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NEWSPAPER

# Billboard

83<sup>rd</sup>  
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

July 9, 1977 • \$1.75 (U.S.)

## Country Music 'Exploding' Into Pop, Easy Listening

By GERRY WOOD

NASHVILLE—The dramatic crossover of country music onto pop and easy listening charts is reflected this week as 12% of the Billboard Hot 100 songs are from Hot Country Singles chart talent.

Led by Jimmy Buffett's powerhouse "Margaritaville," climbing into the top 10 on the Hot 100 and high on the country chart, the surge also includes such potent crossover items

as Kenny Rogers' "Lucille" which peaked at number 5, the Marshall Tucker Band with "Heard It In A Love Song," another top 20 pop song and the Waylon Jennings riser "Luckenback, Texas (Back To The Basics Of Love)."

Both Rogers and Jennings have hit No. 1 on the Billboard Hot Country Singles chart (Continued on page 88)

## C'right Tribunal Staff List Led By Brennan

By MILDRED HALL

WASHINGTON—Tom Brennan, former counsel for the McClellan Senate Copyrights Subcommittee, heads the White House list of five nominees for the Copyright Royalty Tribunal. He is the only name familiar to the recording and publishing industries.

The four other selectees, according to infor-

mal leaks, are May Lou Burg of Wisconsin, formerly assistant to the chairman of the Democratic National Committee, now with the Senate Democratic Campaign Committee; Frances Garcia, a certified public accountant from Texas; Clarence James, an attorney from

(Continued on page 17)

## Cayre Leads 6-Month U.S. Latin Chart Play

By AGUSTIN GURZA

LOS ANGELES—In the first systematically researched national

Complete statistics appear on page 103.

breakdown of the U.S. Latin record market, Cayre Industries emerges as (Continued on page 102)

## Standard \$7.98 LP Price On the Horizon

LOS ANGELES—Significant first moves have been made in a trend towards major labels going through their catalogs with an eye towards raising list prices \$1 to \$7.98 for already-released albums by top selling artists.

A Billboard national survey has found that CBS, RCA, A&M, Arista, Elektra/Asylum and Casablanca

have already made selective boosts to \$7.98 on previously released LPs while generally maintaining tape prices at the existing \$7.98 list.

At the same time, specialty market LPs such as classics, jazz, film soundtracks and Broadway original cast albums are now starting a trend towards upping to \$7.98 list, even with labels still mostly holding pop

prices at \$6.98 except for selective current big name releases.

CBS Records says that as of Tuesday (5) it is raising the list price to \$7.98 on "Boston." "Leftoverture" by Kansas, "Silk Degrees" by Boz Scaggs and on four LPs by Aerosmith including "Aerosmith," "Get (Continued on page 12)

## U.K. Publishers Push Halt On Illegal Imports

By TERRI ANDERSON

LONDON—Publishers here are stepping up pressure on British Customs and Excise authorities in a concerted effort to stem the "colossal flow" of imported records which slip through its royalty collection net.

(Continued on page 93)



Andy Gibb has proven he can soar the charts with record breaking speed. His single "I JUST WANT TO BE YOUR EVERYTHING" exploded everywhere in a matter of days. It's from his new chart album FLOWING RIVERS. Superstardom is in the air and on the air for this exciting new artist. RSO RECORDS AND TAPES. (RS-1-3019) (Advertisement)

## RCA Shifts Pop A&R To Los Angeles

By STEPHEN TRAIMAN

NEW YORK—RCA Records will shift its pop a&r activity to Los Angeles from the label's headquarters here, Billboard has learned.

The West Coast move is a joint decision of Louis Couttolenc, new president, and Mel Ilberman, recently named to the new post of di-

vision vice president, creative affairs.

Following the recent top management shifts announced by Couttolenc, with a streamlining of marketing and creative functions, the a&r transition emphasizes how vital this (Continued on page 110)

## Studios Ask Credit Bureau & Assn.

By ROMAN KOZAK

NEW YORK—Recording studio owners and managers, hurt by unscrupulous producers who go from studio to studio running up bills they never pay, have taken the first step in forming their own trade association and credit information bureau.

Nearly 50 New York studio operators attended an "ideas" meeting at

the Essex House here Wednesday (29). The meeting was called by Ed Chalpin, owner of Dimensional Sound, and Art Rothman, director of Electric Lady.

While the meeting did not firmly resolve to start a credit bureau or trade association, there was more (Continued on page 17)



BLUE—New from ROCKET RECORDS, currently on tour with Kiki Dee. New rush release BLUE debut album "Another Night Time Flight." Recorded in England and produced by none other than Elton John and Clive Franks for Frank N. Stein Productions. A group called BLUE and an album called "Another Night Time Flight" on Rocket. PIG-2290 (Advertisement)

(Advertisement)

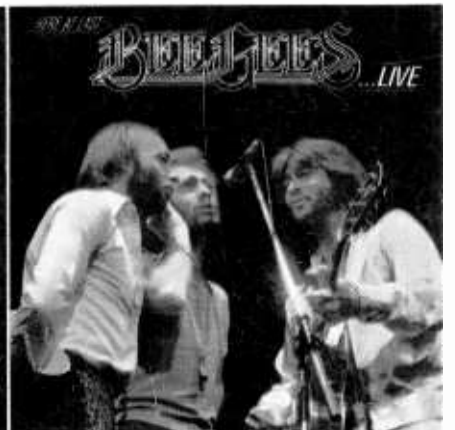
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## DISCO FILE

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-Vince Aletti, Record World

Who is he?

Why is Donna Summer singing on his album?

Why is his album called SHUT OUT?

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**"Shut Out"**

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on Casablanca Records and FilmWorks,  
where your questions are answered on record.



Management:  
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# Nixon's Tapes For Disks Fall Supreme Court Matter

By MILDRED HALL

WASHINGTON—In another round of the court battle over the Nixon White House tapes, the Supreme Court has upheld the government's right to control the collection.

However, another Supreme Court hearing still has to be held on the separate Nixon protest against public issue of the Watergate coverup trial tapes which record companies—particularly Warner Communications—and television want to release commercially (Billboard, April 9, 1977).

This hearing has been scheduled for the high court's fall session which begins in October. If the court's decision favors public release, as is expected, the matter will go back down to the Federal District Court here.

