15,856
9	RED SPEEDWAGON/CLIMAX BLUES BAND—Star Date Prod., Brown County Arena, Greenbay, Wisc., June 3	2,395	\$6.50-\$7.50	\$15,145
10	LITTLE FEAT/LITTLE RIVER BAND/CLOVER—Bill Graham, Winterland, San Francisco, Calif., June 3	2,341	\$5-\$6	\$12,620
11	JERRY JEFF WALKER—New Dawn Prod., Boomer Music Hall, Norman, Okla., June 3 (2)	1,500	\$5	\$7,500*
12	DICKIE BETTS & GREAT SOUTHERN/SOUTHSIDE JOHNNY & THE ASBURY JUKES/38 SPECIAL—Electric Factory Concerts, Taff Theatre, Cincinnati, Ohio, June 4	925	\$5.50-\$6.50	\$5,903

Talent Talk

Peter Frampton was among the personalities seen at Billboard's recent Talent Forum in New York. ... Boston also attended to receive an

award as best breakout band. ... Showcases and celebrities aside, the best show at the Forum was provided daily by Peter Rudge and Brian Lane, manager of Yes, who deserve a special David Frost award for some of their acerbic questions.

The Friars Club is reported bracing for an invasion of the upcoming roast of Tom Jones. Women's groups are threatening to crash the all-male bastion—some by wearing men's clothing. ... Promotional red-vinyl copies of the "Strawberry Letter 23" single by Brothers Johnson on A&M is scented with strawberries. ... Smuckers jazz club in Brooklyn is expanding its format this month to include soul with the Moments and Undisputed Truth; reggae with Leroy Sibbles; and cabaret with Cathy Chamberlain. ... Orchestra Luna, a theatrical punk group from Boston, is moving uptown from its gigs at CBGB with the Alice Tully Hall Saturday (11). ... Jimmy Witherspoon performed in the dark when the lights went out at the Roxy Theatre in Los Angeles. Tickets were returned, however, so the patrons could see as well as hear him the next night.

New On The Charts

Continued from page 39

Lemon Pipers, the Buddha group which had a No. 1 single in 1968 with "Green Tambourine." A Ram Jam album is due in July. It will of course include this single, which is raunchy mid-to-hard rock in the style of Foreigner or Fancy, the group hit in 1974 with a remake of "Wild Thing."

Kasenz & Katz, who in the past year or two have made it back to the charts with Canyon's "Top Of The World (Make My Reservation)" and Ellison Chase's "Let's Rock," also manage the group. Their number in Great Neck, N.Y. is (516) 482-5930. There is no agent yet.

Talent

Calif.'s Bill On Scalping To Be Heard

LOS ANGELES—A bill to protect consumers from ticket scalpers is set to be heard before the California Senate Judiciary Committee Tuesday (14).

Authored by Assemblyman Lawrence Kapiloff (D—San Diego), the bill would make it a misdemeanor to sell a ticket to an entertainment event for more than 15% over the stated price. The corresponding penalty is a \$500 fine and/or six months in jail.

The new law would apply whether the sale was on or off the premises of the event.

In that way, it improves upon existing state law (Penal Code Section 346) which only covers tickets sold on the premises of the event.

The Judiciary Committee will consider an amendment to the bill, which passed the Assembly May 12, designed to fully protect authorized ticket agencies which charge nominal service fees, usually between 50 cents and \$1.

Thus, the amendment states that any person who holds for sale 3% or more of the total number of tickets available for any one performance or event may charge a service fee of 15% or \$1.50 per ticket, whichever is greater.

The amendment would also allow a person who holds less than 3% of total tickets to resell them for as much as 100% of the printed or endorsed ticket price.

And finally, the amendment would exempt non-profit or charitable organizations from the provisions of the bill.

In Los Angeles, City Attorney Burt Pines asked the City Council on June 1 to support the legislation along with the proposed amendments.

Pines explained his support of the measure saying, "An unfair burden is being placed on the average citizen who occasionally seeks to obtain tickets to a special event."

Pines said the bill and its amendments "is not aimed at the authorized ticket agencies," but "designed to eliminate the unfair practices of individual scalpers and ticket brokers who charge excessive 'handling fees.'"

Signings

Flora Purim and Airo to Marty Pichinson for personal management. ... Norton Buffalo, harmonica player, singer and songwriter to Capitol. His debut LP is "Lovin' In The Valley Of The Moon." ... The Section, instrumental quartet to Capitol with its first LP "Fork It Over." ... Al Stewart to ICM for representation. ... Ricky West and his group, Ricky West, and North, South and East to MCA. ... Karen Pree also to MCA. Both acts are through Rollers Productions. Turner and Kirwan to Peters International. Irish duo's first LP is "Absolutely And Completely."

Phonogram/Mercury has signed the Demons and the John Payne/Louis Levin Band. Albums by both groups are slated for June release.

Bob Luman to Polydor Records. Mel Street has also signed with the label. ... Betty Jean Robinson to Lam & Lion Records. ... George Kent to Cin-Kay Records. ... Lovin' Country to Star-Fox Records. ... Johnny Free to Stop Record Co. ... Dave Conway and Leon Everette to True Records.

Treasure to Epic Records. The group features keyboardist Felix Cavaliere, one of the founders of the Young Rascals. ... Big Tree duo Lenny LeBlanc and Pete Carr to Sir Productions. ... Singing fireman Howdy Glenn to Warner Bros.

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	7	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
2	3	5	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Irmaside, ASCAP)
3	6	3	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandler, BMI)
4	2	12	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
5	5	5	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
6	10	3	AMARILLO Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
7	7	6	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
8	4	11	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chebea, BMI)
9	9	10	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI)
10	11	8	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
11	12	17	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)
12	8	13	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
13	15	8	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
14	16	6	GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Aimo/Macaulay, ASCAP)
15	14	9	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
16	13	14	WHEN I NEED YOU Leo Sayer, Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
17	21	7	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor), Stigwood/Unichappell, BMI)
18	30	3	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
19	28	3	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10524 (Baby Chick, BMI)
20	17	9	SIR DUKE Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
21	18	11	HOOKE ON YOU Bread, Elektra 45389 (Kipahula, ASCAP)
22	25	8	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
23	31	2	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Romanian Pickle Works, BMI)
24	20	11	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
25	22	20	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
26	19	19	RIGHT TIME OF THE NIGHT Jemiller Warnes, Arista 0223 (American Broadcasting, ASCAP)
27	27	9	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
28	23	6	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
29	29	4	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
30	36	4	HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
31	40	2	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
32	24	8	ON THE BORDER Al Stewart, Arista 267 (Dick James, BMI)
33	35	6	HASTA MANANA The Boones, Warner/Curb 8385 (Countless, BMI)
34	32	4	TAKE ME TONIGHT Tom Jones, Epic 8-50382 (Arch, ASCAP)
35	50	3	PEOPLE IN LOVE 10cc, Mercury 73517 (Phonogram) (Man-Kee, BMI)
36	45	4	UNDERCOVER ANGEL Alan O'Day, Pacific 901 (Atlantic), (Warner Bros., ASCAP)
37	34	5	SLOW DANCIN' DON'T TURN ME ON Adriatic Brothers, Buddha 566 (RCA), (Music Way/Flying Address, BMI)
38	38	7	WHODUNIT Tavares, Capitol 4398 (Bull Pen, BMI/Parren Vibes/ASCAP)
39	39	11	I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
40	NEW ENTRY		TIMELESS LOVE Burton Cummings, Portrait 670003, (Shilleagh, BMI)
41	33	15	HOTEL CALIFORNIA Eagles, Asylum 45386 (Nancy, ASCAP)
42	42	2	LONELY BOY Andrew Gold, Asylum 45384 (Lucky, BMI)
43	26	9	I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
44	44	5	ONLY LOVE CAN BREAK A HEART Bobby Vinton, ABC 12265 (Arch, ASCAP)
45	43	5	EVERYBODY BE DANCIN' Starbuck, Private Stock 45144 (Brother Bill's, ASCAP)
46	NEW ENTRY		MAKING A GOOD THING BETTER Olivia Newton John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
47	47	12	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
48	37	9	THIS GIRL Mary MacGregor, Arista America 7662 (Capitol), (Silver Dawn, ASCAP)
49	NEW ENTRY		HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
50	NEW ENTRY		LOSE AGAIN Linda Ronstadt, Asylum 45402, (Seagrape, BMI)

Talent In Action

• Continued from page 39

Unfortunately the 40-minute set also pointed up Houston's biggest weakness, her lack of musical direction. Her 10-song repertoire included everything from a creative reworking of Clara Ward's gospel standard "Old Landmark" to a standard rehash of the old Barbra Streisand hit "People."

Houston, who now records for Private Stock, closed the show with her current single, "Tomorrow," which is from the hit musical "Annie." The tune, which is a show stopper on Broadway, is not at all suited for Houston's strong but silky r&b voice.

With so many female vocalists working it will be difficult for Houston to establish a substantial following if she does not present her considerable talents to better advantage.

ROBERT FORD JR.

STEVE GIBBONS BAND

Whisky, Los Angeles

After a 40-minute set of over-decibed monotonous rock by the opening act and a grace period for letting one's head clear out, Gibbons came onstage and presented a refreshing brand of hard-driving English rock and blues May 12.

While the set intermittently waned, there were instances that showed Gibbons as a dynamic new British force. Perhaps his charismatic stage presence had much to do with the delivery of the material, mostly culled from his debut MCA LP, "Rollin' On."

Using hand and facial gestures throughout, Gibbons held the audience's attention for 12 songs and 90 minutes; appearing aloof and at ease, spinning tales with versatility and professionalism.

Supported by a four-piece rhythm section, he opened the set with "Mr. Jones," a narrative drug yarn about a cocaine buy which went astray. His hands helped enhance the tale as did his facial expressions.

His voice is raucous in places it should be and soft and easy on the more subdued ballads. Other tunes such as "It's Up To You," "The Little Spark Of Love," "Natural Thing" and a new song "Especially For You" were carried off with ease and confidence.

What Gibbons does best is deliver tasty rock tinged with a blues treatment without becoming excessively overindulgent. Without an instrument, Gibbons is able to concentrate on cool stage demeanor, which is a part of his appeal.

ED HARRISON

JOURNEY
STARCASTLE

Palladium, New York

Journey is a band with a lot going for it, and it showed this during a 75-minute performance April 9. However, it did reveal several gaps, especially in its lack of a strong focus onstage and generally less than super material.

Instrumentally it is hard to imagine a

stronger band than Journey. Guitarist Neal Schon and Gregg Rolie on keyboards and vocals come from Santana; bass player Ross Valery comes from Steve Miller; and drummer Aynsley Dunbar is among the best there is, having put in time with Zappa, Bowie, Loligren and others.

So the band provides a lot of hard rock fireworks, possibly too much. Although the band already has had three records as a group, it seemed in performance that the it has not yet thoroughly coalesced.

Also while there were some breath-taking

passages and rifts from the band, as far as songs go, only the Beatles' "So Much" stood out with any sort of clarity during the 12-song performance.

Perhaps what Journey needs is yet another member, a lead singer up front, around whom

the band can center, and who in turn could supply the outfit with slightly better songs.

Preceding Journey was Starcastle, a six man band whose high vocals and reliance on heavy keyboards, brings to mind the sounds of Yes.

ROMAN KOZAK

Caribou Ranch

Bookings available: Fall 1977

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Nederland, Colorado 80466

JUNE 18, 1977, BILLBOARD

Forum Projects

• Continued from page 36

no money on them, riders often take more time than the deals themselves.

Although the meeting got acrimonious at times, moderator Barcelona put things in perspective with the remark there will always be problems between booking agents, managers and promoters, but "we shouldn't be taking pot shots at each other."

The "promoters-managers wearing two hats" session pitted the seven promoter-managers against Rudge and Lane. The promoter-managers all insisted they could accomplish both jobs without conflict of interest. Rudge and Lane, the most witty gadflies of the forum, didn't believe them.

A unique event at this year's talent forum was Wednesday night (1) session at New York's Bottom Line cabaret with owners Allan Pepper and Stanley Snadowsky.

The seminar preceded an artists showcase featuring Blondie Chaplin, Mink deVille, Johnny's Dance Band, and the Edmonds & Curley comedy team.

Campus

COLISSEUM TOO LARGE A Smaller Facility Eyed At Georgia U.

By ED HARRISON

LOS ANGELES—Aided by a healthy size budget, the Univ. of Georgia at Athens is bringing top flight entertainment to the 22,000-student campus.

Yet contemporary concert coordinator Sam Tucker still feels the school is in need of a medium size facility.

Most shows are held in the 10,000-seat Coliseum or a 750-seat ballroom. The Coliseum, he says, is not the best acoustically and the facility is in the process of being sound-proofed.

Says Tucker: "We need a 2,000-3,000-seat hall. We have the money and the ability to put on good shows but we lack a facility."

Among the acts presented this year were Jackson Browne/Oreans, Hall & Oates, Marshall Tucker, Lynyrd Skynyrd (in conjunction with Alex Cooley), Papa John Creach, Richie Furay, David Bromberg, Sean Phillips, Tom Waits, Stanley Turrentine, Roger McGuinn, Sea Level, Bonnie Raitt and Peter Tosh.

The contemporary concerts division of the University Union is allocated \$68,000 for three quarters making it the school's highest budgeted operation.

"We're asking for an increase," says Tucker, "but we'll probably be cut. There are other groups on campus making requests for money and it usually falls on contemporary concerts because it has the largest budget."

A distant second in appropriated funds is the performing arts (dance, mime, etc.) budgeted at \$18,000.

Tucker says that should the budget be cut it won't be great and might reduce next year's shows by either one or two.

Tucker's objective is to break even on shows. Since student ticket prices are \$3 and general admission priced at \$6 there is little room for profit.

"We made \$5,000 on Marshall Tucker and some on Skynyrd but at

\$3 for students we don't have tremendous grosses. We count on general admission sales for turning a profit.

"Our budget is generous though. As long as we break even we're able to continue to do \$3,500-\$5,000 acts."

Concerts in Athens depend on whether the act plays in Atlanta just 60 miles east. Tucker says there is usually no problem in routing. And there are no other venues in Athens outside of a limited amount of large clubs, putting the school in a dominating position for major concerts.

Surprisingly the only show of the year with a low student turnout was Lynyrd Skynyrd which was partially marred by rowdiness and fights.

Says Tucker: "We anticipated more students would attend. That show was about 50-50 student and general admission."

Tucker says the concert division works closely with campus station WUOG and the student newspaper Red & Black. In addition ads are purchased in the local papers along with time buys on Top 40 stations.

The campus will also be advertising on smaller stations in Northeast Georgia, a market previously untapped.

A professional graphics artist designs all posters with advertising expenses deducted from the \$68,000 budget.

In addition to a good amount of free shows there is a coffeehouse program and a small budget for noon programs.

Tucker believes the Georgia program has been successful due to the diversity in its programming. "We were the first school in the area to bring in reggae," says Tucker.

"Our audience is diversified, covering a wide area of tastes. We try to present something for everyone. Now we're getting into progressive jazz which seems to be the trend."

Since enrollment drops nearly in half during the summer no major shows are planned.

Pro Staffs Oncampus May Help Turn Concert Profits

By DICK NUSSER

NEW YORK—The pressing need for students to develop and run professional concert production staffs on their campuses was a recurrent theme of the campus buying panel at Billboard's third annual International Talent Forum here, heavily attended by college promoters.

Like the rest of the industry, campuses are caught in a burgeoning marketplace short on knowledge of how to bring artist and audience together under the most profitable circumstances.

Market research, professional on-campus booking agents and highly organized, semi-professional production companies staffed with student apprentices and run by professionals were some of the things recommended by panelists to reduce the perils of college concert promotion.

Suzanne Young of the Univ. of Michigan, describing it as the "age of the technical rider," urged that concert production be "turned into a learning experience." She outlined the various combinations of students and professionals who book acts on-

campus these days and warned students to "always put it in writing" when working with outside promoters.

Young's description of the various campus buying methods ranged from two students deciding to book an act too elaborate (and sometimes confusing) campus booking offices staffed with students and professionals who often didn't see eye-to-eye on talent choices.

Ryall Smith of Louisiana Tech noted that many concert dates failed because "people don't really know their potential audience." Again, this theme was echoed outside the campus panel, in the halls and over drinks as part of the prevailing talk at the Talent Forum, held June 1-4 at the N.Y. Hilton.

Lois Adams of the Univ. of New Hampshire said her school was using market research not only to determine which acts students would prefer to see, but also to determine how much they would pay.

"This is a big help to us in working

Jukebox UA Man Pushing Liaison

CHICAGO—Ken Sawyer, national singles sales manager of United Artists Records, is sparking a move toward closer contact with jukebox operators.

Direct mailing of promotional records and release schedules to operators, and notification of operators by telephone about important radio "adds" in their vicinity, are programs Sawyer says he hopes to initiate.

The national sales manager, who reveals plans to attend the AMOA Expo here in October, says he also would like to supply UA field merchandisers with the names of key operators in their markets.

"One of the things we hope to learn at the convention is whether operators have a use for merchandising tools," Sawyer explains.

Sawyer, who assumed his post early this year, says UA will attend the show to "find out what operators' problems are and see how we as manufacturers can serve them better."

"I know there are some things that can be done better," he notes.

Sawyer estimates that 35% to 40% of sales on a major single goes to the jukebox.

"The operators are still one of the largest users of singles in the country," he observes.

Minn. Ops Stress PR

CHICAGO—The importance of a positive public image for the coin-op industry was stressed in presentations at the annual convention and trade show of the Music Operators Of Minnesota, May 20-22 in Minneapolis.

Garland Corrett Sr., AMOA president, who spoke to the gathering on industry conditions, said the industry had come a long way in projecting a more favorable public image, but urged members to strive for increased public awareness and respect.

To help attain this goal, Garrett reminded the operators, the national association is producing a public relations audiovisual program covering all phases of the business. The presentation is expected to become available to operators in the fall.

The convention also was addressed by Ruth Dembowitz, editor of the trade journal Vending Times, who also spoke about public relations.

Dembowitz said that favorable legislation and increased business would derive from a more positive feeling held by the public about the industry.

She suggested that operators could project a clean and legitimate business image and draw the attention of the public on a day-to-day basis by sporting the company's name on the front of their buildings, on service trucks and uniformed personnel, by keeping equipment clean and filled, by being an active member of the community and by striving for local media coverage.

The convention also heard from Fred Granger, AMOA executive vice president, who spoke on the status of the association and federal legislation. Granger predicted that the 1977 Expo, Oct. 28-30, again would set a new record for exhibitor attendance.

Rock Singles Best Sellers

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As Of 6/7/77

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

- | | |
|--|---|
| 1 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 | 21 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 |
| 2 SIR DUKE—Stevie Wonder—Tamla 54281 | 22 I'M IN YOU—Peter Frampton—A&M 1941 |
| 3 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 | 23 CALLING DR. LOVE—Kiss—Casablanca 880 |
| 4 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 24 ARIEL—Dean Friedman—Lifesong 45022 |
| 5 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332 | 25 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280 |
| 6 DREAMS—Fleetwood Mac—Warner Bros. 8371 | 26 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 |
| 7 LUCILLE—Kenny Rogers—United Artists 929 | 27 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 8 LONELY BOY—Andrew Gold—Asylum 45384 | 28 ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M 1940 |
| 9 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 | 29 SLOW DANCIN' DON'T TURN ME ON—Addrisi Brothers—Buddah 566 |
| 10 HOTEL CALIFORNIA—Eagles—Asylum 45386 | 30 DON'T GIVE UP ON US—David Soul—Private Stock 45129 |
| 11 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 31 COULDN'T GET IT RIGHT—Climax Blues Band—Sire 736 |
| 12 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270 | 32 LIDO SHUFFLE—Boyz Scaggs—Columbia 3-10491 |
| 13 FEELS LIKE THE FIRST TIME—Foreigner—Atlantic 3384 | 33 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223 |
| 14 LIFE IN THE FAST LANE—Eagles—Asylum 45403 | 34 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 |
| 15 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376 | 35 RICH GIRL—Daryl Hall & John Oates—RCA 10860 |
| 16 JET AIRLINER—Steve Miller Band—Capitol 4424 | 36 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088 |
| 17 MARGARITAVILLE—Jimmy Buffett—ABC 12254 | 37 HIGH SCHOOL DANCE—Sylvers—Capitol 4405 |
| 18 MAINSTREET—Bob Seger—Capitol 4422 | 38 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 |
| 19 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 39 GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson—Columbia 3-10468 |
| 20 ANGEL IN YOUR ARMS—Hot—Big Tree 16085 | 40 AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex—Epic 8-50313 |

Rock LP Best Sellers

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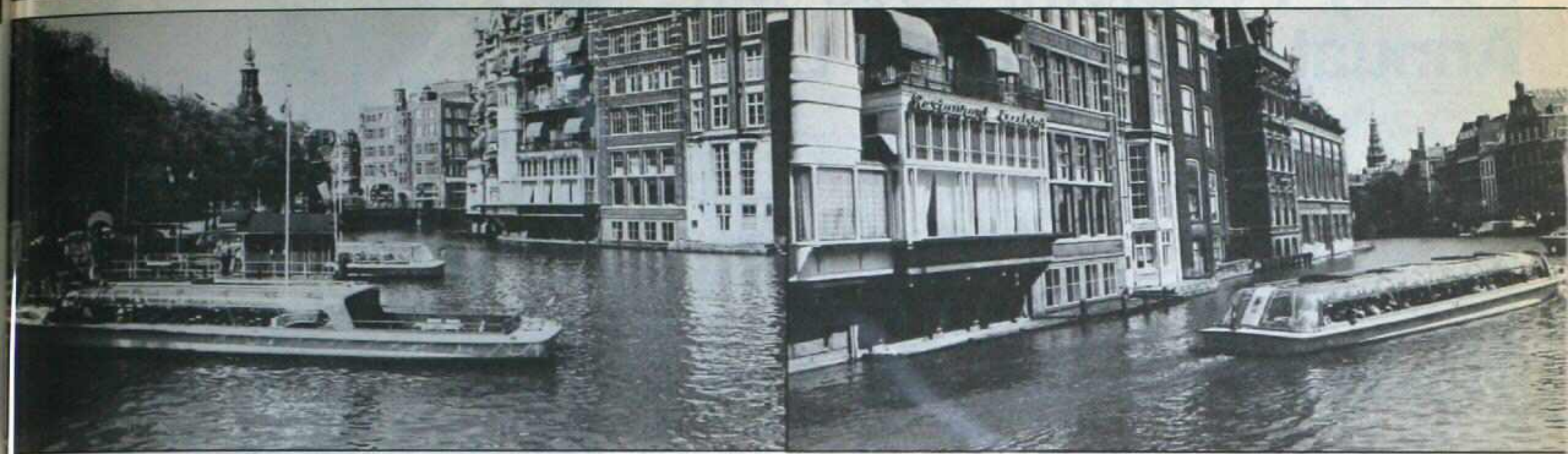
- | | |
|--|---|
| 1 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 21 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 |
| 2 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G | 22 OL' WAYLON—Waylon Jennings—RCA APL1-2317 |
| 3 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 23 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 4 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 24 FOREIGNER—Foreigner—Atlantic SO 18215 |
| 5 LIVE—Barry Manilow—Arista AL 8500 | 25 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 |
| 6 BOSTON—Epic PE 34188 | 26 COMMODORES—Molton M7-884R1 |
| 7 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 27 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 8 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 28 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 9 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 29 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180 |
| 10 ENDLESS FLIGHT—Leo Sayer—Warner Bros. BS 2962 | 30 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 |
| 11 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 31 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 12 LEFTOVERTURE—Kansas—Kirshner PZ 34334 | 32 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34432 |
| 13 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 | 33 HERE AT LAST... LIVE—Bee Gees—RSO RS-2-3901 |
| 14 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 | 34 CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC AB 990 |
| 15 FLEETWOOD MAC—Reprise MS2225 | 35 IZITSO—Cat Stevens—A&M SP 4702 |
| 16 DESTROYER—Kiss—Casablanca NBLP 7025 | 36 LIVE (You Get What You Play For)—REO Speedwagon—Epic PEG 34494 |
| 17 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 37 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 |
| 18 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 | 38 K.C. & THE SUNSHINE BAND, Part 3—TK 605 |
| 19 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2 | 39 BROTHERS JOHNSON—Right On Time—A&M SP 4644 |
| 20 THE BEATLES AT THE HOLLYWOOD BOWL—Capitol SMAS 11638 | 40 ANIMALS—Pink Floyd—Columbia JC 34474 |

RCA Has Heavenly Promotion In Philly

PHILADELPHIA—The sky was literally the limit recently when RCA Records teamed up with Sam Goody, radio stations WISP and WIOQ and the Franklin Institute of Philadelphia for a Fels Planetarium space show featuring astronauts landing on the moon, interplanetary space travel and other "heavenly" effects.

The promotion was on behalf of RCA's albums, Tomita's "The Planets," and Vangelis' "Albedo 0.39."

Attended by a crowd of more than 400, the show wound up two weeks of promotional activities, which included radio station giveaways of tickets and LPs, along with Sam Goody window displays and in-store play.



Amsterdam's unique canals and historic old buildings provide IMIC attendees with the distinct flavor of Holland's heritage and historical foundation. Billboard photos by Sam Emerson

AMSTERDAM—The music industry has a future as great as its past provided that it continues to maintain and develop a high degree of flexibility, coupled with extreme sensitivity to the people it employs, to the people it does business with, to the peoples in all the communities and territories which it serves worldwide.

This was the confident prediction of EMI group chairman Sir John Read when he gave the keynote speech at the opening IMIC plenary session.

"I believe the future to be bright," Sir John said. "Our industry has always prospered, where others have failed, in the face of adverse economic conditions. And today, not only are there considerable areas of the world offering new markets for music product of all kinds, there is also the exciting vista of new technical developments that will create still further opportunities on a very large scale.

"Prominent among these are the videodisk and cassette. These developments are, of course, already with us, but they are still in their infancy. The so-called 'video revolu-

Sir John Read's Philosophy: Flexibility & Sensitivity Musts

By MIKE HENNESSEY

tion' has been talked about for years, and some cynics may believe that it will never come. My own belief is to the contrary. I believe that the videodisk in particular is a 'natural' for the record industry.

"Moreover, videodisks are likely to offer the best piracy protection to our industry that we have ever had. I gather that there is virtually no way of duplicating the videodisk illegally; the piracy deterrent is inherent in the complicated technology involved in pressing and manufacture."

However, Sir John acknowledged that the international music industry is facing many problems, the most serious of which had been unduly romanticized for too long and too widely: the problem of piracy.

"We all know that this problem is one of formidable proportions, certainly the biggest single problem



EMI's Sir John Read

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

"It has been conservatively estimated that our industry collectively loses sales totalling some 300 million pounds (\$513 million) a year through the unauthorized copying of records and tapes for commercial purposes worldwide."

Sir John said that although the vigorous efforts made by the International Federation of Producers of Phonograms and Videograms (IFPI) to combat and halt the activities of the so-called pirate operators had met with some success in recent years, there could be no doubt that still more energetic and effective action needed to be taken to

persuade governments throughout the world to help stamp out "this pernicious business, which amounts to nothing less than the theft of creative property on a global scale.

"Unless and until governments elsewhere show a greater willingness to enforce existing copyright legislation or introduce new legislation in their respective territories, the problem will undoubtedly grow rather than diminish."

Sir John said that some 5,000 record companies throughout the world are producing more than one million disks a year. "The music industry is both ebullient and aggressive. That is why, over the last 100 years, the music industry has succeeded in achieving such enormous growth.

"It has also fulfilled, since its infant beginnings at the start of this century, a basic social need. It has created for society, and made available to society, a great range of entertainment, with different types and styles of music, emanating from many countries, for peoples across the world."

JUNE 18, 1977, BILLBOARD

Mind-Stretching Controversy Sparks Solleveld's Presidential Panel

By GERRY WOOD

AMSTERDAM—It didn't take long for IMIC '77 to bloom into a thought-provoking, mind-stretching and sometimes controversial conference. In fact, it happened in the first session—Coen Solleveld's Presidents' Panel—as Irwin Steinberg gave his views on the future of the U.S. record business.

"In the U.S., we feel the trend is toward oligopoly—fewer and fewer companies remaining in the U.S. over the next 10 years," remarked Steinberg, president of the U.S. Polygram Records Group.

Citing the "inflationary pressures of cost" and the massive expenses involved in acquiring and developing talent, Steinberg believes that no small company has the resources or the waiting time needed for success in the future.

Then came the remark that became the subject of debate at many of the following IMIC panels: "Our own research shows perhaps five or six companies remaining in the U.S. five to 10 years from now." Though Steinberg later qualified the comment by indicating the number of remaining firms should be unspecified, the thrust of the message was still clear and resonant in the minds of many of the

panelists and registrants in subsequent sessions.

The retail market looks good to Polygram, according to Steinberg, who expects a \$5.5 billion American marketplace by 1986, half fueled by inflation and the other half by the increase in the number of units sold. He also expects a rise in prices. "Our great concern is whether prices will go up rapidly enough to offset the demands primarily made upon us by artists for advances and royalties."

Sustaining growth, the topic of the panel, drew a cautiously optimistic projection from the panel's chairman, Coen Solleveld, president, Polygram, Holland. The "emergency of a vast affluent society" and a new generation "likely to be just as musically enthused" bode well for the future, according to Solleveld. Problems to be overcome include piracy, blank tapes, inflation, political instability and unsophisticated pricing and repertoire selection.

Peter Gallo, president, Gallo Ltd., South Africa, pointed to the pressing social, political and economic situations in his region which "materially influence the sustained growth of the music industry."

The U.K. situation would have been even grimmer last year if it hadn't been for an improved, professional approach to marketing and promotion, offered Leslie Hill, managing director, EMI Records, U.K.

Increased expenditures on television advertising of records and other promotion efforts helped combat a British record industry

downslide. "We used to think the record business was almost immune from recession, but now we know it isn't," admitted Hill.

Monti Luftner of Ariola, West Germany, indicated his nation's sales were up 13% over 1975, with piracy estimated at culling \$20 million out of the market.

Guido Rignano of Ricordi, Italy,

noted that the communist way of life was affecting the entertainment industry as people expected free entertainment.

Misa Watanabe, Watanabe Music, Japan, spoke on the spiraling Japanese market and George Struth, Quality, Canada, promoted Canada's forthcoming centenary of sound salute at the National Exposition.



President's Panel: Seated—Monti Luftner, West Germany; Misa Watanabe, Japan; Coen Solleveld, Holland; Leslie Hill, U.K.; standing—George Struth, Canada; Irwin Steinberg, U.S.; Guido Rignano, Italy; Peter Gallo, South Africa.

Piracy Problem: \$500 Mil Annual International Loss

By IS HOROWITZ

AMSTERDAM—The need to maintain and extend worldwide fights against record and tape piracy emerged as one of the central issues probed at IMIC '77.

Conservative estimates advanced at a plenary session on "Antipiracy—Mission Impossible?" placed the international pirate take at no less than \$500 million.

Increasing concern was also shown at the burgeoning practice of home taping, which participants felt was skimming a huge and increasing portion of potential sales in all countries. This was an issue that cropped up in a number of IMIC sessions not specifically devoted to piracy or related matters.

Among encouraging factors aiding the international antipiracy campaign disclosed at the session chaired by Stephen Stewart, director general of the IFPI, were steps being taken by his group to establish a central file of pirate labels and entrepreneurs, and the enlistment of assistance by Interpol.

Appearing on the expert panel along with Stewart were Geoffrey Bridge, director general of BPI (U.K.); Mike Comerford, managing director of EMI (Malaysia); Joy Goldsmith, IFPI; Guido Rignano, managing director of Ricordi (Italy); and Jules Yarnell of the RIAA (U.S.).

Stewart said he felt the industry internationally had come "half-way" to the solution of the piracy problem since he first issued a call to battle at IMIC '70. It can be contained if not eliminated entirely, he said. But unless a vigorous posture is maintained, it will grow, he warned, with all hard-won gains lost.

Government support is basic to effective campaigns; Stewart and

other speakers stressed. Lobbying efforts must be maintained to achieve strong antipiracy laws and cooperation won from government agencies for effective enforcement.

But he cautioned record industry groups that if government help is solicited, "we must be able to go into court with clean hands." There must be no question but that record producers pay all royalties due artists and publishers. The entire concept of copyright protection must be supported.

Stewart said the IFPI has decided to create a fund to reward anyone who can come up with a viable encoding system that can be used in the fight against piracy.

Goldsmith, in charge of the IFPI antipiracy drive, said efforts are being made to have piracy recognized as an international crime through UNESCO. She urged companies in countries which have not yet ratified the Geneva Antipiracy Convention to lobby for its implementation. Only 25 nations have ratified the convention since its adoption in 1971, she noted.

On a practical level, Goldsmith said labels can help locally by making sure that proper copyright notice and identification be placed on every item released. Custom pressing plants and tape duplicators should be urged to check the legality of all product handled and educational campaigns undertaken for company sales staffs, retailers and the general public.

On the question of home taping, she said IFPI is studying surveys made by member groups in various countries to determine the extent of the practice. Both she and others addressing themselves to this problem saw a tax on blank tape as the best that could be hoped for. The

levy, of course, would be divided among music copyright owners and record manufacturers, with authors and artists sharing in the proceeds.

Bridge noted that the piracy problem in the U.K. was minor in comparison with many other countries, but only because strong industry measures were undertaken. He estimated that piracy in his country only amounted to some 1% of the disk market and 5% in the case of tapes.

"We woke up to the threat five years ago," he said. "If we hadn't, we might be suffering the same plight as Portugal," where about 80% of all recorded product marketed is believed to be of pirate origin.

Antipiracy campaigns launched by the RIAA in the U.S. were a good object lesson, Bridge said, although for a time they intensified the problem in the U.K. Ironically, the very effectiveness of antipiracy drives in the States led to a flood of illegal exports to Britain as U.S. pirates sought to evade domestic penalties.

Bridge pointed to the official Whitford report which recommends imposition of a duty on home tape recorders in the U.K. as evidence of beneficial lobbying activities. He said a request for taxes on blank tape will also be made.

Ricordi's Rignano, who is also president of the IFPI affiliate in Italy, said that heavy unemployment and a permissive attitude on the part of authorities create special enforcement problems in his country.

A proposed law stipulating heavy penalties for pirates failed passage and a new statute will go before legislators in the fall. The Italian



RIAA's Jules Yarnell with counterfeit LP.

IFPI's director general Stephen Stewart.



IFPI attorney Joy Goldsmith.

British Phonographic Industry's Geoffrey Bridge.

record association has hired an antipiracy staff, is preparing a white paper to state its case and hopes to be able to reduce piracy "substantially" before long, he said.

Rignano said a special problem in Italy was the in-store tape duplication of product. Also prevalent at times is the production of illegal product by "legal" and established manufacturers.

Yarnell, special counsel to the RIAA on antipiracy, credited much of the success in reducing piracy in the U.S. to a good federal law and 47 state laws providing penalties of up to 10 years in jail. With enforcement the key, however, he also lauded the cooperation of government authorities. In-service training sessions for FBI agents on pi-

racity activities have been effective, he noted.

Local enforcement is more difficult, with authorities more concerned with crimes of violence than piracy, although evidence offered by the RIAA that some pirates are tied to organized crime has stimulated enforcement response.

Yarnell reported that piracy in the States has been cut in half from its peak several years ago, to a current figure of about \$225 million. But as piracy has decreased, a trend to counterfeiting, more difficult to spot, has been noted.

He warned against "smugness" and asserted that "perseverance and ingenuity is needed to counter the many nuances of pirate variation."

9 'Targets Of Opportunity' Are Stressed By Gortikov

By ELIOT TIEGEL

AMSTERDAM—There are nine "targets of opportunity" for the international recording industry as it enters its second century, Stan Gortikov, RIAA president told an IMIC '77 audience.

These nine areas are vital to ensure growth, the American executive said.

Target one is tape, both cartridge and cassette. "Although cartridges and cassettes are less than 15 years old, we already take them for granted. In the United States, as an example, gone are the energy and merchandising resourcefulness we demonstrated when the first tapes were launched.

"Most of what we do in our marketing priority today is still hooked only to the disk recording. We are addicted to the LP. We're disk junkies. Tape is our methadone program. We've stopped merchandising to the automobile and we don't even tie-in with tape equipment promotions."

Gortikov's second target area is age-related markets. "We miss masses of sales when young people move into upper age brackets and find other priorities for their time and money and when their elders refrain from acquiring recorded music."

Gortikov said the RIAA has just "started formally to research the realities, the motivations, the

problems that constrain our own market."

"We hope," he said, "that research will lead us to some actionable steps in a market expansion project that will break through that denim curtain."

Gortikov's third target is market fragments and he chided the executives for not utilizing "enough intelligence, energy and cleverness to penetrate the fragmented markets for specialty music."

Gortikov said he wasn't just referring to the specialty areas such as classics, jazz, ethnics, kiddie disks. "Beyond these, every artist who doesn't hit the big time conceivably could appeal to a fragment of the market," Gortikov said. "So the development of cafeteria marketing merits a fresh effort if you are to optimize the sales potential of all our recordings."

Target four: the Third World. Acknowledging there is little business in this part of the world today, Gortikov asked, "But what about 20 years from now?"

Suggesting that if labels anticipate a youth population decline in their own countries they should look to the Third World nations as a new growth area.

"Will you, for example, invest in a rights and antipiracy program for Indonesia where 130 million people live and could buy? Some day, such a program will enable you to tap



RIAA president Stan Gortikov.

that market as a regular source of sales."

Target five: electronic media. Gortikov pointed to videodisk, videocassette, cable television and pay tv as potential new areas for programming. "There will be a programming dearth for all these media and your companies have many of the creative and marketing skills to fill those voids."

Gortikov noted these mediums could also serve as new promotional outlets for talent and prod-

uct, noting: "They will even increase and create more opportunity for local and regional hits and markets."

Target six: research and development. Some "inventor's brilliance," the executive noted, "will take us to new heights" in the next century. But Gortikov added this cautious note: "Some day we'll spurt again... maybe. I say maybe because we just don't seem to be trying very hard so far... Where are our industry's innovative scientists?"

Gortikov also asked if the industry is also doing enough to "foster songwriters; encourage musical education, develop electronic music and sounds. What research, what development should be started today to ensure our tomorrow?"

Target seven: the retail point of sale. Despite conventional retailers in most countries marketing best sellers effectively, the average retail outlet is "devoid of innovation, a forbidding place to the non-buyer and unresponsive to the range of what we create," said Gortikov.

"Maybe some innovator can develop more inviting and exciting environments in which to browse and buy. Maybe," Gortikov added, "some retailer of tomorrow can find better links to the varying lifestyles, motivations and inhibitions of all prospective retailer purchasers."

Target eight: rackjobbing. "The

essence of rackjobbing is multiple product and multi-label distribution through one channel, with full service, skilled purchasing and monitored stock maintenance. If rackjobbing is foundering, I say go back to the drawing boards and figure out how to make it work. Try blood transfusion instead of euthanasia."

Target nine: home taping. Here Gortikov really got into the nitty gritty of this broadening problem when he said: "You have millions of phantom competitors out there today in the living rooms and bedrooms of the world." Calling this epidemic "rape-a-tape," the executive said, "Peculiarly, our industry helped create the problem and the problem gets worse every day."

Citing technological developments as one means of halting this practice, Gortikov said research has to be expanded on this front, "but further, in every country we must push a universal thrust to secure a royalty from sales of both recording equipment and blank tape.

"Home taping is a direct form of piracy which robs rights and income from musicians, recording artists, record companies, composers and publishers. It is only fair to expect some form of payment from those who push button for pleasure. The risk in such a royalty is that it legitimizes home taping and creates a license to steal."



Career Builders: Managers Steve Gold and Don Arden, Artie Mogull, United Artists Records president and manager Ken Fritz.

On Labels Versus Managers—All Punches, No Sparring

AMSTERDAM—Kid gloves were confiscated and brass knuckles disbursed at the often fiery IMIC '77 panel, "The Career-Building Battle: Label Versus Artist Management." Laughter spiced the frequent clashes of opinion between managers and record company president Artie Mogull of United Artists. Though good humor prevailed, the differences of opinion were not only monumental, some were insurmountable.

"The artist hopes to stay in the business more than 90 days, so, of a necessity, the artist and his manager have to take a much longer range view than the record company generally takes," remarked Steve Gold whose negotiating stance could be described as half-way between acidic and acerbic. Head of Far Out Management, the successful Gold manages War, La Costa and other acts.

Citing a "giant change" in the record industry over the past five years, Gold believes the record business is now the most stable and

predictable aspect of show business.

"There was a time when the record business was an extremely volatile industry and really did go up and down crazily with singles controlling the business. Now it's far easier to predict success and volume than it is in the movie or television business where your life is 13 weeks long."

With Mogull, the panel's chairman, staring pensively at the wall, Gold pondered the panel's topic and added, "I didn't know there was any conflict between management and the label regarding the building of an artist's career because I didn't know that labels were currently involved with the building of artists' careers."

Gold waxed more optimistic concerning a potentially workable long-term relationship between record firms and management: "Hopefully, if there's communication, we create an effective compromise which can be mutually beneficial."