Federal District Judge John Sirica will then resume making arrangements for release of the trial tapes, which was halted by the Nixon suit. The former President's attorneys said it would be personally embarrassing to him to have the tapes played "on phonograph records and cassettes at cocktail parties. . . ."

The U.S. Court of Appeals ruled against Nixon in October of last year on the grounds that there was nothing of an "intimate nature" in the Watergate trial tapes. Also, these 30 tapes had already been reported to the public during the trial and published widely in paperback books.

The major issue settled in the Supreme Court's June 28 decision upholds a 1974 law passed by Congress barring the former President from claiming all of the White House tapes and documents as his personal property.

It may be years before the vast collection is sorted out, and subjected to various government and Congress processing, before it reaches the public.

Archivists will select the purely personal letters and memorabilia to be returned to Nixon. It is estimated that the task of sorting it all out will require another 100 or more employees at the National Archives Service.

Mickey Kapp, president of Warner Special Products, who is to be the executive producer on the Nixon trial tape LP, says in

Los Angeles he believes the Supreme Court's recent decision "is a big boost for us."

In noting that the high court's decision had to do with affirming Congress' legal right to pass the Presidential Records and Materials Preservation Act of 1974, Kapp notes, "We do feel this decision has major positive implications in terms of our own case."

Nixon's briefs in asking the Supreme Court to overturn Congress' rights to hold onto his tapes and papers was based largely on constitutional issues. And with that issue rejected by the judges, Warner Communications officials believe their case for obtaining the tapes gains strength.

Warner Communications hopes to create two LPs from the 18 to 22 hours of Watergate trial tapes, one a full set for library use (around 22 LPs) the other a deluxe two record set with excerpted transcripts, photos and a documentary type narration.

There has also been a proposal that the National Archives create one-hour tape cartridges from the material.

## RECORDED ON HOME TV

### Retailer Ups Gross With Videocassettes

By JOHN SIPPEL

LOS ANGELES — Projecting videocassettes of acts recorded on home television on an enlarged screen for the past two weeks has been the best business booster in Greg Savage's eight years in retail.

For kicks, he brought in his home recorded "Yellow Submarine" one day and had to turn it off in the middle of the screening when too many customers stayed and overcrowded his Dingleberry's store.

Savage, who's operated Dingleberry's in a 1,700-square-foot free-standing neighborhood location in suburban Dayton, Ohio, for three years, attests to direct sales correlation between showing a videocassette of a particular artist and that act's album sales.

"I recorded Neil Young doing 'Hurricane' at home sometime ago. Now that cut is in the new 'American Stars And Bars' album.

"I often run it on our new Keyser Video Beam projector. When it's playing, customers in the store come over and ask if I have that cut in an album in stock," Savage says.

Savage works with a library of 24 one-hour cassettes which he has recorded over the past six months in his home, where he has a Betamax. Word-of-mouth locally on the in-store cassette projection of record acts has been so strong that now Savage is ready to buy another \$1,400 Sony Betamax so he can record during the day in store.

Savage has recorded label acts on all types of shows from Dinah Shore, Merv Griffin and Mike Douglas to

the late night weekend "Midnight Special" and "Saturday Night Live."

He's got what he considers pertinent musical passages from movies like "Easy Rider" and "West Side Story."

He got the idea to buy his own Betamax nine months ago when he visited the home of a friend and local tv/radio spot producer, Terry Frazee.

Recently, a representative of the Keyser Video Beam projector, which directs an enlarged well-defined picture on a 3½ by 4-foot screen, contacted Savage and sold him the \$1,500 projector he's using in the store.

Savage, who worked five years for the Music Box, Kettering, Ohio, store now defunct, before opening Dingleberry's, would appreciate any videocassettes he can get from record labels.

His WEA salesman told him the distribution firm's newsletter offered a presentation by Emerson, Lake & Palmer, which he is trying to get.

He's heard that Showco came through the nearby Cincinnati area with a Winnebago trailer in which it was showing a 20-minute videotape of Alexis, which the Texas firm produced for MCA Records. He'd like that tape.

Right under the counter near the store's register, Savage has his 24 videocassettes and a catalog which

(Continued on page 98)



**PRESIDENTIAL MISSION**—Chip Carter (right), son of President Jimmy Carter, receives an Elektra/Asylum jacket from label chairman Joe Smith (center) as E/A vice chairman Mel Posner looks on. Carter recently visited E/A's Los Angeles headquarters and spoke briefly at a reception thanking the record industry for its help in his father's successful campaign.

### Industry Ethics Stamped As Topic At PUSH Parley

By JEAN WILLIAMS

LOS ANGELES—Much of the agenda for Operation PUSH's sixth annual convention at the Ambassador Hotel here July 20-23 will deal with ethics, economics, employment and enterprise in the record industry, according to PUSH chief, the Rev. Jesse L. Jackson.

Jackson has been severely criticized by several members of the music industry concerning his question of ethics and his stand on sex and drug-oriented lyrics.

Special photo layouts on the 1977 Billboard Talent Forum start on p. 32 in this issue.

Says Jackson: "It was never our appeal for legal censorship. Our appeal has been for moral responsibility from the bottom up.

"Because we raised the issue so high and with more people discussing it, there is obviously more sensitivity now to the drug and pornography themes.

"We accept sex music," he continues, "boy meets girl, man meets woman but when music becomes pornographic it begins to transmit raw sex and drugs and then it's not serving a socially useful purpose. We argue that decent music is as saleable as decadent music."

Jackson contends that although portions of the print media labeled this a black issue, it was geared to the total market.

"Obviously the drug scene really became glorified through Woodstock and not through Harlem. Punk

(Continued on page 90)

### Arista In Pact

NEW YORK—Arista Music has signed a subpublishing agreement with Arnakata Music to represent Arnakata in the U.S. and Canada. Among the artists represented by Arnakata are the Strawbs, Be Bop Deluxe, Judas Priest, Hudson-Ford, Dave Lambert and Pat Travers.

### Phonogram Intl Promo Efficiency Is Upgraded

By ALAN PENCHANSKY

CHICAGO—Coordination of promotional activities within the Phonogram international network reportedly has reached a new level of effectiveness, resulting from the company's first international meeting of promotion and product-oriented personnel.

Improved communication between affiliate companies, resulting in a better understanding of promotional requirements of foreign markets and a greater appreciation of affiliate's product are claimed to have resulted from the meeting.

Phonogram/Mercury here looks to greatly increased awareness abroad of some of its key acts, as an outcome.

Conducted in Amsterdam in early May, the conference is described as the first Phonogram international meeting to enlist predominantly "street level, middle executive" personnel. It contrasts with international a&r and general managers gatherings conducted regularly by the company.

"It was the people who actually work the records, the people who have to hustle the records that got together," explains Mike Bone, Mer-

(Continued on page 98)

### GITTELMAN IN NEW CO. BID

NEW YORK—Dan Gittelman, one of the original troika who founded Pickwick International, is returning to active participation in the industry with the formation of Crest Productions in Fall River, Mass.

The new company has several options, according to Gittelman, including the possibilities of budget and economy record product, rack-jobbing or acting as a buying office or commission agent for some of his original customers.

Gittelman sold his shares in Pickwick to Leonard Stern of Hartz Mountain in September 1976, and retired from the Pickwick board as

(Continued on page 98)

### Vogelsang Recalled In Polydor Shuffle

By MIKE HENNESSEY

LONDON—In a major top management reshuffle Polygram is recalling Dr. Werner Vogelsang from New York in August to carry out his dual role as president of Polygram Inc. and president of Polydor International from the Hamburg head office.

At the same time, plans are being set in motion that may see new stress placed on Polydor International's worldwide a&r function.

Polydor International's board will be strengthened as of Jan. 1 by the addition of Fred Haayen as vice

president in charge of talent acquisition.

Haayen, currently managing director of Polydor U.K. and formerly head of the Dutch Polydor company, has been in line for a top job in Hamburg for a number of years. But the move had to wait, according to Polydor International vice president Dieter Bliersbach, "until Polydor in the U.K. was in as strong a position as it is today."

The duration of Vogelsang's assignment in New York has also been dependent on the progress of the

Polygram companies in the U.S., and his return is seen as an indication that the Polygram board is assured that there is now a less pressing need for his presence in the States.

His move to Hamburg is expected to delegate an even greater measure of authority to Irwin Steinberg as chief resident Polygram officer in the U.S. Steinberg, elevated to executive vice president of Polygram U.S. last May, is also president of the Polygram Record Group.

(Continued on page 94)

# Supreme Court Gives Manufacturers Franchise Control

By MILDRED HALL

WASHINGTON—The Supreme Court has given manufacturers wide leeway in determining the location of their franchised retailers—but the manufacturers' marketing patterns cannot be unreasonable or anti-competitive.

The June 22 ruling is a victory for GTE Sylvania Inc. over Continental TV Inc., a major California retailer, who challenged Sylvania's right to dictate which of Continental's stores in an area could market Sylvania television sets.

The high court's decision that Sylvania's approach is permissible overturns a 10-year-old holding (the Schwinn Bicycle case) that any manufacturer's assignment of sales territories or limiting of access to one distributor, is per se an antitrust violation, once the manufacturer has sold his products outright.

The new Supreme Court ruling has reversed this sweeping prohibition, and in effect allows the manufacturer control over where his goods will be most effectively retailed. It restores an older, pre-1967 finding that a "rule of reason" should prevail in a manufacturer's choice of retail outlets for the sale of his products.

The ruling permits the manufacturer to assign sales locations—but his marketing tactics can be challenged if a retailer proves the restrictions are anti-competitive and the marketing system "unreasonable."

(Continued on page 76)



**TWO-BILLIONTH NIPPER**—Elvis Presley accepts a plaque with the two-billionth disk to roll off RCA Records' Indianapolis presses as he arrives in the Hoosier city for a recent SRO concert for 18,000 fans. It was a translucent blue vinyl copy of "Moody Blue," his new LP, which he receives from Ernie Ruggieri, left, division vice president, manufacturing, as his father Vernon looks on.

## MOVIE HOUSES ORDER BIG

# 'Star Wars' Hikes Demand For Dolby

By JIM McCULLAUGH

LOS ANGELES—Dolby Laboratories, Inc., pioneer British noise reduction electronics manufacturer and licensor, has all the noise it can handle right now.

The phenomenal movie success "Star Wars" with its Dolby-encoded movie soundtrack is generating an unprecedented demand by movie theatres and chains nationwide to enhance their sound systems with the proper Dolbyized electronics and replay equipment, reports Ioan Allen, vice president of marketing for the firm with its U.S. sales wing in San Francisco.

"It's been unbelievable," says Allen who indicates Dolby is getting at least two requests a day from movie houses which are either calling direct or requesting the electronics through distributors.

So far the company has serviced between 60 and 70 theatres and expects to bring that number up to at least 150.

Dolby is a well-known name in the electronics field, named after its founder Ray Dolby who invented a noise reduction circuit for tape playback hardware.

That circuit has become commonplace in equipment at the professional level and can also be found in many name brand consumer hi fi cassette decks in the \$200-\$600 range, all of which are Dolby licensed.

Its essential benefit is that it greatly reduces hissing background noise that comes from tape itself.

"This is not the first film," explains Allen, "to be released with a Dolby encoded movie soundtrack. It's the 21st. The last was 'Star Is Born' with Barbra Streisand.

"But it's the first to be so commercially viable and for encouraging movie houses to get the proper additional equipment to take advantage of the process."

A basic "Dolby box" which is compatible with most movie house sound systems costs \$34.50 plus installation.

"That's for houses showing regular 35m.m. stereo-optical prints. For a 70m.m. magnetic print, the proper electronics would cost about \$6,000 plus installation," says Allen.

The difference in price is that the

first type of print has only two tracks to be encoded, while the second type of print has six tracks and requires more sophisticated processing and equipment.

"The sound fidelity in most movie houses is not that good," continues Allen. "The frequency response, or the ability of the equipment to reproduce a wide range of audible sounds, is poor, almost analogous to hearing a poor quality cassette."

But, according to Allen, if a movie soundtrack is put together utilizing Dolby noise reduction circuitry and played back with the right electronics, not only is hiss and distortion minimized but more high frequency sounds are accurately captured.