Don Arden, manager of the Elec-

tric Light Orchestra, agreed that a good relationship with the record company is the first road to success. "If you're not happy, get out," he advised.

"You either pay to get out or you just walk away. If you want to walk away, you get another record company to pay to help you walk away."

Arden observed that a manager going into a record company should remember "he is the guy that overnight stands to make a million dollars"—an amount that won't be made off the act even by the president of the label.

Longevity in the business is another reason Arden urges good working relationships between labels and managers. "Never fall out over an artist, because we want to be together in the years to come. A lot of stars I was dealing with 20 years ago aren't around today. But I'm still here and a lot of people in the record industry I was dealing with are still here."

"The manager is the president and chief operating officer of the

client's career," said Ken Fritz, manager of George Benson. "I tell my clients, 'I never tell you how to play the guitar—don't tell me how to talk on the telephone.'"

"There's hardly a record company in this business that can't function for an artist," remarked Fritz, prodding Gold to retort. "I've never lived in that world, I've never seen that world and I can't relate to the statements you're making. Other than Warner Bros. and Columbia, it don't work that way."

"I'm perhaps more careful than you are in whom I do business with," countered Fritz.

"If you're dealing with those companies that don't have the clout of a Warner Bros. or Columbia, then there's a constant struggle among the managers for a piece of that limited pie," said Gold. "If you go out there and present a really beautiful program, lay it out properly and get the funding, they haven't got anybody out in the field to work it."

Fritz admitted he had encountered that problem, but explained his major frustration in dealing with record companies: "It always amazes me that a record company will sign an act, put in \$100,000 for recording costs, God knows how much for pressing and shipping, and then when it gets down to \$20,000 more you need to go out on the road and do something or get some equipment, suddenly somebody who's been in the company three months decides it can't be done."

Gold quickly related Fritz's statement to his contention. "That's exactly the case in the companies where you don't have the continuity that you have at some of the bigger companies. You go through six presidents, nine promotion heads and 15 different sales managers in four years. You have a completely new set of faces in front of you and you give them the program that worked last time, and they say, 'We don't think it will work.'"

JUNE 18, 1977, BILLBOARD

Image Is Poor, But Music Publishers Defend Position

AMSTERDAM — "Without songwriters there would be no record industry," said Ron White, managing director of EMI Publishing, chairing the panel on "Publishing Today."

"Yet the small number of music publishers at this event and the complete lack of any reference to publishing in this morning's plenary session shows how much the record industry thinks of our branch of the business."

White said publishers should constantly remind the record industry that they depended so much on tal-

ent and that publishers tended to find new talent well in advance of record companies.

Referring to the members of the panel, White said they were all creative publishers who were in business to make money for the composers and lyricists, the record companies "and, of course, for ourselves."

Sweden Music chief Stig Anderson said he did not know if he believed any more in publishing in the old sense because subpublishing contracts got shorter and shorter,

the advances bigger and bigger and the terms and conditions increasingly unreasonable.

"We have got almost to the stage where you pay a 100% advance and you can have the subpublishing over the weekend," he quipped.

Anderson said record companies had moved strongly into publishing—a development he foresaw when he founded his Polar Music record company in 1964.

"But the difference between my operation and a big record company is that for a major label the

publishing is a complement to the record division; for me, the record division is a complement to the publishing.

"A publisher today must be a creative person who can see things from the point of view of the composer, the lyricist, the artist and the producer and who also knows about marketing and promotion and business administration.

"The publisher must diversify and he must consider the world as his market."

Chuck Kaye, president of Rondor

Music, said the publisher's predominant commitment was to the songwriter. "Some publishers today are in many respects just bankers—and that's important; but a full-line publisher today should be flexible enough to operate in all areas—from covers to sheet music.

"Being associated with A&M Records confers no special advantages because nobody lays anything in our laps. But with an aggressive professional staff we were able to secure 300 cover records last year

(Continued on page 50)



Publishing Panel: Roland Kluger, Belgium; Peter Schoonhoven, Holland; Stig Anderson, Sweden; Ron White, U.K.; Chuck Kaye, U.S.; Paul Rich, U.K. and Giusseppe Ricci, Italy.

Piracy And Parallel Imports Plus Tighter Airtime Noted By Ertegun



Larry Page of Penny Farthing Records, London, complains that the industry is placing notoriety before talent as a reason for signing an act.

AMSTERDAM—The problems of piracy, parallel imports and restricted airtime were among those touched upon by Nesuhi Ertegun, president of WEA International, when he chaired the "International Marketplace" panel.

"The dangers of piracy cannot be over-emphasized," he said, "and unless strong action is taken immediately the legitimate record industry could go out of business."

Ertegun reported that the market in Turkey, for example, was 80% piratical. "You have to see that situation to appreciate it. I was in Istanbul, my home town, and the record shops were selling any combination of tracks on one tape—a track by the Beatles, one by Pink Floyd, one by Stevie Wonder—and all for \$1.50."

Turning to the subject of parallel imports, Ertegun said that Common Market legislation had legalized these in the nine EEC countries, notwithstanding any exclusive licensing agreements in the various territories, and as long as there were price differentials, direct importing would continue.

On the subject of airtime, Ertegun underlined the increasing difficulty of breaking new artists in Europe where most countries had no more than three radio stations.

"In order to break an artist in most European territories it is important to arrange tours and concerts, to get radio and press interviews and to give the act every possible promotional support. We need intelligent managers who are ready to allow their artists to tour in Europe, perhaps just for expenses, so that they can find new audiences and promote record sales."

Ertegun said that non-U.S. product was becoming more and more important in the international music industry and that product was now flowing along a two-way street. He regarded it as healthy that the music scene was no longer dominated by the U.K. and U.S.

"I know predictions are always dangerous, but I think the next two countries to watch as sources of international product are Brazil and Japan," he said.

Concluding his introductory remarks, Ertegun criticized the international music industry for failing to take maximum promotional ad-

vantage of the centenary of recorded sound. "As an industry, we blew it," he said. "We really didn't take advantage of this important anniversary. There were some marvelous things done on a national level but internationally we totally failed to take advantage of a great public relations opportunity."

Dealing with his method of operation in the international marketplace, David Hubert, vice president, international, A&M Records, said he evaluated A&M's licensees around the world on the basis of a number of criteria, an analysis of singles and LPs released over a period, what the licensee had ordered, the quality and quantity of the promotion material created, the performance of the label manager, the degree to which the licensee originated hits as opposed to simply marketing U.S. hits, the amount he was earning over and above his guarantee, the correspondence flow and the quality of press, radio, tv and in-store promotion when

A&M acts were touring in the territory.

Hubert said that one vexed question that was difficult to solve was: When a territory goes sour because of economic conditions, should the licensor keep the deal in force to protect his licensee, or should he withdraw from the market because costs were likely to outweigh potential earnings?

Peter De Rougement, vice president, European Operations, CBS International, said that bottom line profits in all countries were currently being eroded by increased costs. In addition, governments were sharing increasingly in industry profits at all levels.

"In the past, the panacea for rising costs was a price increase," De Rougement said, "but in Europe, because of parallel imports, we have had to freeze or even lower prices—otherwise we would encounter consumer resistance to our product."

"In some ways the increased traf-



Felix Faecq, Belgian publisher, raises a point from the floor.

fic in parallel imports has done some good because it has kept prices down and made us go for greater volume. This is the only way that business can keep healthy in an economic squeeze."

Ken East, vice president, international operations, Motown Records, said that despite some tough problems, the record industry had a great future. "Once there were only two major record companies in the U.K. and when the American companies couldn't get exposure for their acts, they opened U.K. offices and gradually expanded around the world.

"This sparked off a tremendous acceleration in the international market, so that today it is possible for a Swedish group like Abba to sell one million albums in Australia, a country of 13 million people."

East added that continued growth for the international industry depended on finding new market places in territories such as the African countries and developing more sophisticated marketing techniques in the developed countries.

Piet Schellevis, president of Phonogram International urged record companies to place maximum emphasis on creativity. "This becomes a growing problem as our organizations get bigger and bigger," he said.



International Marketplace Panel: Seated—Piet Schellevis, Holland; Nesuhi Ertegun, U.S.; Dave Hubert, U.S.; standing—Ken East, U.S. and Peter de Rougement, U.S.

Lawyers' Behavior Evokes Sharp Debate

AMSTERDAM—Lawyer fee formulas and allegations that too often they cut themselves in for a piece of the action provoked sharp debate at the IMIC session devoted to "Lawyers—Makers Or Breakers Of Deals?"

Differences of opinion both among the international panel of attorneys and seminar participants soon enlivened a session that began with a rather low-key delineation of the role of the legal profession in the music industry.

Frederic Gaines of Los Angeles was panel chairman. With him at the head table were Allen Grubman of New York, Simon Olswang of London, Bernard Solomon of Toronto and Robert Stuyt of Baarn, the latter the only house attorney in the group. Stuyt is a vice president of Phonogram International.

The issue of lawyer deal participation was raised from the floor by Nicholas Firth of Chappell International in London. He charged that lawyers were relying for income increasingly on agency activities, taking shares in an enterprise instead of fees. He labeled this as "unethical," a view also expressed by Jay Morgenstern of ABC Music in Los Angeles.

The alleged practice was decried

by panelist Grubman, who said he felt "strongly that lawyers should have no ownership interest in their clients' business."

Grubman, however, echoed the feeling of most of his colleagues that hours spent on completing a deal were not a proper measure of recompense. Most agreed that the final fee must be more directly related to the results achieved.

Gaines said a relationship must be avoided where the failure or success of a client affects a lawyer's income. Nevertheless, he added, lawyers do generate deals that make money, indicating that some proportionate reward was proper.

Solomon said the parameters of a fee should be set in front as a minimum, but if a deal is successful it should be "weighted."

Percentage deals are not in evidence in Holland, said Stuyt, and pre-set fees are also most often the rule in the U.K., according to Olswang.

Steve Gold, of Far Out Management in Los Angeles, slapped hardest at lawyer ego. "Lawyers never close a deal," he said, "it's the artist who does. Someone has to take that contract and make some-

(Continued on page 50)



Frederic Gaines, U.S.



Robert Stuyt, Holland.

The Pros And Cons Of Market Research

AMSTERDAM—"Market research is like what the drunk uses the lamppost for—it's more for support than illumination," offered Bob Mercer, director of repertoire and marketing, EMI Records, U.K.

The comment came during the incisive, live wire panel chaired by Gerry Oord, managing director of RCA, U.K. Besides Oord and Mercer, "Marketing And Promotion, Country By Country" brought together Arne Bendiksen, director of Arne Bendiksen A/S, Norway; Al Bennett, president of Cream Records U.S.; Pierre Goemaere, managing director of Inelco, Belgium; Ray Kives, president of K-tel, Canada; and Siegfried Loch, managing director of WEA, Germany.

Millions of dollars are spent on promotion and it still remains an unknown, observed Oord. "It's high time we started to do some hard rethinking and reassessing of our future policies in this important area of our business." Describing marketing as "a day-to-day changing technique," Oord termed identification of the market as an important facet.

Bennett reeled off key marketing approaches: graphics, radio play, in-store, publicity, and artist tours. The Cream chief feels that graphics

are more important than ever especially for in-store promotion and cover art. Even FM radio play has become important in the U.S. as a marketing tool, Bennett said, but he pointed out difficulties in obtaining concentrated promotion and airplay.

Stressing the importance of the free-standing, full-line retail stores in terms of in-store promotion, in-store airplay and merchandising aids, Bennett remarked, "The independent retail store in the U.S. is coming back strong."

A refugee from the food marketing business, Mercer discussed marketing differences in food and music. "If you're launching a new product in the food business, you've got massive research for a couple of years behind it. In the record business, you do all that in the space of six hours."

The value of personal tours, tv and radio exposure in breaking U.S. or U.K. acts in the Benelux countries was emphasized by Goemaere. An oversupply of product complicates the German marketplace, noted Loch.

The best marketing tool is a good tv performance, claimed Bendiksen.

Not Everyone Is Supporting U.S. C'right Act

AMSTERDAM—Extension of the concept of compulsory license in the new U.S. Copyright Act to include areas other than mechanical royalties proved one of the more provocative elements to surface at the IMIC seminar devoted to the statute and its worldwide implications.

Fear was expressed that the compulsory provision might be adopted by other countries who look to the U.S. for guidance.

Michael Freegard, head of the British Performing Rights Society and chairman of the meeting, noted that what happens in the U.S. influences, over the long term, the worldwide direction of copyright law.

He voiced concern that the prin-

ciple of compulsory licensing might surface in Europe, particularly in the field of cable television. It is a "soft option" that may be adopted elsewhere, he said.

Panelist Paul Marks, ASCAP director of operations, characterized the new law as largely a "political document," representing compromises of conflicting interests. In that context, he felt that compulsory license was acceptable, since, with the exception of mechanicals, it applied only to rights not previously covered.

The creation of a copyright tribunal under the new law was also viewed as a mixed blessing by panel participants, whose numbers included Neil Anderson of BMI, Al Ciancimino of SESAC, and Leonard Feist of NMPA.

While the tribunal, charged with creating rates in some cases, reviewing the rate structure periodically for records, jukeboxes, cable tv and public broadcasting, will also settle disputes between owners and users, it was seen to have some disadvantages.

Among these, said Ciancimino, is a drain on license income. He pointed out that the costs of operating the tribunal will come out of income and that these costs could not yet be determined.

As in other IMIC sessions, worry over the inroads of home recording also came in for attention at the copyright seminar.

Feist pointed out that there is no exemption for private recording in the new law, and the question re-

mains a source of controversy. He said many authorities feel resolution of the Betamax case (MCA versus Sony) may help clarify the problem.

Although, in common with other panelists, Anderson hailed the new law, he said a BMI estimate placed additional performance income which will accrue under its provisions at no more than 5%.

Marks of ASCAP said he was "perplexed" by this estimate. It is impossible, he maintained, to forecast the ultimate value of copyright extension at this time.

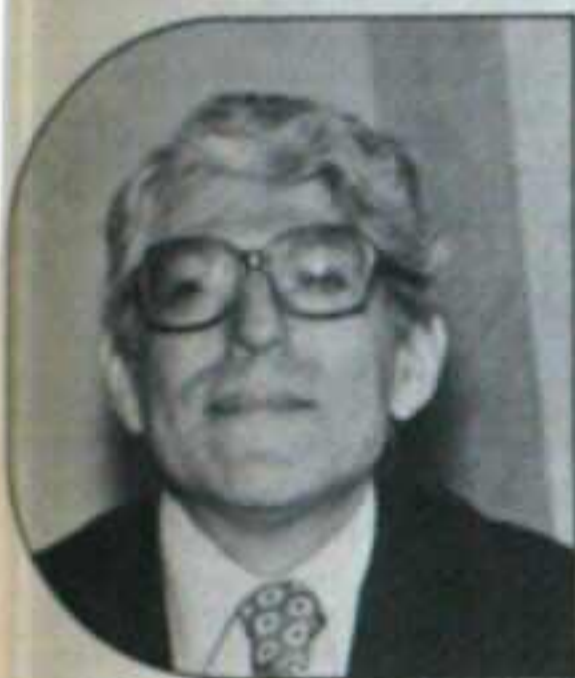
Anderson devoted special attention to the removal of the performance exemption enjoyed by jukeboxes. But he decried the \$8 annual fee per box written into the law,

compared to a cited average of \$30 in Europe. After deducting distribution costs from the estimated \$4 million in gross revenue, no more than \$3 million will be apportioned to rights holders, he asserted.

As a group, the panelists provided a detailed rundown of the music provisions of the new law. The element hailed for its prime significance by all was the extension of copyright term to life plus 50 years.

But some provisions of the new law remain ambiguous, it was admitted. And its application to developing technologies such as satellite transmission and videodisk await testing.

Remarked Feist: "The great beneficiaries of the new law will be the lawyers."



ASCAP's Paul Marks.



BMI's Neil Anderson.



SESAC's Al Ciancimino.



NMPA's Leonard Feist.



Michael Freegard, British Performing Rights Society.

Hit Can Come From Almost Any Place—Stig Anderson

AMSTERDAM—Given the right song, polished production up to the best international standards and an artist who can compete with the best in the world, then a major international hit record today could come from almost any country in the world.

This was the theme that Sweden Music president Stig Anderson, architect of the phenomenal international success of Abba, expounded as a member of the "International Breakthrough In Talent" panel chaired by Roel Kruize, managing director of EMI Boverna, Holland.

Said Anderson: "The song is still the most important thing in the music business and it can come from any source, but it has to be imaginatively presented. An English lyric is essential and high quality studio production is indispensable.

"Then, of course, you must have a talented act and first class people handling your product in the various countries. I always go by people, not by companies—people who really believe in my product.

"The artist must cooperate, too. He should always be available for radio, television and press interviews. If a radio station calls you at

3 a.m., get up and answer and keep smiling, because the station is doing you a favor. And keep your licenses well supplied with promotional material, photographs, news stories and all the other promotion aids.

"I firmly believe that there is hidden talent with international potential in all countries and, if correctly handled, it could break through on a worldwide basis."

Introducing the session, Roel Kruize said that each member of the panel was involved in building European talent with a view to worldwide exploitation and he reminded the audience of the major international acts which had emerged from Europe in recent years, Shocking Blue, George Baker Selection, Tee Set, Golden Earring, Focus, Teach In and Pussycat from Holland; Abba, Harpo and Blue Swede from Sweden; Boney M, Donna Summer, Silver Convention and Kraftwerk from Germany; Demis Roussos and Vicky Leandros from Greece and Julio Iglesias from Spain.

Dag Haeggqvist, general manager of Sonet, Sweden, said that although Abba's international success had created a much greater international interest in Swedish

talent, it had not affected the Swedish market to any great extent because of the basic difficulty in promoting such an act in Sweden which was a totally album oriented market.

"We sold 14 million LPs and cassettes in Sweden last year," said Haeggqvist, "but only one million singles. So singles-oriented acts like Harpo and Blue Swede have been successful in Sweden mostly because of first achieving success outside their own country."

Haeggqvist added that media and record business people in the U.S. and U.K. were still sceptical about the validity of product from mainland Europe and the taunt of "continental rubbish" was still much in evidence.

Walter Woyda, managing director of Pye Records, said that one problem inhibiting the development of international talent was that too much emphasis was placed on the U.S. and U.K. charts.

"We write into our licensees' contracts a clause to the effect that chart records must automatically be released without taking cognizance of the fact that any given release may get very different responses in different countries.

Time and again we see that by selecting the right repertoire for the market, we can often break an artist who has yet to score in his native country.

"Equally we are rather too inclined to write off an artist if he doesn't win success in his home country, forgetting that it may well be possible for him to make it in another territory and that that success may then produce a positive reaction back home."

Marcel Stellman, Decca's European sales and promotion manager, felt that one reason why continental acts found it hard to break into the U.K. market was that the British were inclined to be insular. "Although this characteristic has been less pronounced in the last two or three years, during which we have had hits from France, Sweden, Germany and Holland.

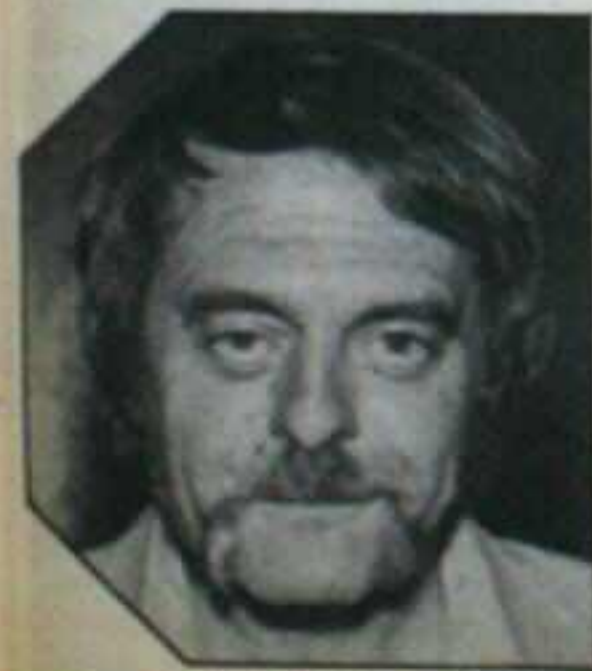
"However I consider an act really international when it breaks in the U.S."

George Gluck of the Meisel Group, Berlin, on the other hand argued that if a record proved to be a hit in Italy, France, Holland and Germany, it was right to regard it as an international hit. He did not think it was necessary to break in the U.S. market in order to qualify.

Siegfried Loch, managing director of WEA Germany, pointed out that international hits emanating from Europe tended to be copies of American or British productions. "In order for a continental act to succeed internationally he has to give up his true identity and record in a British or American style so as to be competitive with U.K. and U.S. artists. He certainly won't make it with product which is typically German or typically Dutch. By no stretch of the imagination can the records of Abba be called typically Swedish or those of Boney M typically German.

Stephen James, head of DJM U.K., underlined Stellman's point about the increased receptivity of the U.K. market to continental material but argued that the U.S. market remained a very tough one for European artists to crack.

"Cliff Richard has been around for 17 years and he has only recently had his first hit in the States with 'Devil Woman.' For some reason the U.S. seems to have decided not to listen to European music, yet the success of Abba should make us realize that the Continent is capable of producing material with great international potential."



Stig Anderson, Sweden.



Roel Kruize, Holland.



Walter Woyda, U.K.



Dag Haeggqvist, Sweden.



Marcel Stellman, U.K.



CBS president Bruce Lundvall.



WEA president Joel Friedman.

AND ALL TO THE GOOD

CBS' Lundvall Sees Shifting U.S. Market

AMSTERDAM—Sufficient changes by U.S. manufacturers on sales, marketing and repertoire levels have ensured the American market of a changing nature—and all to the good.

That was the key thought expressed by Bruce Lundvall, president of the CBS Records Division as he opened a panel on the U.S. record industry.

Basing his talk on industry and CBS statistics, Lundvall pointed out that in 1976, "U.S. retail record and tape sales grew a dramatic 18% over the previous year—from \$2 billion at retail to an estimated \$2.4 billion."

This, the executive said, is "very nearly the growth experienced during the combined previous four years."

These record level sales produced 69 artists achieving in excess of one million unit sales on their LPs in the U.S., "16 more than the previous year and 11 more than the peak year of 1974."

"Furthermore, the number of artists selling gold almost doubled the year 1974 and the number of albums that achieved sales of between 100,000 and 400,000 units dramatically increased in the past year."

These sales successes were in the country, soul, jazz, MOR and classical areas. "The diversity and sophistication," Lundvall said, "of public taste that has evolved over recent years has created a far broader commercial base for the industry to deal with."

Assisting Lundvall on the panel to deal with the changing American market were Al Coury, president of RSO Records; Don Ellis, a&r vice president, Columbia Records; Joel Friedman, president of WEA, and Harold Lipsius, owner of Universal Distributing, Philadelphia.

Lundvall noted that singles—often written off—had a good spurt in 1976: "unit sales rose 25% to reach their former 200 million-plus level." There was also a revitalization of the tape market, with "cassettes exhibiting the largest share of the gains for the first time in 1976."

Lundvall said there was a growing "after-teen market" that is very much dedicated to music purchasing. "Our market research indicates that 77% of all record buyers are 18 or older and that this after-teen market accounts for 82% of all record purchases with particularly heavy buying among the 18 to 21 age group."

Among the other reasons given for the record retail sales are greater exposure for LPs on FM and soul stations, plus the move toward a mellow rock format at other radio outlets.

And with many labels creating new positions to link a&r and marketing together, plus the emergence of the full-line retailer, product is being intelligently planned plus exposed to the public in greater depth.

"What was once a 60 to 90-day active sales period for an important new album release," Lundvall noted, "has now been stretched to a six to 12-month period."

After Lundvall had made the point that the percentage of sales produced by racks had dropped from 75% to 50% with dealers picking up the slack, WEA's Joel Friedman was asked for his opinion on the future state of racking. His reply was a bright future for racking.

Harold Lipsius predicted great growth for independent distributors. Al Coury said the price of LPs will continue to rise to offset artist royalties and manufacturing costs. Don Ellis said the in-house producer was coming back, allowing for the interaction between a&r and marketing departments.

Distributor Lipsius, in response to a question from the floor about a boycott of \$7.98 LPs in Philadelphia, said the movement failed. "Customers who were unable to buy them in some shops got them elsewhere."

Asked about the effect of home taping of music, Coury noted the irony of some labels having a separate division which sells customers the same blank tape they use to tape music off of LPs.

10-Point Dare To Record Makers

AMSTERDAM—Sam the Record Man's 10-point challenge to manufacturers exemplified, and highlighted, the "Evolution In Retailing" topic.

Flanked by Bob Edgerton, buyer for Woolworth's in the U.K. and Ian Miles, chairman of Warwick Records, U.K., Sam Sniderman, president of Sam the Record Man in Canada and chairman of the panel, outlined his 10-point program he'd like to see implemented by the record industry.

"Manufacturers have never really



Canada's Sam Sniderman.



U.K.'s Bob Edgerton.

understood retailing and they create more problems than they solve," stated Sniderman. "A sound foundation must be established at the source of product—the record manufacturer."

Sniderman suggested going back 30 years to the franchise dealer system to combat the problems of piracy and "unfair pricing at the retail level. The industry doesn't know its source of sales."

Insisting his program should be applied on an international basis, Sniderman urged control of overruns, deletes and schlock merchandise. Uniformity of product cost pricing is needed, said Sniderman, to prevent transshipping of product and avoid pricing discrepancies among nations.

"It's time we conveyed to the public the true image of the industry through a worldwide consumer institutional advertising program," claimed Sniderman. The Canadian retail giant then outlined his fifth point: a definition of subdistribution, including the distribution and sales of full catalog.

There should be a certain amount of return and a certain ceiling



Sony's Harvey Schein. EMI's Don MacLean. Philips' William Zeiss.

Home Vdtapes, Videodisks Are Destined To Co-Exist

AMSTERDAM—Home videotape and videodisks are destined to co-exist in the world marketplace for the foreseeable future, key executives in both technological camps agreed at IMIC.

And while each major medium seeks to anchor its position in the home entertainment scene, the search for viable software formulas can be pursued. Consumer enthusiasm for program material, whether on disk or tape, is essential to the development of the former and was also seen as an important stimulus to the growth of the latter.

This was the general consensus at the IMIC session devoted to "Technological Innovation," moderated by Don MacLean, managing director of EMI's audio/visual division.

With him on the seminar panel were Hal Haytin, president of Telecor, the U.S. firm representing Panasonic in 12 West Coast states; William Zeiss, Philips vice president in Holland; Willem Zalsman, senior vice president of Phonogram International in Holland; and Harvey Schein, president of Sony Corp. in the U.S.

Despite all prior "false starts," said MacLean, the home video revolution is at last underway, even without resolving the question of compatibility. And he envisions a "duel of classic proportions" shaping up between two videocassette systems.

Sony's Betamax may have already made a strong market penetration in the U.S., he noted, but the Matsushita system is on the way, with potent allies lining up behind each.

As for videodisk, a similar duel may come to pass, although for the

present only one system, the MCA Philips optical disk is committed. The RCA videodisk, MacLean called is currently in limbo.

The importance of suitable software was underscored by Haytin, who saw the eventual evolution of a new "visual music." This would result in an "emotional blend of sight and sound—a new art form."

Proper program material is vital, he said, if the recorded home video systems are to compete successfully for a fair share of consumer time.

With thousands of Betamax units now in U.S. homes and additional thousands "being sold weekly," Schein saw a great opportunity for software producers. "The delivery system is already here," he said, urging software producers to enter the field.

Schein maintained that a present market exists, and that tape units in the field provide the industry with a valuable market testing environment to work out programming concepts.

He stated that the cost of tape compared to disk is not an inhibiting factor to the spread of video cassette, with the price of a two hour tape shortly to drop to about \$15. And for the consumer, he declared, tape has a "residual" re-use value not present in disk.

However, said Schein, when the disk arrives, Sony will also have a player of its own on the market.

Zeiss, appearing for MCA's John Findlater who was unable to attend the conference, tagged the optical videodisk as the "ideal medium" even though he agreed that coexistence between tape and disk was probable.

ing for return, advised Sniderman in calling for a universal return percentage. "We want to see the manufacturer make money and we think they've been burdened with unfair return percentages."

The public should be informed that a radio playlist reflects predominantly the records that best suit the programming of the station, not necessarily the best sellers, Sniderman opined.

Noting that his chain, which does up to \$30 million retail sales a year, has a problem with faulty records, Sniderman proposed the worldwide quality control of records. "Half of our returns to manufacturers last year were because of warped and bad records. We should also do away with shrink wrap."

Complaining about a four to six-week lapse between the time a record hits the U.S. or English charts and then shows up in Canada, Sniderman suggested simultaneous worldwide release of known hit product. His final point was that

an international credit information bureau be set up, allowing governments or interested people to obtain accurate information.

Miles agreed strongly with the point of the franchise dealer system and the pricing problem. "The trend is toward fewer and fewer good record outlets," Miles commented. "Thousands have gone out of business because of pricing, and they can't maintain the type of inventory they're expected to carry that the multiples do."

England's evolutionary growth has come from three directions, said Miles: Woolworth going on the rack, the television promotion of records and the growth of tape product.

Edgerton warned about price cutting. "If the record industry won't control price cutting, the margins will get less and less as price cutting gets fiercer and fiercer. The quicker the industry does something about it, the better it will be for everybody."

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RSO president Al Coury. CBS' Don Ellis. Distributor Harold Lipsius.

Industry's 'Ethics And Image' Stirs Contrasting Views

AMSTERDAM—If the image the record industry projects to the outside world has many faces, it is no less an enigma to those working within its confines.

This fact, at least, was brought to the fore at the IMIC session devoted to "Ethics And The Image Of The Record Business." Participant reaction to the theme ranged the gamut from acute sensitivity to outside perceptions to "who gives a damn?"

Leo Boudewijns, IFPI director in Holland, noted the diversity of image is dependent largely on cultural and environmental conditions. "What's normal in one area is condemned for bad taste elsewhere," he said.

He admitted, however, that the image was in fact poor in most parts of the world. People tend to blame bad artist behavior, where it exists, on the industry. It behooves the industry to "evaluate criticism," he said and to make adjustments if necessary.

While panelist Ewart Abner, formerly of Motown and now an industry consultant, agreed that the image is bad, he vociferously rejected a defensive attitude. "We should feel pride in the record industry," he stated. "It is the single most important vehicle for social change that exists in the world today."

Fear that there is a tendency to overplay the question of image was voiced by Leslie Hill, managing director of EMI in the U.K. "We can't be all things to all men," he said. "If we want to sell new wave (punk rock), we can't complain if there's a reaction." He warned that "we may enfeeble the business if we try to change its image."

Mort Nasatir, Billboard senior

vice president, asserted that image is "extremely important," but that pop music is controversial, of necessity has a "high profile," and that the problem will stay with the industry for a long time.

The media is a two-edged sword, said Nasatir. Even when it is critical it helps sell records, and some "bad press is inevitable in the course of a high-pressure campaign."

To Chris Wright, chairman of Chrysalis Records in the U.K., much of the fault for industry ills, including the question of image, can be laid at the door of the industry itself. "We are too complacent," he said, voicing again the pervasive IMIC concern over home taping of recorded music.

"This could destroy the record business as we know it, and yet we don't do anything about it," he said. Wright also decried the failure of record companies to encourage the participation of young people in important industry events. He gave IMIC as an example, where he felt not enough middle management people were asked by their firms to attend.

Charge that the industry is incapable of uniting on many important issues, image among them, sparked some of the most volatile interchange between panelists and attendees.

Failure to produce a centenary album in which companies around the world would have participated was cited as an example. A prime public relations opportunity in a global setting was lost there, it was felt. Piracy was another area, where some complained that committed industry unity was still lacking.

IFPI itself came in for criticism for not taking a more aggressive industry role, but to others the main fault

was that of individual record companies.

In the matter of antipiracy and home taping, Felix Faecq, of Belgium, issued an impassioned plea from the floor that a strong resolution be passed at IMIC. But Nasatir responded that IMIC was not the proper forum for organized industry action. If IMIC seems complacent, he said, it is only because it reflects the complacency of the industry.

The industry, said Nasatir, finds it difficult to get together on anything that doesn't immediately "threaten its jugular vein."

S. Gottlieb, of Polygram Leisure in London, offered \$10,000 from his company to help support a responsible industry campaign if other majors would join in with equivalent contributions. There were no takers.

Denis Comper, IFPI coordinator and chairman of the seminar, did not feel that the industry failed in its mission of publicly celebrating the centenary of sound. "We are parochial. Everybody has done what he thinks is appropriate." He thought it understandable that the industry didn't combine in an overall effort.

Comper opened the meeting with a concise account of the 25-year fight to gain recognition of the phonogram as a cultural medium. He pointed to the action by UNESCO in Nairobi last November to modify the Florence agreement to elevate recordings to similar cultural status with books as a key achievement in the long struggle.

The document still awaits ratification by the governments of the world, he noted and a push to ratify must be undertaken by industry groups in their countries.



IFPI's Denis Comper.

IFPI's Leo Boudewijns.



Chrysalis' Chris Wright.

EMI's Leslie Hill.



U.S.' Ewart Abner.

Billboard's Mort Nasatir.

JUNE 18, 1977, BILLBOARD

Country, Jazz And Punk Rock: It's All New Music To Some Countries

AMSTERDAM—From disco to country, jazz to punk rock, the "New International Forces In Music" panel embraced a fascinating variety of hot topics.

Under chairman John Deacon, general manager of A&M Records, U.K., the session drew panelists from Holland, England, France and the U.S.

Ben Bunders, managing director

by a superiority complex," he posed.

An increasing willingness of U.S. acts to travel was emphasized by Bunders, who warned of the trap of an uncoordinated tour. The artist and record company must have a clear possibility of benefitting from the tour, he offered, adding, "No artist should tour without fresh product to promote, and without

and has accelerated "tremendously" in Europe during the past two years. "It has been accepted in Scandinavia and Holland with breakthroughs in Germany, South Africa, Australia and New Zealand and was accepted by the official marketing people in the Soviet Union for their youth to listen to because it wasn't decadent."

Conn charged most U.S. record

cause "one will carry the other through."

What country is to Conn, jazz is to Mike Hennessey, editorial director of Jazz Journal International, U.K. "Jazz is alive and well and living in rather modest circumstances," reported Hennessey. "Many record companies have an equivocal attitude about jazz which is strange when you consider how many of the

He cautioned that there was presently "no major new stream in the music to capture the imagination of record buyers and stimulate their interest." He also warned that jazz can go too pop: "In using pop elements to sell jazz, you'll simply wind up selling more pop."

Disco drew the attention of Bill Wardlow, Billboard's marketing services director. Terming disco



CBS' Alain Levy.



U.K.'s Mervyn Conn.



Jazz Journal's Mike Hennessey.



Billboard's Bill Wardlow.



WEA's Ben Bunders.

of WEA, Holland, described those forces as the strong internationalization of the charts, the increasing importance—and willingness—of artists to tour and the changing social, cultural environment.

Though much of Europe looks on the U.S. as an inaccessible market, Bunders believes it isn't. "The chances are better if the act is professional, the song is good and the U.S. and U.K. countries are not hit

coordinated promotion and merchandising."

Mervyn Conn of Mervyn Conn Productions, U.K., touted the growing international importance of country music. "In 1969, when I first started in the country music market, the majority of people in the U.K. thought I was insane," claimed Conn.

But, the British promoter added, country music has become a major part of the British music business

companies with not supporting their country artists in overseas markets. "If they don't support their licensees, why should their licensees support them?"

Urging that labels send their Nashville personnel to orientate European record executives on country music, he also suggested that the best method in breaking country is to break one particular artist, then go to the entire catalog be-

industry leaders came into the music business originally primarily because of a love of jazz."

Though believing jazz will always be a "minority music," Hennessey sees bright spots in the viability and vitality of jazz: The artistic success of major jazz festivals throughout the world. The young age of many jazz fans. "If it's produced, packaged, marketed and promoted by experts, it can be successful," observed Hennessey.

music as a "sociological revolution in America that is bringing people together," Wardlow added. "It has brought many new labels into the record business and has given rebirth to artists and other labels."

The French connection to the topic was provided by Alain Levy, international marketing manager of CBS, France. He stressed the importance of understanding the affinity between various countries such as Scandinavia and France.



Cream's Al Bennett.

RCA's Gerry Oord.



EMI's Robert Mercer.

WEA's Sigfried Loch.

Songs Critical To Industry

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and many of them reached the charts. Our philosophy basically is flexibility, service, devotion to copyright... and God bless the writer."

Roland Kluger, president of Roland Kluger Music, Belgium, foresaw the time five to 10 years from now when the administrative duties of publishers would be simplified and extensive use of computers would enable the profession to spend much more time on the creative aspects of publishing.

Kluger also noted that in recent years the nature of subpublishing had changed dramatically and it was now no longer possible for independent publishers to rely on subpublishing income.

"We have had to diversify and to build local talent. More and more today when we talk about creative publishers we are talking about publishers who are writers and producers."

Giuseppe Ricci, president of Edizione Curci, Italy, said that a publisher had to be a person who loved music and loved his job. He must always remember that he was dealing with a product of human intellect.

To the Italian publisher, performing rights were extremely important. "If an Italian orchestra includes one of your copyrights in its repertoire, it is likely to be performed regularly for many years," he said.

Sheet music was also important in Italy and Curci's turnover from this source had tripled in the last three years.

"Despite the economic crisis we are going through," said Ricci, "we have many opportunities for expansion, because man really needs music."

Paul Rich, international director of Carlin Music, described publishing as one of the oldest of the creative arts and professions. He acknowledged that there had been some derisive tags traditionally attached to publishers—"exploiters" and "parasites"—and it was up to the profession to detach itself from this stigma.

"Let us make sure," he said, "that while the various societies representing us are trying to protect our rights, we do not undermine those rights by sketchy and

shallow deals made just for the sake of getting some chart success."

Peter Schoonhoven of Anagon Music, Holland, said that the recent success of songs like "Mississippi" and "La Paloma Blanca" showed that Dutch publishers were capable of finding songs with international potential. "I am very optimistic for the future of music publishing and I believe the disco market offers great opportunities."

Ian Miles, head of Warwick Records U.K., complained that he got no support from publishers when he generated substantial new sales for old catalog material by compiling albums and promoting them on television.

"As a tv promoter, I take your exhausted and wasted assets, spend 150,000 pounds promoting an LP on tv to get new ears for old sounds and earn you a great deal in mechanicals. But I get no assistance from you with radio plugging, no concessions on the royalty rate and no financial assistance in promoting or advertising the album."

Music Lawyers

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thing of it. Otherwise, it's just toilet paper."

The attorney panel stressed that the basic elements of any deal are decided by the client. The lawyer provides expertise in achieving what the client wants and often has to play down demands to a realistic level. "Sometimes we have to wave a warning finger," said Stuyt.

"A good deal is a liveable deal," said Grubman. From Olswang came the comment that pieces of a deal are made by the client and "lawyers put the pieces together."

Answering a hypothetical self-imposed question on how he determines fees, Grubman evoked some merriment with the tongue-in-cheek response, "creatively."

Credits

Conference coverage provided by Mike Hennessey, Is Horowitz, Gerry Wood and Elliot Tiegel. Photography by Sam Emerson. Photo layouts by Bernie Rollins.



Ariola's Wim Schipper presents Billboard publisher/editor-in-chief Lee Zhitto and his wife Miriam with the Billboard tulip, created expressly for IMIC '77.



CBS' Bob Altshuler accepts a Trendsetter for the Aladdin Hotel's (Las Vegas) new concert facility which CBS' Neil Diamond helped open.



George Benson performs during the TROS-TV show.



Joe Cayre, Salsoul's president, accepts a Trendsetter award from presenter Anita Kerr for his label's commercial 12-inch disco single development.



Casablanca's Mauri Lathower accepts a Trendsetter for his label's series of limited edition LPs.



Tammy Wynette: country on Dutch television.



Charlie Rich: country on tv.



Ronnie Milsap: high energy for tv.



Pop producer Kim Fowley chats with U.S. banker Lew Horowitz during one of the cocktail receptions.



Yvonne Elliman: slick pop on tv.

JUNE 18, 1977, BILLBOARD

Industry Alert, Concerned On Blank Tape Copyright Tax

By STEPHEN TRAIMAN

CHICAGO—For both high-end and low-end blank tape firms, the Summer CES was a generally upbeat event. But virtually every company acknowledges a degree of concern over the pressures around the world for some type of tax on software with proceeds to copyright owners of musical compositions recorded on disks and radio.

While few would go "on the record," a sampling of leading U.S. manufacturers, Japanese importer/manufacturers and visiting European suppliers indicates the situation is being eyed closely for possible action.

Calls at varying levels of government and music industry associations for some type of relief from what is claimed as a loss into the tens of millions of dollars, in both sales and copyright royalties, are being heard in the four major global music markets—the U.S., Japan West Germany and the U.K.

The feeling of most blank tape suppliers is that their industry has nurtured and expanded the prerecorded market, while the record industry holds that the growth in unit volume would be far larger without unauthorized home recording.