(Continued on page 98)

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## Executive Turntable

At RCA Records, New York, **Ernie Ruggieri** has been named to the new post of division vice president, manufacturing. He was director of manufacturing operations. . . . **Herb Wood** joins ABC Records, Los Angeles, as director of advertising, while **Shelley Selover** moves up to national director of publicity. Wood comes from Tapestry Video Productions where he was vice president



Ruggieri

and Selover was West Coast director of publicity. . . . At Casablanca Record and Film-Works, Los Angeles, **Dick Etlinger** is elevated to vice president, business affairs. He joined the firm a year ago as director of business affairs. . . . **Louise Barnum** has been upped to director of productions at A&M Records, Los Angeles. She was record production manager. . . . **Al Abrams**, branch sales manager, has been elevated to WEA



Wood

branch manager, Chicago, replacing veteran **Ira Rothblatt** who has left that post. . . . In restructuring its national sales department Elektra/Asylum Records has brought in **Alex Wilson** as Midwest regional sales manager, Chicago; **Alan Golden** is now Southern regional sales manager, from Midwest regional sales manager; **Irv Brusso's** East Coast regional territory has been expanded in



Selover

the Boston, Hartford, Albany area; **David Cline** is West Coast regional sales manager, Los Angeles; and **Sandra Renard** joins the firm as assistant to **Stan Marshall**, vice president, sales, Los Angeles. **Lou Maglia** recently moved up to national singles sales manager, Los Angeles, from Northern regional sales manager. . . . New marketing appointments at WEA include **Mike Nixon** who has been named black music marketing specialist, San



Etlinger

Francisco; **Steven Wilhite** appointed junior sales rep, Los Angeles market, and **Steve Topper** upped to Los Angeles branch inventory sales representative from lead warehouse man. . . . **Bernie Yudkofsky** has joined Vanguard Records, New York, as Eastern regional sales rep. He was national sales manager for All-Platinum Records. . . . **Orlando Imala** has been appointed special markets



Barnum

promotion manager, CBS Records, Cincinnati. He was a field merchandiser in the Chicago branch. And at CBS Records, New York, **Eric Doctorow** has been named manager, college department, moving up from supervisor, college department. . . . **Bill Kornreich** has been named Southeastern regional promotional manager for U.A. Records, New Orleans. He comes from All-South Distributors. . . . Phonogram/Mercury



Doctorow

has appointed **Tom Mazzetta** promotion manager for the Southern California area. Mazzetta transfers from Miami, where he held a similar position. **Roy Rosenberg** appointed Phonogram promotion manager, New York. . . . In Chicago, **Randy Ostin** becomes regional promotion director, Elektra/Asylum, replacing **Dick Lemke** now in New York. Ostin moves from E/A promotion in



Pellegrino

the Denver market. . . . **Gary Knodel** has left his post as local promotion man, Minneapolis, for ABC Records to take a similar post with A&M Records there. . . . Amerama Records, New York, has appointed **Maury Benkoil** president of the label. He was vice president/general manager. . . . Tappan Zee Records, New York, the new Columbia-affiliated label of producer **Bob James**, has appointed **Michael Tannen** to head up administrative operations. He has been James' partner in the venture. Handling day-to-day operations for the company will be **Didier Deutsch**, formerly CTI Records publicity director. . . . At Casablanca Record and Film-Works, **Bobby Hurt** is named Southern regional promo rep, Atlanta; **Lee Arbuckle** assumes the same post in the Southwest based in Dallas; and **Tommy Wubker** will handle Midwest regional promotion, Chicago. All three were on the promotion staff at RSO Records. . . . **Dave Ashbrock** has joined the staff of QCA Records, Cincinnati, to supervise radio promotion, replacing **Todd Leiser**, who has shifted to WUBE, city's top country station. . . . **Ron Eyre** departs UA Records, New York, after 12 years in the international division. . . . **Frank Horowitz** resigned from MCA Records, Boston, where he was district product manager. . . . **Clay McMurray**, director of a&r at Whitfield Records, Los Angeles, has left to join Love & Comfort Enterprises, a new L.A. production firm. . . . **Lois Marino** has been named to the newly created post of publicist, CBS Records International, New York. She was with the Warner Bros. publicity department. . . . Bearsville Records, Los Angeles, pegs **Pan Gross** national secondary market promotion coordinator.



Silver

**Rod Gunner** now chief financial officer of Robert Stigwood Group, Ltd., London. He was senior financial officer there. . . . **Joe Pellegrino** has been named general manager, New York, of Screen Gems/Colgems-EMI Music Inc. He was a professional manager at CAM. . . . **Karen Manfredi** is now East Coast tour publicist for Rogers & Cowan, New York. . . . **Craig Parker** assumes the position of promotion manager at California Record Distributors Inc., Los Angeles. . . . **Brooke Escott** has been named West Coast motion picture and television relations, a newly created post at BMI, Los Angeles. She has been with the firm five years. . . . **Allen Levy**, director of communications, Steve Binder Productions, Los Angeles, has left. . . . **Les Silver** has been elevated to national sales manager, music tapes at GRT Corp., Sunnyvale, Calif., from Western division sales manager. He joined the firm in 1970.

**Burt Taylor** joins the Agency for the Performing Arts, Los Angeles, in the personal appearance and variety television department. . . . **Maurice White** has been appointed to the promotion and marketing staff of Progress Distributing, Chicago.

## Mo. Terms Piracy a Misdemeanor In Law

JEFFERSON CITY, Mo.—Under terms of Missouri's antipiracy bill the crime is termed a misdemeanor punishable by a prison term of up to six months and/or a fine of up to \$1,000.

The statute, Senate bill 92, prohibits the manufacture or sale of unauthorized duplications of sound recordings. It also prohibits the sale of any sound recordings without the name and address of the manufacturer and performer.

Subsequent violations of the law against manufacturing pirate recordings are felonies punishable by imprisonment of not less than two or more than five years. There is no fine.

## NARM Nixes Its Mid-Year Session

NEW YORK—NARM is canceling its mid-year conference in favor of a series of one-day regional meetings, chaired by Joe Cohen, new executive vice president.

The meetings, to be held in major cities across the country, will enable Cohen to meet on a personal basis with "all levels of membership," NARM states, "focusing on day-to-day operational problems" which differ from region-to-region. A list of meeting sites is forthcoming.

Cohen says he wants to hold workshops involving manufacturers and merchandisers, as well as meeting with the merchandisers themselves to discuss "future directions" of NARM.

The parleys will be slanted toward "middle management" and "operations personnel," Cohen says.

## Offices For James

NEW YORK—Producer Bob James has set up temporary offices for his Tappan Zee label at 888 Seventh Ave., (212) 765-0580.

# ELVIS

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**RCA**  
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The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

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Vol. 89 No. 27



**SOULED OUT**—Members of A&M Records' r&b promotion team at a gathering during the label's annual meetings are from left: Larry Hargrove, Florida independent promotion; Boo Frazier, A&M East Coast regional r&b promotion; and Al Edmondson, Jr., A&M director of r&b promotion.



**PANELISTS**—Two members of an A&M retailers panel include from the left Bob Menashe, vice president, Sam Goody, New York and Cletus Anderson, president, V.I.P. Records, Los Angeles.

## A&M PRODUCT 16 Nations Represented At L.A. Label Huddle; Stress Intl Wing

By ED HARRISON

LOS ANGELES—Delegates from 16 affiliate countries including eight CBS representatives were oriented to current and upcoming A&M product at the label's ninth annual meetings here June 24.

Dave Hubert, vice president of international, and Jack Lossman, operations manager, fielded questions dealing with various aspects of breaking an artist internationally by way of promotion, sales, airplay and displays.

Discussions ran the gamut from performance and promotional tours to interviews with foreign journalists in an attempt to "promote the artist to his fullest extent and potential."

In the course of the meeting, Hubert and Lossman previewed A&M's various films and videocassettes available for in-house non-commercial use and international distribution.

Currently there are more than 50 16m.m. promotional clips of A&M artists available to international affiliates and cleared for use outside

the U.S. to help promote each particular artist in different countries.

The length of the films run from 3½ minutes for one cut to 20 minutes for a series of cuts.

Also shown was the latest in the series of 60 minute ¾-inch videocassettes entitled "The Musical World Of A&M" containing performances of artists for sales and promotional in-house non-commercial use.

Said Hubert: "The primary intention of the films is to create a tool to be used by the sales and promotion force."

CBS affiliates were acquainted with A&M promotion policies in preparation for the two labels "working together in the years ahead."

Forthcoming cuts by new artists signed by A&M Canada were also played for the delegates.

Following the meetings some affiliates were flown to Las Vegas for the Carpenters' opening at the MGM Grand Hotel Thursday (30)

and to Oakland for a Peter Frampton concert Saturday (2).

The meetings were attended by Gerry LaCoursiere, A&M Records Canada; Marcus Bicknell, A&M Europe; Michel De May, A&M France; Cathy Oudemans, A&M Europe; Derek Green, A&M Records Ltd.; Joe Summers, A&M Records Canada; Roberto Ruiz, Argentina; Antonio Duncan, Brazil; Samuel Franco, Central America.

Also: Bryon Galvez, Central America; Joel Gilbert, France, CBS; Franz Von Auersperg, Germany, CBS; Ernesto Tabarelli, Italy, CBS; Yoshio Terasawa, Japan; Ken Kambei, Japan; Jose Marquez, Mexico; Maggy Smolders, Netherlands, CBS.

Also: Robin Mann, South Africa; Adrian Vogel, Spain, CBS; Boo Ahlm, Sweden, CBS; Margaretha Beverloo, Sweden, CBS; Andy Knecht, Switzerland, CBS; Ali Osse, Venezuela; Bozidar Gosic, Yugoslavia; and Miroslavia Glisic, Yugoslavia.

## H&L Label Unshutters Studio More Than 50 Guests Hail New 24-Track N.J. Facility

By RADCLIFFE JOE

NEW YORK—More than 50 key regional distributors and sales and promotion personnel were onhand Monday (27) for the unveiling of H&L Records' new 24-track recording studio and the showcasing of the label's new line of product at the

firm's new facilities in Englewood Cliffs, N.J.

The distributors, who were flown in from such areas as Miami, Atlanta, Detroit, Chicago, Cleveland, Boston and Baltimore, were treated to live performances by three of the label's new acquisitions.

They included BlueWater, an American Indian family of pop entertainers: Patti Rice, a pop writer/performer, and Daybreak, a six-man r&b crossover group.

The distributors also took a tour of the recording facility, created to help develop new H&L artists. It will also be available, on a limited basis, for public use.

Other new products introduced at the meeting by Hugo Peretti and Luigi Creatore, owners and co-president of H&L Records, included albums by Van McCoy and Ingram.

The H&L executives stressed that in spite of the label's increased emphasis on new talent, product will continue to be released on a schedule that will enable the company to maximize its promotion and sales efforts.

"We have no intention of getting into the trap of releasing eight or 10 albums at one time, then sit back with the hope that one sticks to the wall," said Creatore.

Creatore also pointed out that for the first time the label will release diverse product formats. "Emphasis will remain on r&b, but our new acts

also span pop and MOR sounds," he said.

Following the meeting guests were taken to the new Meadowlands raceway for dinner, cocktails and a special H&L race, at which Peretti and Creatore presented a trophy to the winning rider.

## SETTLE U.K. REVERSION RIGHTS CASE

By CHRIS WHITE

LONDON—A lengthy legal battle over reversionary rights, affecting ownership of some 40,000 songs, was finally ended here in the High Court when it was agreed that Redwood Music of London should pay roughly \$75,000 to six publishing companies—Francis Day and Hunter, Leo Feist, Feldman, Warner Bros., Chappell and Boosey.

Redwood was granted a declaration by Justice Goff that the company was the owner in the U.K. of all musical works formerly owned by the late George Arthurs, including "Faces In The Fire," "Give Me Love," "Harmony Hall," "That Old House Of Mine," "There's A Little Farm In Devon" and "Wonderful Days."

Francis Day and Hunter was declared to be the owner in the British Commonwealth of the song "Barney (Continued on page 94)

## Letters To The Editor

Dear Sir:

I want to let you know how much I enjoyed the recent music course at UCLA.

The caliber of the guests and the manner in which the program was handled by yourself and especially Mr. Abner made this session far more informative than some of the previous courses I have attended.

Such affairs as these, I am convinced, will keep Billboard miles ahead of the other trade publications. I trust there will be other such programs in the near future.

Congratulations to all who were responsible for this educational and entertaining (especially the last night with Stevie Wonder) program.

Thanks again. Best of success in future months.