The heart of the Universal/Disney suit versus the Sony Betamax has consequences for home audio recording as well as the videotaping at which it is aimed, all suppliers agree.

But the concern didn't affect the generally euphoric atmosphere at CES. Maxell had "unbelievable" response to its new UD-XL back-coated open reel line, notes Gene LaBrie. And TDK was equally pleased with the acceptance of its new AD normal bias high-end cassette and 8-track line, reports Ken Kohda.

The so-called "super-ferrics" are doing well abroad, according to Ed Naef, who headed a visiting delegation from EMITape, the EMI U.K.-based blank manufacturer. Now

about 5% of the market for its own X1000 line and other products, the high-end is expected to double this year. The emphasis is still on ferric, however, and EMITape will have its own new line this fall.

With the growing evidence of a high-end product trend in the U.S., Japan and Europe, the problem of imitation "rip-offs," such as last year's KDK/TKD experience, has

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Report



From CES

BEACHHEAD FOR U.K. FIRMS

Accessories Broaden Appeal

By ALAN PENCHANSKY

CHICAGO—A new emphasis on products for tape recorder maintenance and on disk/tape care products designed to be mass merchandised and the increasing direct involvement of British manufacturers in the North American market were key trends in the accessories field evident here at CES.

The giant expo, where a number of British accessories manufacturers bowed American distribution arms, revealed a slowing in the recent dramatic introduction rate for new and expensive wet-system disk cleaners. There was noticeably less attention paid to new disk lubricant systems than at the last Summer CES, or at the winter stand here.

Instead, accessories suppliers appear to be taking new cognizance of the mass market for maintenance items, as rackjobbers and electronics distributors report breakthroughs in the field.

"Mass merchandisers are now ready to accept the fact that accessories are a necessity, especially with the price of records," explains Bob Horian, national sales manager of Horian Enterprises, which brought several new tape care items to CES, along with a new umbrella name for its disk/tape care lines, "Calibron."

The development of the mass market for record care accessories is linked to the ever-increasing sophistication of hardware in all market ranges, says Horian, who sees expansion in the tape care field geared to a boom in autosound.

"Total" care kits for both cassette and 8-track were bowed by Horian, to list for \$7.50 and \$6.50, respectively. These "Clean Track" packages include in-play cleaning tapes, head care fluid, cleaning probes and cleaning brushes. Calling cotton swabs "technically abusive to the tape machine," Horian is emphasizing that its probes are 100% virgin wool.

Ampro Inc., the Charlotte-based marketer of German Schweizer Design products, bowed its mass-market wet-system cleaner at CES, the "Dustbuster." The unit, which combines brushing pad and atomizer spray in one piece, lists for \$2.49. It is supplied in lots of 24, packed in a box that converts to a counter display.

While the number of CES high-end disk care product introductions was diminished, there were yet new developments in the area, including the debut of two new adhesive roller systems for preening record surfaces. One of these, Pixoff from Sonic Research, was described in the advance CES accessories survey (Billboard, June 11, 1977).

Rotel Of America Inc. bowed a device roughly similar to Pixoff, but which features a sticky surface that, Rotel says, can be cleaned and renewed with simple washing. The Rotel/Nagaoka Roller Cleaner (\$20, list) utilizes a specially formulated "rubber-elastomer material that is rolled over the disk surface to remove dirt, dust, foreign matter and even fingerprints."

Rotel also introduced an arm-type record cleaner (\$15, list), a wet-system cleaner (\$7, list), and a dry cleaner (\$3.50, list). It was the hardware marketer's debut as an accessory supplier, with "electret condenser" headphones and a mike also bowed.

The pattern of diversification into accessories was represented by TEAC as well, which formally bowed an extensive array of semi-pro devices to complement its tape hardware. TEAC accessories include microphones, bulk eraser, head demagnetizer, recorder maintenance kit, low capacitance audio cables and more.

Audio-Technica U.S. also significantly broadened its product offering at CES, with the introduction of two new cartridge lines, including one for broadcast and disco applications and the first A-T microphones,

CHICAGO—Although there have been dramatic, significant improvements in audio equipment technology, there has been no equivalent upgrading of software.

That was the consensus of five industry experts here at one of the most "razors and blades" oriented audio systems panels in recent years, who included Jon Kelly, Audio-Technica; Jim Parks, Panasonic-

Technics; Jerry Kalov, Jensen Sound Labs; William Cawfield, TEAC; and Rick Jordan, Superscope/Marantz.

In addition, the panel concluded that the home studio semi-pro recording market is still burgeoning, giving additional impetus to both open reel hardware and software.

"We've had a real concern," said Kelly to attendees, "about the quality of recordings. We just have not seen a correlation between the technological advancements of audio systems and the quality of records."

Kelly added that his firm, a major cartridge supplier, has and is calling attention to the problem by singling out superb recordings with awards for audio excellence with winners to be announced shortly.

"We've even got involved in distributing a direct-to-disk label," said Kelly, "and have four LPs available now. We want to encourage record companies to think more about the quality of their product."

Said Jordan: "Records have improved somewhat over the years but the equipment has improved much more. The technology exists for making better records. All record companies have to do is slow down the process a little bit. While the mass market does not have the best systems, nevertheless, the equipment they do have is better, particularly speakers, and a bad mix or bad pressing of a record is very disappointing to the consumer."

Turning to open reel hardware and software, Cawfield said, "Reel to reel is still very healthy. It will always be around and no other format has been invented with better fidelity. It's not a declining business. The creative home studio market is growing as is the high end audiophile business."

"The garage studio market is very big and it's growing," added Parks.

"There's a very large business that's been developing in semi-professional equipment," agreed Jordan.

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The company is offering three electret condenser and two dynamic "moving coil" mics, with a choice of cardioid (unidirectional) and omnidirectional acceptance patterns in each line. Price range from \$50 to \$80.

"From our experience in phono cartridges, we learned a great deal about point of purchase tools, retail sales training and promotional backup for our retailing customers," explains Jon Kelly, A-T vice president and general manager. "We expect these techniques to be just as effective in marketing microphones," Kelly says.

Three British accessory suppliers, Bib Hi Fi, Decca Special Products and Keith Monks Audio, were at CES with their new North American distribution agencies.

Bib's extensive line of accessories will be marketed here exclusively by Bib Hi Fi Accessories Inc., a new Dallas-based company formed for that purpose. Trevor Glanger, president of the new distributorship, says two product ranges, including one for mass merchandisers, will be offered. A limited number of Bib accessories are still to be marketed here by Hammond Industries, under Hammond's Audiokare label.

Keith Monks Audio (U.S.A.) is

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Big Question Posed On Home Video Mart

CHICAGO—Home video systems are the next big breakthrough in consumer electronics, but how big, how fast and how profitable the market will be in the U.S. and elsewhere are mostly huge question marks.

This came through loud and strong in comments at the CES video systems panel and in press conferences and demonstrations of various systems on the exhibit floor and in hotel suites elsewhere.

A general agreement that 1977 unit sales could hit about 250,000 for all systems came from Sony's Harvey Schein and Quasar's Alex Stone, both of whom have units on the market, as well as RCA's Jack Sauter and JVC's Dick O'Brien, whose models are slated for fall introduction.

They shared the podium in an informative and lively discussion moderated by Cathy Ciccolella of Dealerscope—unique in that for the first time the industry was able to see actual "for-sale" units and/or prototypes, instead of a "wait until next year" answer.

Additionally, Sanyo had models of its two-hour "Betacord" on the expo floor, slated for a November bow, and Magnavox showed a pre-production prototype of the unit to be built by Matsushita for its late-October introduction.

Sony's Schein noted that while the market undoubtedly would develop faster with only one format, he still believed that with two or three competing systems, Sauter's 750,000 estimate for 1978 was viable.

Prerecorded programming was noted as likely for all formats by the panel, as well as Magnavox privately. Time-Life has just begun to test a package of Betamax programs transferred from 3/4-inch U-Matic, at \$39.95, \$49.95 and \$59.95, for hour selections from its top BBC series.

The copyright question was addressed frankly, with Sony's Schein inviting the EIA/CEG, sponsor of CES and the other firms in the market, to join in its battle against the Universal/Disney suit. While it will go to the Supreme Court regardless of who wins, and even Congress if

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JUNE 18, 1977, BILLBOARD

AT CES & ILS

Semi-pro, Disco Units Heard All Around Chi

CHICAGO—Disco and professional/semi-pro equipment was much in evidence last week in the Windy City, both at CES and ILS '77, the international light and sound expo at the Hyatt Regency O'Hare and in suites throughout town.

"Biggest noise" was made by the Mitsubishi PCM (pulse code modulation) recorder/reproducer and monitor speakers, first seen in May at the Los Angeles AES. Sony showed its PCM adaptor, in conjunction with a Betamax videocassette unit for which it was designed as an interface with any hi fi system.

No definite marketing plans are firmed for either system, but the Mitsubishi units may be loaned to a major label in the U.S. for test cutting of digital recordings. Till now, only the Denon equipment in Japan had been used to produce PCM disks on that label, now to be marketed here by Discwasher.

New turntable designs were bowed by BSR/ADC and Sony, with the former launching its Accu-

trac +6, a changer model of its computerized programmable unit with definite broadcast applications, according to BSR chairman John Holland. Sony had a prototype of its flip-over single-play turntable, which drew much attention but no definite marketing date.

At CES, major intros of interest to the disco and semi-pro market included a professional monitor speaker system from Chartwell Electro-Acoustics Ltd. (U.K.). The PM 450 comes at \$1,400 each in a bi-amped electronic system, or \$850 each as a passive system, each with 200 watts/channel RMS power capacity.

(Information for this article provided by Jim McCullaugh and Stephen Traiman.)

• Crown International bowed its pro rack with its new DL-400 digilogic controller and DL-440 reference power amp (221 watts/channel RMS), plus its existing EQ-2 syner-

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Software, Hardware Links-CES Success

• Continued from page 1

razors and blades" were brought closer, as the EIA/CEG board which runs the CES approved an additional outlay of \$10,000 for its joint consumer attitude study with the RIAA.

Jack Wayman, EIA/CEG senior vice president, notes that the board is awaiting results of the first phase interviews and looking to closer ties with the record industry, with the first Winter CES in Las Vegas next January offering an excellent opportunity for promotional activity.

The sound of cash registers (symbolically) joined the music at CES, with general agreement among suppliers that the combination of countervailing duties on Japanese imports, the continued strength of the

yen versus the dollar, and general inflationary pressures would up prices 5% to 7% by year end on most product lines.

Video shared the spotlight with audio for the first time with actual product, as the home video systems were much in evidence during the show's run Sunday (5) to Wednesday (8). On the floor were the Sony Betamax and Sanyo Betacord for one format, the new JVC Vidstar for VHS, and the Quasar Time Machine, with the third configuration.

Prototypes were shown outside CES by Zenith and Magnavox for their anticipated two/four-hour VHS units due later this year. And an effective "A/B" demo by 3M using its tapes in Betamax 2 and Vidstar machines showed effectively there is little difference in picture

quality between the two major systems.

• A well attended video systems panel heard Sony's Harvey Schein call for EIA/CEG support for his firm's side of the suit brought against Betamax by Universal/Disney over alleged copyright infringement with off-air taping of television movies in the home. The EIA/CEG board voted to take no official

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Accessories Still Expand

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being organized in New York by Allen Cohen, to market the well-known line of U.K. audio accessories, including the unique "Record Cleaning Machine" found in leading audiophile hi fi and high end record/tape shops.

For Decca Special Products, Rocelco of Montreal has been named North American distributor of a disk care line that is to be expanded from the existing brush and cleaner. An initial six rep firms are now servicing more than 100 dealers, reports Rocelco's Jack Yeager.

In the 8-track accessory field, Trans Continental Engineering, Sumner, Wash., bowed the industry's first cartridge repair kit, which it is supplying OEM to Radio Shack at suggested \$3.95 list. Under "The Sound Bug" brand, the firm also is building a rep network for an Easy Splice (open-reel), Klean 'n Lube kit for cassette/8-track decks and soon cassette repair and record care kits.

Robins Industries reports excellent response to its 8-track "Sound-

(Continued on page 56)

'Automotive Audio' Is New Industry Thrust

By JIM McCULLAUGH

CHICAGO—Car stereo took on even more of a high-end flavor here at CES with a slew of new higher-wattage, sophisticated component-styled units, more powerful speakers (some from well known consumer speaker specialists), power boosters, and graphic equalizers.

"The terminology has changed," said Jerry Kalov, president of Jensen Sound Labs, a leading car stereo speaker supplier. "It's now automotive audio."

It's now acknowledged that sophisticated auto stereo, made possible with new technology, is an important "new" market in the audio industry with increasing consumer and consequently dealer demand.

In addition to the burgeoning market for higher-end equipment in automobiles, a significant market is also seen for this "separates" type of equipment in vans and boats.

Industry experts at the show conclude that the auto stereo industry, with the high-end impetus, should rack up more than \$1 billion in sales for 1977, moving some 10 million units.

Among new developments:

• Sanyo introduced into its "Audio Spec" line of autostereo an in-dash AM/FM stereo radio with cassette player and Dolby rated at 24 watts. Sanyo is now the only car stereo manufacturer with a Dolby unit. The unit features a unique bi-amp mode.

• KLM, a well known name in the consumer audio speaker field, entered the car stereo market for the first time with five new models ranging in price from \$119.95 to \$214.95 per pair.

• Fosgate Electronics, Phoenix, introduced a power booster, Power-punch PR7000, capable of 100 watts RMS into 4 ohm load.

• As expected, Sharp previewed an in-dash cassette unit, model RG-5252, a 4-track, 2-channel unit with an automatic program search system capable of selecting different cuts when programmed. Heretofore, the feature was found on Sharp's Optonica high-end home cassette decks. The suggested retail price is \$169.99 for this unique model.

• Uher introduced the BR-21 bracket/stereo preamplifier for use with the Uher CR-210 and CR-13 portable stereo cassette recorders in cars which has been modified in both circuitry and design and is ready for delivery with a \$219.50 list. A unique feature is that the preamplifier section will automatically switch from the cassette recorder to radio source when the CR-210 is turned off.

• Clarion introduced the 200-EQB graphic equalizer at a \$149.95 list, joining its recently introduced 100-EQB which lists for \$119.95. The graphic equalizer, a sound shaping device common in studios which has filtered down into home audio systems, is now becoming a factor in autostereo. "Our research," said Murray Merson, Clarion vice president, "indicates that there is a market for the equalizer/booster for the car stereo market."

• Visonik, a small home speaker specialist, introduced two new models with special mounting brackets for utilization in cars, vans, boats, and planes.

Blank Tape Concern On Copyright Tax

• Continued from page 51

the government concerned and active.

Bud Barger, TDK division sales manager, got the support of Esther Peterson, special assistant to the President for consumer affairs, following his recent testimony on the situation of pirate imports for a congressional committee.

3M noted good reaction to its re-packaged Master line, rounded out with Master III ferri-chrome, to complement Master I normal bias and Master II chrome-equivalent.

3M hosted its first rep meeting, with notable success, according to Bob Burnett, and its initial college media rep session, with satisfactory results. The firm also showed prototypes of its Olympus-type micro-cassette, due later this year, and acknowledged that its Master line would be extended to open reel within a year, to take advantage of the growing home recording market.

Fuji, which recently consolidated its audio and video marketing under an umbrella headed by John Dale, notes reps are enthused by its revitalized market approach. Keyed by free goods, extra co-op allowances, and extended dating, the promo response exceeded expectations. Fuji is definitely looking at the pro market, not only for its open reel products, but also for its lube tape and bulk cassette pancakes, already a major factor in the Japanese market, Dale says.

Ampex wrote the most business ever at CES, says Gene Phelps, despite no "new" products. Emphasis was on new display bins and packaging, dealer and consumer sweepstakes and a successful rep meet.

Definitely in the works is a push for Grand Master open reel with consumer repackaging due by fall, and continued development on a high-end cassette line. Meanwhile, the rackjobber program is expanding, with the Plus line accepted by J.L. Marsh after a 12-city test and Handleman taking the line in all branches, Phelps says.

BASF, also without "new" products, noted a top reaction from its reps and dealers to its doubled co-op allowance (to 10%) and CES specials on the Studio and Performance lines, according to Bob Blanck. A high-end chrome-equivalent product to compete on equal terms with TDK SA and Maxell UDXL II is in the works, perhaps by year end, he says.

AudioMagnetics, which bowed its new Mini-Tracs cassette in C-30 format at \$1.99 suggested list, is restructuring its distribution approach to reach smaller retailers not covered by reps or rackjobbers, according to Dom Saccacio. Another rep incentive program similar to the one that awarded a Club Med vacation was announced and more rackjobber involvement is planned based on initial ABC acceptance of Tracs.

Capitol Magnetic put its emphasis on promo for its new budget Capitol I line, with excellent response to its Mushroom Sampler of a gross of various-length cassettes and 8-track, according to Harry Preston, now in charge of marketing following the recent departure of Jack Ricci. Capitol now has four "Music Tape" promotions operating year-round, in distinctive self-shipper floor displays.

"Wide Margin Martha," a buxom 300-pound go-go dancer on hand at

CES for Columbia Magnetics, emphasized its new marketing thrust which eliminates all expensive promotions in favor of a better profit point for retailers on its premium-grade line. Howard Aronson, new national consumer sales director, says response has been "very satisfactory" to the new concept.

On the still hefty low-end of the market, Inter-Magnetics bowed a series of promos, with Irv Katz noting wide acceptance of the program. Included are gravity-feed cassette racks; leatherette TapeTotes free with four C-60 or three C-90 cassettes, or three 45-minute 8-tracks; free interlocking storage cases with varying numbers of C-60s or C-90s and a free FlipATape cassette index with 12 C-60s.

George Saddler, formerly with Fuji, is relaunching his old Mister Cassette firm with a promotionally-priced product. Another new concept due later this year is an endless-loop, 32-minute cassette in a standard Philips case, being developed by Don Mann for his Mann Endless Cassette of San Francisco.

Although the high-end segment of the industry has accepted with much acclaim the chrome-equivalent lines of TDK, Maxell and 3M, the chromium dioxide formulation is still a marketing factor. DuPont is supporting its licensee and pushing its own Crolyn brand audio cassette tape, as well as its new chrome videocassettes.

Sony's \$38 million investment in its Dothan, Ala., videocassette manufacturing facilities is evidence of the potential home video market. 3M is now rolling out its Beta-format cassette and also showed samples of a VHS prototype.

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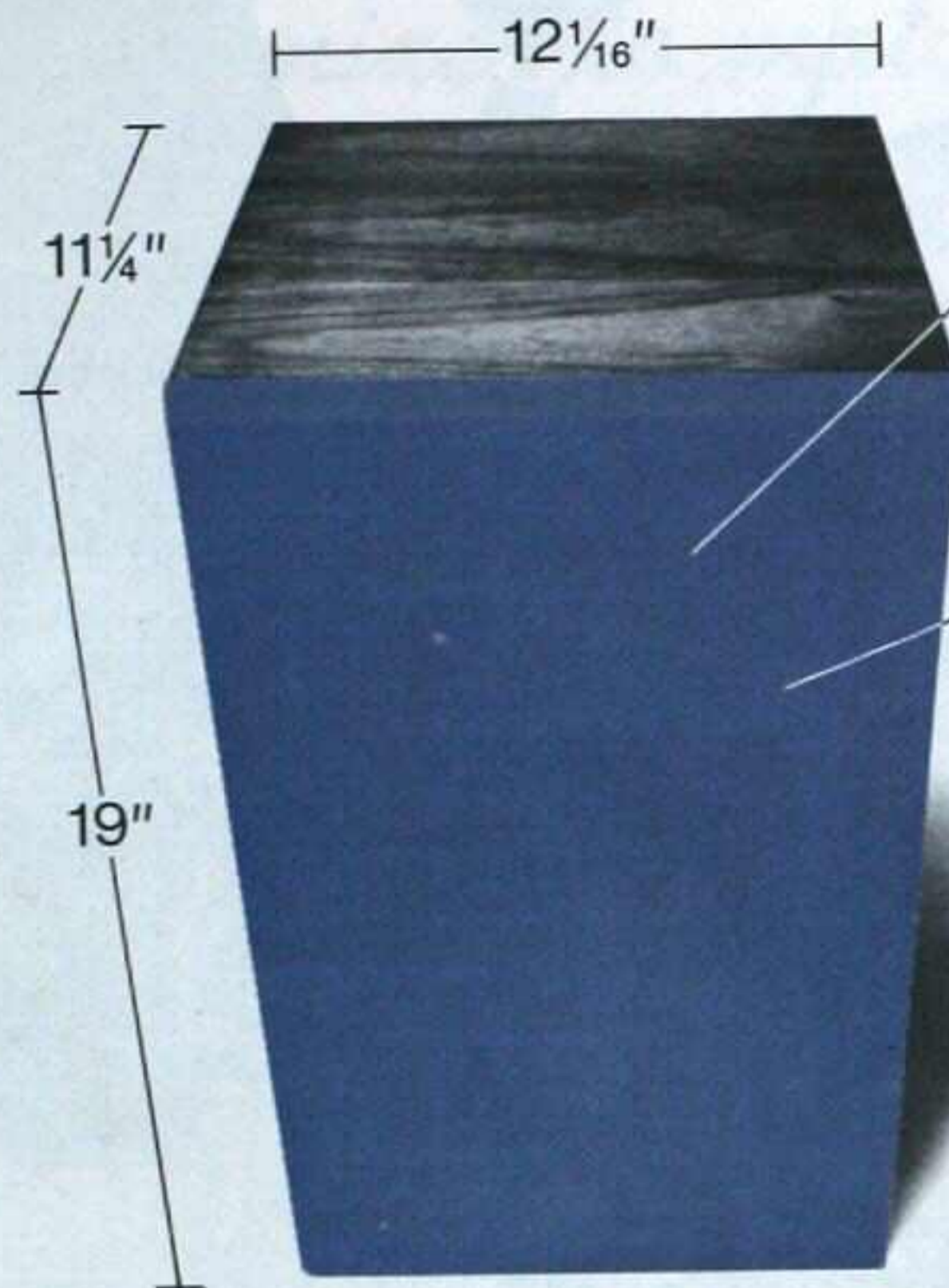
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Semi-pro, Disco Units Heard Around Chi At CES, ILS

• Continued from page 51

gistic frequency equalizer. Technics also had its version of the pro rack with its new "flat look" components, including a stereo FM tuner, a pre-amp and power amp, peak level me-

ter and cassette deck, with various groups of units accommodated in the mobile rack.

• Soundcraftsmen had its new MA5002 "super-amp" with 250 watts/channel RMS, and a new fre-

quency equalizer designed with disco installations in mind. GLI had its Monolith II speaker on the floor, at \$875/pair with 150 watts/channel RMS power capacity, and a prototype of its first disco turntable, a

modified TEAC TN-400 with its speed control "widened" to $\pm 12\%$, notes Mike Klasco.

• Optonica, the high-end audio line from Sharp, will have the first four professional units hopefully by

fall of 1978, says John Bermingham, based on initial prototype acceptance at the Winter CES and here. Included will be a fully programmable APSS cassette deck, and a stackable tuner, preamp and power amp.

• AAL (American Acoustic Labs) previewed its new Disco Monster, with maximum power handling of 300 watts/channel RMS, at \$750 each including tweeter array, notes Loyd Ivey. And the Trouper series of music mixing systems, now part of the BSR empire through its Uni-Sync subsidiary, made their CES bow with excellent interest by semi-pro dealers.

• BGW systems anticipates August delivery for its newly introduced model 410 power amp with 200 watts/channel RMS and a dynamic thermal overload circuit.

In the portable area, the Disco mix by Omex of the U.K. now boasts 20 watts/channel RMS in a compact twin-turntable package that weighs only 63 pounds. The firm will soon have a U.S. distributor based in New York to handle its growing market demand.

Also aiming at the portable market is the GTR Discotron, with excellent interest in the unit first bowed at the Winter CES at \$599 suggested list, according to Ken Carfagno of Casey sales, the firm's New York metro area rep.

Lighting firms in evidence at CES included Maytronics of Colorado Springs, which drew attention with its new dimensional mirror light, in a 12-inch-square module at \$35, and a 15 by 20-inch unit at \$45. American Lighting Specialties had its expanded line of Fun Lites to create the disco mood, moving into more record/tape and audio outlets.

The ILS, promoted by the Multimedia International subsidiary of Hammond Industries, was more disco lighting and sound oriented, with about 25 companies represented. Key emphasis was on the needs of the mobile disco operator, a burgeoning segment within a still expanding industry.

While ILS ad manager Norm Wieland admits to less than anticipated traffic for the event, hampered by its airport location, he maintains that the quality of the buyer attending was good, and that about 75% of the exhibitors indicated a willingness to return next year if an event is held. Television coverage of the expo was excellent, he notes.

Among highlights at ILS:

• Diversitronics displayed its strobe equipment and introduced a new sequential controller for special lighting effects. Meteor Light & Sound had its disco product lineup highlighted by the new Disco Guard, a device which protects disco equipment from outside interference.

• Packaged Lighting Systems showed its complete line of special effects lighting and illuminated dance floors. Cerwin-Vega displayed at both CES and ILS with its complete lineup of disco equipment including its Earthshaker AMPS and DM-1 disco mixer.

• Sound Unlimited Systems, a major disco installer from L.A., was on hand and prominently displayed its professional mobile DJ console. Ed King, president, commented that "the mobile disco operation has become a very significant factor in disco."

• Blackstone Productions displayed its audio-visual multimedia show packages and its new "Atmosphere" system.



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Model 2

Software, Hardware Linked In CES Success

• Continued from page 52

action, "but we'll monitor the situation closely and will protect the interests of the video systems manufacturers," Wayman says.

• Digital recording, which many in the music industry consider the wave of the future, was not showcased at CES. But Mitsubishi demonstrated its PCM recorder/reproducer and monitor speakers seen last month at AES in Los Angeles. Sony had its PCM adaptor used as an interface for its Betamax and any hi fi system, and the Denon line of PCM disks from Nippon Columbia picked up a U.S. distributor.

• What may be the "missing link" in the cassette as a fully flexible recording medium was shown by Theo Staar uptown at the Drake Hotel, with his Compucounter which provides instant random access to any segment of the tape via a microprocessor. Staar is responsible for the auto-reverse car stereo cassette mechanism and the PAC-10 automatic cassette changer from Lenco of Switzerland, now being distributed by Neosonic in the U.S.

The changer was shown on the CES floor, and Staar is convinced that the Compucounter will provide a major impetus to the audio industry as well.

• "The Sharp Eye," its Automatic Program Search Selector, was extended to a pair of portable cassette radio combos, as well as the first autosound unit among the initial three bowed by the firm. The selector is one key to the firm's high-end Optonica line, leading to the expected bow of the first fully programmable cassette deck perhaps within a year.

• Car stereo itself took the hi fi road in earnest, following the lead several years ago of Panasonic in the under-dash area, and ADS/Nakamichi which bowed the first high-end car sound/cassette system. Now a host of firms are featuring dynamic sound in speakers and power supply units, all aimed at bringing the sounds of the home into the car.

• Even 4-channel autosound is in evidence and quad refuses to die in the home units as well. CBS hosted demonstrations of the prototype "black box" SQ adaptor using the TATE/National Semiconductor IC chips in development for two years.

A/B'd with the Scheiber SQ parametric decoder introduced earlier this year, the superb separation and enhancement of both units made one wonder "what if" they had been available when 4-channel was fighting for acceptance in the consumer market.

JVC drew more attention with its "bi-phonic" system that is an extension of discrete 4-channel technology and Sansui was spotlighting its two top-of-the-line QS receivers, noting that the syndicated Lyric Opera of Chicago series using QS encoding is now heard on 208 stations nationwide.

• Accessories continue to draw attention from more rackjobbers, mass merchandiser buyers, and independent audio and record-tape dealers. The profusion of new and improved disk and tape care products, including those of hi fi firms like TEAC and Rotel, were spotted throughout CES. And three U.K. firms, Bib Hi Fi, Decca and Keith Monks, will have more U.S. visibility—Bib and Monks with subsidiaries, and Decca with a North American distributor.

• A total of nine prerecorded software suppliers were represented, including six direct-disk firms. Three

new "super fidelity" tape-processed labels bowed, Burwen, Gale and Denon.

The latter two represent impressive entries in the classical field, the first from the U.K., the second from

Japan. Denon's catalog of digital PCM recordings will be available exclusively through the Discwasher group, while a division of the British audio firm will market its Gale releases.

• In blank tape, there was little "new" product, apart from the Maxell UD-XL back-coated open reel line, the TDK AD "normal bias" cassettes and 8-tracks and the 3M Master III ferri-chrome cassettes.

But there was plenty of emphasis on promotions and dealer/rep incentives from virtually all companies which had buyers in a good mood.

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YAMAHA

Audio Panel Indicts Disks

• Continued from page 51

dan, who added that the average price of an open reel unit has increased in recent years.

"There's a significant market in open reel," said Parks, "but it is increasingly a specialist's business. Every cassette deck buyer is a future prospect for reel in addition to the pro and broadcast markets."

Panelists also agreed that there is still a place for Elcaset, the new tape configuration but it will involve a small market segment and an educational program.

"We haven't shipped our first unit," said Cawfield, "but there is no analogy, as some have suggested, between Elcaset and 4-channel. The best analogy is to the camera industry where there are several formats. It's not a matter of one format being right or wrong. The Elcaset format will find a niche. It will be slow. There will be applications to audio-visual and radio stations and anyone interested in a good quality cartridge."

"One of the drawbacks to the Elcaset," added Parks, "is the major blank tape companies did not want to invest money in acquiring the license, particularly since it was a brand new format and no one was sure what the response would be."

"But Sony has just announced it will release the format to blank tape firms at no charge and that should be an incentive. The sync track is also an important feature on the Elcaset."

Discussing the so-called "power race" (Marantz introduced a 250-watt receiver, claimed to be the most powerful in the industry) Jordan said, "The area of power is misleading. It's only part of the story."

There's a place for that type of receiver. The other elements are also important. In fact, I believe the tuner on that receiver will outperform any separate tuner on the market today."

Parks said, "I think we will see one or two models of those super receivers from a number of manufacturers," and agreed that in addition to the power other elements in those receivers will be significantly improved.

The panel also agreed the car stereo market has and will become more hi fi-oriented.

"It's an automotive audio market," said Kalov, "and it will cater to the same customer who buys components. It belongs now in every audio store in the country."

"There's been a big development in amps for the car," agreed Parks and it's an opportunity for dealers."

"We are selling music," said Jordan, "and people want to take their sound, the best that they can get, with them in their car."

Two other areas the panel touched on were the increasing global nature of the audio industry with more foreign manufacturers bringing product into the U.S. and vice versa, and the exploding women's market for audio.

"Audio components have become more sophisticated worldwide," said Kalov, "We are talking about a world market. There's less of an East Coast sound versus a West Coast sound and Japan versus Europe."

Said Cawfield, "I think we should integrate more women into the industry to give us additional insight to women's marketing."

All panelists agreed that the women's market has become very significant for audio components. **JIM McCULLAUGH**

Accessories Still Expand

• Continued from page 52

track Scrubber" bowed at the Winter CES, the industry's first unit to clean the tape, rather than the heads.

In tape storage units, Devon Design now headquartered in Fredericksburg, Va., introduced its revolving Combo-Cassette unit holding 30 tapes, and the Combo-Carousel, at \$9.45 and \$9.95 suggested list respectively.

Latter holds 10 mixed cartridges and/or cassettes on each tray. Newest entry in tape display for home and/or stores is the Rack Factory of San Antonio, with modular units for 40 or 96 cassettes, or 36 cartridges.

With-the-direct disk labels, a number of "superfidelity" tape-recorded lines were promoted to dealers at CES. Gale Maximum Fidelity Recordings Ltd. bowed five new classical releases. Disks in the line, which offer a unique replacement warranty, will be sold only to hi fi outlets, informs Bert Cohen of Gale Electronics Of America, the exclusive U.S. distributor. List price is \$12.95 per disk.

American Audioport, one of the Discwasher group companies, announced that it has secured sole and exclusive distribution rights here to the Denon catalog of PCM digital recordings manufactured in Japan by Nippon Columbia Co.

Eric Fossum, sales manager of American Audioport, says shipment of the predominantly classical line will begin within 60 days. Discwasher is not yet decided whether to restrict distribution of the records to Audioport's limited number of hi fi outlets, or to sell through the total Discwasher network.

Question Posed On Home Video Mart

(Continued on page 51)

necessary, Schein said, the suit threatens home audio recording as well as videotaping.

Blank software supplies were assured by Sony for all Beta-format systems, including its own, Zenith and Sanyo's, and by O'Brien for any VHS units, with current supplies by TDK and Fuji, and others such as 3M anticipated.

By fall, JVC, RCA and Magnavox will have VHS units on the market, and while initially Matsushita is supplying VHS shells for various tape, O'Brien feels that others will be modeling their own cases soon.

3M provided the most effective on-floor demonstration of the two competing formats, using its just de-

buted Beta-format videocassette with a new Sony Batamax V2 two-hour machine, and a prototype sample of its two/four-hour VHS cassette on a new JVC Vidstar model. The "A/B" comparison using the same tv set was useful in showing virtually no difference in picture or sound quality.

No one disagrees with RCA's Sauter when he makes the major caveat about market growth. "Our one concern is that the whole concept of home video will not be properly motivated by the manufacturers or dealers," he emphasizes.

On pricing, there is general agreement that a "mass market" for home video depends on a record/playback unit in the \$700-\$800 range. This

compares to about \$1,300 for the Sony, and \$995 on the Quasar now on the market, and \$1,280 for JVC, \$1,100 to \$1,300 for Sanyo and perhaps \$1,300 for Magnavox at their intro dates, nothing will be confirmed by RCA until August, but earlier estimates of about \$1,100 are not denied by the company.

Accessories will be important, in varying degrees, with JVC highlighting its telecine attachment for adapting 8mm movies to VHS at under \$100, and a trio of color cameras from \$1,500 to \$2,100.

RCA's Sauter notes their ad campaign will emphasize the full range of uses, not concentrating on time-shift as does Sony, in view of the copyright situation. Schein cautions on pushing "home movies" due to lack of editing capability, but JVC's O'Brien believes the ability to completely retape a scene or scenes makes it viable.

The videodisk may still co-exist in the home market. But Sony's Schein notes that the longer it waits, the more problems will have to be accepted. Magnavox showed a production prototype with improved laser of the Philips/MCA system it will bow in limited markets by year end, with MCA programming, at \$500 to \$700. And RCA most definitely is maintaining its videodisk development program, says Bill Boss, head of RCA consumer Electronics and EIA/CEG video chairman.

"The competitive juices are flowing," everyone in the market or soon to enter agrees. The consumer will make the choice and the intelligent marketing of the home video concept holds the key to success—as opposed to the 4-channel disaster of the three competing formats.

Sound Business

L.A.'s AT&T Facilities Are Expanded With New Studio

LOS ANGELES — AT&T, a recording, duplicating and broadcast production facility here, has expanded its operations with a new recording studio custom designed for voice-over/narration.

The facility, operated by Ted Garner, offers multiple high speed duplication of 1/4-inch tapes and cassettes, editing and mixing facilities, sound effects and music libraries, 8-tracks and broadcast carts, 1/4-inch video duplication and transfer and custom loaded blank cassettes from C-2 to C-122.

The complex also offers complete audio/visual production, art consul-

tation and printing, record pressing, and packaging and shipping for clients.

Mike Gorfaine, who handles sales and customer relations, also adds that AT&T will soon be offering a tail sale of high quality open reel tape and will christen the new studio with an open house this summer.

Of special interest, notes Gorfaine, is a guaranteed 24-hour turn-around on radio work at no extra charge, rush and super-rush service for work needed in less than 2 hours, a 100% guarantee on all work and no minimum quantity on duplication.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—A flurry of activity at Haji Sound. David Kerschenbaum remixed Joan Baez's Portrait album, Alex Kazanegras at the console. Firefall, with Jim Mason producing, Kazanegras engineering, completed mixing its new LP, while the Hollywood Swingers cut a single with Paul Sabu and John Fiore producing.

Fleetwood Mac is being shadowed this summer by a Wally Heider remote crew. Biff Dawes and Ken Caillat mixing, with Dennis Mays, David Gertz, Billy Youldeman and Don Patterson, for an upcoming live album for Warner Bros.

Roy Thomas Baker, who's produced four Queen LPs, produced Dusty Springfield for her upcoming UA effort at Cherokee, Joe Robb manning the board. In other Cherokee action, Tom Werman produced Cheap Trick for Epic, while Kenny Kerner and Richie Wise produced Greg Suttan (ex-KGB bassist) who has a new band called Damaged Pets on Arista.

The soundtrack and LP for the upcoming movie "Outlaw Blues" starring Peter Fonda was done at Gay Ulmer's Music Recorders for Warner Bros.

In out of town notes: John Peters mixed a Don McLean project at Long View Farm, North Brookfield, Mass. Also, Archie Shepp cut and mixed an LP there with Yoshio Ozawa producing and Jesse Henderson at the board.

At Agency Recording Studios, Cleveland, La finished up an album for MCA with Jack Adams engineering. Other artists in at Agency recently were Iggy Pop with David Bowie, Herbie Hancock, Chilliwick and Sweet City recording artists Blaze.

Emmylou Harris was taping at Blue Seas, a houseboat studio in Baltimore harbor.

Bill Anderson and Mary Lou Turner were recording together at Nashville's Sound Shop under the direction of new producer Buddy Kollen with Rich Adler engineering the sessions.

Playboy artist Teresa Neal and producer Eddie Kärroy put finishing touches on an LP at Fireside Studios, Nashville.

Earthlight, a seven-member vocal group made up of students at Oakland City College, Oakland City, Ind., recorded an LP in Nashville at Jack Clement Recording Studios with George Richey producing. The LP will be distributed by the public relations department of the college to inform and attract students to the various music programs the college offers.

Don Davis produced Bill Mueller, Dan Schafer's The Rockets with Steve Osterlund engineering at United Sound Systems, Detroit.

In San Jose, Calif., at Tiki Sound, Peter Marino, formerly with Warner Bros., was producing Cookie Wong's upcoming disco LP with help from Alan Dote. Bob Berry arranged and Gracie O'Neal engineered.

Bill Champlin produced White Eyes at Bear West, San Francisco, with engineers Mark Needham and Doyle Williams.

At Cartee Music, Nashville, Phil Jarrell, who co-penned "Torn Between Two Lovers," was cutting an album for Motown, Jerry Masters producing.

The 5th Dimension was in at Forum Studio, a new 24-tracker in Greater Cincinnati, where they cut vocal tracks for a new single. Marc Gordon produced with Jim Krause at the board.

Maggie Ryder, on Polydor Records International, was recording a new LP at Connecticut Recording Studios, Bridgeport. Paul Leka pro-

ducing and arranging and Billy Rose II at the board.

Danny Luciano Productions was recording an LP of nostalgic '40s standards at the Sound Room, Upper Darby, Pa. ... Steve Metz and Mark Snow were in at Coordinated Sound, N.Y., producing an LP with the Mark Snow Rhythm Section. Metz was also in recording young jockey sensation Steve Cauthen at Kingdom Sound, Syosset, N.Y.

Q finished its "Dancin' Man" LP at Jerro, New Brighton, Pa. ... Jonathan Edwards and his band did a live radio concert at Northern Recording Studios, Maynard, Mass.

Lots of action in Atlanta. Buddy Buie, producer of the Atlanta Rhythm Section, supervised sessions for Capricorn Records' Stillwater at Studio One, Doraville; Starbuck recently finished an LP project using the facilities of Studio One, Master Sound and RKM. Mike Clark and Phil Benton of Lowery Music have been overseeing the recording; and Sonny Limbo, also of Lowery Music, has been working on a project with Shirley Eickhart for Epic at both Master Sound and Lowery Studios. Bob Richardson also finished producing Troy Ramey & The Soul Searchers at Master Sound.

Jack Clement Recording Studios, Nashville, reported their largest increase in studio bookings and revenue, over 32% for the quarter ending March 21, over the same period last year. Jim Williamson, general manager, expects the second quarter gain to be even higher since the renovation of Studio A and conversion to 24-track system has been completed and both studios are now fully operable.

Susan Polis Schutz was in at Northstar, Boulder, Colo., producing her debut LP for Sandpiper Records. Peter Gregg manning the boards with help from Bill Stern. Marantha Records also produced an LP for Bethlehem, Gregg engineering, with Tom Stipe producing.

Artist Careers Topic At UCLA 10-Week Course

LOS ANGELES—UCLA Extension will offer a summer course detailing strategies in building and sustaining a recording artist's career.

The 10-week course, beginning June 22, will focus on what is done within the recording industry to help create an audience for an artist.

The classes will be conducted by Ronnie Lippin, director of national publicity at Rocket Records, and by Shannon Boyd, public relations consultant.

The course will explore the roles by marketing, promotion, artist relations and publicity in building an artist's career. Also, communications and effective use of television, radio, newspapers and magazines will be defined.

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Harris Keynotes Billboard Forum

• Continued from page 3

lighting orientation and standards of professionalism within the industry.

A panel entitled "Solving The Communication Between Club Owners/Managers And Disco Deejays" will examine what deejays expect of club owners and managers including employe benefits and better working conditions.

A "Disco Product Distribution And Marketing" session will focus

on direct mail of disco product to key deejays, disco pools, record label promotion representatives, independent promotion representatives and other sources such as Record Source International.

Also set for Disco III is a franchising seminar and its current status as applied to individual clubs and hotel and restaurant chains.

A panel entitled "Television: A Major Breakthrough In Disco Exposure" will feature panelists from "Don Kirshner's Rock Concert," "Soul Train," "Disco '77," and others.

"Movies: A Major Breakthrough In Disco Exposure" will feature panelists Neil Bogart, president of Casablanca Records & Filmworks; Barney Ales, president of Motown Records, personnel from the Robert

Stigwood Organization and others from Casablanca and Motown.

This panel will discuss the entire marketing tie-in plans for promotion inclusive of the soundtrack and disco singles from the movie.

"The 12-Inch Single" seminar will touch upon the profitability of the 12-incher, its use as a promotional tool in promoting LP sales and a discussion on whether it should be 33 1/3 r.p.m. or 45 r.p.m.

A separate disco pool session attended by disco pool managers and associates is expected to be a lively meeting.

Entertainment scheduled for Disco III so far includes K.C. & the Sunshine Band, Salsoul Orchestra, the Trammps, T-Connection, Grace Jones, Brass Construction, Crown Heights, Andrea True, Shalamar and Ecstasy, Passion and Pain. Other performers will be announced shortly.

Two hundred display booths and seven suites are available on a first-come, first-serve basis to exhibitors, according to Diane Kirkland, conference coordinator. This figure triples exhibit space at Disco II.

Thirty-eight of the 200 booths are soundproof, and are available for sound demonstrations at \$950 each. The other sound booths are available either as singles, doubles, triples, or quadruples, ranging in prices from \$500 to \$1,800. Suites are available from \$950 to \$1,250.

To avoid last year's complaints of sound pollution, all sound exhibitors will occupy booths on the hotel's fifth floor. None will be allowed in the main exhibit area of the Albert Hall.

Registrations will be included with booth space rental, with two free registrations for multiple or sound booths, and discounts on all additional registrations. Exhibit hours will be from noon to 6 p.m. on the days of the show, and Billboard will provide 24-hour security guards.

Revisions At Minn. Club

NEW YORK—Champagne Flights of Minnesota is channeling more than \$20,000 into the light and sound system of its new Grand Finale discotheque, a membership club geared to Minneapolis' gay community.

The 4,000-square foot club in a refurbished warehouse is being outfitted by Freedom Electronics, also of Minneapolis, and will feature sound equipment from such manufacturers as JBL, Jansen, BGW and Bose.

The lighting system will emphasize a laser light show, with supplementary lighting supplied by such conventional systems as strobes, chasers, and pin-wheels.

Jim Wessels has been retained to spin the disks and he plans to program what he describes as a New York/Los Angeles type disco sound.

According to Chester Daxe, club owner, Grand Finale is designed to give the city's gay community a place to meet after most entertainment spots go dark at 1 a.m.

The club, designed to accommodate about 700, will operate Thursdays through Sundays serving free soft drinks, coffee and sandwiches. Membership will be free but based on recommendations. The admission charge will be \$2 on Thursdays and Sundays and \$3 on Fridays and Saturdays.

PILOTS POSSIBLE CHAIN

N.Y. Hilton Tees Posh Sybil's Club

NEW YORK—The New York Hilton Hotel has created a \$500,000 experimental private disco/club/restaurant complex which, if successful, will be developed in other hotels of the chain worldwide.

The club, designated Sybil's while funded by the Hilton Corp. is completely independent of any control by the hotel, according to Martin O'Hara, its director. It is located in space on the hotel's lobby floor, once occupied by the old Metamorphosis discotheque, and the Roman Pub bar.

O'Hara explains that the idea for the facility evolved out of the feeling that a need existed for a sophisticated club complex that offered patrons an acceptable compromise between places like Regine's and the scores of "run-of-the-mill" discos that can be found throughout the city.

Like the recently opened Studio 54, Hilton authorities bypassed local disco experts and tapped Juliana's of London for sound and Sarah Tomlin Lee for design and decor. The result is a quietly elegant room, with a sound and light system which complements rather than detracts from the club's concept of sophistication.

Thomas Vaughan, chairman of the Juliana's, notes the sound equipment includes JBL model 4350 speakers installed in the ceiling and designed to maximize acoustics over the dance floor. Turntables are Technics by Panasonic, open reel recorder by Revox, amplifiers by Bryston, reverb by Tapco and all other components custom-built by Juliana's.

The facility itself is divided into two separate rooms connected by a cascading waterfall under which there is a luxurious

growth of plants. Lighting throughout is subdued but effective. Completely absent are the multi-colored light shows of more conventional discos. The club is serviced by two bars, and although it shares kitchen facilities with the hotel, it has its own cooks and other kitchen help.

During the day it is open for lunch to hotel guests and the general public. However, on evenings, access from the hotel is closed off and entrance can only be gained from the street.

Membership fee is \$250 for resident New Yorkers, \$150 for non residents and \$700 for corporations. This allows members to bring five guests, and also makes the room available to them for private parties and other functions.

In compliance with N.Y. State liquor laws, there is a guest membership fee of \$5 on weekdays and \$8 on weekends. There is a strict dress code that outlaws jeans and T-shirts, requires jackets at all times and jackets and ties in fall and winter months.

Music in the club spans a broad range from pre-Glenn Miller to European, to Latin to current progressive disco and is spun by Malaysian-born Florence Eshensen who is employed by Juliana's.

According to O'Hara, the club is aiming at a clientele from among the cream of the city's nightclubbers. He explains that the Metamorphosis concept was unsatisfactory to the hotel because it attracted too many of the city's "undesirables." He explains, "If clubs like Regine's and La Folie are aiming at the top 5% of the cream of the club-goers, we will be satisfied with the top 25%."

Disco Mix

By TOM MOULTON

NEW YORK—Casablanca Records has released Roberta Kelly's "Zodiac Lady" and an album by the Munich Machine, a group which usually backs such acts as Donna Summer, Kelly and Giorgio.

The A side of Zodiac Lady is a medley which begins with "Zodiace" a tune reminiscent of Gloria Gaynor's "Never Can Say Goodbye" and Grace Jones' "La Vie En Rose." As its title implies the song deals with signs of the zodiac. It goes through different moods and features several tom breaks. The tune then moves into "Love Sign" which is lighter and more melodic, continuing with "Funky Stardust" done in an early Gaynor style with galloping rhythm guitars keeping the momentum.

The flipside of this record has one strong cut in "I'm Sagittarius." There is a definite German sound here, with funky horns that are doubled to give an electronic effect. This is Kelly's strongest effort to date and should emerge as her biggest disco LP.

The A side of the Munich Machine is "Get On The Funk Train," a 15:45-minute song done in a Donna Summer style. The chorus calls itself the Midnight Ladies. The song itself, though repetitive, does work and incorporates some very subtle breaks to keep it from becoming boring.

The flipside is a medley of such disco hits as "Love To Love You Baby," "Troublemaker," "Try Me," "Spring Affair" and a reprise of "Love To Love You Baby." It is an extremely fast cut and may have to be slowed down. It also sounds as though some of the original vocal tracks were re-

placed by a synthesizer. Both LPs were produced by Giorgio Moroder and Pete Dinklage.

The new Richie Family LP titled "African Queen" on Marlin Records distributed by TK Records, has several good cuts. The strongest is an 11:20-minute medley of "Quiet Village," the Martin Denny hit of the late 1950s and another titled "Voodoo."

A vocal line has been added to "African Queen" and the song starts off with percussion. The entire thing builds to a pretty arrangement featuring harp and synthesizer. The string arrangement is spectacular.

This goes into a rhythm break which in turn goes into "Voodoo" which sounds like a jazzy version of an African tribal mass. The percussion featured in this sound is very exciting and once more the overall arrangement is outstanding.

"African Queen," the title song, occupies the entire flipside and runs for 13:13 minutes. It deals with four African Queens. The lyrics are at times difficult to understand as the vocals are set in the track and not featured as leads, but more as a group sound.

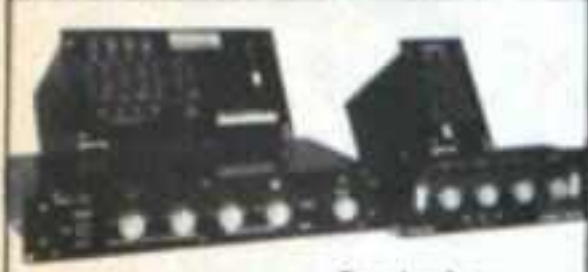
A male voice has been added. The song is cut in a European style with a dominant bass drum and a lot of echo. It is at times reminiscent of "We Got Our Own Thing" by C.J. & Co.

There is a definite change of style with the group now that it has added a male voice and no longer records in Philadelphia. It seems that it is

(Continued on page 62)



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Billboard's Disco Action

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National Disco Action Top 40

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- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch)
- 2 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE UNKIND—Donna Summer—Oasis (LP)
- 3 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
- 4 COULD HEAVEN EVER BE LIKE THIS TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 5 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 6 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 8 DR. LOVE—First Choice—Gold Mine (12-inch)
- 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
- 10 I FOUND LOVE—Love & Kisses—Rei-vea (LP import)
- 11 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 13 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 15 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch/LP)
- 16 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)
- 17 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
- 18 NO WHERE TO RUN—Dynamic Superiors—Motown
- 19 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 20 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
- 21 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
- 22 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 23 BEST OF MY LOVE—Emotions—Columbia
- 24 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 25 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 26 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
- 27 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
- 28 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 29 YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
- 30 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
- 31 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
- 32 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 33 JOURNEY INTO LOVE—Kebekeletrick—Direction (12-inch import)
- 34 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Carrere (LP import)
- 35 FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
- 36 FLIP—Jesse Green—Red Bus Tempo (12-inch import)
- 37 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE/COME ON IN—Moment Of Truth—Salsoul (LP)
- 38 LASO SQUARE—LaSo—MCA (LP)
- 39 BEE STING/DISCO SYMPHONY—Camouflage—Honeybee (import)
- 40 SHOW ME WHAT YOU'RE MADE OF—Mista Charge—Target (import)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 3 I FEEL LOVE/TAKE ME/I REMEMBER YESTERDAY—Donna Summer—Oasis (LP)
 - 4 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 5 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 7 FLIP—Jesse Green—Red Bus Tempo (12-inch)
 - 8 DR. LOVE—First Choice—Gold Mine (12-inch)
 - 9 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 10 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 11 BEE STING—Camouflage—Honeybee (import)
 - 12 BOOGIETHON/FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
 - 13 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 14 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch)
 - 15 DISCOMANIA—Lovers—TK (12-inch)

SAN FRANCISCO

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch/LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Oasis (LP)
 - 3 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 4 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
 - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 6 ACCIDENTAL LOVER/I FOUND LOVE—Love & Kisses—Rei-vea (LP import)
 - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 8 JOURNEY INTO LOVE—Kebekeletrick—Direction (12-inch import)
 - 9 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Carrere (LP import)
 - 10 BEST OF MY LOVE—Emotions—Columbia
 - 11 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 12 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 THE FINAL THING—Steve Bender—London (12-inch)

SEATTLE

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 4 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 5 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 6 SLOW DOWN—John Miles—London (12-inch)
 - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 8 THE FINAL THING—Steve Bender—London (12-inch)
 - 9 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 11 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 12 DO IT FOR ME—Jennifee—Motown (12-inch)
 - 13 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 14 GET ON THE FUNK TRAIN/GIORGIO MEDLEY—Munich Machine—Casablanca (LP)
 - 15 DISCO SYMPATHY/ANDREA—Hamilton Bohannon—Mercury (12-inch)

MONTREAL

- This Week**
- 1 SOUL SISTER—Ronnie Jones—London (12-inch)
 - 2 MISS BROADWAY—Belle Epoque—Trans Canada
 - 3 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
 - 4 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—RCA (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Alta
 - 6 DISCOMANIA—Lovers—London (12-inch)
 - 7 MACUMBA—Marboo—CBS (12-inch)
 - 8 JOURNEY INTO LOVE—Kebekeletrick—RCA (12-inch)
 - 9 I FEEL LOVE—Donna Summer—Quality (LP)
 - 10 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 11 GIRL, YOU'LL BE A WOMAN SOON—Buddah Orch.—CBS (12-inch)
 - 12 BLOOD & HONEY—Amanda Lear—RCA
 - 13 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—RCA (12-inch)
 - 14 DISCO DELIVERY—D.D. Sound—RCA (LP)
 - 15 SPIKE—Love & Kisses—Polydor (LP)

NEW ORLEANS

- This Week**
- 1 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 2 I FEEL LOVE/TAKE ME—Donna Summer—Oasis (LP)
 - 3 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 5 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 6 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 7 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 9 ANOTHER STAR/LASO SQUARE—LaSo—MCA (LP)
 - 10 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 11 I JUST WANT TO DO MY THING—Edwin Starr—20th Century (12-inch)
 - 12 LOVING YOU IS REALLY MY GAME—Brainstorm—RCA (12-inch)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 14 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 15 BEE STING/DISCO SYMPHONY—Camouflage—Honeybee (import)

NEW YORK

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch/LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Oasis (LP)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 I FOUND LOVE—Love & Kisses—Rei-vea (LP import)
 - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
 - 8 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 9 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 12 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 13 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 14 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 15 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)

PHILADELPHIA

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 4 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 5 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Oasis (LP)
 - 6 SHOW ME WHAT YOU'RE MADE OF—Mista Charge—Target (import)
 - 7 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch)
 - 8 THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - 9 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 10 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 11 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 NIGHT & DAY—Frank Sinatra—Reprise (12-inch)
 - 14 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 15 BARY COME ON—Sex O'Clock U.S.A.—Prelude (LP)

PHOENIX

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Oasis (LP)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 5 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 9 MARY HARTMAN, MARY HARTMAN—New Markets—Calliope (12-inch)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 BLACK SUNDAY—Sweet Inspirations—Carnilion (12-inch)
 - 13 DO IT FOR ME—Jennifee—Motown (12-inch)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)

DALLAS/HOUSTON

- This Week**
- 1 I FEEL LOVE—Donna Summer—Oasis (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 4 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 5 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 6 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 7 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 9 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 10 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 11 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 12 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 13 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 14 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 15 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)

DETROIT

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 3 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 4 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 5 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 8 RICH MAN, POOR MAN/HEY SAID IT COULDN'T BE DONE—Dells—Mercury (LP)
 - 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 10 WHEN YOU DROP YOUR GUARD, LOVE KNOCKS YOU DOWN—Angie—Little Star (LP)
 - 11 BEST OF MY LOVE—Emotions—Columbia
 - 12 YOUR LOVE—Rare Essence—Major
 - 13 I FEEL LOVE—Donna Summer—Oasis (LP)
 - 14 LOVING YOU IS KILLING ME/CHAINED BY YOUR LOVE—Moment Of Truth—Salsoul (LP)
 - 15 SOUL SISTER—Ronnie Jones—London (12-inch import)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Oasis (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 5 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 WINGS OF FIRE/FREE SPIRIT/BOOGIE MAGIC—Dennis Coffey—Westbound (LP)
 - 8 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 9 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 10 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 12 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 13 TAILGATE—21st Creation—Motown (12-inch)
 - 14 DISCO SYMPHONY/ANDREA—Hamilton Bohannon—Mercury (12-inch)
 - 15 I FOUND LOVE—Love & Kisses—Rei-vea (LP import)

MIAMI AREA

- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 2 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Oasis (LP)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 5 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 6 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 7 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch)
 - 8 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 9 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE/MAGIC BIRD—Moment Of Truth—Salsoul (LP)
 - 10 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 11 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 12 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 13 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 14 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 15 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)

ATLANTA

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 I FEEL LOVE—Donna Summer—Oasis (LP)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 5 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 6 I FOUND LOVE—Love & Kisses—Rei-vea (LP import)
 - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 9 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 10 ANDREA—Hamilton Bohannon—Mercury (12-inch)
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
 - 13 BEST OF MY LOVE—Emotions—Columbia
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)

BALT./WASH., D.C.

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Oasis (LP)
 - 3 NO WHERE TO RUN—Dynamic Superiors—Motown
 - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 5 I FOUND LOVE—Love & Kisses—Rei-vea (LP import)
 - 6 YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
 - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MUTHA OUT—Idris Muhammad—CTI (12-inch)
 - 8 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 9 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 10 ANDREA—Hamilton Bohannon—Mercury (12-inch)
 - 11 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 12 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 13 TURN ON THE LIGHTS—Kellie Patterson—Shadybrook (12-inch)
 - 14 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 15 I NEED A MAN—Grace Jones—Beam Junction (12-inch)

BOSTON

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY—Donna Summer—Oasis (LP)
 - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 6 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch)
 - 7 SINCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
 - 8 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
 - 9 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)
 - 10 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
 - 13 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 14 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 15 LASO SQUARE—LaSo—MCA (LP)

CHICAGO

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Oasis (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 4 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 9 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 10 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 11 SLOW DOWN—John Miles—London (12-inch)
 - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 13 SUPERMAN/ONE LOVE—Celi Bee & The Buzzy Bunch—TK (12-inch)
 - 14 BEST OF MY LOVE—Emotions—Columbia
 - 15 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)

Jimmy Stuard

1945 - 1977

*A Good Friend and A Man Who
Loved and Lived Music.*

*Through His Artistic Creativeness
He Was Able To Share
His Love For Music With Others.*

His Spirit Will Live On Forever.

Tom Moulton

Teaser Issues Disco Mixer

NEW YORK—Teaser Wireworks has developed a six-input disco mixer with outlets for two mikes, one stereo tape deck, two phonographs, auxiliary input, remote AC switching and a crossfader for turntables. An extensive cue/monitor system for the headphones incorporates a five-watt amplifier to overcome the sound pressure level of any disco.

According to Jerry McKinney, president of the Dallas-based company, the mixer was researched and designed under the premise that sound levels in any disco should be

clean as well as loud. "The model six accomplished this."

The unit features a signal-to-noise ratio of more than 75 dB, a reported distortion factor of less than .05%, and a frequency response ranging from 20Hz to 20kHz. The system is also said to incorporate a headroom of plus 15dB with LED readouts instead of conventional VU meters to allow for instantaneous peaks of highs and lows.

The system which was displayed at the recent ILS '77 show in Chicago, will be available next month with a \$650 price tag.

S.C. Chain Launches Fund Drive Electric Warehouse Links Club Debut, Cystic Fibrosis

NEW YORK—The Electric Warehouse, a three-club disco chain in South Carolina, has launched a drive to raise \$40,000 for that state's chapter of the Cystic Fibrosis Foundation.

The drive coincides with the opening of the new 33,000-square foot Electric Warehouse at Myrtle Beach, S.C., said to be the largest discotheque in the U.S.

According to Don Griffin, owner of the E.W. chain, the fund-raising effort will take the form of a series of

disco parties at all three clubs located at Columbia, Greenville and Myrtle Beach.

The parties will feature local radio deejays who will lend their services free of charge. Format will include disco dance contests, gong shows and other special events, some of which are still in the planning stages.

A \$2 cover charge will be imposed, and in an effort to attract as broad a cross-section of the public as possible, no alcohol will be served.

According to Griffin, if the goal of

\$40,000 is reached, it will help to underwrite at least half of the Chapter's operating budget for this fiscal year.

A similar fund raising effort was held on a smaller scale last year at the Electric Warehouse's Greenville location. The single disco party raised in excess of \$2,000 for the Foundation and gave Griffin the idea to expand it to all his clubs.

Meanwhile, the multi-million dollar Myrtle Beach club is housed in the old Grand Strand Music Fair, an auditorium located just south of the Myrtle Beach Air Force Base that once featured such entertainers as Bob Hope, Three Dog Night, Kiss and the Doobie Bros.

The sound system features a "Earthquake" by Cerwin-Vega horns, along with another set of speaker systems specially designed by C-V for the Electric Warehouse. The speakers are powered by nine BGW amplifiers, models 750 and 500. Two Pioneer turntables are used. The sound system was installed by Brookshire Electronics.

The lighting incorporates 450 six-foot strips supplied by Litelab and utilized on an 84-foot wall in a peacock's tail design. Another wall features a 102-foot computerized light panel, capable of producing up to 500,000 different designs supplied by Varaxon Electronics. Additional equipment includes a slide show and fog machines. The entire package was put together by Dan Pauls of the Colorado based firm of Entertronix, Inc.

Mike Mattin, the club's deejay, operates from a specially designed booth suspended from the ceiling. His music is a mix of rock, pop and conventional disco sounds.

The Electric Warehouse caters to an 18 to 35 clientele and draws many of its fun-seekers from the nearby Air Force base.

New N.J. Spot Caters To Chic

CHERRY HILL, N.J.—The Gatsby, a disco with emphasis on sophistication, decor and the music of Sinatra and Nancy Wilson, has opened here to cater to a chic adult clientele, according to Mark Bowler, the club's manager.

Originally functioning as He Place, the club was recently taken over by Taylor Mills, a partner in the earlier venture, and redecorated by Jack Wilson who also designed Philadelphia's Library disco, in a design patterned after the movie from which it takes its name.

The club is essentially a membership facility but allows select non-members at a \$4 cover charge. There is a strict dress code.

Disco Mix

• Continued from page 58

developing its own sound and its direction may be more apparent with its next LP.

Canadian-based Direction Records has released several good singles, currently available only in Canada. Among them is "Journey Into Love" backed with "Return From Love" by Kebek-Electrik. The record has been out for a while and Donna Summer's "I Feel Love" sounds a lot like it. It is done with synthesizers and both are similar in style. "Love, Love Me Baby" is by T.B.S.O. and is done in two parts. It sounds a lot like "Love To Love You Baby." Vocalists are used in the background to sing the title.

LIGHTS FANTASTIC PRESENTS THE SOUND-TO-LIGHT 1200 SERIES

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livery and trouble free operation. Our studies revealed your problems in purchasing imported units, with parts, service and know-how thousands of miles away. These Lights Fantastic S2L's are manufactured and serviced right here in the USA with domestically available components, right down to the connectors and fuses. And there's more. Unlike those imports, we include complete installation instructions and schematics with every unit sold. So move with the new generation of Controller/Programmer. The others are obsolete...at last!

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'MAJOR FORCE' IS FIRM'S GOAL

Polydor Builds Up Nashville

By GERRY WOOD

NASHVILLE—Wanting to become a "major force in the country music market," Polydor Inc. plans to revitalize its Nashville operation.

Signings of important new artists coupled with a selective marketing approach provide the Polydor complex with a sense of direction that has been lacking in the past.

Signalling the beginning of the push, the label has signed Mel Street and Bob Luman, formerly with GRT and Epic, respectively.

"These signings represent the inauguration of another phase in our vitalization of our Nashville department," says Irwin H. Steinberg, president of Polydor and the Polygram Record Group. "Street and Luman will add greater dimension to our roster which is progressing well in developing relatively new talent."

Street, who has hit with "Borrowed Angel," "Lovin' On The

Backstreets" among others has just released his debut Polydor single, "Barbara, Don't Be The Last To Know." He's co-produced by Jim Prator, his manager, and Jim Vienneau, Polydor's Nashville director of a&r.

Luman is presently working with Vienneau on his first Polydor sides. He has hit with such songs as "Let's Think About Living," "Lonely Women Make Good Lovers" and "Honky Tonk Man."

"Our plan in building a very successful country department is to discover and build new artists and to sign acts like Luman and Street who are name talents with past hit records," explains Vienneau.

"We're also striving for variety, as indicated by the signing of Alvin Crow and the Pleasant Valley Boys, a country swing and rockabilly act that somehow manages to be authentic and progressive at the same time."

Explaining Polydor's selectivity, Jack Pride, Polydor director of country promotion, notes, "We don't release 10 records a week and hope some stick. We release the best possible song by each artist and focus our energies on them."

Polydor Inc. began revamping its Nashville arm, inherited from MGM Records, last year, paring down a large roster of artists into a select handful. Street and Luman join the Polydor roster of C.W. McCall, Lois Johnson, Rayburn Anthony, Max D. Barnes, Alvin Crow and Billy ThunderKloud.

The firm continues to revitalize the Polydor/MGM catalog. Hank Williams Sr.'s "24 Greatest Hits" has been certified gold. Polydor plans another Williams set—Volume 2. A similarly named package by Bob Wills and the Texas Playboys has also fared well. Another Mel Tillis act, a two-pocket "24 Greatest Hits" has been scheduled for release.

Fire Precautions In Music City

Continued from page 3

ment could be closely scrutinized by more vigilant fire department officials.

Renovations and remodeling may be required in many buildings to prevent close down or clear out orders by safety officials intent on not letting their domain be the site of a similar tragic fire.

A check of Nashville's leading entertainment complexes indicates the owners and managers are beating the fire marshal to the punch. Fire prevention briefings for employees have been started at one Nashville nightclub because of the Newport holocaust. The fire has caused owners and managers to view their safety procedures in light of capacity crowds.

If fire safety officials wanted a model for a relatively fire safe structure, they could probably use Nashville's Grand Ole Opry House that's packed to its 4,400 capacity several times a week.

According to Lloyd Warren, director of Opryland's general services department, fire prevention is the main ingredient as far as a life safety code for the persons employed at the park and the guests who come in. The most sophisticated equipment available is installed not only in the Grand Ole Opry House but also throughout the park and hotel and convention center presently under construction.

"Warning devices, smoke and heat detectors, sprinkler systems and alarms which run through a continuous monitoring system in our security department services every building and area in the park occupied by people," notes Warren. And as a backup to the automatic systems, all of Opryland's security rangers have not only gone through manual fire prevention training, but also practical experience.

The Municipal Auditorium in downtown Nashville is another large entertainment complex with a seated admission of 9,650 and a general admission capacity of 11,000, although it has seen 13,000 in 1962. There are 14 exits for this two-level facility, seven of which are marked as fire exits and lit.

"There is very little in our building to burn since it's all concrete and steel," explains Bobby Highsmith,

manager of the Municipal Auditorium. "About the only inside decorations for the auditorium are the upholstered seats which are covered with an inflammable material."

The state fire marshal is required to inspect the auditorium at least once or twice a year and the city fire marshal runs periodic checks ranging from once a month to three and four times per month. "Usually whenever we have something going on, the city fire marshal will want to check everything out safety-wise," notes Highsmith.

An older auditorium in the area, the War Memorial, has a seating ca-

Assistance in preparing this story provided by Radcliffe Joe in New York.

capacity of 2,200 and is of masonry-type construction. Containing an adequate supply of fire extinguishers in the backstage, main hall and balcony areas, and "many more exits than the club in Newport, Ky.," according to Ralph Stone, safety engineer for the Nashville Dept. of Public Works, the building also has a fire-safe curtain.

The War Memorial is inspected regularly by several groups, including fire department officials, the Federal Regulatory Agency of Safety and Health and the Tennessee Department of General Services.

Club owner Randy Wood has a capacity of 200 at the Old Time Picking Parlor and fills that capacity two or three times a week. A sprinkler system set for heat detection is one of the fire preventive measures the club can rely upon, along with a hookup to a central system at the fire department, whose response time to the location is approximately three to five minutes.

Fireproofing of interior decorations has also been achieved in a remodeling process the club went through last year and three exits are available to patrons downstairs, while one exit upstairs for artists is accessible down a flight of stairs.

Nick Hill, owner of the Exit/In, another popular listening spot in Nashville, has worked closely with fire officials in bringing the club up to par in safety requirements since his takeover in the fall of 1976. He is

instigating fire drills for his employees.

This 230-seat capacity club is inspected once a month by a nighttime safety inspection crew and contains two accessible exits from the main listening room. Capacity crowds are seen at least two or three times a week.

In other parts of the country, New York City boasts one of the most stringent fire prevention laws in the nation in its place of assembly law, 1968 amendment to the building's code. Enforcement of the law comes under the joint jurisdiction of the Buildings and Fire Depts. It emphasizes, among other things, sprinkler systems, adequate exits, occupational limits and approved electrical wiring and fire proofing of all drapes and scenery, according to a spokesperson for the Fire Dept.

Enforcement of this law has been stepped up in the wake of last year's Blue Angel club fire in Manhattan and the destruction of a Bronx social club, both of which claimed a number of lives, and for which both the Buildings and Fire Depts. drew public criticism.

Today, according to Alan Pepper, co-owner of this city's popular Bottom Line nightclub, New York clubs are subject to close scrutiny by both departments. He states that together they can average as many as six annual visits. Violations are brought to the attention of the club owner with warnings to have them corrected. If the warnings go unheeded, the club owner could face fines, court action and/or revocation of his licenses.

Several other club owners in the city corroborate Pepper's story, adding that they welcome, rather than resent the rigid enforcement of the city's fire laws. The consensus is that it helps keep them alert and awareness is essential if catastrophes such as the Kentucky tragedy are to be averted in Manhattan.

7th Statler Party

NASHVILLE—The Statler Brothers are planning their seventh annual "Happy Birthday U.S.A." event on the Fourth of July weekend. The Staunton, Va., concert sponsored by the Mercury act draws some 50,000 fans. Special guest star this year will be Ronnie Milsap.



CLARK AIRED—Roy Clark goes over the WHN program log with the station's air personality Del De Montreux, right, as Clark hosts an hour-long segment on WHN. The ABC/Dot artist visited the station while in New York to star in the "Country Comes To Carnegie Hall" concert with Freddy Fender, Hank Thompson and Don Williams.

FIRST TIME EVER

Mercury Sponsors Seminar For Acts

NASHVILLE—For the first time in its history, Phonogram/Mercury brought together its country recording artists and company executives for an artist seminar.

Held Tuesday (7) at the Holiday Inn Vanderbilt in Nashville, the session acquainted artists with the internal workings of Phonogram/Mercury and answered questions they posed about the music industry.

A panel of Nashville and Chicago Phonogram executives explained the basic function of their departments. Artists were then invited to ask questions and discuss any problems they may be having.

Panel members were Jerry Kennedy, vice president, Nashville a&r; Jerry Gillespie, Nashville a&r; Frank Leffel, national

country promotion director; Charles Fach, executive vice president and general manager; Jules Abramson, senior vice president, marketing; Harry Losk, vice president, sales; Carol Forney, director of business affairs; John Frisoli, executive vice president and general manager, Phonodisc, and George Knemeyer, publicity.

Among the artists attending the nine-hour seminar, split by a dinner break, were Reba McEntire, Lawanda Lindsey, Nick Nixon and Cledus Maggard.

Participants were given a new LP-sized Phonogram brochure titled "A Family Album." The brochure explained the various facets of the firm, including distribution, promotion and merchandising.

'Grand Ole Opry's' Talent Dominate Opryland Boards

NASHVILLE—"Grand Ole Opry" artists are headlining this summer's 11 live stage performances at Opryland, U.S.A.

Daily performances, Monday through Thursday in the Grand Ole Opry House, will be featuring different Opry artists each day in a country music headliner show covered by the price of Opryland's admission ticket.

Among the artists tentatively scheduled through Sept. 5 are Connie Smith, Monday (13); Jeanne Pruett, Tuesday (14); Jan Howard and Ray Pillow, Wednesday (15); Jean Shepard, Thursday (16); Jim Ed Brown, Monday (20); Jack Greene and Jeannie Seely, Tuesday (21); Billy Walker, Wednesday (22), and Don Williams, Thursday (23).

Lonze and Oscar, June 28; Skeeter Davis, June 28; Del Reeves, June 30; Larry Gatlin, July 4; Bill Anderson, July 6; Roy Acuff, July 7; Osborne Brothers, July 11; Bill Monroe, July 12; Jim and Jesse, July 13; Lester Flatt, July 14; Barbara Mandrell, July 18; Dottie West, July 19; Skeeter Davis, July 20, and Jeannie Pruett, July 21.

Lonzo and Oscar, July 25; Grandpa Jones, July 26; Jerry Clower and Stu Phillips, July 27; Stonewall Jackson, July 28; the Wilburn Brothers, Aug. 1; Jim and Jesse and Stu Phillips, Aug. 2; Hank Snow, Aug. 3; Roy Acuff, Aug. 4; Ronnie Milsap, Aug. 8; Jean Shepard, Aug. 9; Don Gibson and Jan Howard, Aug. 10, and Marty Robbins, Aug. 11.

George Hamilton IV, Aug. 15; Bill Anderson, Aug. 16; David Houston, Aug. 17; Jack Greene and Jeannie Seely, Aug. 18; Jimmy Dickens, Aug. 22; Ray Pillow, Aug. 23; Charlie Louvin, Aug. 24; Stonewall Jackson, Aug. 25; Bill Monroe, Aug. 29; Marty Robbins, Aug. 30; Osborne Brothers, Aug. 31; Lester Flatt, Sept. 1 and Ernest Tubb, Sept. 5.

Rodeo Act Clicks

NASHVILLE—Larry Mahan, the singing rodeo artist, finished a successful two-week engagement at Las Vegas' Golden Nugget May 22 and will be appearing in concerts and rodeos over a five-state area and Canada in the next two months.

The Singing Fireman

HOWDY GLENN

"Don't Take Pretty to the City"

WBS 8502



Produced by Andy Wickham

WARNER COUNTRY IS SMOKIN'



Billboard photo by Walt Heeney

GERMAN VERSION—Country music spans the ocean as testified by this country music club, north of downtown Hanover, Germany. Founded two years ago by Peter Rehak, who is originally from Czechoslovakia, the Nashville Club features a house band on weekends, specializing in country. The club books other bands and offers a disco format with a mix of country 45s and disco cuts popular in Europe.

BLUEGRASS FOR GOTHAM

NEW YORK—The Lone Star Cafe, a five-month-old Manhattan venue featuring progressive country acts, is now featuring live bluegrass music on Sunday nights.

Doug Tuchman, a promoter who has kept bluegrass kicking in Gotham for many years, is booking the talent through his Orange Blossom Productions. He also produces the city's only series of outdoor bluegrass concerts at the South Street Seaport during the summer.

Set to appear at the Lone Star Sunday (12) are the Country Ramblers, a Swiss outfit comprised of bankers, businessmen and pickers. In weeks to come Appalachian Reign, Orrin Star, the 1976 national guitar champ, the Coup De Grass, Ted Lundy and Bob Paisley and the Southern Mountain Boys are expected.

"From the point of view of attendance and the music, this is the best season we've ever had in the five years I've been promoting bluegrass," Tuchman says.

Initial reaction to the Sunday night fare has been good, he reports, and the possibility of adding top name bluegrass acts to the Lone Star lineup is being discussed.

Famous Gaining Song Momentum

NASHVILLE—The Famous Music operation in Nashville continues to gain momentum, Bill Ficks, director of operations, has signed two writers, Vince Matthews and William P. Davidson to the firm. He notes that a wide range of country and pop talent has been cutting Famous songs. "It's Sad To Belong," written by Randy Goodrum, has been recorded by England Dan & John Ford Coley and covered by B.J. Thomas; Tammy Wynette has cut Sue Richards' "It's Gonna Take A Long, Long Time"; and Dave & Sugar have recorded "That's The Way Love Should Be" written by Milton Blackford, Dave Gillon and Joe Dougherty.

Other Famous cuts include "Love Song Sing Along" written by Bob Milsap and recorded by Darrell Dodson; "Let Me Down Easy," written by Lobo and cut by Christy Lane; and "Love Letters" recorded both by Vera Lynn and Debbie Hawkins. It's the Edward Heyman-Victor Young standard.

Kennedys Grab Distrib Outlet

NASHVILLE—World International Group, a national record distribution outlet for independent labels, has been purchased by Gene and Linda Kennedy.

Announcing the stock purchase, the firm's board of directors indicated there would be no change in personnel and that the offices will remain at 22 Music Square West in Nashville.

Since the beginning of the year, World International Group has distributed two national chart records by Peggy Sue on Door Knob Records. Other labels recently signed to be distributed by the firm are Denim Records from Philadelphia, Kansas Records of Kansas City, Acquarian Records from Macon and Pyramid Records of Nashville, renamed BMA Records.

BMA has signed Jerry Wallace to a long-term recording contract and has reached a production agreement with Kennedy on Jerry Wallace and Ken Sheldon, the other BMA artist.

Houston Firm Now Developing Artists

HOUSTON—Nashville Sound, Inc. of Houston has expanded into an artist development direction.

The division will be named Entertainers Employment Group and headed by the new division's president, Jim Bailey. The management of Randy Cornor, ABC/Dot artist, is the initial project.

The studio facility, Sound Masters, has recorded acts ranging from rock to country. The firm's production company, A-Ball, has had several artists on national charts, and one of its publishing wings is now on the Billboard Hot Country Singles chart with "Bluest Heartache Of The Year."

Dad's Day Noted

NASHVILLE—Scorpion Records is putting a rush on a new release aimed at the Father's Day market.

With Father's Day set for the third Sunday in June, Scorpion has released "I Remember (A Father's Day Card)" by veteran "Grand Ole Opry" announcer Grant Turner. The song was written by Ronnie McDowell as a tribute to fathers.

A Country 'Dolly'

NASHVILLE—Coinciding with the revival of the Broadway musical "Hello Dolly" starring Carol Channing, Plantation Records is releasing a country version of the title song.

Nashville Scene

By PAT NELSON

An advance copy of Hank Snow's upcoming RCA album, due for release within the next two weeks, reveals strong hit potential and a refreshing change by the legendary country artist. Snow went into the studio with intentions of updating his sound and that he has done.

WMAQ radio in Chicago carried Ronnie Milsap's May 25 concert at Ivanhoe Theatre live by remote broadcast covering an audience estimated to reach 38 states and parts of Canada. Susan Drake of WMAQ notes that "people are becoming increasingly interested in live concert programming." Don Williams, Billy "Crash" Craddock and Dolly Parton have also made remote broadcasts over the station.

While in Chicago, Milsap also appeared on "AM Chicago" at WLS-TV, completed interviews at WMAQ and WJJD radio and was interviewed by Jack Hurst, columnist for the Chicago Tribune.

Jessi Colter's fourth Capitol album, set for release Monday (13), will be an exploration of the artist's religious feelings which had their roots at an early age with Colter playing piano at church at age 11 and her mother serving as minister. The 10 songs are self-written and the LP is expected to retain the wide range appeal typical of Colter's previous releases, making it appropriate for both the country and pop markets.

Jenny Jamison, KSTL disk jockey in St. Louis, has been in Nashville promoting her latest record for the Dart label. Jamison wrote the A side, "Her Time Of The Week," and the B side, "I'll Sure Come A Long Way Down," was penned by Loretta Lynn. Sonny Osborne adds some of his fine banjo licks to the single.

Mack Sanders has been at Cartee Music Studio in Muscle Shoals recording his first LP in quite a while. Sanders' wife and fellow artist, Sherry Bryce, is handling production using a combination of Nashville and Muscle Shoals musicians. Merle Haggard makes an appearance at Gilley's Club Friday (17)-Saturday (18) before opening a three-day engagement at the Circle Star Theatre in San Carlos, Calif. Friday (24). The new single, "When My Blue Moon Turns To Gold Again," off Haggard's "Ramblin' Fever" LP, is scheduled for release Monday (10).

Bill Anderson and Mary Lou Turner have been recording at Nashville's Sound Shop under the direction of producer Buddy Killen. Play-boy artist Teresa Neal and Eddie Kilroy, her producer, have been finishing the singer's first album for the label at Fireside Studios in Nashville.

Stan Silver and Donna Fargo are working on her next Warner Bros. LP at Quadrafonic Studios in Nashville with Gene Eichelberger engineering. Meanwhile, Ron Bledsoe is also at the studio wrapping up production on David Allan Coe's latest Columbia album. Marcia Ball celebrated her recent signing with Capitol Records at the Green Pastures Restaurant in Austin with Bill Coben, her attorney; Carlyne Major, Ball's manager; and Frank Jones, vice president of Capitol's Nashville office, on hand to help ensure a festive evening.

Roy Clark wrapped up another guest star appearance on "The Merv Griffin Show" while Griffin was taping in Las Vegas and Clark was performing at the Frontier Hotel there. Clark has now returned to Nashville for "Hee-Haw" tapings through July. After a two-week vacation he'll embark on a concert tour that will take him from Canada to California. Stan Williams has joined Mickey Gilley's band, the Red Rose Express, alternating between playing the fiddle, banjo and guitar.

Recent chart success has paid off in a way besides royalties for Elektra's Eddie Rabbitt. Television offers are flowing in for Rabbitt who has become a welcome addition on numerous shows including "Dinah!," "The Merv Griffin Show," "The Midnight Special," "Pop Goes The Country," "Nashville On The Road," "The Wayne Vold Show," "The Ronnie Prophet Show," "Tommy Hunter Show," "The Easter Seals Telethon," "The Bob Braun Show" and the nationally syndicated "Good Day Show." Many of these programs will air during the next few months while Rabbitt works on his third album for Elektra.

R.W. Blackwood and the Blackwood Singers were the first Nashville group to headline the 50th State Fair in Honolulu, May 26-31. This is the first of 18 fairs scheduled for the group this summer including return engagements as headliners at the North and South Dakota State Fairs in July and September.