Randy Campbell  
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# COMPONENTS UP *Yen Exchange, Duties Push Audio Prices Higher*

By STEPHEN TRAIMAN

NEW YORK—Continuing upward pressure on the Japanese yen versus the U.S. dollar, and uncertainty over the outcome of the countervailing duties appeal on a wide range of electronic imports, are pushing prices for audio components higher.

Last week the yen hit a 44-month high, with the dollar dropping to 267.80 yen Wednesday (29), a 9% decline in exchange value since the first of the year.

Indications are that the currency may float even higher in Japan, with pressure on the government to allow the exchange rate to reach 250 yen against the dollar in efforts to curb that country's export surge.

Results are already being felt in the audio pipeline, with increases announced, or anticipated, by Otari,

TEAC, U.S. Pioneer, Marantz and Sherwood, among others. Most are a combination of the yen exchange and the duties, with company sources emphasizing that if the appeal on the duties wins, this portion will be returned to distributors, reps and dealers.

Otari prices on its reel-to-reel recorders went up about 15% June 1; TEAC's over-all increase is about 10% on most of its audio line, about 5% due to the yen exchange just announced and an equal amount instituted earlier in June attributed to a portion of the duties; U.S. Pioneer had announced selected increases of about 10% on July 1, and others to follow Sept. 1, with Marantz notifying dealers to expect a similar pattern. Sherwood expects to raise prices 5% to 10% on its receiver line

by early fall, depending on the exchange rate increase.

In an unofficial survey taken at the recent Summer CES in Chicago, there was general agreement that overall prices would be up from 5% to 7% by year end across the board on audio and video imports from Japan, as well as domestically produced components.

However, the continuing uncertainty over the U.S. Court of Customs & Patent Appeals decision on the countervailing duties imposed by the N.Y. Customs Court in April, has produced more action.

Superscope, Marantz, Craig and Akai joined in a suit against the Treasury Dept. and Customs Service asking for declaratory and injunctive relief from the bonding require-

(Continued on page 98)

## N.Y. Retailer Relies On Specialization

By RADCLIFFE JOE

NEW YORK—Downstairs Records is a six-year-old retail shop with two locations in subway stations in midtown Manhattan which specializes in disco and oldies.

And business is booming, reports owner Nick de Krechewo, because the store has chosen to specialize in these two areas while competition between major dealers here escalates

to staggering heights and the smaller operations struggle for survival, victims of intense price wars.

Downstairs' locations are at 33rd St. and Seventh Ave. beneath the New York Statler Hilton Hotel and at 42d St. and Sixth Ave.

The firm relies heavily on mail-order sales to discotheques and their deejays across the country as well as to retail customers looking for hard-to-find items.

According to de Krechewo, when the store was opened with a capital outlay of about \$10,000 in 1971, there was the realization that the tight budget and less than prime location negated any attempts to compete with the giants on their own turf. Today, as the 27-year-old executive explains, customers who find Downstairs Records are the ones who really need its services.

Without a doubt this is a sizable clientele, for the shop not only doubled its original space, it also opened its second run by Boris de Krechewo. The original facility is also up to an inventory of \$300,000 in records, all fully paid for.

Downstairs Records was the first retail outlet in the city to recognize the potential of disco music, and to provide a special section for its display. Today, disco accounts for 50% of all record sales at the store. More recently the company began specializing in disco imports, which are big in the clubs, but largely unavailable

(Continued on page 82)

### TOP 40 OFF WPIX IN N.Y.

NEW YORK—WPIX here is abandoning its Top 40 format for contemporary rock AOR programming, effective Monday (4).

The FM outlet has been Top 40 for the past five years, but over the past 18 months it has been picking up more album cuts for airplay.

A WPIX spokesman indicates the shift is a result of radio's changing climate and the stiff competition among FM outlets in the New York market.

The new format is being launched with a special marathon album broadcast starting Friday (1) where 102 LPs will be played, some in their entirety. The LPs were selected by a listener telephone survey, the station says, and includes current charted LPs as well as oldies by top rock acts. The marathon ends Tuesday (5).

Program director at WPIX is Neil McIntyre.

## Market Quotations

As of noon, June 30, 1977

1976 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
46%	37	ABC	10	55	43%	43%	43%	+ 1/4
10%	7%	Ampex	12	379	10%	10	10	- 1/2
5%	3%	Automatic Radio	4	5	3%	3%	3%	- 1/2
61%	55	CBS	10	54	58%	58%	58%	+ 1/2
16	7%	Columbia Pictures	5	187	14%	14	14%	+ 1/4
15%	10%	Craig Corp.	4	23	13	12%	12%	Unch.
48%	32%	Disney, Walt	16	153	37%	36%	36%	+ 1/2
4%	3%	EMI	8	76	3%	3%	3%	- 1/2
18%	12%	Gulf + Western	4	1043	13%	13%	13%	- 1/2
8%	4%	Handleman	11	425	8%	8	8%	+ 1/2
35%	23%	Harman Industries	9	20	34%	34%	34%	- 1/2
5%	3%	K-Tel	8	-	-	4	4	Unch.
9%	5%	Lafayette Radio	67	38	6	6	6	- 1/2
26%	21%	Matsushita Electronics	10	1	23%	23%	23%	- 1/2
44%	36%	MCA	9	54	43%	42%	43%	+ 1/2
25%	16	MGM	9	99	23	22%	22%	Unch.
57	47%	3M	16	504	49%	49%	49%	- 1/2
56%	36%	Motorola	12	425	40%	39%	40	Unch.
36	31%	North American Philips	7	10	31%	31%	31%	Unch.
-	-	Pickwick International (Acquired by American Can 6-7-77)	13	42	7%	7%	7%	Unch.
9%	5%	Playboy	13	42	31%	31%	31%	+ 1/2
32%	25%	RCA	16	1213	9	8%	9	Unch.
10%	8%	Sony	5	23	17%	17%	17%	Unch.
22%	16%	Superscope	7	1064	28	27%	27%	+ 1/2
42%	21	Tandy	6	27	6%	6	6%	+ 1/2
7%	4%	Telecor	9	53	2%	2%	2%	- 1/2
3%	2%	Telex	11	18	2%	2%	2%	+ 1/2
4%	2%	Tenna	8	338	15%	15%	15%	- 1/2
16%	13%	Transamerica	11	459	23	22%	22%	- 1/2
24%	9%	20th Century	7	60	30%	30%	30%	Unch.
32%	26%	Warner Communications	10	146	21%	20%	21%	+ 1/2
28	20	Zenith						

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2 1/4	3	Kustom Elec.	7	4	2 1/4	3 1/4
Gates Learjet	3	73	9%	10%	M. Josephson	4	19	17 1/2	18 1/4
GRT	30	118	2%	2%	Memorex	7	250	24%	25
Goody Sam	3	-	1%	1%	Orrox Corp.	-	-	1	1 1/2
Integrity Ent.	3	16	1/2	1 1/2	Recoton	26	-	2%	2%
Koss Corp.	5	11	3 1/2	4	Schwartz Bros.	10	-	1 1/2	2 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 Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

\*Pickwick Intl. acquired by American Can on June 7th, 1977 at \$23 per share.