No Price Uppage At Country Intl

NASHVILLE—Country International Records plans to hold its LP and tape prices at \$5.98 and \$6.98, respectively. The cost to distributors will also remain the same, according to Dom Melillo, vice president of sales.

"Increasing prices at this time would be an error for a company selling albums exclusively to the country market," claims Melillo. He believes higher LP costs will not affect sales on major stars but could hurt newly established singers.

9 Foreign Distribs Pact With Rounder

NASHVILLE—Rounder Records, independent producer of contemporary and traditional folk music with nearly 150 albums to its credit, has finalized distribution agreements with nine additional foreign distributors.

Rounder will be represented in Germany by Plane Verlag of Dortmund; in the U.K. by CRD of Greenford, Middlesex; in Italy by Hi Fi and Record Center of Milano; in France by Cezame of Paris; in Switzerland by Evasion of Lausanne; in Norway by Sinar of Oslo; in Belgium and Holland by Hi Fi Home Produktion of Brugge; in Denmark by CSA of Copenhagen, and in Hong Kong by Studer ReVox (H.K.).

The label will continue to be represented by Sonet in Sweden, Shinsei in Japan and the Almada Corp. in Canada.

U.K. Writers Visit Country's 'Hotspots'

NASHVILLE—Anchor Records, London, hosted a party of British journalists during a recent visit to the U.S.

The visit's purpose was to provide coverage on the recent New York concert at Carnegie Hall featuring ABC/Dot artists Roy Clark, Don Williams, Freddie Fender and Hank Thompson, and to gather information together on Nashville and country music.

The journalists on the trip were Annie Nightingale, Daily Express and BBC Radio deejay; Stan Sayer, Daily Mirror; David Gelly, the Observer; Colin Irwin, Melody Maker; Tony Byworth, editor of Country Music People; and Richard Young, photographer. Also present were Anchor Records executives Mike Hutson and Charlie McCutcheon, and Ann and John Hardwicke, the winners of a country music contest run in the Daily Mirror.

During their five-day stay in the Nashville area, the British journalists visited the "Grand Ole Opry," Opryland, and several recording studios.

Hall Of Fame Head Named To Council

NASHVILLE—Diana Johnson, director of the Country Music Hall of Fame and Museum, has been elected to a one-year term as president of the Intermuseum Council of Nashville.

"This is a shining example of women in positions of leadership in the Nashville music community, and in the museum community as well," comments Bill Denny of Cedarwood Music, a Country Music Foundation board trustee.

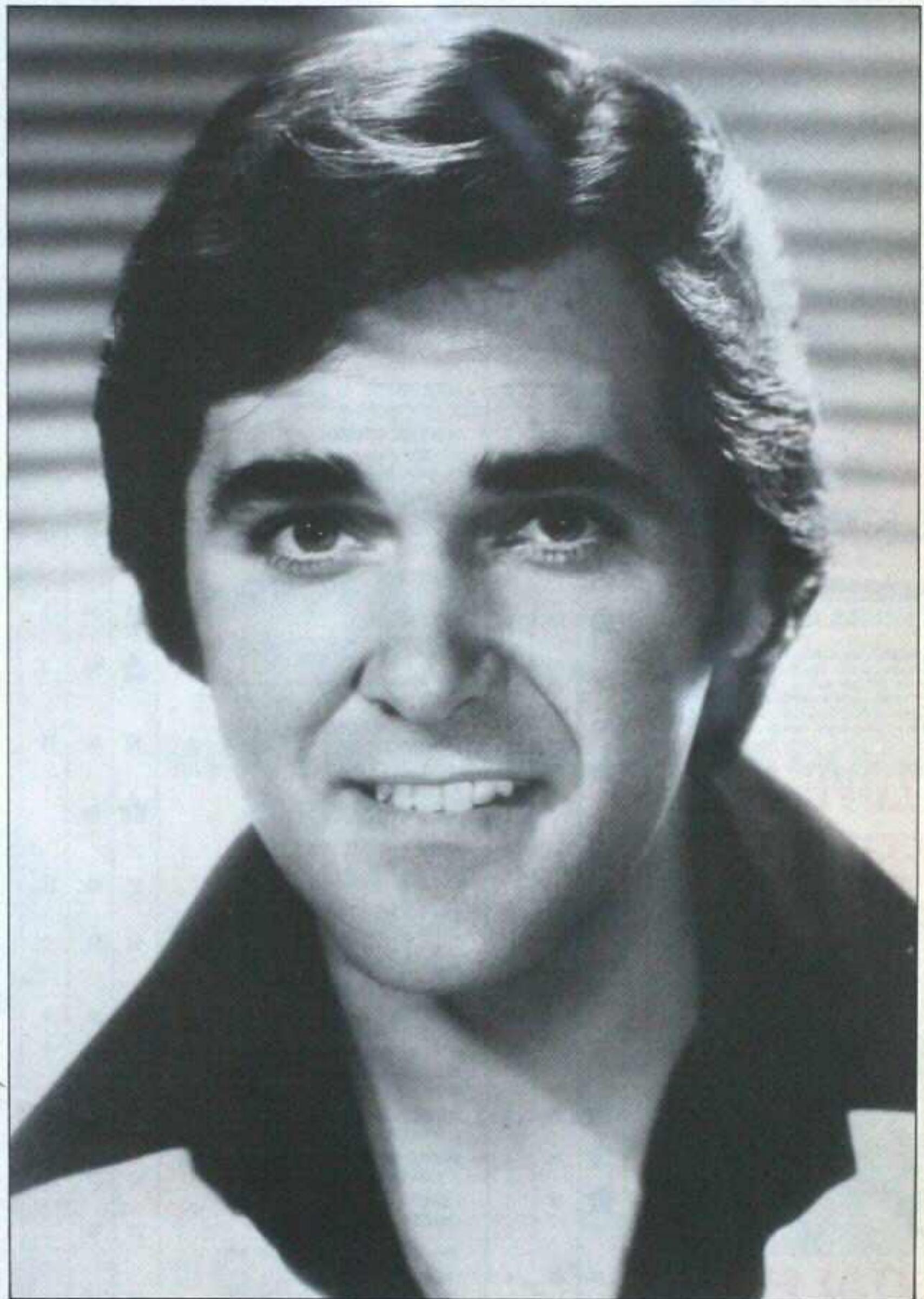
Johnson, who has been with the Country Music Foundation four years, serves as treasurer of the Tennessee Assn. of Museums.

The Housewives' Favorite

CHUCK WOOLERY

"Painted Lady"

WBS 8381



As performed on "Dinah!"
Produced by Norro Wilson.

WHERE THERE'S SMOKE THERE'S FIRE



Billboard Hot Country Singles

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(with enthusiasm)

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RECORD WORLD 68

"SHE'S THE GIRL OF MY DREAMS"
CBK #120



DON KING

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DALE McBRIDE—Love I Need You (2:28); producer: Bill Walter; writers: Dale McBride-Tina Turner; publishers: Con Bro-Pete McBride-Tina Turner, BMI; Con Bro 121A. McBride has been establishing a solid chart reputation, and his timing, which failed to add to it, Detroit club and venue support McBride's earnest voice.

"LOVE I NEED YOU"
CBK #121



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CBLP #051

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart	Rank	Rank	Weeks on Chart
1	1	10	35	33	8	58	NEW ENTRY	1	1	10	35
2	2	10	36	7	13	59	NEW ENTRY	2	2	10	36
3	3	12	37	47	3	60	NEW ENTRY	3	3	12	37
4	4	11	38	15	11	61	NEW ENTRY	4	4	11	38
5	5	12	39	50	3	62	NEW ENTRY	5	5	12	39
6	6	8	40	45	6	63	NEW ENTRY	6	6	8	40
7	7	10	41	52	4	64	NEW ENTRY	7	7	10	41
8	8	10	42	20	10	65	NEW ENTRY	8	8	10	42
9	9	8	43	30	9	66	NEW ENTRY	9	9	8	43
10	10	8	44	78	2	67	NEW ENTRY	10	10	8	44
11	11	7	45	55	4	68	NEW ENTRY	11	11	7	45
12	12	7	46	26	11	69	NEW ENTRY	12	12	7	46
13	13	7	47	35	14	70	NEW ENTRY	13	13	7	47
14	14	9	48	54	5	71	NEW ENTRY	14	14	9	48
15	15	9	49	50	4	72	NEW ENTRY	15	15	9	49
16	16	7	50	41	15	73	NEW ENTRY	16	16	7	50
17	17	7	51	51	7	74	NEW ENTRY	17	17	7	51
18	18	4	52	42	16	75	NEW ENTRY	18	18	4	52
19	19	5	53	51	7	76	NEW ENTRY	19	19	5	53
20	20	5	54	60	4	77	NEW ENTRY	20	20	5	54
21	21	6	55	65	3	78	NEW ENTRY	21	21	6	55
22	22	5	56	56	5	79	NEW ENTRY	22	22	5	56
23	23	8	57	44	11	80	NEW ENTRY	23	23	8	57
24	24	4	58	48	9	81	NEW ENTRY	24	24	4	58
25	25	11	59	53	8	82	NEW ENTRY	25	25	11	59
26	26	6	60	63	4	83	NEW ENTRY	26	26	6	60
27	27	8	61	71	3	84	NEW ENTRY	27	27	8	61
28	28	4	62	46	14	85	NEW ENTRY	28	28	4	62
29	29	3	63	79	3	86	NEW ENTRY	29	29	3	63
30	30	4	64	76	3	87	NEW ENTRY	30	30	4	64
31	31	6	65	72	4	88	NEW ENTRY	31	31	6	65
32	32	8	66	49	12	89	NEW ENTRY	32	32	8	66
33	33	8	67	73	3	90	NEW ENTRY	33	33	8	67
34	34	5	68	59	4	91	NEW ENTRY	34	34	5	68
35	35	5	69	67	3	92	NEW ENTRY	35	35	5	69
36	36	6	70	63	4	93	NEW ENTRY	36	36	6	70
37	37	4	71	71	3	94	NEW ENTRY	37	37	4	71
38	38	6	72	65	4	95	NEW ENTRY	38	38	6	72
39	39	5	73	62	4	96	NEW ENTRY	39	39	5	73
40	40	5	74	66	4	97	NEW ENTRY	40	40	5	74
41	41	4	75	67	3	98	NEW ENTRY	41	41	4	75
42	42	5	76	73	3	99	NEW ENTRY	42	42	5	76
43	43	4	77	67	3	100	NEW ENTRY	43	43	4	77
44	44	5	78	67	3			44	44	5	78
45	45	5	79	67	3			45	45	5	79
46	46	5	80	67	3			46	46	5	80
47	47	5	81	67	3			47	47	5	81
48	48	5	82	67	3			48	48	5	82
49	49	5	83	67	3			49	49	5	83
50	50	5	84	67	3			50	50	5	84
51	51	5	85	67	3			51	51	5	85
52	52	5	86	67	3			52	52	5	86
53	53	5	87	67	3			53	53	5	87
54	54	5	88	67	3			54	54	5	88
55	55	5	89	67	3			55	55	5	89
56	56	5	90	67	3			56	56	5	90
57	57	5	91	67	3			57	57	5	91
58	58	5	92	67	3			58	58	5	92
59	59	5	93	67	3			59	59	5	93
60	60	5	94	67	3			60	60	5	94
61	61	5	95	67	3			61	61	5	95
62	62	5	96	67	3			62	62	5	96
63	63	5	97	67	3			63	63	5	97
64	64	5	98	67	3			64	64	5	98
65	65	5	99	67	3			65	65	5	99
66	66	5	100	67	3			66	66	5	100

JUNE 18, 1977, BILLBOARD

THE SOUND OF A HIT!

"ONLY THE LONELY"

by

Ronnie McDowell

Scorpion SC-0533

Published by ACUFF ROSE PUBLICATIONS



From the pen
of Ronnie McDowell

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Grant Turner

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Gospel Assn.'s Goal: 5,000 Members

NASHVILLE—More than 2,000 Gospel Music Assn. members will be participating in a "One For One" campaign to bring the organization's membership to 5,000 this year.

Members have been mailed brochures and applications, aiding them in educating the public about the purpose and goals of the association and the Gospel Music Hall of Fame.

The number of membership categories has risen to 14 with the approval by the board of a new cate-

gory of membership—church staff musicians.

The new brochure details the work of the organization and answers frequently-asked questions such as how directors are chosen, how award winners are selected and how Hall of Fame members are chosen.

Meanwhile, the Gospel Music Assn.'s 1978 directory and yearbook will put an emphasis on useful information. Article topics include "How to Promote A Gospel Concert," "How To Get Your Songs Copyrighted, Published And Recorded," "How To Choose A Good Custom Record Company" and "How To Get A Job In Gospel Music."

A special section will honor the 28 Hall of Fame inductees with photos and biographies on each and an extensive progress report, with photos, on the building of the Hall of Fame.

For the first time, the book will include new directories of television stations programming gospel music, retail outlets offering gospel, annual gospel music events and an expanded listing of all gospel music artists—groups and soloists.

Autumn Distribution

NASHVILLE—Record Production of America, an independent and recording label, has signed an exclusive distribution pact with Autumn International Records, a Dallas-based firm.

According to Earl Richards, president of Record Productions of America, and Glen Pace, head of Autumn, the first record to be distributed under the new agreement is Bobby Smith's "Do You Wanna Make Love."



HAPPY MOMENT—Epic recording artist Tom Jones performs before a sellout crowd at the Grand Ole Opry House in Nashville before a reception celebrating his first No. 1 country single "Say You'll Stay Until Tomorrow."

Anderson Show Big In Ireland

NASHVILLE—Some 60 armed guards roamed the Grosvenor Hall in Belfast, Northern Ireland, as Bill Anderson and his show played the Irish venue.

Few performers have played Belfast since the rash of bombing turned much of the city into an armed camp, but Anderson pulled two SRO audiences.

"The audience was tense at first, but it warmed up to our music," noted Anderson. "I've never seen a more responsive crowd."

Anderson, Mary Lou Turner and the Po'Folks did a two-week tour for Jeffrey Kruger. The tour included London where the troupe played the Theatre Royale in Drury Lane. Visiting Scotland for the first time, Anderson and the group performed in Glasgow and Aberdeen.

Telluride Festival Has Top Attractions

NASHVILLE—John Hartford, the New Grass Revival and Mason Williams will be among the featured performers during the fourth annual Telluride Bluegrass and Country Music Festival scheduled for June 24-26 in Denver, Colo.

A production of High Country Concerts, this year's festival will be recorded for Flying Fish Records and is expected to produce between two and five albums, one of which will be a general festival LP and the remainder on individual artists.

Other artists performing include Bryan Bowers, Byron Berline and Sundance and Peter Rowan and the Buffalo Brothers.

CMA Takes Vote

NASHVILLE—CMA members are voting on an addition to the CMA bylaws approved by a two-thirds majority vote of the officers and directors.

If approved, the bylaws will note, "Any application for lifetime membership in the association will be considered for approval only after a person has been a member for a minimum of three years."

Wells Opening

NASHVILLE—The Kitty Wells Show will be opening the new 425-seat Roundup Lounge in Buckeye Lake, Ohio. Located just 30 miles from Columbus, the Buckeye Lake region is a heavy entertainment area in the summer according to Bob Holycross, new manager for the club who plans to feature a Nashville act on the weekends with a house band during the week.

Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	5	5	OL' WAYLON—Waylon Jennings, RCA APL 1-1217
2	2	9	KENNY ROGERS, United Artists SA-1488-6
3	4	6	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL 1-2218
4	3	15	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL 1-2188
★ 10	8	8	I REMEMBER PATSY—Loretta Lynn, MCA 2265
6	7	14	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 999
★ 9	5	5	BEST OF FREDDY FENDER, ABC-Dot 802279
8	8	14	SOUTHERN NIGHTS—Glen Campbell, Capitol 11881
9	6	9	WELCOME TO MY WORLD—Elvis Presley, RCA APL 1-2274
10	5	11	PLAY GUITAR PLAY—Conway Twitty, RCA 2262
11	11	17	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
12	13	5	SONGS OF KRISTOFFERSON—Kris Kristofferson, Monument FT 3487 (Columbia)
13	16	41	CRYSTAL—Crystal Gayle, United Artists SA-14814-6
14	15	21	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
15	12	19	VISIONS—Don Williams, ABC-DOT 3030 3084
16	17	6	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SM89-11581
17	18	9	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL 1-2261
18	14	24	GREATEST HITS—Linda Ronstadt, Autumn TE 1082
19	22	3	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-5083
20	23	7	ABOUT LOVE—Tom T. Hall, Mercury SRM 1139 (Phonogram)
★ 30	2	2	RAMBLIN' FEVER—Merle Haggard, MCA 2267
22	24	3	SCORPIO—Bill Anderson, MCA 2266
23	21	9	YOUR PLACE OR MINE—Gary Stewart, RCA APL 1-2189
24	28	2	LET'S GET TOGETHER—Tammy Wynette, Epic HI 34934
25	27	14	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 5188 (Warner Bros.)
★ 35	2	2	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
27	19	27	WAYLON LIVE—Waylon Jennings, RCA APL 1-1188
28	20	18	HOTEL CALIFORNIA—Eagles, Autumn TE 1084
29	26	16	THE BEST OF DONNA FARGO, ABC-Dot 804 2075
30	25	16	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
31	29	16	HEART HEALER—Mel Tillis, MCA 2252
32	31	14	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 1-2195
33	33	6	I NEED YOU ALL THE TIME—Eddy Arnold, RCA APL 1-2277
34	32	30	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (Epic)
35	37	16	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
★ NEW ENTRY			SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34680
37	36	16	ADIOS AMIGO—Marty Robbins, Columbia AC 34448
38	39	4	MY MUSIC & ME/VOCAL & INSTRUMENTAL—Roy Clark, ABC-DOT 2072 2
39	43	2	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC-Dot 80 2076
★ NEW ENTRY			ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic AE 34882
41	41	4	HAPPINESS—Margo Smith, Warner Bros. BS 3049
42	42	3	REX—Rex Allen Jr., Warner Bros. BS 3054
43			NEW ENTRY WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL 1-1321
44	46	8	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
45	47	29	GREATEST HITS VOL. II—Conway Twitty, MCA 2225
46	38	8	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith, MCA 2266
47			NEW ENTRY IT'S NOTHIN' TO ME—Jim Reeves, RCA APL 1-2209
48	45	10	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005
49			NEW ENTRY JERRY REED RIDES AGAIN, RCA APL 1-2346
50			NEW ENTRY THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST-11626

Airlines Program Gospel In Flight

NASHVILLE—Gospel music rises closer to the heavens as both American Airlines and Delta Airlines have included a program of gospel music on their in-flight programming.

Gospel music programs on air-

liners marks another first for this rapidly rising form of music. The breakthrough came after the efforts of the special projects committee of the Gospel Music Assn., chaired by Hal Spencer.

JUNE 18, 1977, BILLBOARD



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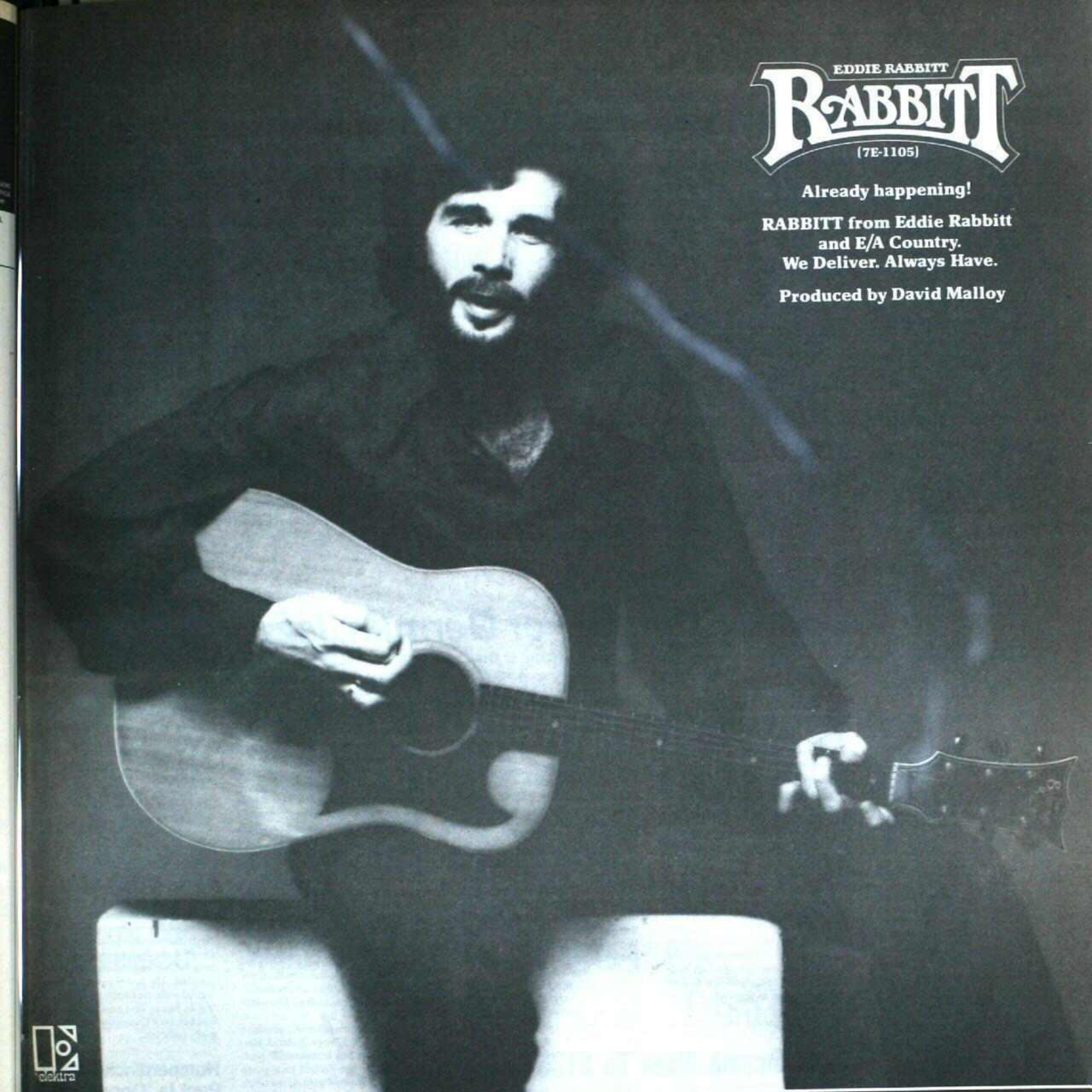
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—Country Song Roundup, Dec., 1976

On Tour: Red Rock Arena, Denver, COLO 7/7 Salt Palace, Salt Lake City, UTAH 7/8 Aladdin, Las Vegas, NEV 7/9-10
Veteran's Memorial Coliseum, Phoenix, ARIZ 7/13 Community Center, Anaheim, CA 7/15 Alameda County Coliseum,
Oakland, CA 7/16 Convention Center, Fresno, CA 7/17 Swing Auditorium, San Bernardino, CA 7/22
Civic Theatre, San Diego, CA 7/23 Civic Auditorium, Bakersfield, CA 7/24

Copyrighted material

UNDER NEW PACT

CBS Starts Sales Of A&M Disks In Europe

PARIS—CBS Records International salesmen have begun taking orders for A&M Records' product throughout Europe under terms of a distribution and marketing deal announced by the two labels in April (Billboard, April 30, 1977).

Deliveries have been promised for July 1, the date when the CBS/A&M pact takes effect. Initial release will consist of 80 titles, representing 35 artists from the A&M catalog. CBS will manufacture most of the product at its plant in Holland. A separate facility in Spain will serve that area.

CBS also distributes A&M product in the U.K., Greece and Israel. Portugal and Yugoslavia are not included in the agreement.

New product by Paul Williams, Richie Havens and A&M founder Herb Alpert will be included in the first shipment. A second release, planned for September, will also include new and old product as well as a greatest hits series.

Marketing support will emanate from Paris, where both labels maintain a central European office. A four-color catalog, a promotional LP and cassette featuring old and new

A&M acts, film and video clips and various point-of-sale merchandising aids will be sent with the release.

Alain Levy, CBS's Paris-based marketing chief, says A&M acts will receive major tour support beginning with a Supertramp tour due here in August.

A&M is beefing up its continental marketing and promotion forces, and assigning promotion men to CBS outlets in Germany, Holland and France. Marcus Bicknell, managing director of A&M in Europe, will coordinate all aspects of the deal, from manufacturing and release dates to artist tours.

CBS and A&M international executives plan to meet in London in July during the CBS annual convention for their first combined sales and marketing meeting.

The European deal differs from the one in the U.K., where A&M handles its own marketing, while CBS only manufactures and distributes the product.

Island Sales Aid; Video Cassettes For In-Store Play

LONDON—Island Records is launching a promotional video cassette service to dealers, backed by a sale-or-return offer on featured product.

The scheme is based around a series of live concert video recordings made by Island this year. There are some 60 shops in the country with video equipment and the cassettes will go out free on a two-week loan basis.

It follows a lengthy experiment in Revolver Records in Bristol when tapes of Bob Marley, Toots and the Maytals, Cat Stevens and the Hep-tones were shown. Island shipped in hundreds of extra albums to the shop and sold 90% of them.

Island, concentrating on "aware shops, big or small," has recorded and taped concerts by Eddie and the Hot Rods, the Ian Gillan Band and Rough Diamond. Island, first here to provide this kind of service, believes that instore video will become an increasingly important promotional aid to retailers.

U.K. 'RIGHTS' CHALLENGE

PRS Appeals Court Order To Identify 'Full' Members

By PETER JONES

LONDON—Local composer and lawyer Trevor Lyttleton has won a first battle in his long drawn-out campaign to force the Performing Right Society here to reveal its list of voting full members, but total victory still eludes him.

In the High Court, Justice Brightman ordered the PRS to send Lyttleton a copy of the part or parts of its members' register containing the names and addresses of members entitled to attend and vote at meetings.

But when the PRS gave notice of appeal, the judge granted a stay on his order as long as the appeal was heard quickly. Associate member Lyttleton had forced the court hearing in order to circulate PRS members who had the right to vote as part of his aim to change the company's constitution.

He intends to urge them to support resolutions which he has set down for the society's annual general meeting on June 30. He has

been fighting to this end for some time, frequently expressing his dissatisfaction with aspects of the administration of the copyright society and its accountability to members.

Oliver Weaver, representing Lyttleton told the judge that the society, which looks after copying and royalties due to music publishers, performers and others, had supplied Lyttleton with a computer printout showing the names and addresses of members in all three sections of membership—full, associate and provisional associate.

Only full members were entitled to vote, but the printout did not show which these were. They retained their status through their financial success as writers, composers and publishers. Lyttleton contended that the company had not fulfilled its duty under the 1948 Companies Act to supply a member with a list of other members. This requirement, says Weaver, meant that a member should be informed of his status and that of his co-members in the company.

For its part, the PRS says it has fulfilled its statutory duty. Apart from providing the computer printout in readable form, it had answered all of the 175 letters from Lyttleton and his solicitors sent between January 1975 and July 1976. The general council of the PRS has felt that in releasing the identities of the full members, they might be disclosing information given to them in confidence, by saying which members had not attained the requisite financial success to qualify for full membership.

The judge discounted an earlier Registrar's decision that Lyttleton was not entitled to the information he sought, but said he did so on the point that had not been argued before the Registrar. No order for costs was made against either side and the PRS indicated that it was to appeal. The PRS is a company limited by guarantee and without share capital.

The judge had earlier told the court that Lyttleton had subjected the PRS to a barrage of correspondence which might or might not be justified. He said he was not concerned with the merits of the dispute but as far as he could see the PRS had behaved throughout with exemplary patience.

Humperdinck Claims Pact Is 'Oppressive' In U.K. Court Action

LONDON—Claiming that his contract is "oppressive," Engelbert Humperdinck is suing his manager, Gordon Mills. Under their 1969 management contract, which the singer now claims is invalid, Mills is said to be entitled to nearly a third of Humperdinck's earnings.

A High Court writ has been obtained here alleging "oppression and inequality of bargaining power." Under his real name, Arnold George Dorsey, Humperdinck challenges the contract as an unreasonable restraint of trade.

In addition to Mills, who also manages Tom Jones and Gilbert O'Sullivan, Humperdinck is suing Engelbert Humperdinck Ltd., of New Bond Street, and Ebostrail Ltd., of Holborn. The singer and Mills currently live in California and Humperdinck's Surrey home is up for sale.

AT HOME & ABROAD

Upbeat Tempo For German Jazz

By WOLFGANG SPAHR

HAMBURG—Jazz sales in West Germany are constantly on the increase. And German jazz musicians are gaining more recognition abroad, strong examples being trombonist Albert Mangelsdorff and guitarist Volker Kriegel.

Now, record companies here are starting promotional campaign on packaged re-issues, particularly featuring traditional British jazz men like Chris Barber, Acker Bilk or Humphrey Lyttleton, and radio stations in Germany, from Munich to Hamburg, feature daily one-hour productions of jazz music.

Additionally, clubs are springing up, mushroom-fashion, and old-time traditional groups of local musicians are enjoying great support. Jazz banjoist Peter Meyer, from Hamburg, says: "German jazz has its own level and it's obvious that many foreign musicians are happy to play with us at festivals in Germany."

WEA, Metronome and Deutsche

Grammophon report satisfaction with sales, with the latter company presenting for the second time an 80-page catalog with factual details about artists featured in "Jazz Power," the campaign title.

Deutsche Grammophon jazz product manager Peter Ende says: "With international contacts, we established policies which keep us up with the general market trend, and also enable us to think ahead of that trend. Main suppliers for us are ECM, Pablo and Verve, along with our own productions on the Polydor label."

Grammophon's best-selling albums are by the Peter Herbolzheimer Rhythm Combination and Brass, Keith Jarrett, Eberhard Weber, Jan Garbarek, Chick Corea, Ella Fitzgerald, Count Basie, Oscar Peterson, and Joe Pass.

Ende says the "Jazz Power" campaign was very successful in all ways. He believes it is only a matter of time before more German musi-

cians break through internationally. He particularly names Herbolzheimer.

Hanno Pfitzer of PMS Records in Villingen says that MPS had a tour through South America with the group "Solo How," organized by the Goetheinstitut, and featuring vibes player Gunter Hampel, drummer Pierre Favre, pianist Joachim Kuhn and trombonist Albert Mangelsdorff, which received an excellent reaction.

Next releases from MPS include a musical meeting between pianist George Shearing and violinist Stephane Grappelli in 1976 and a new album from the Supersax group, signed exclusively to MPS, and coming out with "Chasin' The Bird."

Coming later from MPS is an album by Polish violin player Michael Urbaniak, who has just negotiated a deal with the company, and with fellow Pole, also on violin, Zbigniew Seifert.

There is also upcoming product from the new Francys Boland Orchestra, following a successful tour through Europe earlier this year, and from pianist Monty Alexander, returning for a second tour of Germany, booked by Wim Wigt, with his trio.

Holland Music BV In Move To Hilversum

HILVERSUM—Holland Music BV, one of the most prominent Dutch publishing companies, has moved here from Amsterdam. The company represents in Holland the New York-based Peer-Southern Organization.

Monique I. Peer, president, and Ralph Peer, vice president, of the Peer-Southern complex, attended the opening party in the new building, 159 Larenseweg, Hilversum (phone: 035-31214).

Composer-lyricist Han Dunk, who has been managing director of Holland Music for the last 25 years, is to be succeeded by Peter van Epen at the end of the year.

GEMA Income Rises To \$135 Mil

MUNICH—GEMA, the West German copyright society, reports a very successful 1976, grossing \$135 million for the year, according to Prof. Erich Schulze, president and general manager.

This figure compares with a total of \$120 million for the previous year.

GEMA accounts show a 19.9% increase (\$9 million) from the German record industry for 1976.

There was a slight drop of 1.7% in income from foreign countries, as well as a dip in revenue from television. Society expenses totaled some \$11 million.

An income breakdown shows: performing, transmission and reproduction, \$48 million; duplication and manufacturing (record industry), \$73 million; Radio Luxembourg, \$800,000; Radio Europe, \$2 million; concerts, promoters and other organizations, \$1.8 million.

GEMA has 8,611 members, with 504 joining in 1976. The society's annual meeting is to be held in Berlin June 14. A vital topic will revolve around membership of music publishers, following a claim by 20 composers for the classical section that the society is for authors alone, not publishers. A decision about publisher involvement will be sought.

RCA Intl Holds Manila Meeting

NEW YORK—RCA Records International held its first international conference for the Asia and Pacific regions recently in Manila.

Purpose of the three-day meeting was to find ways of further promoting RCA artists in the Philippines area. Countries participating included Australia, New Zealand, Korea, Japan, Fiji Islands, Hong Kong, Brazil, Italy, England, France, Germany, Spain, Mexico and the U.S.

Yamaha Entries Due By June 30

TOKYO—With less than a month remaining for songwriting entries, the eighth World Popular Song Festival is gearing up for an event expected to reach a live audience of over 30,000 here, and television viewers in the millions.

Organized by the Yamaha Music Foundation in Tokyo, the festival is scheduled for Nov. 11-13 at Tokyo's Budokan Hall.

The deadline for entries is June 30. Songs should be submitted to the Festival Committee, Yamaha Music Foundation, 24-22 Shimimeguro 3-chome, Meguro-ku, Tokyo, 153, Japan.

Direct entries are judged via screening a demo tape. Songs reaching the finals are evaluated by a panel of non-professionals selected from the general public.

Eligible to compete are songwriters and singers of all ages and nationalities, provided their entries are original songs that are unpublished before the opening of the festival.

Court Rules In U.K. Chart Suit

LONDON—A claim for damages for negligence brought against the British Market Research Bureau, compilers of the U.K. Top 50 as used by the British Phonographic Industry, the BBC and trade paper Music Week, has been dismissed.

The case arose over a complaint by President Records that the singles chart published last Nov. 16 did not accurately reflect the position of "Sleep Well My Son" by Frank Topping. BMRB was accused of negligence, which it denied.

Following an unopposed application made on BMRB's behalf, a High Court Master dismissed the action for want of prosecution and ordered President to pay the BMRB costs.



RUSSO-GERMAN DEAL—Ariola executives meet with a representative of the Russian foreign trade organization, Kniga, to renew the contract between the German company and Melodiya. From left, are Egmont Leuftner, Ariola-Eurodisk; Ivan Gordejew, Kniga, and H.R. Stracke and Friedrich Schmidt of Ariola.

'ACCIDENT,' SAYS LABEL

Virgin Charged With Fast Draw On Pistols

LONDON—Considerable demand from the public and from retailers and wholesalers was blamed by Nick Powell, Virgin Records retail shops managing director here, for mistakes which led to copies of the Sex Pistols' first Virgin single "God Save The Queen" being on sale in two of its London shops before the official release date.

Stephen Riddett, chief supervisor of Our Price Record Shops, says that before the official sale date one of his employees bought several copies of the single in the Marble Arch Virgin Store.

He says he called Virgin and complained and had an assurance that it was a mistake which would be put right at once. The following day he checked with the Virgin warehouse in New Oxford Street and found the single on sale there as well.

Riddett says: "I believe in healthy competition, but obviously if record shops linked with record companies are going to sell disks prior to release

it is not healthy. What if the HMV shops started doing this?"

Powell's belief is that because Virgin shops ordered Virgin product from the head office, which previously obtained stock from CBS, they usually got them slightly later than other retailers who order direct from CBS. But this time pre-release demand for the single had been so great that "we were thrown into a state of chaos."

Virgin shops were sent initial stocks of the single with orders not to put it on sale until the official release date, but inadvertently the two shops had done so.

He adds: "It was a genuine accident. We're not trying to get our money back on this deal through Virgin stores. We want all retailers to have the single. We feel Our Price Record Shops must understand what happened, for they do their own distribution from central stock as well, and must realize what the problems can be."

German Sales Up 6% In 1st Quarter

HAMBURG—In the first quarter of 1977 the German record industry showed a sales upturn of 6% compared with the first three months last year. Sales totalled 37.1 million records and cassettes.

But early figures available for May suggest a slackening in demand, particularly for German productions which have fared badly in the charts. However, the industry is planning to fight this trend by organizing a song contest for German composers and lyricists in Hanover in conjunction with the Second German TV network.

A breakdown of first-quarter figures shows sales of 10.05 million pop singles, down 3% on the same period of 1976.

Low-priced classical albums had a 1.35 million sale and full-price classical LPs totalled 1.05 million, the latter 15% down over the previous year. Low-price pop albums sold a total 6.95 million (up 13%) and full-price pop LPs reached 9.60 million, an improvement of 16%.

A cassette sales breakdown shows: low price classics, 50,000; full-price classics, 50,000; low-price pop, 2.05 million (25% up) and full-price 2.35 million (3% up).

Romanian Dates Set For Dutch Pop Acts

AMSTERDAM — Within the framework of cultural exchange between Holland and Romania, four Dutch pop acts start a five-day visit to Romania June 20.

The artists, duo Rosy and Andres, violin duo Sem Nijveen and Benny Behr, and singers Therese Steinmetz and Conny Vink, will give performances in a park in the center of Bucharest. A film will be made of the shows for tv screening in Holland, Romania and other Eastern European countries later this year.

For the Romanian visit, Rosy and Andres will sing the 1975 Dutch Top 10 hit "Sausalito" in Romanian, changing the title to "Bucaresti."

U.K. PROMOTION

Free LPs By Cap To Tout Non-Touring Soul Artists

LONDON—In a bid to boost the sales potential of its roster of soul artists, Capitol Records U.K. is running a July promotion campaign in which free albums are being given away to purchasers of 12-inch singles.

Two singles are going on sale with four tracks on each. The Natalie Cole record features: "Party Nights," "This Will Be," "Sophisticated Lady," and "Inseparable;" and the Sylvers' single has "High School Dance," "Loving You Is Like Loving The Wind," "Boogie Fever," and "Hot Line."

Customers buying both singles at

the same time—and each costs approximately \$1.70—will be presented with a 12-inch LP featuring product from Capitol soul acts, including Maze, First Cosins, Rance Allen, Freda Payne, Sun, and Nancy Wilson.

There is a limited 30,000 edition of the albums, and the whole campaign is dubbed "Capitol Soul Special." Peter Buckleigh, Capitol U.K. general manager, says the campaign, which starts July 8, follows on the success of the Capitol four-track 12-inch Tavares 45 r.p.m. record. Cole and the Sylvers are unavailable to tour the U.K. so Capitol looked for another way of promoting their new product.

LIVE RECORDINGS

More Historical Opera Issued By Fonit-Cetra

By DANIELE CAROLI

MILAN—Fonit-Cetra is releasing a second batch of historical opera albums, using previously unissued material recorded in the 1950s.

The initial release in the "Opera Live" series, at the end of 1976, proved highly successful, including a nine-album box set featuring singer Giuseppi di Stefano in Gounod's "Faust," Donizetti's "La Favorita," and Rossini's "Il Barbiere di Siviglia."

Fonit-Cetra's series of live recordings for connoisseurs now reaches its second stage with the release of more opera classics. The new batch includes three of Verdi's best-known works: "Ernani," recorded in New York in 1956, featuring Mario del Monaco; "Falstaff," recorded at La Scala, 1951, conducted by Victor De Sabata, with singer Mariano Stabile; and "La Forza del Destino," recorded in Florence in 1953, conducted by Dimitri Mitropoulos, featuring Renata Tebaldi and Mario del Monaco.

Two other recordings feature singer Maria Callas: Verdi's "Nabucco," recorded in 1949 at Naples' San Carlo theatre, conducted by Vittorio Gui; and Donizetti's "Lucia di

Lammermoor," recorded in 1955 in Berlin, with Herbert von Karajan conducting La Scala's orchestra and chorus, with Giuseppe di Stefano.

A four-LP box set is dedicated to two of Mascagni's operas: "Iris," the Rome Opera theatre's version, featuring singers Clara Petrella and Giuseppe di Stefano; and "La Cavalleria Rusticana," recorded in 1955 in La Scala, conducted by Antonino Votto with singers Giulietta Simionato and Giuseppe di Stefano.

Besides the "Opera Live" line, Fonit-Cetra is concentrating on the production of less-known operas. After recording Saverio Mercadante's "Il Bravo" live at Rome Opera theater in 1976, the company has recently taped the live version of Verdi's "Oberto, Conte di San Bonifacio" at Bologna's Teatro Comunale, conducted by Zoltan Pesko and featuring Angeles Gulin, Viorica Cortez, Simon Estes and Umberto Grilli.

"Il Bravo" and "Oberto" will be released in September and in both cases will be the first complete recordings of the works to appear on the world market.

SALUTE TO 'MR. EDISON'

ATHENS—ERT, the Greek radio and television corporation, has launched a new radio show as part of the celebration of the centenary of recorded sound. Presented by local personality Yiogros Papastephanou, the show is titled "Good Evening Mister Edison."

And disk jockey John Petridis has produced a special show of the best recordings of the past century, based on critics' selections as included in Billboard's special centenary issue (May 21).

Dulfer Tune Tagged Amsterdam 'Anthem'

AMSTERDAM—"Red Red Libanon," a new single by Dutch jazz saxophonist Hans Dulfer, has been proclaimed the new anthem of the city of Amsterdam.

The single, out through EMI-Bovema, was launched at a party in Hilversum, Holland's radio and television city, where Dulfer and his 11-piece black backup band gave an impressive performance, with flamboyant extras such as limbo dancers, sword fighters and fire eaters.

In the fall, Dulfer and the band will cut an album for EMI-Bovema.

Alpha Toolex Adds 7-Inch Press To Equipment Line

STOCKHOLM—Alpha Toolex AB, the Swedish pressing plant manufacturer, will be adding a 7-inch automatic press to its range of equipment this summer. Next year the company will introduce an improved mold and will then branch out into sleeving and packaging machines.

Osten Nilsson, managing director of Toolex, claims that the company's three-column press is the most compact on the market. Alpha's manual steam presses have been sold in many countries around the world and the company is particularly strong in Europe and Australia. It is estimated that 85% of the presses in use in East European countries were made by Alpha.

"There are some presses in Portugal which have been in regular use since 1948," says Nilsson. "Altogether we have 900 manual presses in use around the world and 135 automatic machines."

Alpha is now concentrating its main sales efforts in the U.S., Japan, Bangla Desh, Tanzania and Taiwan. Says Nilsson: "Until we developed the automatic press, we could not penetrate the U.S. and Japanese market. But our first two automatic presses were sold to the U.S. in 1974.

We are now looking for substantial sales there."

In addition to making pressing equipment, Toolex also has a fully automated record manufacturing plant in Stockholm with eight presses turning out more than 1.5 million LP's a year.

"But this is very much a subsidiary element of our business," says Nilsson. "Pressing capacity in Sweden has doubled in the last two years—and this is really more than is required."

Dutch Act Wafts Scent Of Berries

AMSTERDAM—Dutch record company Negram is laying on a big promotional push for a new group known as Melody. The band comprises four young local musicians expected to build big sales in the teenybop areas.

The group gimmick is that it exudes a strong strawberry odor and each show starts by the act pumping a big strawberry cloud into the audience. Their debut single "Steppin' Stone" also has a pressed-in strawberry smell.

From The Music Capitals Of The World

LISBON

Portuguese composer Antonio Vitorino de Almeida had a big success in Austria, performing at the Schubertthalle of the Vienna Academy of Music, premiering his new five pieces for piano. One of the finest Portuguese musicians of the new generation, Almeida is a graduate of the Vienna Univ. School of Music, being named best pupil of his course.

Composer Fernando Lopes Graca, recently in Russia following an invitation from the Russian Composers Union, is presenting in Portugal some examples of Soviet music. He returns to Russia in December with pianist Sequeira Costa, playing concerts in Moscow, Leningrad and Tbilisse, and there is a chance of the *Coro da Academia dos Amadores de Musica* playing in Russia, also in December.

The ballet company Bela Lewitzky Dance, from the U.S., played a highly successful four-day season at the Gulbenkian Foundation here. Resistance singer Luis Cilia (Diapaso) performed with success at the Paris Olympia for six days, having previously been exiled in France. Also on the shows were Angel Parra and Isabel Parra, from Chile.

German rock group Can played two successful concerts here, in Oporto and Lisbon. The Mississippi Delta Blues Band guested at a con-

cert at Teatro Aveirense in Aveira, promoted by the local mayor. . . . The Orfeon of Madalena, from Oporto, invited by the tourist office of Estoril to play concerts in Cascais and Estoril. . . . Singers Carlos Moniz, Maria Do Amparo and Samuel are guests on the stage show "Barreca conta Tirandentes."

The album of the Billy Cobham-George Duke Band on Atlantic, featuring concerts from its European tour, now released here. . . . The Neil Diamond CBS album "Love At The Greek" receiving plenty of airplay in Portugal. . . . New releases here include an Atlantic LP featuring Chick Corea, Herbie Hancock, Keith Jarrett and McCoy Tyner. . . . Love theme of the movie "A Star Is Born" (Evergreen) by Barbra Streisand (CBS) released here. FERNANDO TENENTE

AMSTERDAM

Frans Steensma, 28, a law student from Amsterdam, has won the European Music Game, a pop quiz organized by the European Broadcasting Union and held in Oslo. His prize was a silver reproduction of a Viking ship. . . . Ariola set up an exclusive deal with Dr. Feelgood, the U.K. act previously handled here by EMI-Bovema.

Trumpet player Rein van der Broek has left the group Spin because he is now too busy in his (Continued on page 72)

From The Music Capitals Of The World

• Continued from page 71

bisto in Hilversum. . . Five German youngsters, united in the **Veronica Unlimited Orchestra**, featured in a Veronica tv special. . . New Dutch girl group **Luv** debuts with the single "My Man." . . . And three singing sisters from The Hague together in **The Internationals**, with a first single "Young And In Love."

Robbie van Leeuwen producing the new single from **Mariska Veres**, both being original members of **Shocking Blue**, the local group which had a worldwide hit with "Venus" in 1970. . . Big interest here in **Normaal**, a rock band working in East Dutch dialect and with a Top 5 hit on "Derend Hard." . . . Soon out: "Summer Melody," new album from the **George Baker Selection**.

After his Amsterdam concert, U.S. singer-guitarist **J.J. Cale** received a Dutch gold disk for his "Troubadour" album. . . U.K. hard rock band **Black Sabbath** mixed a U.S. live album in the Dutch Reilicht Studio. . . And in the same studio, U.K. band **Gentle Giant** recorded a new album. . . Anoli released a new solo album by singer **Lee Towers**, featuring MOR classics such as "Unchained Melody," "Nobody's Child" and "Somewhere."

Folk duo **Sundown** has folded. . . A new Tel-gram signing is **Henk Van Wijngaarden**, singing guitarist who is also a truck driver. . . CBS signed **Eef Albers**, one of Holland's best-known session guitarists. . . Group **Water** composed the music for the new Dutch movie "The Debut." . . The 10th anniversary of the group the **Classics** celebrated with a three-day festival here. . . "It's Your Life," new single by U.K. band **Smokie**, released here June 24. Follow-up will be recorded in Holland.

EMI-Bovena signed **Highlight**, the group on a debut single called "California," and EAR, the European EMI production and artist relations company, is pushing a lot of backup work into the 7-piece group. . . CBS now representing A&M here, the label previously handled by Anoli. . . **John Woodhouse**, who started his career as an accordionist 10 years ago, featured in a July 11 TRDS tv special. . . New single by **Debbie** is "I Love You More And More" and is again written and produced by **Dries Holten** of the vocal duo **Rosy and Andres**.

Anoli has signed new vocal duo **Two Of A Kind**, debut single being "What Is It Worth." . . WEA has released an album of classical guitar music by **Nelly de Hilder**. . . More than 300 representatives of the Dutch music industry at a party to celebrate the start of new production company **Born Free Productions**, set up by Phonogram producer **Peter Koelwijn**.

Negram signed new singer **Verona Vanessa**, who has a debut single "So Now We're Free." . . **Hans Van Eyk**, former lead guitarist of the **Jumping Jewels**, has a solo single "Taverne Melodie." . . Some 20 folk acts, including **Stefan Grossman**, **Fairport Convention** and **Richard Dignance**, played at a folk festival in Rotterdam.

Basart has released "Canta Libre," a farewell 45 of singer **Euson**, who has gone to live in Los Angeles. . . VIP now represents in Holland the U.S. Casablanca label, with hot acts such as **Kiss**, **Angel** and **Parliament**, the deal originally being with Negram. . . **David Bowie** struck gold here for the first time with his album "Low."

WILLEN HOOS

MOSCOW

U.K. singer **Robert Young**, on his third concert tour, with five cities on the itinerary, has built strong popularity here and has an album out on Melodiya. . . Spanish singer **Michel**, also a familiar name in Russia, currently on a four-city tour, and another Spanish act working here is the guitar duo **Alfonso and Garibia Moreno**.

Russian package of classical talent at the recent Prague spring annual series included the U.S.S.R. Symphony Orchestra under **Dmitri Kitzenko** and **Yuri Simonov**, violinists **Igor Oistrakh** and **Vladimir Spivakov**, and pianist **Nikolai Petrov**. . . The **Hague Singers**, the Royal Dutch male chorus, made concert appearances in Leningrad and Riga. . . U.S. pianist **Nil Larrabi** on a debut tour here. . . "French Week" on Soviet TV ended with a gala show featuring major French acts **Dalida**, **Mireille Mathieu**, **Gilbert Beaud** and **Salvatore Adamo**.

To mark the 70th birthday of **Vassily Solovjov-Sedoi**, one of the most popular Russian songwriters, Melodiya Records released a two-record set of his songs written over a 40-year career span. His "Moscow Nights" has been a national hit since 1957, selling overseas as well.

For many years he was head of the Leningrad section of the Union of Soviet Composers.

The **Pudis** rock group from East Germany and Czech singer **Brano Gronetz** visited Russian centers recently and U.K. classical organist **James Dalton** is giving concerts. . . And the **Nitty Gritty Dirt Band** ended its first Russian tour with five shows in Moscow. . . Klub magazine here for the first time conducted a readers' pop poll, with **Alla Pugatchiova** voted top singer, **Pesnyary** top group and "Vologda" top song. . . "Stars of Russian Variety" was title of a gala here and in Kiev and Minsk, featuring some of the top names from East European countries.

VADIM YURCHENKOV

ATHENS

The **Los Angeles Philharmonic**, conducted by **Zubin Mehta**, gave two performances at the Herod Atticus ancient theater, under auspices of the National Tourist Organization, both shows being well received by the local press and covered by KCET-TV of Los Angeles. . . Composer **Mikis Theodorakis** invited by the Romanian government to give concerts of his works "Canto General" and "Aksion Esti" in September.

Conductor **George Thymis** fronted three concerts in Bulgaria in May. . . Exhibition of the Bose 901 Series III loudspeaker took place here at the Athens Hilton. . . The **Korinthos Chorus** in the Bergamo Festival in Italy, the 40-strong, 20-year-old choir, conducted by **Nikos Papiannopoulos**, being all amateur. . . The **Los Angeles Jubile Singers** gave two shows at the Dionysia Theatre here, performing spirituals, calypso and jazz songs plus some excerpts from **George Gershwin's** "Porgy And Bess."

Composer **Yiannis Markopoulos** is writing the music for the new **Jules Dassin** film, not titled yet, but starring **Helen Bernstine** and **Melina Mercouri**. . . Under a program of mutual cultural exchanges, the Moscow Chamber Opera is to play Athens in the fall, while the Hellenic National Lyric Theatre will give performances at the same time in Moscow, and **Maria Farantouri**, accompanied by a group of musicians and singers, is also set for a Russian tour of big cities.

Conductor **Solon Mihailidis** was a jury member for the International Chorus Contest, held in Varna, Bulgaria. . . Top recording artist **Mari-nella** is making a debut national tour playing 12 cities, starting (June 11-12) with two shows in the 8,000-seater Palais des Sports, Thessaloniki, accompanied by the **Athenians** group and the **Tzavaras Brothers**. . . A protest by EMSE, the Greek Union of Composers and Lyricists, published in leading newspapers, claiming that the album "Lost Years," composed by **Mimis Pleafas** with lyrics by **Yiannis Kakoulidis**, was "censored" by both radio networks.

CBS artist **Joe Dassin** gave three performances at the Neraida night club in Athens, with a fee reported at \$40,500. He also appeared on the **Freddy Germanos** tv talk show. . . Emial producer **George Petsilas**, composer **Demos Moutsis** and lyricist **Pythagoras** are among record industry personalities who gave an interview claiming that the current run of gold disk awards by local record do not represent sales of 50,000 albums, as required by Greek law, but a substantially lower number.

LEFTY KONGALIDES

Gott Is Czech 'Artist Of Merit'

PRAGUE—Karel Gott, top Czechoslovakian pop singer, has received the title "Artist Of Merit" from the minister of culture. This high state-endowed award has until now been given mostly to artists in the classical music field. Gott was first pop artist to receive it.

At a series of concerts in the Lucerna Hall here, following his nomination for the award, he received great ovations from SRO audiences. His Supraphon LP "Karel Gott's 1977 Hits" is expected to hit a 200,000 sales mark. For his next album he has used the Neil Diamond title "Beautiful Noise." Among the first to congratulate Gott on the award was U.S. publisher Ivan Mogull, on a short visit to Prague. Mogull also secured for Supraphon the sub-publishing rights to "Beautiful Noise" for Czechoslovakia.

New Label Sets 'Super 45 R.P.M. Stereo' Releases

MONTREAL—Artofonic Ltd. of Montreal is introducing a new Canadian classical label, Musicus, which features Canadian artists who will be recorded in a special process called "super 45 r.p.m. hi fi stereo."

Telefunken equipment is used for tape mastering. The recording is made using two omnidirectional microphones. "Superfluous elements," such as mixing boards, noise reduction units, compressors, equalizers and limiters, have all been eliminated. The 12-inch disks are cut at 45 r.p.m. and are being pressed in France.

Musicus' first release is a two-record set that features the Orchestre Mondial des Jeunes Musicales, conducted by Peirre Hetu. The orchestra consists of student musicians whose maximum age is 23. The recording was made last July during the Montreal Olympics, and was recorded live in the Salle Wilfrid-Pelletier Place des Arts.

Repertoire on this first release includes "Pictures At An Exhibition," "Till Eulenspiegel," and Dvorak's "Slavonic Dance No. 8." Musicus expects the disks to retail for approximately \$10 each (or \$20 for the present set).

The Canadian distributor for hi fi dealers is Reference Audio Ltd. of Montreal. RCA Canada Ltd. will distribute Musicus to record retailers.

BSR Buys Out Musimart

TORONTO—The British hi fi manufacturer BSR Ltd. has purchased Musimart Ltd. of Montreal for an undisclosed figure.

Musimart's president, George Erlick, explains: "For almost 25 years we have been the sole importer and marketer of BSR in Canada. We grew with BSR. BSR was a relatively small company 25 years ago."

But now, with Erlick growing older, "BSR thought it would be a good idea to buy the operation in Canada. This was exceptional because it did not have agents in any other markets, either in Europe or the U.S. For the past decade or so, it has owned its own distribution, except for Canada. We were the only independent distributor."

BSR has retained Musimart's staff, including Erlick, who will continue to head the operation.

"No changes whatsoever are contemplated. However, we will be increasing our efforts in sales and pro-

Trooper Getting MCA's Support

TORONTO—MCA Canada Ltd. expects to mount a major promotion push behind the Vancouver band Trooper, who has just released its third album, "Knock 'em Dead Kid," produced by Randy Bachman and recorded at Toronto's Phase I studios. On June 2, it released the new single, "We're Here For a Good Time (Not A Long Time)."

Trooper's second album, "Two For The Show," went gold in Canada. The new album will be its first on the MCA label. The last two were on Legend, distributed by MCA. As an MCA spokesman explains, "Legend has been put on a corporate shelf for a while."

The special promotion campaign will extend to both the U.S. and Canada, and will include T-shirts, buttons, stickers, mobiles and posters.

Canada

Matejcek To BMI Canada As It Plans Name Change

By GERALD LEVITCH

TORONTO—In an unexpected move Jan Matejcek, former executive assistant and secretary of the CAPAC committee for the promotion of Canadian music, joins BMI Canada Ltd. on Tuesday (14). He had been with CAPAC since 1971.

The move comes as BMI Canada prepares to change its name to PRO Canada Ltd.

The development is related to BMI Canada's recently increased independent activity in the international sphere.

As BMI Canada spokesman Nancy Gyokeres explains: "In the past, BMI in New York signed international agreements with foreign performing rights organizations on our behalf. We had what we call 'access agreements.' This isn't happening anymore. As these are expiring, we are signing directly. And this is where Jan Matejcek will come in."

"It was for me a personal challenge," Matejcek says, "to establish international relations for an organization that has become independent, and which had none so far. This was my main reason."

"I still maintain there's only one Canadian music, even if there are two organizations. I feel that I could contribute more to this music in this new position than in the old one. My decision was closely related to the fact that BMI has decided to start a new life in the international field."

"We're no longer connected with

Broadcast Music, so why on earth should we have the same name?" asks Gyokeres. "We, of course, have close association with BMI, but we're not owned by them. Corporately, we're owned by a Canadian nonprofit corporation."

Popular usage may abbreviate the new name to PRO-Can, but Gyokeres hopes otherwise.

"PRO-Can, I think, is dreadful. We spent nearly nine months come up with a name, and then, you can't get everybody to agree. I hope to have the whole thing approved by mid-August. We have board meeting then, and I can't say that we're going to do anything until the board approves our new logo."

In the new name, PRO stands for "performing rights organization."

A&A Records Is Moving Offices

TORONTO—A&A Records is moving its head offices from its Yonge St. store to new quarters at 160 Shorting Rd., Agincourt, Ontario M1S 3S6. The new location is also the site of its Ontario warehouse, which opens June 13.

In July it expects to open its Western branch office and warehouse in Calgary. On May 12 it opened its 28th branch outlet, located in Vancouver's Guildford Town Centre.

By the end of June two more stores are expected to open in Vancouver and Montreal respectively. This will make a total of 30 franchise stores across Canada. A&A Records is owned entirely by CBS Canada Ltd.

7th Season For Festival Canada

OTTAWA—Festival Canada, the July opera and music festival of the National Arts Centre in Ottawa, will celebrate its seventh season this year with three opera productions, an all-Beethoven chamber music series, two chamber operas and an assortment of individual concerts and recitals.

The festival premieres July 2 with Richard Strauss' opera "Ariadne at Naxos." This will be followed July 10 by Donizetti's "Don Pasquale" and July 26 by Mozart's "The Magic Flute."

The chamber music series, commemorating the 150th anniversary of Beethoven's death, will be devoted exclusively to the composer's trios and string quartets. Scheduled to perform are the Orford String Quartet, Trio Tortelier, and the Beau Arts Trio.

Cameron Will Host Celtic Documentary

TORONTO—John Allan Cameron, a CBS recording artist, has been selected by the National Film Board as the host and principal performer of a 60-minute documentary on the Celtic heritage.

Cameron, accompanied by Scottish fiddler, Winston "Scotty" Fitzgerald, was recently on tour in Ireland and Scotland where the National Film Board was shooting for two weeks. On his return to Canada, Cameron performed from June 1-4 at Toronto's Riverboat Club. Following his Toronto appearance, he will take part in the Mariposa, Ottawa and Winnipeg folk festivals.

WE DID IT AGAIN!!

Last year we ran this ad when RPM magazine presented us with the four awards shown here.

Now, one year later, we've done it again!



A&M CANADA



SWEEPS TOP AWARDS!

In the six years since it began, A&M Records of Canada has been at the forefront of Canadian recording companies. Due, in fact, to its spirited leadership, its vital and aggressive sales team, its energetic promotion operation, and its fine artist roster, it emerged this year in an undisputed triumph. RPM magazine recently presented these CANADIAN MUSIC INDUSTRY AWARDS to A&M Canada:

#1 CANADIAN RECORDING MANUFACTURER & DISTRIBUTOR



RPM's Sammy-Jo presents RPM Award to Gerry Lacoursiere, Vice President/A&M Canada.

#1 BEST RECORD COMPANY SALES TEAM



Joe Summers, A&M Canada National Sales Manager receives award from Mal Thompson of the Canadian Talent Library.

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Orfeon In Revamping Of Its U.S. Operation

N.Y. And Los Angeles Offices Independent

By AGUSTIN GURZA

LOS ANGELES—Amidst speculation that it would never recover from a persistent slump of recent years, Orfeon Records has begun a restructuring that points to a substantial revitalization for the firm both here and in Mexico.

The reorganization includes the severance of the firm's New York branch from the Los Angeles administration. New York will now report directly and independently to Mexico City headquarters.

Meanwhile, the Los Angeles office has gained a substantial commitment from Mexico to activate its own a&r division. Jose Angel Rota, director of Mexico City's international department, will visit here on a regular basis to develop local acts for the firm.

The promise of Orfeon's renewed status in the Latin record competition was such that it convinced long-time Los Angeles branch director Ozzie Venzor to stay on in his post despite his recently announced intention to resign.

Venzor, dumping plans to start his own promotion and production firm in Arizona, will remain as general manager and vice president of the Los Angeles branch. Both he and his New York counterpart, Bobby Marin, will report to Pablo Macedo in the Mexico City office who is now president of both the New York and Los Angeles branches.

In his capacity as a&r and product manager of Orfeon in Los Angeles, Rota has signed a dozen local acts during his initial recruitment stint.

The a&r move was somewhat of a coup for Orfeon. Many of its new artists, established with the now inactive Musimes, had been in advanced negotiations with Discolando in New York. The Orfeon signings even came as a surprise to Discolando president Orlando Bru.

The new Orfeon artists include Jose Flores "El Avileno," Rosa Felix "La Sultana," Simon Lopez, Alonso Robledo, Benjamin Felix, Pepe Gavilan and Irene Pinedo, all in the ranchera or norieno field.

The firm has also signed two Chicano-style groups, El Grupo Los Mayans and La Nueva Era. And in the international, ballad style it has signed Carmen Moreno, a young composer/vocalist who submitted the U.S. entry to the recent OTI Latin music festival at Acapulco.

An important feature of the local contracts is Orfeon's commitment to release new product simultaneously in Mexico and the U.S.

This may be pivotal in helping the firm overcome historical difficulties which have restricted the development of U.S. Latin talent and minimized the status of U.S. artists on an international plane.

The firm plans to coordinate a promotional push for the new acts between the U.S. and Mexico. Thus, the artists will be taken to Mexico where they will have opportunities to gain television and other crucial exposure that reflects back to the U.S.

Further, Venzor says the firm will promote a U.S. tour this fall that will feature the local acts on the same bill with acts from Mexico such as Fernando Allende.

This will mark, then, the first time that U.S. Latin acts (aside from the salsa field) will have the full promotional and merchandising support from a major Latin American firm.

Says Venzor: "What we are doing is building our own stable of artists in Los Angeles. We'll be trying to make our own hits from here with our own teamwork. And eventually Mexico City may have a hit that was created in our branch here."

Each of the new Orfeon artists has been guaranteed an album release within the next four or five months. Recordings will be done both here and in Mexico.

Rota, who will produce the new artists, has had a long experience in Latin America and Europe as an a&r and product manager. He began with Pathe-Marconi in Paris at the age of 19 and has worked for EMI in Barcelona.

(Continued on page 83)

2 Labels In Flap Over a Popular Act

LOS ANGELES—Two small and relatively new labels here have drawn the lines of legal battle over release of an album by the hottest Latin act in this city.

The rival labels are Arriba Records, owned by Latin record distributor Caco Baly, and Safari Records, distributor of the Accion label under license from Mexico's Coro, S.A.

The hotly disputed music is by Grupo Miramar. The group's hit song, "Una Lagrima Y Un Recuerdo," has pushed LPs on both labels to top positions on the Los Angeles Latin charts.

The problem is that Safari claims it is sole licensee for the Coro label in

(Continued on page 83)

Latin Scene

LOS ANGELES

The most highly rumored deal in the Latin business appears close to becoming fact. CBS International president Dick Asher reports that a contract with Spanish superstar Julio Iglesias is in its final stages. "We have verbally all agreed to a deal," says Asher who stresses that "a lot of technical things" still need to be worked out before the pact is ready for signing.

Still, Asher says that CBS, Iglesias and Casa Columbia have "come to a meeting of the minds." The way the verbal agreement has shaped up, Iglesias will record for CBS in both Spanish and English. But there are qualifications on the Spanish end. Casa Columbia will keep the Spanish-language Iglesias for another three years in Spain. And its U.S. licensee, Alhambra Records, will hold onto it also "for a while."

While CBS, Asher says, will eventually represent Iglesias worldwide, the current territory exemptions are not standard CBS policy. "In a sense, we are compromising our principles," Asher says. He claims one of the reasons for this is to avoid dealing a sudden death blow to the one-artist Alhambra line. "Nobody wants to see that happen," he says. As far as Iglesias' venture into English, Asher says there has been "an expression of interest" from some-time Neil Diamond producer Tommy Catalano.

The Johnny Nelson band stands as living refutation to the claim that progressive salsa creativity is confined to the East Coast. The band has grown into a self-contained musical entity of fine musicians, composers and arrangers.

One of its strongest original tunes is "La Tormenta" penned by local conguero/vocalist "Petrico" Hernandez.

The real surprise, though, is that group manager Sylvio Alava turns out to be a fine composer himself, contributing a spirited, defiant number called "Cede El Paso." Trombonist Eric Matos has also penned a fine number, "Invitation A Los Soneros."

Pianist Willie Mullens, transplanted from his native New York, has assisted immeasurably with fine arrangements. Mullens (who had played piano on two Ismael Miranda LPs) is experimenting on his own besides with some novel salsa/jazz numbers.

In what amounts to a tribute to the band's musicianship, conguero and co-leader Johnny Palomo was personally invited (as a last minute surprise) by Eddie Palmieri to sit in during the superstar's recent appearance here.

Palomo and Nelson have worked hard over the years to cultivate a band which now rivals New York competition, and is the talk of the town here. The group will record a demo tape June 27 in the hopes of capturing a recording commitment.

Salsa is a hip, young, urban form of Latin music as distant from the Mexican ranchera as Freddy Fender is from Gato Barbieri. But the recent 10-day appearance by ranchera music star Vicente Fernandez showed that this traditional, rural music can generate a thrill and excitement of its own—in the right hands.

Fernandez headlined a show at the Million Dollar theatre downtown which also featured Lorenzo de Monteclaro and a flashy and spirited act, Los Hermanos Gomez, whose performance was a captivating blend of Mexican song, dance, drama and humor.

But the adoring Mexican fans flocked to the show above all to see Fernandez. And they came in droves throughout the 10 days. Million Dollar manager Roberto Ruiz reports a total of 48,925 attended the series of 34 presentations.

Fernandez was a larger-than-life figure on stage, his hulking frame dressed in a carefully-tailored, blazing white charro suit. His booming voice, which filled the cavernous theatre often without a microphone, could be alternately thunderous and tender, his demeanor alternately aggressive and elegant.

But the key to Fernandez' success, like that of any Mexican hero, is his respect for his audience which approaches reverence. He is the idol who embodies the people's most valued virtues, but somehow he lets them know he is nothing without them.

They finally bundle their too-many children and return to humble homes and dreary jobs. But they leave the theatre glowing with Fernandez' gift—the feeling that they are important.

AGUSTIN GURZA

NEW YORK

Disappointment over the size of the audience that responded to the first Latin showcase at Billboard's recent Talent Forum was expressed by the cosponsors, Ralph Mercado Management and Fania Records, who brought three acts to the N.Y. Hilton June 2 for an evening show. Both parties said they hoped increased exposure of Latin music would bring a larger audience next time.

In the past few years, interest has been generating in the Latin community concerning its roots, musical and otherwise. But not since the early '70s when Felipe Luciano hosted a radio show on Sundays called "Latin Roots" has any significant amount of exposure been given. That is, until now. The Corso, located here on E. 86 St. has initiated a special Latin roots show called "Raices De Nuestra Musica" (Roots of Our Music). Opening Tuesday (7), the shows feature live and recorded music that deals with the social and political expression of Latinos. Last week featured vocalist Daniel Santos who in his heyday was an interpreter of politically slanted lyrics and a sympathizer with the Puerto Rican Independence a big band which originated in Cuba and catapulted many of its vocalists, one example being Celia Cruz, into popularity. People involved in this Tuesday night event are Paquito Navarro, Leo Casino and others.

Smucker's, the nightclub in Brooklyn, had one of its best nights since its opening May 30 with Eddie Palmieri. The place was jammed to the rafters and Palmieri's performance was more spirited than in the past (if that's possible).

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Billboard SPECIAL SURVEY For Week Ending 6/18/77

Billboard Special Survey Hot Latin LPs

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LOS ANGELES (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
3	CHELO Con Mariachi, Musart 10585
4	MANOLO MUNOZ Llamada, Gas 4153
5	LOS FELINOS Los Felinos, Musart 1701
6	VINCENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
7	NELSON NED Por La Puerta Grande, West Side Latino 4077
8	LEO DAN Leo Dan, Caytronics 1447
9	JULIO IGLESIAS A Mexico, Alhambra 21
10	VINCENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
11	LEO DAN Leo Dan, Caytronics 1442
12	CHELO La Voz Ranchera, Musart 10686
13	LOS FREDDYS Un Sentimiento, Fearless 10035
14	VINCENTE FERNANDEZ A Tu Salud, Caytronics 1464
15	LOS FELINOS Flor Morena, Musart 10523
16	LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240
17	LOS FELINOS Chicanismo, Musart 10570
18	JULIO IGLESIAS America, Alhambra 27
19	YNDIO Herida De Amor, Miami 6165
20	ANGELICA MARIA Con Mariachi, Fronte 1019
21	DUETO FRONTERA Asi Canta El Pueblo, Musart NM 107
22	CAMILO SESTO Memorias, Fronte 1021
23	JUAN GABRIEL Con Mariachi, Arcano 3283
24	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
25	ALBERTO VAZQUEZ Ranchera Romantica, Gas 4129

NEW YORK (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23
2	CAMILO SESTO Memorias, Fronte 1021
3	JULIO IGLESIAS America, Alhambra 27
4	DANNY RIVERA Enganada, Velvet 1518
5	YOLANDITA MONGE Reflexiones, Coors 129
6	EYDIE GORME La Gorme, Gala 2001
7	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborado, Grafitti 3001
8	CARLOS TORRES VILA Muchas Veces Por Ti Llora, Microfon 76076
9	PERLA Hipocresia, Audio Latino 5020
10	CAMILO SESTO Amor Libre, Fronte 1013
11	NYDIA CARO Nydia Caro, Alhambra 147
12	JULIO IGLESIAS A Mexico, Alhambra 21
13	ROBERTO CARLOS En Espanol, Caytronics 1487
14	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517
15	FELIPE RODRIGUEZ La Voz, Discolando 8356
16	CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218
17	RAPHAEL Raphael Canta, Fronte 2017
18	LOS TERRICOLAS Un Sueno, Discolando 8325
19	ELIO ROCA Cantigo Y Agua, Miami
20	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
21	VITIN AVILES El Cantante Del Amor, Alegre 6804
22	NELSON NED Por La Puerta Grande, West Side Latino 4077
23	TANIA Incredibly, TH 2014
24	LISSETTE Quiereme, Burroques 1302
25	ROBERTO YANES La Voz Romantica, International 904

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| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Wanted to Buy |
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JUNE 18, 1977, BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/11/77

Number of LPs reviewed this week **69** Last week **48**

Spotlight

Pop

STAR WARS—Original Soundtrack, 20th Century Records ZTS4110898. Composed and conducted by John Williams, this grand and magnificent soundtrack as performed by the London Symphony Orchestra re-creates all the size and excitement of this year's most popular motion picture. In his score, Williams employs variations and mixtures of several basic themes drawn from the movie's main title and characters for 16 selections that make up 74 of the film's 90 minutes of music. The two-record set depicts all the suspenseful, eerie, romantic, exciting, and comic moments, bringing to life the scenes and characters of George Lucas' epic space fantasy.

Best cuts: The entire album can be taken as a single piece remaining consistent throughout in its audio interpretation of the film.

Dealers: Package contains poster and background information on the production.

TED NUGENT—Cat Scratch Fever, Epic JE34700 (CBS). The Detroit rock 'n' roller who has garnered a massive following over the years lives up to his hot rock image with a tasty assortment of hard driving, guitar lickin' rock and blues. Nugent's fierce guitar riffs and high energy intense vocals never lulls at the urgent pace remains constant throughout the small group setting. Nugent also demonstrates his writing abilities (all originals with one by guitarist Derek St. Holmes) with bouncy feverish lyrics and melodies.

Best cuts: "Cat Scratch Fever," "Workin' Hard, Playin' Hard," "Wang Dang Sweet Poontang," "Sweet Sally," "A Thousand Knives."

Dealers: Nugent's following grows larger with each album and live performance.

NORTON BUFFALO—Lovin' In The Valley Of The Moon, Capitol ST11625. Buffalo, a member of the Steve Miller Band has Miller as executive producer of this album. The singer/musician who seems to attack tunes with his gutty but clear vocal style has written most of the material on this LP. Miller's blues oriented influence is here in both vocal style and lyrics. The harmonica and guitars are the outstanding instruments. Background vocals by Tramae and Lynette Hawkins and Freddie Smith are well blended. Buffalo offers excellent harmonica solos and is equally talented on percussion.

Best cuts: "Lovin' In The Valley," "Ghetto Hotel," "Puerto De Azul," "Another Day."

Dealers: This artist should be racked with pop male vocalists for best results.

Soul

AL GREEN—Al Green's Greatest Hits Volume II, Hi SHL32105 (London). This LP is a compilation of previously recorded hits from Green's foot stompin', hand clapping, high energy tunes to the easy, mellow ballads. Instruments on this album, although some selections date back a few years, are very much in keeping with the singer's current sound. This LP was produced by Willie Mitchell and Green.

Best cuts: "Love & Happiness," "Take Me To The River," "For The Good Times," "Livin' For You," "Fall Of Fire."

Dealers: This singer captures both the pop and r&b audiences.

FUNKADELIC—The Best Of The Early Years Volume One, Westbound WB303 (Atlantic). This LP offers Funkadelic fans a chance to compare their early material with its current sound. Instruments and vocals are as energetic as today's sound although the group seems to have matured both instrumentally and vocally. The material on this LP was recorded prior to the group becoming Parliament/Funkadelic. The earlier sound was not quite as clear and identifiable as their present sound. As usual with this group, some cuts are not geared to AM air play.

Best cuts: "Cosmic Slop," "Sexy Ways," "Can't Stand The Strain," "Wake Up," "I'll Bet You."

Dealers: This group has its own following and should be displayed prominently.

Country

CONWAY TWITTY & LORETTA LYNN—Dynamic Duo, MCA 2278. Country music's redhot duo, Lynn and Twitty, have their summer offering—another tightly produced package that matches the personalities and voices of these two talents. An interesting assortment of songs ranges from the lively Hank Williams classic "Hey, Good Lookin'" to their fast rising new single "I Can't Love You Enough" to the old r&b hit, "Soulshake." A typical Owen Bradley Production of Twitty/Lynn relies heavily on steel guitar, solid bass beat and the everpresent fiddles. For some reason, the cover photo of Twitty and Lynn is blurred. The music's sharp, though, and will lure loads of airplay and sales.

Best cuts: "I Can't Love You Enough," "We're Much Too Close," "Hey, Good Looking," "Where Old Love Gathers Dust," "Soulshake."

Dealers: Consistent top-selling artists are back with another hot one.



JOAN BAEZ—Blowin' Away, Portrait, PR34697 (CBS).

Baez's label debut focuses more on the artist's versatile vocal qualities instead of her political/sociological stands and songwriting strength. The result is a well crafted assemblage of original and cover material that brings Baez's melodic vocals to the forefront. The highlight is the talk/disco "Time Rag," about her ordeal with a Time Magazine interviewer that is sarcastic, wry and slap in the face of the honorable publication. All in all the material is more commercially suited as Baez attempts to recapture the Top 40 spotlight as she did with "Diamonds & Rust." Her singing has matured greatly with a refined richness that paints vocal pictures. Produced by David Kershbaum and supported by stalwart session players.

Best cuts: "Time Rag," "A Heartfelt Line Or Two," "Ain't No Boy And The Thief," "Luba The Baronesse," "Miracles."

Dealers: The unusual photo of Baez on the jacket signifies a new approach for her and this is her label debut to expect major push.

NEIL YOUNG—American Stars 'N' Bars, Reprise MSX2261 (Warner Bros.).

This is an offering of the many musical moods of Young. This 12th LP on Reprise by the artist includes recorded tunes dating back to 1974. Electronic instruments are abundant on many tunes, with the pace softening and a haunting guitar or harmonica taking over. This album is filled with emotion as Young's clearly distinctive vocals with the assistance of Linda Ronstadt and Emmylou Harris gives the listener an excellent inside view of Young. Many of the tunes on this LP were performed by the artist during his last American tour.

Best cuts: "The Old Country Waltz," "Hey Babe," "Bite The Bullet," "Star Of Bethlehem," "Like A Hurricane."

Dealers: Young has a faithful following and many of these tunes will be familiar to the U.S. market because of his last American tour.



which allows the group to truly display its talents. **Best cuts:** "Help Is On Its Way," "Another Runaway," "Happy Anniversary," "The Inner Light."

DENNY LAINE—Holly Days, Capitol ST11588. This tribute to Buddy Holly is an interesting exercise in nostalgia by Wing's member Laine on which Paul McCartney acts as producer, plays most of the instruments, and contributes harmonies along with Linda. Recorded on 4-track equipment to recapture the simplicity of the Holly era, the album has a certain rough charm, but is lacking in the bouncy energy that sparked the original renditions. **Best cuts:** "It's So Easy/Listen To Me," "Heartbeat," "Moondreams."

TROOPER—Knock 'Em Dead Kid, MCA2275. There's very little authenticity here although members of this rock group are obviously talented. Different members are spotlighted and excel at this point. Instruments are also spotlighted as highly visible electronic productions. This LP was well produced by Randy Bachman. **Best cuts:** "Knock 'Em Dead Kid," "Most Of The Country," "We're Here For A Good Time," "(It's Been A) Long Time."

GRAEME EDGE BAND FEATURING ADRIAN GURVITZ—Paradise Ballroom, London PS686. Jazz flavored instruments coupled with rock vocals makes for an interesting blend. The jazz guitar is the outstanding instrument here. Strong vocals by lead singer are good. Much of this LP is mellow and as much instrumental as vocal. **Best cuts:** "Paradise Ballroom," "Human," "Caroline," "All Is Fair."

SAMMY JOHNS—The Van/Original Motion Picture Soundtrack, Warner Bros. BS3063. Johns' delivery of 10 selections from "The Van" reflects an air of relaxation and carefree cruising down the highway heard in his easygoing vocals and the smooth backing tracks of the instrumental arrangements. Laced in a country/gospel style, the performance for the most part is soft and reflective dealing exclusively on the subject of love, simulating what might go on in one's mind while stuck on the road. **Best cuts:** "Chevy Van," "Rag Doll," "You're So Sweet."

FRINGE BENEFIT, Capricorn CP0183 (Warner Bros.). A collection of catchy progressive rock tunes loaded with melodic hooks and nice breezy vocals, this LP provides some fine summertime cruising themes. The British group has skillfully integrated shades of California into its material, which is primarily original. **Best cuts:** "All In Vain," "Patterns," "Let A Light Shine."

LALO SCHIFRIN—Rollercoaster (Soundtrack), MCA2284. This LP begins with the musical sounds of an amusement park roller coaster, moving gracefully into a semiclassical mood of a carousel. Variations of this theme is carried throughout. This album maintains a mellow flavor, building only slightly. There are no vocals. It's difficult to select a best cut as the theme is ever present.

OKLAHOMA, Capitol ST11646. Coming directly from its home state, Oklahoma's musical style reflects a cross between Southern rock and English pop. This mixture of influences leads to an interesting result for a catchy and commercial pop sound supported by the steady driving but not so hard characteristics of Southern rock. **Best cuts:** "One More Round," "Magic," "Piece Of My Life."

Jazz

KEITH JARRETT—Staircase, Polydor ECM21090. More crisp, fluid and fresh piano solos from one of today's more engaging performers. The pace of this offering is slow compared to what usually clicks, but Jarrett's jazz is so classical it works. Eleven movements, four sides of music that can be felt as well as heard. He's never flamboyant, always clear-headed. **Best cuts:** Your choice.

Dealers: Appeal to rock, jazz and classical listeners.

First Time Around

THE WHITNEY FAMILY—Airways, United Artists LA734G. As a unit singing harmony this multivoiced ensemble is excellent. As individual soloists they are equally impressive. But there's an obvious lack of coordination when several members are featured on one cut. This group excels when singing ballads and with the different members leading, the LP takes on several dimensions. Instruments are mellow and few at times but easily transfers into a large orchestra.

Best cuts: "Whatcha Gonna Do If I Give It To You," "Take Love," "Let Me Be Your Woman," "Love Is Where You Find It."

Dealers: For best results display with r&b vocal groups.

GONZALEZ—Our Only Weapon Is Our Music, EMI ST11644. The 11 individuals that comprise this horn dominated and tightly rhythmized outfit from England carry a pagel of impressive credits that surface in the music on the group's debut U.S. album. Soulful and smoothly energized, Gonzalez selections are both punchy and lyrical, resulting in an optimistic tone and uplifting delivery pushed even further by the velvety vocal harmonies.

Best cuts: "Got My Eye On You," "Nothing Ever Comes That Easy," "Bless You."

Dealers: Showcase with other British rock bands.

Billboard's Recommended LPs

pop

LITTLE RIVER BAND—Diamantina Cocktail, Harvest SW11645 (Capitol). This, the second LP on Capitol is mellow rock with interesting vocal and instrumental changes throughout. Each number offers a large intro production leading to the clear, clean vocal style of the lead singer. This LP produced by John Boyland and Little River Band offers a variety of material

THE DICTATORS—Manifest Destiny, Asylum FE1109. The second album from this new wave hard rock sextet features a lineup of guitars, bass, drums, keyboards and vocals in an abrasive, hard driving delivery guided by the standard British influences. Missing a touch of wit with the usual themes of frustration, the Dictators provide a refreshing and invigorating treatment of basic rock in its rawest form. **Best cuts:** "Exposed," "Hey Boys," "Young, Fast, Scientific."