## Arista Racks \$6 Million May Gross

NEW YORK—Arista Records has completed the best month in its history with net revenues in May reaching \$6 million, says Elliot Goldman, executive vice president of the company. This figure represents both domestic and international sales.

Arista credits massive sales on Barry Manilow for its success, as well as brisk sales by Dickey Betts, the Outlaws, the Kinks, Jennifer Warnes and "The Greatest" soundtrack.

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House In Bin  
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I Will Be Your Rooster  
I've Got Soul Burning in My Heart  
But The Rock Rolls On  
Rock 'N' Roll 'N' Honey  
Jesus Will Soon Be Coming  
Surfing Is A Sight To See  
Be No Fool—Play It Cool—Stay In School  
Surfing On A Swinin' Swoiree

My College Girl Pt. No. 1  
My College Girl Pt. No. 2  
Blue Am I  
Run Away Heart  
Sweet Harriet  
Play It Hard—Play It Smart  
My Christmastime Philosophy  
You're Going Too Fast  
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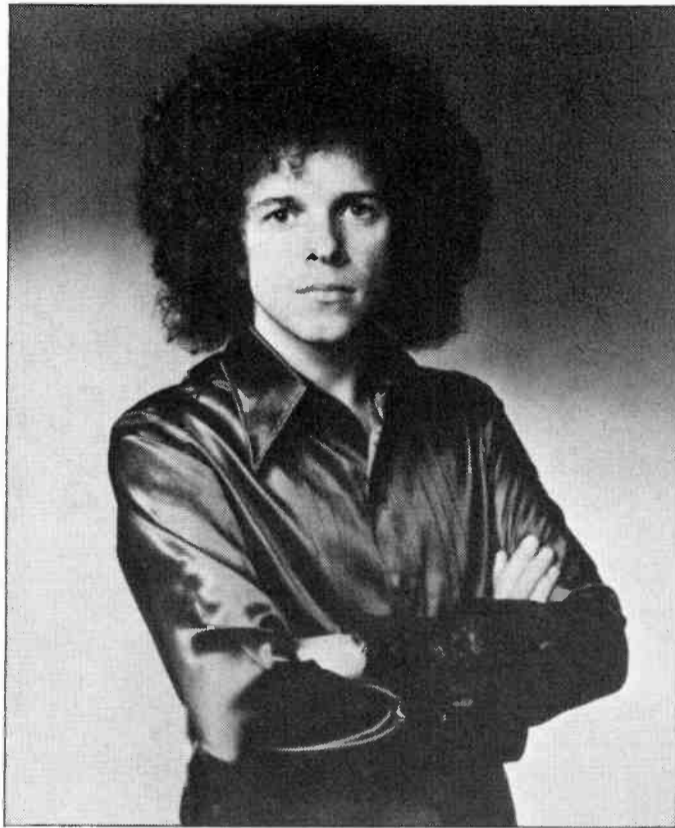
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7/10 Portland, Oregon	8/2 Clarkston, Michigan	8/19 Charleston, West Virginia
7/11 Spokane, Washington	8/4 Toronto, Ontario	8/20 Columbus, Ohio
7/13 San Jose, California	8/5 Sudbury, Ontario	8/23 Cincinnati
7/15 Berkeley, California	8/6 Montreal	8/24 Cuyahoga Falls, Ohio
7/16 Santa Barbara, California	8/8 Poughkeepsie, New York	8/26 Holmdel, New Jersey
7/17-18 Los Angeles	8/9 Columbia, Maryland	8/27 New York City
7/20 Las Vegas	8/11 Atlanta	8/29 Long Island
7/21 Denver	8/12 New Orleans	8/30 Saratoga Springs, New York
7/23 Oklahoma City	8/13 Memphis	8/31 Buffalo
7/24 Kansas City, Missouri	8/14 Nashville	9/2 Providence
7/27 Minneapolis	8/16 Chattanooga, Tennessee	9/4 Hyannis, Massachusetts



FIRST IN HISTORY

# NARM Convention Plans Begun In Chi Committee Pre-Session

By ALAN PENCHANSKY

CHICAGO—The first convention pre-planning meeting in the history of NARM was conducted here Thursday (30) at the Hyatt Regency hotel in suburban Rosemont. A dozen members of NARM's convention committee met in a six-hour session to lay groundwork for an October meeting in La Costa, Calif., where the 1978 convention agenda will be drawn.

The philosophy behind the pre-planning meeting is "as much planning as possible at the earliest stages possible," explains Joe Cohen,

NARM executive vice president.

Cohen says the session allows the organization a head start on research necessary for decisions to be made in October. He notes that investigation of various proposed speakers already is underway.

"We'll be going out to see these speakers in action this summer so that when we go to La Costa we will be more informed," Cohen states. Books by, and articles about proposed speakers are being scrutinized by NARM members and executives, he notes.