JUDAS PRIEST—Sin After Sin, Columbia PC34787. The hard-driving, heavy British rock from a quintet that has a cultish success in its homeland. Produced by ex-Deep Purple bassist Roger Glover, this LP exhibits some sophisticated touches in arrangement and strikingly distinctive vocals, both lead and chorus. **Best cuts:** "Sinner," "Last Rose of Summer," "Call For The Priest/Raw Deal."

HORSESLIPS—The Book Of Invasions, D/M D/LPA10 (Arista). This is a concept LP about mythical superhuman peoples of pre-Christian Ireland. The music combines Irish themes with contemporary rock. It is an ambitious project and may find favor among Jethro Tull fans. **Best cuts:** "Sea Of Light," "King Of Morning, Queen Of Day."

RUBY STARR—Smokey Places, Capitol ST11543. Vocal sounds like a young Teresa Brewer in terms of vocal range. The mood, some country rock, some clear-cut pop, has the marks of a well produced experience thanks to a man Deke Richards who also contributed several cuts. Smokey group backing is tight and effectively fuzzy. **Best cuts:** "To Be With You," "Don't Let Me Down Again," "When You Walk The Room," "Do I Still Figure In Your Life?"

JEREMY STEIG—Fretly, CTI CT17075. There are many sounds competing with Steig's fancy fluting on these six tracks, his title song running an overlong 11:55 minutes. Google Capola's high-range vocals on three cuts are as prominent as the leader's solo contributions in a program that appears more disco-oriented than straight pop. Charts are by David Matthews. **Best cuts:** "Everything Is Coming To The Light," "Sweet Hour Of Prayer," "Grasshopper."

DIRTY TRICKS—Hit & Run, Polydor PD16104. This is the second album by Dirty Tricks, a talented four-man British rock band. Veteran producer Tony Visconti, who has worked with some of the greats, including David Bowie, effectively showcases the group's gritty sound. Kenny Stewart's throaty vocals are just right. **Best cuts:** "Hit And Run," "I've Had These Dreams Before," "Lost In The Past."

FOCUS—Ship Of Memories, Sire SA7531 (ABC). There are some interesting moments on this collection of nine previously unreleased (in this form) cuts, taken from 1970-74 and featuring the Dutch masters of art rock, classical rock or jazz rock, depending on your point-of-view. Founding members Jan Akkeman (guitars, synthesizer) and Thijs van Leer (keyboards, flute) are prominently exciting. Remember, the group only turned out an LP a year so fans should bite. **Best cuts:** "Glider," "Drackers."

RUSTY WIER—Stacked Deck, Columbia PC34775. This is a set of unabashed blues and blues-based rock disguised by cover photos of the blond and bearded Wier in a sly and snappy Big Mastaion/Maverick style setting. Wier also masterfully disguises his vocals as those of a red-blooded, black bluesman. **Best cuts:** "Sundown Sally," "Black Queen," "Lola."

THE NEW MARKETTS—Step On It, Calliope CAL7003. This group reformed has come up with a light, clean LP which will probably be more popular during the coming summer months. There is no real creativity on this instrumental album but musicians are good maintaining a delicate, easy tempo throughout. **Best cuts:** "Soul Coasting," "African Lighting," "Pnada."

CHUNKY, NOWI & ERNIE, Warner Bros. BS3030. A group mellow, pop offerings by a trio of two women and one Ernie, the LP is dominated by Chunky (aka Ilene Rappaport) as lead vocalist and composer of all of the selections. Her breathy vocals are laidback, at times overly so, but the overall effect is ear-pleasing. **Best cuts:** "Can't Get Away From You," "Island," "Lovelight."

soul

SHIRLEY CAESAR—First Lady, Roadshow RS-LA744 (United Artists). The lyrics of this LP would possibly place it in the gospel category, however, the resemblance ends there. This singer is backed by heavy rhythm sections with large orchestral arrangements supplied by the Detroit Symphony Orchestra. **Best cuts:** "Everything But You," "Jesus Is Coming," "No Body But Jesus," "Jesus Children Of America," "Faded Rose."

MOTHER'S FINEST—Another Mother Further, Epic PE34699 (CBS). The raw energy of rock is combined with the gutsiness of blues based vocals to produce this action packed vocal group. There's more than ample teaspoons of funk delivered up vocally to match the brushness of the guitars in the background. **Best cuts:** "Baby Love," "Piece Of The Rock," "Burning Love."

(Continued on page 78)

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: Neil Freedland; reviewers: Eliot Tiegels, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kazak, Dick Russo, Jim McCullough.

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BS 3067



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Top Single Picks

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Pop

JAMES TAYLOR—Handy Man (3:02); producer: Peter Asher; writers: J. Jones, D. Blackwell; publisher: Unart, BMI, Columbia 310557. Taylor makes his Columbia debut with a mellow love ballad that remains fluidly soft and laid back throughout. Taylor's inimitable vocals are fronted by his guitar. The lyrics are sedate but catchy and the background harmonies at the end adds some spice.

recommended

TROOPER—We're Here For A Good Time (3:30); producer: Randy Bachman; writers: Smith, McGuire; publishers: Little Legend/Legendary, BMG/BMI, MCA, MCA10378.

ENGELBERT HUMPERDINCK—Goodbye My Friend (3:27); producer: Joel Diamond; writers: A. Bernstein, R. Adams; publisher: not listed, Epic 850365.

ELVIS PRESLEY—Way Down (2:37); producers: Elvis Presley, Felton Jarvis; writer: Layng Martine Jr.; publisher: A&M, RCA PB10998.

STARZ—Sing It, Shout It (3:27); producer: Jack Douglas; writers: Starz, Delaney; publishers: Rock Steady/Starrings/Kick-A-Rock, ASCAP, Capitol P4434.

LIVERPOOL EXPRESS—Every Man Must Have A Dream (2:58); producers: Hal Carter, Peter Sweetenham; writers: Roger Craig, Billy Kinsley; publisher: WB, ASCAP, Atco 7075 (Atlantic).

WAR—L.A. Sunshine (3:45); producer: Jerry Goldstein; writers: S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein; publisher: Gar Def, ASCAP, Blue Note BNXW1009.

LIZA MINNELLI—Theme From "New York, New York" (3:15); producer: not listed; writers: F. Ebb, J. Kander; publisher: Unart, BMI, United Artists UAXW1014.

WILDFIRE—Here Comes Summer (2:43); producers: Jack Stack A Track, Scott Shannon; writer: J. Keller; publisher: Jewel, ASCAP, Casablanca NB885.

STALLION—Magic Of The Music (3:20); producer: DiK Darnell; writer: Jorg Gonzalez; publishers: Rock's/Variety, BMI, Casablanca NB886.

ATTITUDES—Sweet Summer Music (3:45); producers: Attitudes, Jay Lewis; writers: P. Stallworth, C. Higgins, G. Bottiglier; publishers: Ganga, BMI/Jungle City, ASCAP/Hardwood, BMI, Dark Horse DRC8404 (Warner Bros.).

JENNIFER WARNES—I'm Dreaming (3:29); producer: Jim Ed Norman; writers: Richard Kerr/Gary Osborne; publishers: Almo, ASCAP/Irving, BMI.

JAMIE ANDERS—I Love Every Little About You (3:50); producer: Spencer Proffer; writer: Stevie Wonder; publisher: Jolebe, ASCAP, A&M 19085.

LE BLANC & CARR—Something About You (3:16); producer: Pete Carr; writers: Brian Holland, Lamont Dozier, Eddie Holland; publisher: Stone Agate, BMI, Big Tree 16092 (Atlantic).

PAUL DAVIS—I Go Crazy (3:37); producer: Paul Davis; writer: Paul Davis; publisher: Web IV, BMI, Bang BD1733 (Web IV).

BABYFACE—How Long Can A Rock 'N' Roll Band Keep On Carrying On (2:51); producer: Dan Holmes; writer: Barth; publisher: Tekra, BMI, ASI, ASI1011 (Audiotek Systems Inc.).

TONY CHRISTIE—Amarillo (3:12); producers: Mitch Murray, Peter Callender; writers: Neil Sedaka, Howard Greenfield; publishers: Don Kirshner, ATV, BMI, MCA, MCA40749.

ELKIE BROOKS—Sunshine After The Rain (3:23); producers: Jerry Lieber, Mike Stoller; writer: Ellie Greenwich; publisher: Unart, BMI, A&M 1953.

FRANKIE VALLI—Second Thoughts (3:15); producer: Charlie Calello; writer: Paul Anka; publisher: Paulanne, BMI Private Stock PS45154.

KENNY LOGGINS—I Believe In Love (3:30); producers: Phil Ramone, Bob James; writers: K. Loggins, A. Bergman, M. Bergman; publishers: First Artists/Emanuel/Gnosson/Three-Some, ASCAP, Columbia 310569.

HIGHWAY 101—Every Moment (2:59); producer: Van Alden; writers: Fred Freeman, Harry Nehls III; publisher: Dunbar, BMI, Racket PIG40739 (MCA).

Soul

NATALIE COLE—Party Lights (3:35); producers: Chuck Jackson, Marvin Yancy, Gene Barge; writer: Tennyson Stephens; publisher: Utom, BMI, Capitol P4439. On this cut taken from her "Unpredictable" LP, Natalie does her predictably superior vocal job. It opens at a lively, discoish tempo pace only to get livelier as it goes through a series of energy building breaks. The tune becomes irresistible.

DENIECE WILLIAMS—That's What Friends Are For (3:45); producers: Maurice White, Charles Stepney; writers: D. Williams, C. McDonald, F. Baskett, L. Graves; publisher: Vp-Newbag, Columbia 310556. This is a mellow, reflective piece on a theme that's more romantic than its title lets on. A breathy vocal chorus assists Williams whose lead vocal is soft but clear and controlled even as it goes into higher reaches towards the song's gently building end.

BROTHERS JOHNSON—Strawberry Letter 23 (3:39); producer: Quincy Jones; writer: Shuggie Otis; publishers: K-dada/Off The Wall, BMI, A&M 1949. The Brothers come up with a funky progressive r&b love song that bounces, sways and rocks. While bass and guitars dominate there is a lush synthesized break that makes this tune pulsate. The vocals contain a sensual mystique that fits well with the thumping beat.

recommended

HERBIE HANCOCK—Spider (3:32); producer: David Rubinson & Friends; writers: H. Hancock, P. Jackson, M. Ragin; publishers: Hancock/Wah Watson, BMI, Columbia 310563.

PHILADELPHIA INTERNATIONAL ALL STARS—Let's Clean Up The Ghetto (4:55); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff, C. Gilbert; publisher: Mighty Three, BMI, Philadelphia International ZS83627 (CBS).

Country

DICKEY LEE—Virginia, How Far Will You Go (3:45); producers: Roy Dea-Dickey Lee; writers: Wayland Holyfield Bob House; publishers: Maplehill/Vogue, BMI, RCA JH11009. A lover's lament to his wandering woman, Lee uses a gravel voiced technique to give drama to the story line. Catchy chorus and effective hook give Lee the perfect lift.

DON GIBSON—If You Ever Get To Houston (Look Me Down) (2:50); producer: Wesley Rose; writer: Mickey Newbury; publisher: Acuff-Rose, BMI, ABC/Hickory AH54014. Clever Mickey Newbury number is rendered powerfully by Gibson. The lively, uptempo, belt-it-out style works well as Gibson waits, "If you ever find that memory that turns your thoughts around/and it drops you off in Houston, look me down."

VERY GOSDIN—Till The End (2:44); producer: Gary S. Paxton; writer: Cathy Gosdin; publisher: Hookit, BMI, Elektra E45411A. Gosdin has achieved solid success in recent outings, and the momentum should continue with this love ballad. Some sharp guitar work contrasts effectively with the background voices and strings.

MEL STREET—Barbara Don't Let Me Be The Last To Know (3:14); producers: Jim Prater/Jim Vienmeau; writers: Bob McDill/Wayland Holyfield; publishers: Hall-Clement/Vogue/Maplehill, BMI, Polydor PD14399. Street's first release since switching from GRT to Polydor is a straight country performance of a McDill/Holyfield song. Should receive a strong promo push from his new label.

recommended

MIKE LUNSFORD—I Can't Stop Now (2:59); producer: Tommy Hill; writers: James Coleman/Moe Lytle; publisher: Power Play, BMI, Gusto/Starday SD160.

KATHY BARNES—Tweedle-O-Twill (2:13); producer: Dave Burgess; writers: Gene Autry/Fred Rose; publisher: Western/Milene, ASCAP, Republic IRDAR389.

JERRY REED—With His Pants In His Hand (2:26); producers: Chet Atkins/Jerry Reed; writer: Carson Parks; publisher: Greenwood, BMI, RCA JH11008.

TOMMY WEST—Mamas Don't Let Your Babies Grow Up To Be Cowboys (3:45); producers: Terry Cashman/Tommy West; writers: Ed Bruce/Patsy Bruce; publishers: Tree/Sugarplum, BMI, Lifesong LS45028.

DAVID FRIZZELL—Lifetime Woman (3:39); producer: Ken Mansfield; writer: Cornel Smith; publisher: Front Lawn, BMI, MCA MCA40736.

GEORGE KENT—Singing Your Song (2:20); producer: Bud Logan; writers: Royce Porter/Bucky E. Jones; publisher: Porter Jones, ASCAP, Cin/Kay CinKay 120.

SUSIE ALLANSON—Baby, Don't Keep Me Hangin' On (3:01); producer: Ray Ruff; writers: L. Schoonmaker-R. Broome; publisher: Calente, ASCAP, Oak OR1001.

Disco

recommended

PAUL HUMPHREY—Humphrey's Overture (2:23); producers: Paul Humphrey, Ron Carson; writer: Greg Middleton; publisher: Paul Nelson Humphrey, ASCAP, Happy Fox HFS13 (Janus).

HUES CORPORATION—I Caught Your Act (4:31); producer: Wally Holmes; writer: Wally Holmes; publishers: JIMI Lane/Ensign, BMI, Warner Bros. PRO663.

ASHFORD & SIMPSON—Over and Over (5:18); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick O'Val, ASCAP, Warner Bros. PRO676.

BRENDA AND THE TABULATIONS—Super Star (5:09); Everybody's Fool (6:05); producers: Gilda Woods, John Davis; writers: John Davis/E. Rabin, A. Willis, D. Lasley; publishers: Midsong/John Davis, ASCAP, Midsong, ASCAP, Chocolate City CDD20006 (Casablanca).

JIMMY JAMES—Life (3:54)/I'll Go Where Your Music Takes (5:17); producer: Biddu; writers: Biddu; publishers: Chappell/Subiddu, ASCAP, Casablanca NBD20102.

CAMEO—Post Mortem (4:17)/Good Times (4:59); producer: Larry Blackmon; writers: Larry Blackmon, Gregory Johnson/Larry Blackmon; publisher: Better Days, BMI, Chocolate City CDD20007 (Casablanca).

LIQUID BLUE—Ain't That What You Want (3:17); producer: Hadley Murrell; writers: E. Moran, H. Murrell, A. Mirkitani; publisher: H&H Team, ASCAP, HDM, HDM501 (Amherst).

Billboard's Recommended LPs

Continued from page 76

DYNAMIC SUPERIORS—Give & Take, Mitown M6-87951. While this group has a history of being a better live act than recording artists, this LP offers the quintet a chance to display its vocal ability through excellent material. The lead singer's falsetto, but clean, clear vocal style is complemented by tightly knit harmony. Percussion instruments are particularly impressive as are horn and string arrangements by McKinley Jackson and Gene Page. **Best cuts:** "Happy Song," "Nowhere To Run," "All In Love Is Fair."

KELLEE PATTERSON—Turn On The Lights (Be Happy), Aquarian SB33007 (Shadybrook). This LP begins with a large production number spotlighting impressive background vocals by the Wimmers' Circle and a heavy funky rhythm section. The singer has surrounded herself with excellent musicians such as guitarist David T. Walker, drummer James Gadsden and others. **Best cuts:** "Overture," "Heaven," "Be Happy," "Turn On The Lights."

disco

MUNICH MACHINE, Casablanca NBLP7058. This classically molded disco LP provides plenty of non-stop dance time, with side 1 containing only the nearly 16 minute "Get On The Funk Train," and side 2 an unbroken medley of five familiar Donna Summer/Giorgio Moroder/Pete Bellotte collaborations. Produced in Germany by Moroder and Bellotte, the LP is primarily instrumental, with occasional vocal seasoning by the British-based Midnite Ladies. **Best cuts:** Pick your side.

jazz

ROY AYERS UBIQUITY—Lifetime, Polydor PD16108. This is the latest in a string of tasteful albums by vibist/singer Ayers. Though technically it may be considered a jazz record, it represents Ayers' strongest bid to date for crossover acceptance. There are some subtly cooking gems on this set, which

Easy Listening

recommended

JOHN BARRY—Theme From The Deep (3:39); producer: Barry; writer: John Barry; publisher: Pictures, ASCAP, blanca NB887.

JAMES DARREN—Only A Dream Away (3:37); producer: Diamond; writers: Alan Bernstein, Ritchie Adams; publisher: Silver Blue, ASCAP, Private Stock PS45152.

Picks—a top 30 chart tune in the opinion of the review panel, voted for the selections released this week; recommended—a pick predicted to land on the Hot 100 between 31 and 100. Review of Nat Freedland.

was produced by Ayers, with assists from Edwin Birdsong and William Allen. **Best cuts:** "Gotta Find A Lover," "Lifetime," "Cincinnati Growl."

RAUL DE SOUZA—Sweet Lucy, Capitol ST11648. Though Brazilian-born de Souza is well-recognized as a sideman in jazz circles, his solo career is only now taking off. This nicely packaged LP consists of cleanly executed, elegantly produced tracks that feature limited female chorus vocals on some cuts. There is some r&b, Latin and disco influence here, bolstering the dominant, free-flowing jazz. **Best cuts:** "Sweet Lucy," "I Will," "Banana Tree," "A Song Of Love."

ORNETTE COLEMAN—Dancing In Your Head, A&M Home SP722. Most of this LP is devoted to a 25½-minute "Theme From A Symphony" composed by the leader, an inordinately controversial soloist since he debuted some 20 years ago. His little white plastic alto saxophone, Coleman's free offerings require intense and repeated listening and it is realistic to expect his jazz to be widely acclaimed. **Best cuts:** "Midnight Sunrise."

ROY BUCHANAN—Loading Zone, Atlantic SD18219. Produced by bassist Stanley Clarke, all nine cuts reflect a maturing chanan who is capable of projecting his guitar and sax talents to pop as well as jazz audiences. Excellent front art will help sell this LP, but it is Buchanan's choice of his and his superior pluckings that will ring up sales. **Best cuts:** "Hidden," "You Love," "Judy."

GARY BARTZ—Music Is My Sanctuary, Capitol ST11647. Bartz is versatile but largely unknown saxophonist, keyboardist and singer who is trying his leader wings with six cuts. But for all his musicianship and commendable sounds, LP's graphics are dreadful—paste-on montages in dull colors which minimize browser box appeal. **Best cuts:** "Love Is A Sad," "Swing Thing," "Macaroni."

JAN GARSAREK—Dis, ECM ECM11093 (Polydor). Mostly study in sax and guitar this LP has blowing through it a wind, an instrument "with strings that are brought to life by the wind." The wind here comes from the North Sea, blowing into Norway. Ralph Towner plays guitar. **Best cuts:** "Vindredre," "Dis."

\$2 Million Concord Project

SAN FRANCISCO—The suburban Concord Pavilion is embarked on its third performance season plus a \$2 million construction project which may take up to a year to complete and will provide easier access and more convenient parking for customers.

The two-phase construction job will consist of fencing, grading, paving, improving lighting in the parking lots, constructing a new entrance and exit and boxoffice. The first step is due for completion by the middle of July with the second to follow shortly thereafter.

The pavilion, which consists of a large stage and reserved seats beneath an umbrella-like roof and a surrounding expanse of grassy slopes for non-reserved patrons, received a \$2 million public works grant from the federal government for its improvement project.

The operation reported paid attendance of 210,000 for events on 70 dates last year (including 11 sellouts with Neil Sedaka the top draw with 8,247 customers) and hopes to book 85 to 95 events in 1977. Pop-rock shows were most successful last year though the pavilion has been the site of a variety of productions from ballet to jazz. Revenues topped \$1.3 million and operating losses fell from \$150,000 in 1975 to \$11,456. Lynyrd Skynyrd was 1976's highest grossing act with \$56,250.

The pavilion was built through the success of the multi-faceted Concord Summer Festival, which has drawn 250,000 persons in the past eight years. The summer festival originally featured pop acts as well as the San Francisco Symphony, but now is considered primarily a jazz function.

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Disk Perf. Royalty Arguments For July

Continued from page 3
Copyright Office. It has called record royalty "unconstitutional, inequitable, contrary to law and detrimental to the public interest." It also uses the old argument that many stations would be "debilitated" by paying the royalties, and the payment would threaten pro-

gramming of public service to stations' communities.

Register of Copyrights Barbara Ringer would like testimony on five particular topics:

1. What constitutional and legal constraints and problems could result from record royalty?

2. What are the arguments for or against the royalty and what projected economic effect would it have on performers, record companies, broadcasters, cable systems, owners of copyrighted music, background music services, jukebox operators, record consumers and other interested parties?

3. If a performance right is enacted, who should own it, and what royalty split between owners and performers would be advisable?

4. How should the royalty be put into practice—by voluntary bargaining between parties, or a compulsory license (as Congress has proposed during revision proceedings)? How should rates be handled, proceeds distributed and beneficiaries identified? What role should the Copyright Office play?

5. What effect would the royalty right have on U.S. international copyright relations? If it is enacted, should the U.S. join the Rome Convention of 1961 (giving so-called neighboring rights protection to performers, record producers and broadcasters)? Or would the U.S. accord reciprocal treatment to foreign sound recordings under the Universal Copyright Convention?

Witnesses wanting to testify at the Virginia hearing must send written requests before June 21, and for the California hearing before July 11, 1977.

Written statements (10 copies) should reach the Copyright Office by June 28 for Virginia testimony, and by July 18 for California hearing.

Address these or other inquiries to Harriet L. Oler, Senior Attorney, Office of the General Counsel, Copyright Office, Library of Congress, Washington, D.C. 20559, phone 703-557-8737.

General News Tour Plans Help Artists

Continued from page 36

areas, MOR or jazz, not just rock. He said that if a young promoter does good shows, no matter what kind, the rock people will get to him.

"If you can't get someone on the phone it is because you didn't start early enough or stay long enough," said Magid, who added that he "takes nothing for granted."

The discussion of "intimidation; does it help?" was led by Steve Gold, president of Far Out Productions and manager of War, who succeeded pretty much in both intimidating and humoring his audience.

Among his bon mots:

• "If you talk about something different, you have to yell. But sometimes they are so busy being intimidated that they hear the noise but they don't hear the words. I got nothing by yelling, but maybe I got something by promising to stop."

• "We are all parasites; we all revolved around the artists. The question is, are we going to be negative or positive?"

At a seminar on booking agencies, Alex Hodges of the Paragon Agency defended agents and gave a brief lecture on how they work.

The agent's job is very difficult," he said, "You cannot put all your eggs in one basket. You must put work and energy into building new acts. . . . In 1974, when the Allmans were at their peak we did 2,000 other dates with other bands."

Most of his seminar dealt with such technical matters as the time necessary to draw up a contract, deposits, campus bookings and the state of Greg Allman's career.

Orfeon Changes

Continued from page 74
London and Paris.

He has been associated, to one extent or another, with artists such as Joan Manuel Serrat, Palito Ortega, King Clave, Los Wawanco and Los Shakers. He joined Orfeon almost five years ago.

While admitting that working the Los Angeles talent will be exceptionally troublesome, Rota denies the commonly held belief that the U.S. is a dry region for Latin talent.

Record Performance Bill

Continued from page 1

Rep. Robert W. Kastenmeier's (D-Wis.) copyright-handling Subcommittee on Courts, Civil Liberties and the Administration of Justice, says the bill will receive no action until after the report by the Register of Copyrights, due Jan. 3, 1978, is in.

The bill by Rep. Danielson, who is a member of the Kastenmeier subcommittee, would provide compulsory licensing for radio stations based on gross advertiser receipts.

Radio stations making less than \$25,000 a year would not have to pay anything; those grossing between \$25,000 and \$100,000 would pay \$250 a year and stations making between \$100,000 and \$200,000 a year will pay \$750.

Radio stations making more than \$200,000 would pay 1% of net receipts, or a fraction of 1% depending on the prorated amount of music used.

Television stations making between \$1 million and \$4 million would pay \$750; stations making more than \$4 million a year would pay \$1,500 yearly.

Jukebox operators would pay only \$1 a year per box for a blanket record performance license. (This would be in addition to the \$8 they will pay annually per box for use of the music on the records starting Jan. 1, 1978.)

Background music services and other transmitters of sound recording would pay a blanket rate of 2% of gross receipts from their subscribers, or an alternative prorated amount based on the amount of music used in the programming.

Determination of shares and distribution of royalties could be on a voluntary basis, or, if in dispute, handled through the Copyright Royalty Tribunal.

Fla. Rain Draws Crowd Thunder, Downs Zeppelin

NEW YORK—A planned Led Zeppelin concert before 70,000 fans at Tampa Stadium in Florida ended in violence when a heavy thunderstorm prevented the band from playing. The rain delay sparked a melee among fans and riot-equipped police that left 50 injured and 22 arrested.

The Friday night (3) concert never went on, and because of city objections, neither did a planned make-up date an evening later.

Witnesses say that when rain halted the concert only a few minutes after it began, several thousand fans massed in front of the stage chanting for the group to return.

An announcement that the concert was rescheduled for the next day was reportedly garbled and the police waded into the crowd with clubs and teargas. Fans fought back with bottles, stones and sticks.

After the violence Led Zeppelin released the following statement:

"Led Zeppelin, whose concert at Tampa Stadium Friday was cut by heavy rain, has been informed by the city of Tampa and stadium authorities that it will be forbidden to return to perform Saturday, the very date provided in the promoter's lease with the stadium to cover such a postponement.

"In a further contradiction, more-

over, repeated announcements were made to the audience through the stadium authorities that ticket stubs would be honored Saturday.

"Due to the obstructions put forth by the city and the stadium, the promoter has specified to Led Zeppelin not to appear in Tampa June 4. However Led Zeppelin still wishes to return to Tampa."

Get Godzilla Rights

NEW YORK—A.A./Wonderland Records has obtained the recording rights to Godzilla, the durable monster that is now in the midst of a media rebirth through a new feature film, comic books, toys and T-shirts.

The record will be released in the fall and will be aimed at the children's market. It will contain all original material, based on the Godzilla character.

Labels In Flap

Continued from page 74

Mexico which holds exclusive contract for the group.

Thus, says Safari general manager Bertha Solario, Baly has released his album without legal authorization.

For his part, Baly claims he purchased rights to the Grupo Miramar tape and legitimately released the work as an album by the group. Baly does not claim to hold any other license for Coro product.

The tape, however, only included enough songs to fill one side. Music on the other half of the Arriba album is by another group identified only in small print on the back cover.

Still, the music was enough to give Baly good sales on the LP.

But the Safari album by the same group, apparently released around the same time several months ago, outdid the Arriba version by offering two full sides of Grupo Miramar music. Last month, the Safari LP was a strong No. 1 on the Los Angeles charts, outstripping the Arriba version by virtue of its extra hit, "Pobresa Fatal."

At this point, both albums are still being pressed and the matter is in the hands of lawyers.

The Safari attorney last month wrote a letter to Arriba records informing Baly he must desist from pressing the album further.

But Baly's wife and working partner, Julie, holds to the firm's original contention that it legitimately purchased rights to the songs.

But she will not identify the man who sold Baly the tapes, and she claims he is now deceased.

MISCELLANEOUS

Continued from page 75

BILLBOARD IS ON MICROFILM:

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Pro Staffs On the Campus

Continued from page 42

things out so we can make money and the group can make money," she said.

Several speakers criticized the lack of central booking offices on many campuses which results in agents and promoters making different deals with different people.

Singer Tom Chapin chaired the panel, setting the mood somewhat with a litany of complaints about college dates from an artist's point of

view that was painfully familiar to the majority of the audience.

The campus panel was preceded by one of the Talent Forum's livelier meetings, a discussion among the industry's top lawyers, booking agents and managers over who was more indispensable. The discussion ran overtime and carried over into the hall outside, taking half the audience with it.

"It didn't make any difference," said Dick Waterman, manager of Bonnie Raitt and several other currently hot campus acts. "I've been sending two-page technical riders out to colleges for years and no one seems to read them. We always have the same problems when we get there."

One speaker criticized booking agents for not attending NECAA conventions, one of the few forums where college buyers and sellers can meet. Another speaker rapped colleges for sending students to NECAA conventions who are more interested in buying T-shirts and collecting posters than in talking business.

"In many cases these students are not the ones who actually buy talent," added an unidentified voice from the floor.

L.A. Jazz Jams

Continued from page 35

formers O.C. Smith, Doc Severinsen and guitarist Mundell Lowe.

On Friday (10) Freda Payne was guest soloist and Saturday (11) Terry Gibbs played vibes. At press time, special guests for the final weekend had not been firmed.

The sessions are three hours long, noon to 3 p.m. with the exception of Friday (17), 4:30 p.m.-7:30 p.m.

Well-known producer and music coach Phil Moore Sr., who recently opened workshops called "Get Your Act Together," is producing the six sessions.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	2	10	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	★	39	10	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Lerios, Jenkins, AAM 1920	★	80	2	COME IN FROM THE RAIN—Captain & Tremble (Daryl Dragon), M. Manchester, C. Sager, AAM 1944		
★	3	10	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54780 (Motown)	★	38	7	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Woman), E. Emmons, C. Moman, RCA 10924	★	82	2	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544		
★	4	9	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	★	40	8	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	★	71	75	3	DON'T TURN THE LIGHT OUT—Cliff Richard (Bruce Welch), S. Fletcher, D. Fleet, Rocket 40724 (WCA)	
★	5	13	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3354	★	42	6	PEACE OF MIND—Boston (John Bayley, Tom Scholz), T. Scholz, Epic 8-50181	★	72	58	10	THE PRETENDER—Jackson Browne (Jon Landau), J. Browne, Asylum 45395	
★	6	13	LUCILLE—Kenny Rogers (Larry Butler), R. Bowling, H. Byrum, United Artists 929	★	41	7	IT'S SAD TO BELONG—England Dan & John Ford Coley (Ryle Lehning), R. Goodson, Big Tree 16088 (Atlantic)	★	84	2	SUPERMAN—Cell Bots & The Buzzy Bunch (P.L. Soto, T. Ross), P.L. Soto, A&A 17001 (TK)		
★	8	12	UNDERCOVER ANGEL—Alan O'Day (Steve Barr, Michael Donatian), A. O'Day, Pacific 001 (Atlantic)	★	44	5	ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters (Richard Carpenter), S. LaSalle, AAM 1940	★	74	63	14	CALLING DR. LOVE—Kiss (Eddie Kramer & Rick Shady Prod. Inc.), G. Simmons, Casablanca 880	
★	7	14	LONELY BOY—Andrew Gold (Peter Asher), R. Gold, Asylum 45384	★	53	5	PEOPLE IN LOVE—10cc (10cc), E. Stewart, G. Goldman, Mercury 73917 (Phonogram)	★	85	5	ON AND ON—Stephen Bishop (Henry Levy, Stephen Bishop), S. Bishop, ABC 12266		
★	8	1	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TK 1022	★	57	3	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256	★	87	2	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippes for McCoy-Kippes Prod.), V. McCoy, Buddah 569 (RCA)		
★	9	9	SIR DUKE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54281 (Motown)	★	43	47	11	YOU'RE MOVIN' OUT TODAY—Bette Midler (Tom Dowd), B. Midler, C. Sager, E. Roberts, Atlantic 3379	★	77	77	7	THE PRIDE (Part 1)—Isley Brothers (Isley Brothers), R. Isley, I. Isley, D. Isley, I. Isley, R. Isley, C. Jasper, E. Isley, M. Isley, T. Neck 2362 (Epic)
★	11	18	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Bradford, Big Tree 16085 (Atlantic)	★	44	34	13	SLOWDOWN—John Miles (Roger Holmes), J. Miles, D. Marshall, London 20092	★	90	2	SAVE ME—Merrill Ruben (Denny Dunsen), G. Fletcher, D. Fleet, United Artists 933	
★	13	8	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	★	45	45	15	UPTOWN FESTIVAL—Shalamar (Simon Soussan), Holland, Dozier, Holland, Soul Train 10885 (RCA)	★	79	79	3	LOSE AGAIN—Linda Ronstadt (Peter Asher), K. Bonnell, Asylum 45402
★	12	12	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Buddy Killen), B.L. McCarty, B. Killen, Epic 8-50313	★	46	46	15	DO WHAT YOU WANNA DO—T. Connection (Cory Wade, Alex Sadkin), T. Conkley, Dash 5032 (TK)	★	92	2	BLACK BETTY—Ram Jam (Kasenetz Katz), H. Ledbetter, Epic 8-50357	
★	15	6	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403	★	64	3	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	HANDY MAN—James Taylor (Peter Asher), J. Jones, G. Blackwell, Columbia 3-10557	
★	14	15	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Heresby), T. Caldwell, Capricorn 0270 (Warner Bros.)	★	60	4	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Parrot/CBS 6-70004	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	SMOKE FROM A DISTANT FIRE—Sanford Townsend Band (Jerry Weiler, Barry Beckoff), E. Sanford, J. Townsend, Stewart, Warner Bros. 8370	
★	18	7	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	★	49	29	14	HELLO STRANGER—Yvonne Elliman (Freddie Perren for Grand Slam Prod.), B. Lewis, RSO 871 (Polydor)	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	SEASIDE WOMAN—Suzie & The Red Stripes (Paul McCartney), P. McCartney, Epic 8-50483
★	20	6	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	★	62	4	AMARILLO—Neil Sedaka (George Martin), N. Sedaka, N. Greenfield, Elektra 45406	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	HERE COMES SUMMER—Midline (Jack Stock-A-Trade, Scott Shannon), J. Keller, Casablanca 885	
★	19	12	MARGARITAVILLE—Jimmy Buffet (Norbert Putnam), J. Buffet, ABC 12254	★	61	4	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), C. Nash, Atlantic 3401	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	SLIDE—Slave (Jeff Dixon), S. Washington, M. Kicks, M. Adams, D. Webster, T. Deater, F. Miller, T. Luckett, D. Wilbabe, C. Bradley, Cellulium 44218 (Atlantic)	
★	22	5	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlie Calella for the Entertainment Co.), A. Gordon, Columbia 3-10555	★	52	5	WATCH CLOSELY NOW—Kris Kristofferson (Barbra Streisand, Phil Ramone), P. Williams, K. Ascher, Columbia 3-10525	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	LAND OF MAKE BELIEVE—Chuck Mangione with the Hamilton Philharmonic Orchestra & Edgar Satterfield (Chuck Mangione), C. Mangione, Mercury 73920 (Phonogram)	
★	23	9	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Tenger), P. McCann, 20th Century 2335	★	53	32	19	SOUTHERN NIGHTS—Glen Campbell (Gary Klein), A. Toussaint, Capitol 4376	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	I'M GOING DOWN—Boyz n the Banda (Art Limon), N. Whitfield, MCA 40721
★	21	11	SLOW DANCIN' DON'T TURN ME ON—Adrius Brothers (Norbert Putnam), D. Adrius, D. Adrius, Buddah 566	★	54	48	9	MAINSTREET—Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), Bob Seger, Capitol 4422	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	BREAK IT TO ME GENTLY—Aretha Franklin (Marvin Hamlisch, Carol Sager), M. Hamlisch, C. Sager, Atlantic 3353
★	26	9	I JUST WANT TO BE YOUR EVERYTHING—Jody Gibb (Albby Galster, Karl Richardson), B. Gibb, RSO 872 (Polydor)	★	67	3	NEON NITES—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Na, Polydor 14257	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	MAKING A GOOD THING BETTER—Olivia Newton-John (John Farrar), P. Wingfield, MCA 40737	
★	24	12	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Calella), K. Nolan, 20th Century 2331	★	56	43	13	WHODUNIT—Tavares (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4398	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	IT WAS ALMOST LIKE A SONG—Bessie Wilcox (Tom Collins, Bessie Wilcox), A. Jordan, N. David, RCA 10576
★	25	9	HIGH SCHOOL DANCE—Slyers (Freddie Perren), L. Slyers III, R. Slyers, J. Slyers, E. Slyers, Capitol 4405	★	70	3	IF IT'S THE LAST THING I DO—Thelma Houston (Joe Parker), S. Cain, C. Chaplin, Tamla 54783 (Motown)	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	LADY (Put The Light On Me)—Brownsville Station (Eddie Kramer for Remarkable Prod.), P. Waxman, J. Goodson, Private Stock 45149	
★	24	10	COULDN'T GET IT RIGHT—Climax Blues Band (Climax Blues Band), Climax Blues Band, Sire 736 (ABC)	★	58	49	15	LIDO SHUFFLE—Bar Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10491	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (Dolly Parton, Gregg Perry), D. Parton, RCA 10930
★	31	4	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, AAM 1941	★	71	3	THE KILLING OF GEORGIE—Bud Stewart (Tom Dowd), R. Stewart, Warner Bros. 8396	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	WHILE I'M ALONE—Maze featuring Frankie Beverly (Frankie Beverly), F. Beverly, Capitol 4352	
★	26	17	WHEN I NEED YOU—Lee Sayer (Richard Perry), C.B. Sager, A. Hammond, Warner Bros. 8332	★	73	5	DEVIL'S GUN—C.I. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Baker, G. Shury, Westbound 55400 (Atlantic)	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (Manhattan, Bobby Martin), T. Randazzo, V. Pike, E. Joyce, Columbia 3-10495	
★	27	10	ARIEL—Dean Friedman (Bob Stevens), D. Friedman, Lifesong 45022	★	72	5	I DON'T LOVE YOU ANYMORE—Tubby Pendergrass (John Whitehead, Gene McFadden, Victor Castorpen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	I GOTTA KEEP DANCIN'—Carrie Lucas (Dick Griffey), M. Anthony, Soul Train 10891 (RCA)	
★	28	28	BACK TOGETHER AGAIN—Daryl Hall & John Oates (Christopher Bond), J. Oates, RCA 10978	★	74	3	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	ONLY THE LUCKY—Walter Egan (Lindsay Buckingham, Steve Nicks, Duane Scott, Walter Egan), M. Egan, Columbia 3-10536	
★	29	30	GONNA FLY NOW (Theme From "Rocky")—Waymond Ferguson (Jay Chaffarney), B. Conti, C. Connors, A. Robbins, Columbia 3-10468	★	63	66	3	GIVE A LITTLE BIT—Supertramp (Supertramp), K. Davies, R. Hodgson, AAM 1938	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	DANCE AND SHAKE YOUR TAMBOURINE—Universal Rhythm Band (Gregory Carmichael), Patrick Adams, Red Greg 267
★	30	17	HOTEL CALIFORNIA—Eagles (Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45386	★	64	68	5	RUNAWAY—Bonnie Raitt (Paul A. Rothchild), D. Shannon, M. Creek, Warner Bros. 8082	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	I WANNA GET NEXT TO YOU—Boyz n the Banda (Norman Whitfield), N. Whitfield, MCA 40642
★	35	6	KNOWING ME, KNOWING YOU—Asha (Benny Andersson, Bjorn Ulvasson), B. Andersson, S. Anderson, E. Ulvasson, Atlantic 3387	★	81	2	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	I'VE GOT LOVE ON MY MIND—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Jay's Enterprises, Capitol 4360	
★	32	33	HOLLYWOOD—Rufus Featuring Chaka Khan (Rufus), D. Walsinski, A. Fischer, ABC 12269	★	66	51	8	SPIRIT IN THE NIGHT—Mastrod's Earth Band (Mastrod's Earth Band), B. Springfield, Warner Bros. 8355	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	ON THE BORDER—N. Stewart (Ron Parsons), N. Stewart, Jaxx 267
★	37	7	HIGHER AND HIGHER—Ella Fitzgerald (David Anderle), P. Smith, G. Jackson, R. Miner, S. Davis, AAM 1932	★	67	54	7	GOING IN WITH MY EYES OPEN—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45150	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	
★	36	8	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey), Bindi, Paul, Sigman, Capitol 4418	★	68	55	21	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 0223	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star through the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bell; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Ain't Gonna Bump No More (With No Big Fat Woman) (Tree, BMI)	12	Calling Dr. Love (Cafe Americana/Kiss, ASCAP)	74	Hotel California (Not Listed)	30	It's Sad To Belong (Famous/Interscope, ASCAP)	39	Lucille (Broughman Hall/Archie Inneson, BMI)	5	Sir Duke (Black Bull, ASCAP)	9	Uptown Festival (Jobete, ASCAP)	43
All You Get From Love Is A Love Song (Hampstead Heath, ASCAP)	40	Come In From The Rain (Times Square/Rumantian Pickle Works, BMI)	69	I Don't Live You Anymore (Mighty Three, BMI)	63	Just A Song Before I Go (This Is, ASCAP)	41	Making A Good Thing Better (John Farrar, ASCAP)	37	Slow Dancin' Don't Turn Me On (Maurice White, ASCAP)	82	Watch Closely Now (First Artists/Emmanuel/20th Century, ASCAP)	52
Amarillo (Neil Sedaka, BMI)	40	Couldn't Get It Right (Sbu Dtopak, ASCAP)	24	Softly Whispered I Love You (Garnic, ASCAP)	67	Know Me, Knowing You (Countdown, BMI)	51	Margaretville (Gloria Reicher, BMI)	17	Slide Down (Bruno Rocket, ASCAP)	44	When I Need You (Unichappell/Talman/Mulien/Unichappell)	35
Angel In Your Arms (Gong Tailors, ASCAP)	10	Da Doo Ron Ron (Trio/Mother Bertha, BMI)	16	I Just Want To Be Your Everything (Albby Galster, BMI)	29	Lady (Put The Light On Me) (Utopia/Dejamus, ASCAP)	91	Neon Nites (Low Sat, BMI)	18	Smoke From A Distant Fire (Talman/Mulien/Unichappell)	44	When I Need You (Unichappell/Begonia/Mulien/Albert)	26
Back Together Again (Unichappell, BMI)	76	Da Doo Ron Ron (Trio/Mother Bertha, BMI)	16	Got To Give It Up Pt. 1 (Liberte, ASCAP)	3	Land Of Make Believe (Gates, BMI)	87	Only The Lucky (Deluxe/Sweet)	100	Spirit In The Night (Laura Canyon, ASCAP)	75	Who'll Be The Next To You (Perren/Vibes, ASCAP)	50
Barracuda (Wilson/Kruse/Play My Music, ASCAP)	28	Devil's Gun (ATX, BMI)	67	I'm Going Down (Duchess, BMI)	80	Life In The Fast Lane (Not Listed)	25	Peace Of Mind (Phon, BMI)	36	Superman (Peer International, BMI)	73	You And Me (Epic/Early Foot, BMI)	37
Best Of My Love (Sage/Fin, BMI/Shearhead, ASCAP)	70	Do What You Wanna Do (Sherylin/Doubt, S&P)	46	I'm In You (Almo, BMI)	80	Light Of A Clear Blue Morning (Univ. Apple, BMI)	92	People In Love (Man/Mar, BMI)	41	Telephone Line (Chart/AF, BMI)	63	You Made Me Believe In Magic (Chrysalis, ASCAP)	42
Black Betty (Robert Meritt, BMI)	81	Don't Turn The Light Out (Almo/Sig, ASCAP)	71	Here Comes Summer (Jaxx, BMI)	49	Lovely Day (Lucy, BMI)	7	Right Time Of The Night (American Broadcasting, ASCAP)	19	The Killing Of George (ASCAP)	39	You're My World (Chappell/Intersong, ASCAP/Graupe)	34
Break It To Me Gently (Red Bull, ASCAP/Begonia/Mulien)	26	Do You Wanna Make Love (American Broadcasting, ASCAP)	19	High School Dance (Rufus, ASCAP)	24	Feels So Good To Be Loved So (Rufus/Dance, BMI)	33	Runaway (W&A/Blonds, BMI)	74	The Pride (Part 1) (Epic, ASCAP)	77		
Breath 2 To Me (Denny/Dub, BMI)	1	Dreams (Gambro/Wash With, BMI)	13	Higher And Higher (Chevis/Warner-Tamela, BMI)	22	Hotel California (Not Listed)	30	Save Me (Almo, ASCAP)	79	The Pretender (Jackson Browne)	10		
Buddy Don't Change Your Mind (Van McCoy/Warner-Tamela, BMI)	7	Feels Like The First Time (Gambro/Excessions, ASCAP)	4	Hotel California (Not Listed)	30	Hotel California (Not Listed)	30	Seaside Woman (Suzie & The Red Stripes)	83				

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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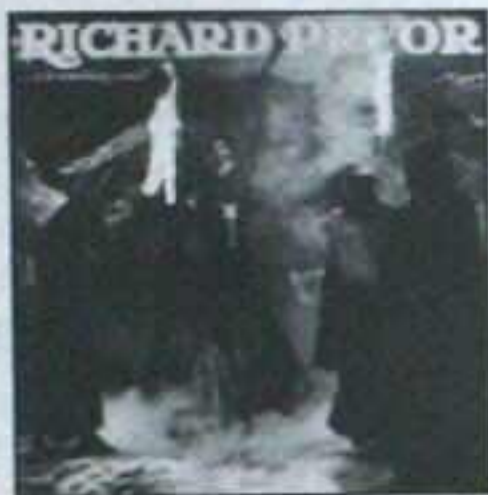
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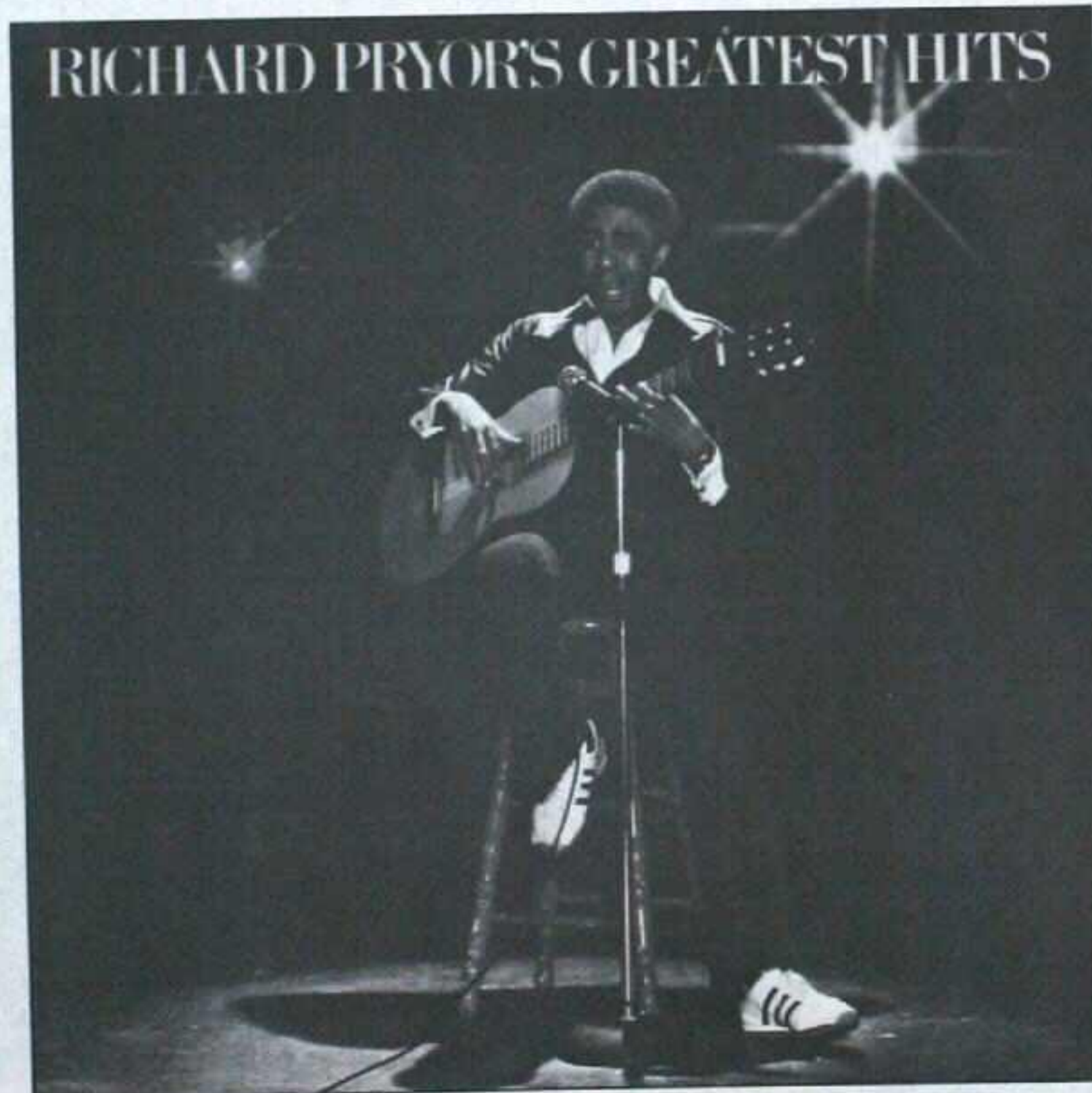


MS 2241



BS 2960

GOLD STREAK.



BSK 3057

Richard Pryor on Warner Bros. records & tapes.



TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	4-CHANNEL	8-TRACK	9-TRACK	CASSETTE					ALBUM	4-CHANNEL	8-TRACK	9-TRACK	CASSETTE		
106	62	9	GLADYS KNIGHT & THE PIPS Still Together Rutan 801 5681 (RCA)	6.98	7.98	7.95					169	127	12	RETURN TO FOREVER Musicmagic Columbia PC 34682	6.98	7.98	7.98	7.98	7.98
119	5	5	GEORGE CARLIN On the Road Little David 10 1675 (Atlantic)	7.98	7.98	7.98					180	2	HENRY MANCINI Mancini's Angels RCA APL 1 2290	6.98	7.98	7.98			
108	108	10	LOU RAWLS Unmistakably Lou Philadelphia International PI 3489 (Epic)	6.98	7.98	7.98					171	173	4	JESSE WINCHESTER Nothing But A Breeze Beverly 88 1943 (Warner Bros.)	6.98	7.98	7.98		
120	5	5	HELEN REDDY Ear Candy Capitol 30 1548	7.98	7.98	7.98					172	145	22	TRAMMPS Disco Inferno Mercury 30 18211	6.98	7.97	7.97		
111	114	9	LES DUKE Say No More Columbia PC 34387	6.98	7.98	7.98					173	176	10	AMAZING RHYTHM ACES You Can Do It Too ABC 48 2885	6.98	7.95	7.95		
124	8	8	PHYLLIS HYMAN Sustained Notes RCA	6.98	7.98	7.98					174	177	15	A CHORUS LINE/ ORIGINAL CAST Columbia PS 32581	7.98	7.98	7.98	7.98	7.98
113	117	62	GEORGE BENSON Breakin' Warner Bros. 85 2913	6.98	7.97	7.97					175	179	159	PINK FLOYD Dark Side of the Moon Harvest ST 11363 (Capitol)	7.98	7.98	7.98	7.98	
126	7	7	ANDREW GOLD What's Wrong With This Picture? A&M 75 1286	6.98	7.97	7.97					186	2	WIDOWMAKER Too Late To Cry United Artists UA LA123-G	6.98	7.98	7.98			
115	113	22	ABBA Arrival Atlantic 30 14267	6.98	7.97	7.97					177	129	12	WILLIAM BELL Coming Back For More Mercury 3088 1 1146 (Phonogram)	6.98	7.95	7.95		
116	82	14	RED SPEEDWAGON Lee (You Get What You Play For) Epic PIC 3428	7.98	7.98	7.98					178	134	7	HERBIE HANCOCK V.S.O.P. Columbia PC 34688	7.98	8.98	8.98		
117	121	7	JOE TEX Bumps And Bruises Epic PI 34888	6.98	7.98	7.98					190	2	BRAINSTORM Stormin' Tape 8011 2848 (RCA)	6.98	7.98	7.98			
118	122	31	DOOBIE BROTHERS The Best of the Doobies Warner Bros. 85 2918	6.98	7.97	7.97	6.95				180	183	16	TOM JONES Glad You'll Stay Until Tomorrow Epic PI 34458	6.98	7.98	7.98		
131	3	3	RICHARD PRYOR L.A. Jail Soprano 75 14823 (Real Gone)	6.98	7.98	7.98					181	181	2	CAPTAIN BEYOND Down Explosion Warner Bros. 85 2947	6.98	7.98	7.98		
133	4	4	TUBES Now A&M SP 4022	6.98	7.98	7.98					182	182	2	STARBUCK Rock 'N' Roll Rocket Private Stock PS 2027	6.98	7.98	7.98		
123	123	9	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Top 87 16302 (Atlantic)	6.98	7.97	7.97					183	185	2	BOBBY VINTON The Name Is Love ABC 48 381	6.98	7.95	7.95		
124	67	9	GRAHAM CENTRAL STATION Now Do-U-Wanta Dance Warner Bros. 85 2941	6.98	7.97	7.97					184	192	2	FIRESIGN THEATRE Just Folks... A Foreign Chut Rutony F11 981	6.98				
125	125	16	JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL 1 2195	7.98	7.98	7.98	6.95				185	140	34	DENICE WILLIAMS This Is Nitty Columbia PC 34742	6.98	7.98	7.98		
126	130	9	SIDE EFFECT What You Need Fantasy F 9513	6.98	7.95	7.95					186	187	22	Z Z TOP Tejas London PS 580	6.98	7.98	7.98		
127	111	4	B.T. EXPRESS Function At The Junction Columbia PC 34702	6.98	7.98	7.98					191	193	3	LEE RITENOUR Captain Fingers Epic PI 34425	6.98	7.98	7.98		
128	132	17	NEIL DIAMOND Love At The Greek Columbia 832 2888	11.98	11.98	11.98					192	137	6	WALTER EGAN Fundamental Roll Columbia PC 34675	6.98	7.98	7.98		
139	5	5	KINGFISH Live 'N' Kickin' United Artists UA LA732-G	6.98	7.98	7.98					193	156	9	JOHN LODGE Natural Avenue London PS 682	6.98	7.98	7.98		
130	81	10	ELVIS PRESLEY Welcome To My World RCA APL 1 2274	6.98	7.98	7.95					194	194	3	DEAN FRIEDMAN Living It Up Epic PI 34088	6.98	7.98	7.98		
131	88	17	JENNIFER WARNES Anda 86 4882	6.98	7.98	7.98					195	195	3	FOCUS Ship Of Memories Sav 3A 7511 (ABC)	6.98	7.95	7.95		
143	6	6	T-CONNECTION Magic Duch 33884 (TK)	6.98	7.98	7.98					197	197	4	EGG CREAM Featuring ANDY ADAMS Pyramid PI 8088 (Real Gone)	6.98	7.98	7.98		
144	2	2	STARLAND VOCAL BAND Rear View Mirror Windup 846 1 2219 (RCA)	6.98	7.98	7.98					198	199	2	BILLION DOLLAR BABIES Battle Axe Polygram PS-1 6190	6.98	7.98	7.98		
134	138	135	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98				199	146	40	ABBA Greatest Hits Atlantic 30 18189	6.98	7.97	7.97		
135	135	6	DETECTIVE Swan Song 33 8417 (Atlantic)	6.98	7.97	7.97					200	188	4	SONS OF CHAMPLIN Loving Is Why Nixa America ST 50817 (Capitol)	6.98	7.98	7.98		

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

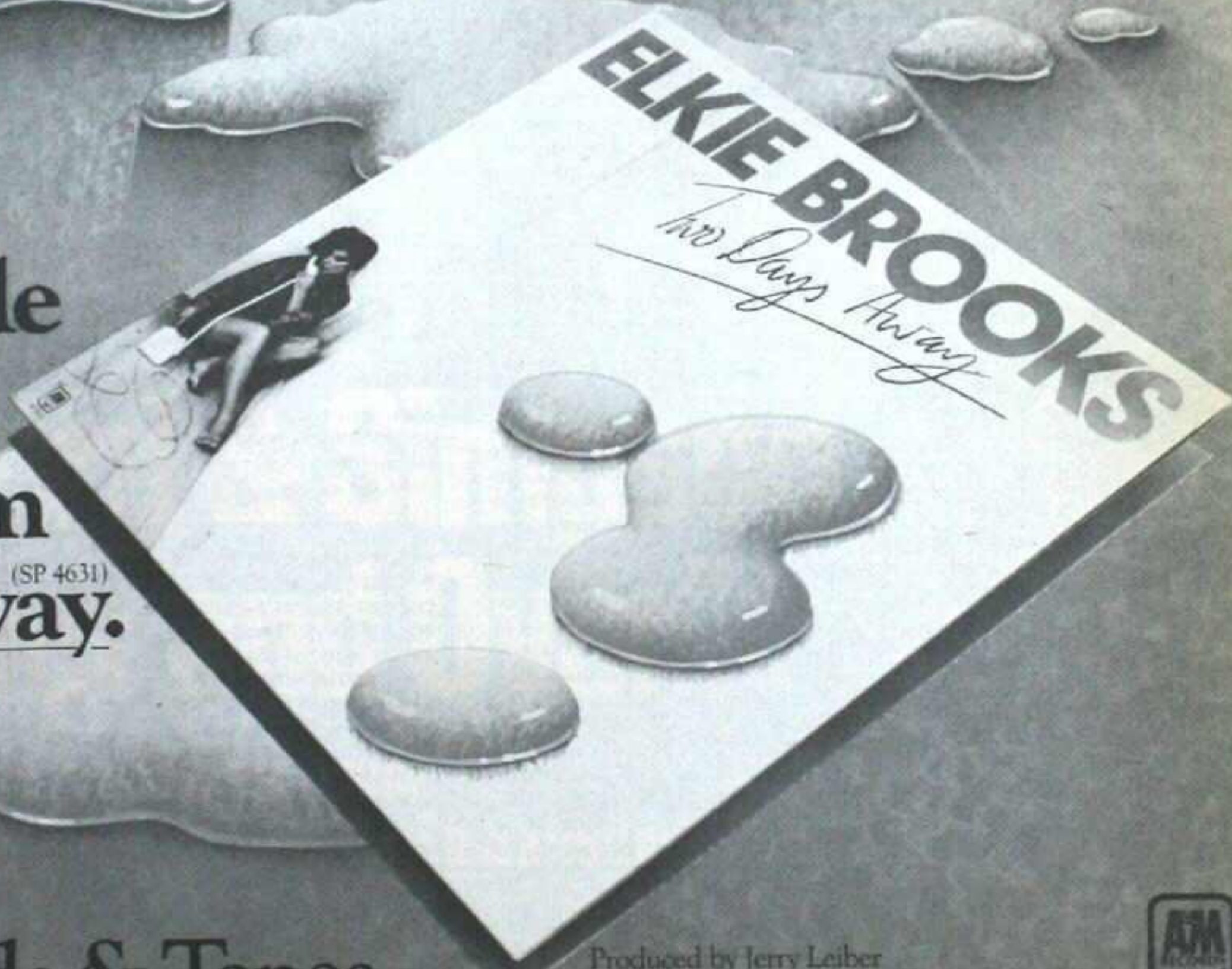
Abba	115, 199	Alan Parsons Project	181	Barry Manilow	163	Boyz n the City	195	Car Wash	145
Aerosmith	134	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Rocky	4
Greg Allman	84	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Paul Anka	196	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Juan Arnaut	67	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Atlanta Rhythm Section	46	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Amazing Rhythm Aces	173	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Bad Company	82	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Beatles	2, 144, 153	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Jeff Beck / Jan Hammer Group	96	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Bee Gees	15, 158	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
William Bell	177	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
George Benson	38, 113	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Dickey Betts	91	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Billion Dollar Babies	198	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Bootsy's Rubber Band	68	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Boston	14	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Brainstorm	179	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Brand X	143	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Jackson Browne	87	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
B.T. Express	127	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Ray Buchanan	161	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Jimmy Buffett	26	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Glen Campbell	90	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Captain & Tennille	64	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Captain Beyond	181	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
George Carlin	107	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Charlie	159	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Chilliwack	164	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Climax Blues Band	30	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Natalie Cole	52	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Commodores	3	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Norman Connors	102	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Rita Coolidge	69	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Alice Cooper	58	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Cruaders	75	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Public Enemy	51	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
John Denver	125	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Detective	135	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Neil Diamond	128	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
AJ Dimeola	71	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Doobie Brothers	118	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Dr. Buzzard's Savannah Band	151	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Phyllis Hyman	111	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Les Duke	111	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Eagles	5, 95	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Walter Egan	192	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Egg Cream	197	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Yvonne Elliman	77	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
England Dan & John Ford Coley	123	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
ELO	42	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Emerson, Lake & Palmer	20	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Freddy Fender	155	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Maynard Ferguson	24	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Firefall	139	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Fire Sign Theatre	184	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Fleetwood Mac	1, 55	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Focus	195	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Dan Fogelberg	22	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Foghorn	10	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Peter Frampton	97	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Aratha Franklin	94	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119
Dean Friedman	194	Black Sabbath	107	Boyz n the City	195	Boyz n the City	195	Star Wars	119



ELKIE BROOKS

**SUNSHINE AFTER
THE RAIN**

The new single
by Elkie Brooks
from her album
Two Days Away (SP 4631)



On A&M Records & Tapes

Produced by Jerry Leiber
and Mike Stoller



CBS Europe Jazz

• Continued from page 3

In addition to performing at these two events, the CBS package is being considered for a concert open to the British public the night following its convention presentation.

Scheduled to appear at Montreux and the convention are saxes: Dexter Gordon; Stan Getz, Benny Golson; drums: Billy Cobham; guitars: Eric Gale, Steve Khan, John McLaughlin, Al DiMeola, Janne Shaffer; trumpets: Woody Shaw, Maynard Ferguson; percussion: Ralph MacDonald; bass: Stanley Clarke; flutes: Bobbi Humphrey, Hubert Laws, Thijs Van Leer; keyboards: Bob James and George Duke.

Joining the CBS entourage for the convention show will be Herbie Hancock and his VSOP quartet plus saxophonist Wayne Shorter, drummer Tony Williams and trumpeter Freddie Hubbard.

Hancock and his group may additionally play a special performance at Montreux on July 27. Hancock will have been in Japan when the CBS band plays Montreux earlier in the week.

Bob James, CBS director of progressive a&r and staff producer Jay Chattaway are coordinating the band's formulation.

While plans are firm for the recording at Montreux, they still have to get union clearances in order to tape the convention show plus the public concert if that develops.

An LP recorded at the Atlanta concert last January is scheduled for early August release and will be titled "The Atlanta Concert."

Performing at that show were Freddie Hubbard, Bobbi Humphrey, Hubert Laws, George Duke, Herbie Hancock, Benny Golson, Al

DiMeola, Tony Williams and Ralph MacDonald.

Chattaway explains that CBS is side-stepping the usage of the term all-star in describing the players on the LP and participating in the forthcoming concerts.

"We'd rather retain the identity of the individual players," Chattaway says. "We also don't like to use the term all-star because it's dated and is small label sounding."

Chattaway and James are writing several tunes for the concerts. Duke and Golson are also writing compositions. Each composer will conduct the band when his turn crops up.

"Since we have so many guitarists," Chattaway says, "we're considering a special guitar workshop and I'm arranging a Charlie Christian piece to feature seven or eight heavy-duty players."

"In London we are planning smaller performing units, a bebop segment with Dexter Gordon and Woody Shaw and the finale in which everyone gets involved."

Chattaway says that the Hancock unit will have a stepout showcasing at the London concert and then will work a concerto grosso situation as it blends in with the rest of the band.

Members of the Maynard Ferguson band may perform at London. Chattaway envisions upwards of 30 musicians at London with a nucleus of 15 soloists at Montreux. The London show could run upwards of two to three hours, according to Chattaway. At Montreux, "it's an open-ended situation."

During the convention, John McLaughlin and Stanley Clarke will perform a special one-time duo immediately preceding the big band explosion.

Entertainment for the other four nights of the convention has not yet been announced.

JUNE 18, 1977, BILLBOARD

Temple Audio/Visual Plan

• Continued from page 3

man and David Steinberg have completed tapes for the series.

Says Zalkind: "The purpose of the course is to provide interested parties with specialized career areas available either through home viewing or in a classroom setting."

Solid Fan Fair

• Continued from page 3

for photos and autographs. Hickory Records launched the Thursday shows, followed by the CBS Records show, RCA Records show and the independent labels show, the latter a first-time event.

The music reached overdose proportions Friday (10) with shows by ABC/Dot, Capitol, MCA, the Nashville Songwriters Assn. International and a group of Cajun musicians. The Cajun concert was another Fan Fair first.

The fans who star-treked to Nashville from almost every state and many foreign countries then heard international variations on the country music theme as Saturday's international show spotlighted acts from Australia, Canada, Germany, Holland, Japan, England and Czechoslovakia. Later, a reunion show put the spotlight on a wide range of veteran talents—from Roy Acuff to Happy Johnny Zufall.

The bleary-eyed, fuzzy-eared survivors of the previous shows were treated to the final event on Sunday (12): the Grand Masters Fiddling Championship.

"The course will offer information in all areas of the record industry such as publishing, personal management, booking agents, concert promotion, publicity, etc."

Zalkind expects the series to be distributed on a rotating basis to all accredited colleges of music, conservatories such as Juilliard School Of Music, preparatory schools for advanced pre-college students, libraries, community arts councils, private foundations, performing rights organizations, music publishers, record companies and booking agencies.

The course will also be aired on cable tv and certain PBS stations.

Because the series will be made available to the various institutions and organizations at no charge, Zalkind is asking major record companies, publishing firms and managerial agencies to co-sponsor the series as an industry-wide project.

Zalkind says that \$110,000 must be raised in order to complete all 35 programs. He is utilizing the Temple Univ. studios because of the modest \$1,000 per show fee the university charges.

He hopes to have all 35 tapes completed by the end of the year with the course to commence in early 1978.

Schools may use all or part of the series depending on their needs. All tapes are made on 1/2 inch video-cassettes.

"I'm concerned with education, careers, salaries, happiness and things students want but can't get from existing educational services," says Zalkind.

Accompanying the tapes will be a

Inside Track

Jane and Charles Zoslaw have closed up shop on their Mill Valley, Calif., Marin Music Center retail shop as of late May, blaming a continued business decline and resultant red ink. "We just couldn't compete with the discounting," said Mrs. Zoslaw who along with her husband had managed the 1,600 square-foot mall store for 12 years.

Meanwhile, the Zoslaws' four-year case litigation against labels and distributors on the discounting issue is still pending in San Francisco Federal District Court.

Tommy Mottola has been seen conferring with top brass at CBS and Atlantic. Is he ready to take Champion Entertainment out of RCA? ... Playboy's Chicago Platique is now being racked by Lieberman following the departure of buyer Ken St. Jean who opened the record store last August. As a further belt-tightening move, Platique salesmen are reportedly being served notice to clear the decks for a squad of saleswomen who will serve both the record and clothing ends of the boutique. Reverse sex discrimination?

Is ABC Records planning to put its jazz pot on a back burner? Is that the reason for not renewing Esmond Edwards' contract even though reports have it that Impulse, ABC's jazz label, had its best year ever under Edwards' direction last year? And do the new appointments at ABC also indicate a shift in direction for the label? Will ABC Corp. now actually run ABC Records? Is that why Steve Diener was named president of ABC Records instead of chairman of the board, Jerry Rubinstein's former title? ... "We will put the arts and culture on the agenda of every city government as a mainstream economic concern." That lofty statement of goal came from Los Angeles City Councilman Joel Wachs upon his appointment as vice chairman of the newly created National Task Force On the Arts. Wachs said, "The arts can play a significant role in restoring the economic base of our nation's cities."

The New York Daily News kicked off its new weekend entertainment section with a feature on Clive Davis. ... Mike Berniker, pop a&r chief at RCA Records, was due to ankle the company Friday (10) to participate in a new music enterprise, details to be announced. Meanwhile, other execs in the company are mulling their own futures as the new administration takes hold. Louis Couttolenc, new president, already ensconced in Ken Glaney's old office last week, with the latter off to Europe where his new RCA duties still remain to be disclosed. ... Hard to miss the recent stop in Milwaukee by A&M act Supertramp. Upon official municipal proclamation there concert dates there were dubbed "Supertramp Days In Milwaukee." Thus spoke Mayor Henry W. Maier. ... Bruce Springsteen is back in the studio after settling his multi-million dollar differences with former manager Michael Appel. Nobody is giving figures on the legal resolution. ... Alice Cooper, trying to fend off the onerous stigma of his growing guzzler image, announced his intention to go on the wagon. No more beer, he promised. But those who heard of his auditioning for a snake for his next tour were wondering when the vow would take effect.

Manhattan Transfer will open the "no hard rock" summer season in Central Park July 6. Ron Delsener, as before, is promoting the outdoor music series. Unlike before, Dr Pepper soft drink is sponsoring. Among those set to appear are John Sebastian, Tammy Wynette, Jesse Winchester, Chuck Mangione, Hall & Oates, Bonnie Rait, Leo Sayer, Southside Johnny and the Asbury Jukes

featuring Ronnie Spector. No hard rock? ... Justin Ward's latest album, "Songwriter," enlists the vocals of his wife Marie and their four-year-old daughter Doremi.

Also keeping it all (or at least some) in the family, producer Steve North has signed his father Alex to compose the main theme for "Dana Wynter In Ireland," a series of visits with diplomats, writers and musicians being made for Telefeis Eireann.

Sire Records' distribution deal with ABC expires August and label proxy Seymour Stein is reportedly negotiating with Warners and Columbia. ... N.Y. featured a story June 8 on how the record business dominates the Sunset Strip. It stayed away from psycho-social analysis in an attempt to explain the music artists wanting to get their faces on a billboard then ego, the Times announced. ... Gotham's Lower Manhattan Ocean Club, a key venue for breaking art rock suspending live acts for the summer. ... The Theatre might have wished it had suspended its series which was plagued by bad press, no-shows, misdisputes and lack of attendance. ... But Led Zeppelin New York for six shows at Madison Square Garden played its support for the Elgin by giving manager R. Euster 10 tickets to the soldout shows.

Considering the promoters' and booking agencies' skimpy support for larger venues at the Billboard Top Forum, what will be the fall-out of Led Zep's Tampa that left 50 hurt? The band wants the \$720,000 which held in escrow for the show returned to the ticket holders. If so, the maintenance personnel who clean up after the fighting are going to clean up in a way never expected. ... Eddie Fisher is set to make a nostalgic return to Grossingers in the New York Catskills to headline the Fourth of July weekend. Fisher began his career there in 1946 singing with the Eddie Ashman Orchestra was discovered by comedian Eddie Cantor who invited him to join his national tour, was married there to Debbie Reynolds, and romanced there by Elizabeth Taylor. ... While on a four-city tour of Japan, singer/composer Paul Anka will be recording a live LP and appearing special on TBS Television, one of Tokyo's largest television stations. ... For a fleeting moment, Elton John was fly with the Eagles on a rousing rendition of "Oh Carol" London's Wembley Empire Pool, delighting the 30,000 fans in attendance.

Calliope Records is rush-releasing "Music From New York, New York," featuring the Bill Tole Orchestra doing 13 tunes from the big band era. Tole portr Tommy Dorsey in the upcoming film. ... The Ohio Players have written and produced the debut single for K&H the Haywoods, a four-sister team recently signed Mercury. Formerly session vocalists, the team worked with Curtis Mayfield, Aretha Franklin, Tyrone Davis and Ramsey Lewis. Their voices have also been heard on ads for McDonald's, Coca-Cola, Pillsbury and Kellogg's. Don Ho, kicking off his first Mainland concert tour in four years at the Aladdin Hotel, Las Vegas, taped guest tv appearances with Merv Griffin and Din Shore. ... Also set to appear with Griffin, as well as M. Douglas, is Rocket Record artist Cliff Richard, who embarks Monday (13) on a two-week radio and tv promotion tour of the U.S. in support of his latest album "Evil Face Tells A Story." ... Off The Record, one of the best house organs, is an internal monthly produced by E. Worley and Susan Powers for the Record Bar chair-

Label Associates Urge Participation

• Continued from page 1

Dick Sherman, Casablanca Record and Filmworks, were selected by the labels' reps to act as spokesmen.

At the meeting of manufacturer

supplementary work/study book with reproductions of all charts and graphics used in the course including a glossary. These will be available at minimal cost.

"The series will be a mix of people who have experience as their means of knowledge."

At present, Gil Friesen, president of A&M Records; Stan Cornyn, Warner Bros. Records executive vice president and Frank Molloy, business affairs chief at 20th Century Records all have sample tapes in their possession for review.

Zalkind is a graduate of Juilliard School Of Music, a pianist, conductor and has previously conducted music business workshops at Temple Univ. (where he taught for two years) and the Univ. of Tulsa.

executives, it was decided that NARM regular members and associates members must blend behind a strong institutional program to generally strengthen the image of the record/tape industry publicly.

Labels feel they must secure cooperation from NARM's rack and retailer regular members in artist development.

They'd like more feedback from the regulars as regards the best way to spend advertising allowances. The increasing amount of returns, especially defectives, should concern labels as well as regular members.

The transition in tape packaging should find labels and racks and retailers consistently conferring, the manufacturers' advisory committee thought. Subcommittees were appointed by labels during the ad hoc gathering, it's understood.

Present for the impromptu meeting were: Jules Abramson, Phonogram/Mercury; Dick Carter, Phonodisc; Mario DeFilippo, RCA;

Lou Dennis, Warner Bros.; M. Fuhrman, Lifesong; Jack Craig, CBS; Bob Fead, A&M; Stan Marshall, Elektra/Asylum; Jim Mazza, Capitol; Mike Lushka, Motown; Jim Tyrrell, Epic, and Smith and Sherman.

At the combined meeting, label reps even proffered the suggestion that they be admitted to NARM as regular members, but Earl Kintner, long-time NARM legal counsel vetoed the idea.

He noted possible industry coercion if such a wide swath of industry power was represented in NARM's active membership.

It was decided to junk the Oct. 31-Nov. 2 mid-year meeting in Chicago this year, with Joe Cohen, executive vice president and Malamud's successor, to hold regional and local meetings in its place.

Another NARM convention planning session is planned for Oct. 1-3 at La Costa, the spa near San Diego.

JOHN SIPPEL

Repeat Performance:
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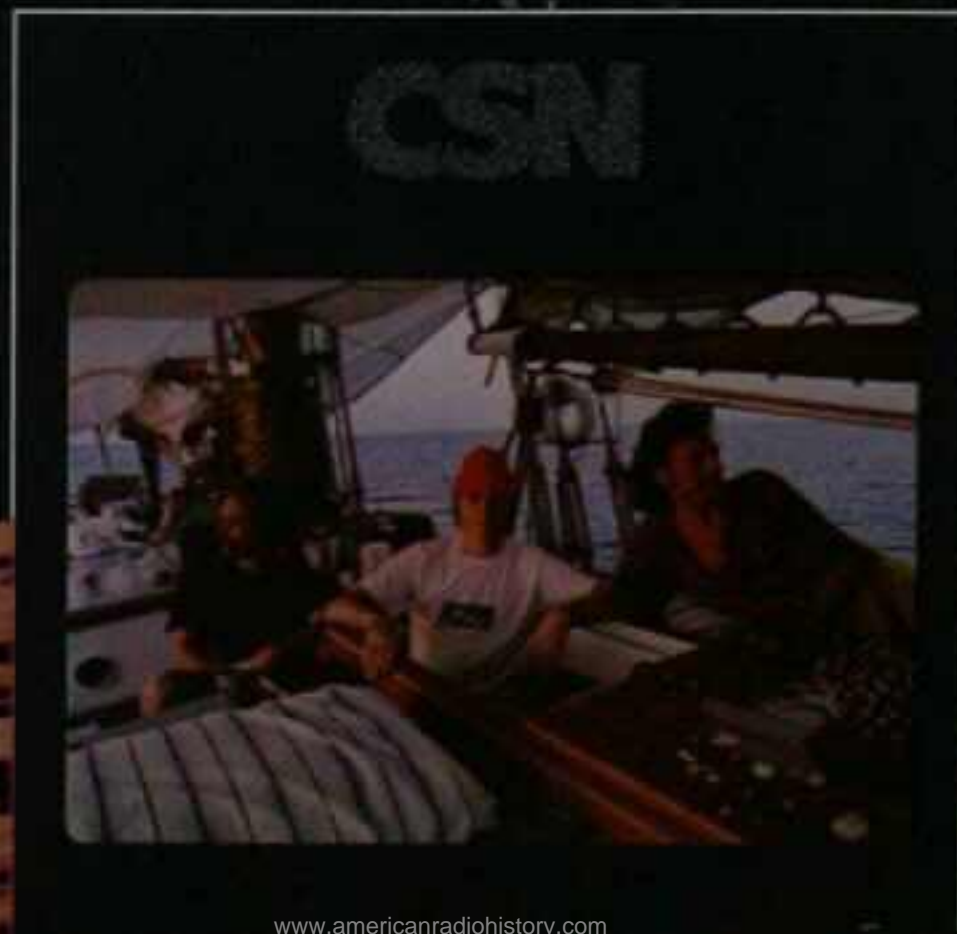
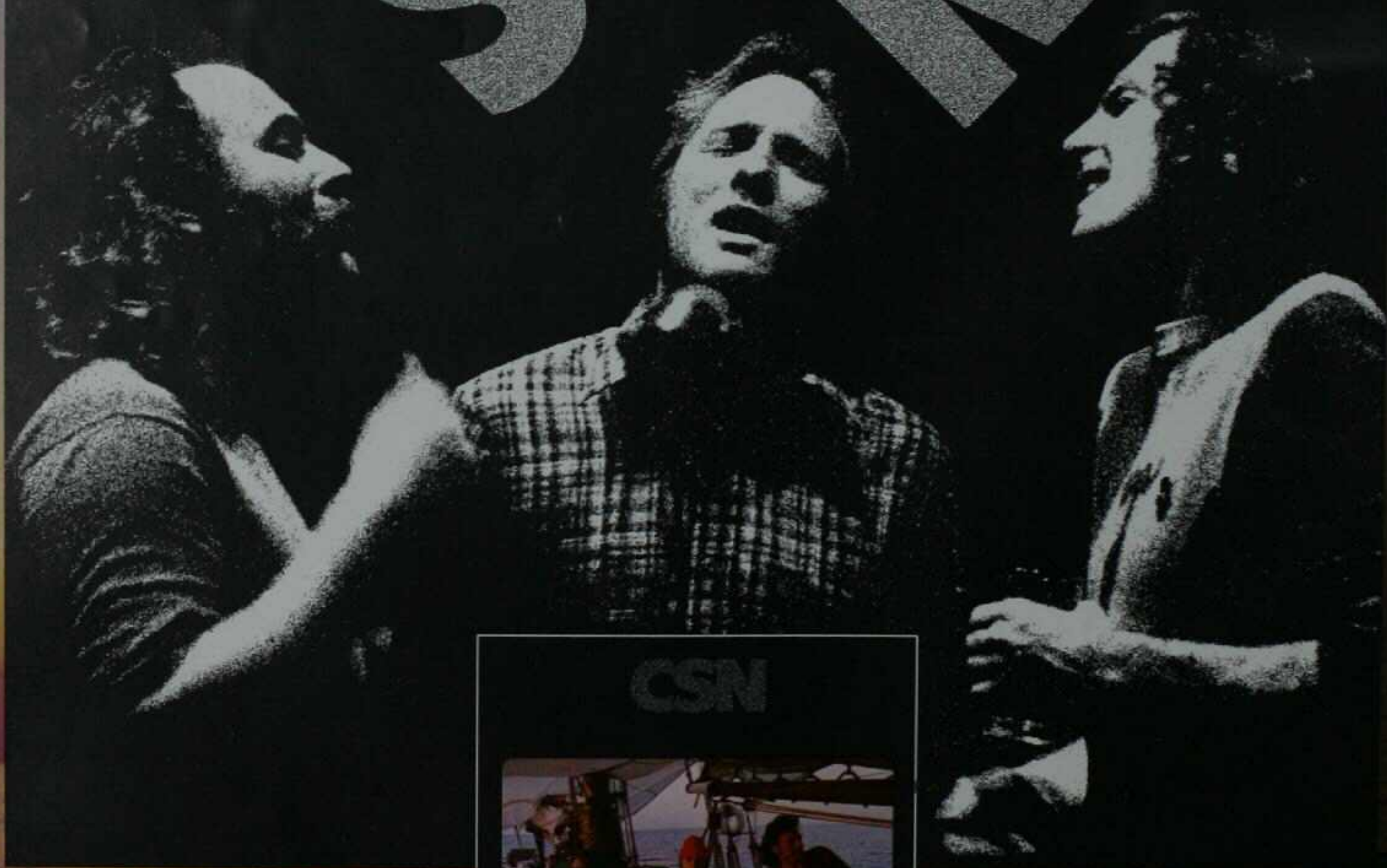
Ashford & Simpson "Over and Over" WBS 8391

The hit single
from their latest album, So So Satisfied. 

A&S sell-outs: New York's Bottom Line (8 performances); Carnegie Hall (2 performances); Philadelphia's Shubert Theatre (2 performances); Howard University, Washington, D.C. (2 performances); Kennedy Center, Washington (1 performance); Baltimore's Painter's Mill (2 performances); Louisville Gardens (1 performance); Newark's Symphony Hall (1 performance).

CSN The New Studio Album from Crosby, Stills & Nash Only on Atlantic Records & Tapes.

CROSBY STILLS & NASH



CSN