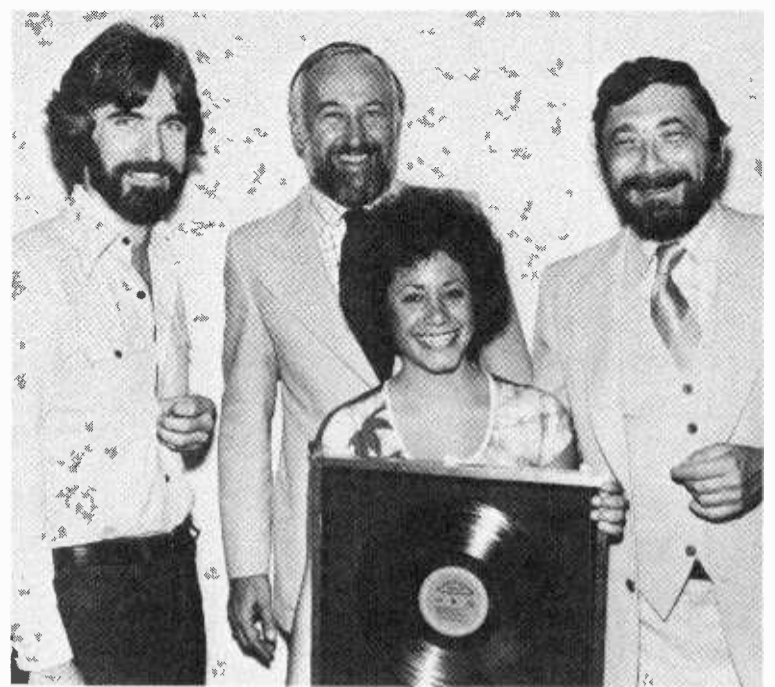
Cohen says the committee was convinced of the necessity to insure greater contact at the convention between regular members and manufacturers. To achieve this, time will be allocated for manufacturers to

make presentations to the retail body, followed by dialog sessions.

"The reason why is simply because we don't want all the activity at the convention to take place upstairs at the suites," Cohen explains.

"In the past the smaller retailers have been somewhat disenchanted because they were unable to meet with manufacturers and discuss everyday operating problems," he notes.

Cohen, who stresses that the meeting here was only a groundwork session, indicates a need also was felt for convention programming geared more toward middle management personnel. "More involvement from middle management people is important in all aspects of NARM," he observes.



JANIS' PLATINUM—Janis Ian receives a platinum album for her "Between The Lines" LP. Behind her are from left: Ron McCarrell, director national merchandising, Columbia Records; Bruce Lundvall, president CBS Records Division and Walter Yetnikoff, president, CBS Records Group.

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## TIED TO COMPANY MAINSTREAM

### ABC To Emphasize N.Y. Office In Marketing Push

LOS ANGELES—ABC Records will beef up its New York office. That's in addition to the major reorganization involving the formation of an artist development department here plus the trimming of artists and personnel.

According to Barry Grieff, vice president, creative and marketing

services here, he is now in charge of the New York office once under the direction of Mark Meyerson who is now vice president, a&r based in L.A.

Heavy emphasis will now be placed on the New York office with additional responsibility for implementing marketing and promotional concepts, says Grieff.

He notes that most of the major consumer publications are in New York along with other media, therefore, the New York office will be tied into the mainstream of overall company business.

Grieff recently appointed Corb Donohue director of artist development and has named Herb Wood director of advertising. Shelley Selover is the new national director of publicity.

The artist development department has taken over all functions of the artist relations department and is responsible for instituting programs dealing with public relations, tour coordination and support.

The new department will also be closely tied to the advertisement/merchandising and publicity departments.

Reports are that the advertising wing has been severely cut with much of the label's advertising handled outside.

"We now have a team concept," says Grieff. "We have fewer people with greater responsibility." No figure has been given on the number of acts released.

In an attempt to gain more mileage for its product, the label is changing its release schedules to periods which will not clash with other releases.

### California Distrib Adds 7 New Lines

LOS ANGELES—California Record Distributors has added seven lines. They include Xanadu, CMH, Jam Session, Jazz Guild, Red Rooster, Trix (all for Southern California) plus Request and Sheffield Townhall (statewide).

The Glendale, Calif.-based firm owned by Ray Avery and George Hocutt specializes in small labels with a concentration in the jazz and blues areas. It currently handles more than 200 lines, according to its owners.

## IN BROADWAY MUSICAL

### Reggae Music Gets A Shot In the Arm

NEW YORK—Jamaican reggae music is expected to get a major shot in the arm this fall when a reggae musical based on the history of the Jamaican Rastafarian cult is presented on Broadway.

According to Michael Butler, the show's producer, the musical/drama will document the cultural and political growth of Jamaica, and the influence on its people by such world leaders as Marcus Garvey and the late Emperor Haile Selassie of Ethiopia.

Butler explains that one of the purposes of the show is to try to create a better understanding among American theatre and concert audiences of reggae music and the people who created this unique new sound.

The show's producer who also produced "Hair" the very successful Broadway hit of the 1960s, sees parallels between the shows and

equates the love and peace movement of the Rastafarians with the hippies of the "Hair" era.

Musical direction is being composed by Island Records artist, Max Romero, in association with Ras Korbi and Randy Bishop. The book is by Melvin Van Peebles and Kendrew Lascalles.

Musical direction will be by Michael Kameo with overall direction by Leon Gluckman who also directed "Wait A Minute" and "King Kong" a story about a South African boxer.

The show will begin rehearsals in September and will open in Boston in November before coming to Broadway.

### Hal C. Davis AFM President For 7th Term

NEW YORK—A 25% boost in the per capita paid by locals and the reelection of president Hal C. Davis capped the June 20-23 AFM convention in Hawaii.

Davis won a seventh term by defeating insurgent Jerry Spain of San Francisco.

The AFM delegates also urged repeal of the Lea Act which it claims prohibits negotiation with radio stations over payments to musicians for recorded music. The AFM says it will wage a national campaign with the AFL-CIO to change the legislation, a spokesman says.

The per capita paid by locals will jump from \$8 to \$10 annually under the new rate. A predicted deficit of \$386,000 prompted the hike.

Three other incumbent officers were also reelected, as were the five elected members of the board of directors, upon which all serve.

### AGAC Seminars

NEW YORK—AGAC is continuing its "ASKAPRO" series of informal seminars for songwriters through July. The free two-hour noontime rap sessions will feature lyricist Charlie Singleton on Thursday (7), artist/writer Tony Romeo on July 14, and Vinnie Candelora, director of writer services from SE-SAC on July 21.

### AFM Disburses Movie Payments

NEW YORK—The AFM is sending checks totalling \$1.1 million to approximately 5,000 of its members from the Theatrical and Motion Picture Special Payment Fund, representing royalties from the sale of films to television.

AFM members who furnished background music on films made after 1960 and shown on commercial tv in 1976 are eligible for the payments.

This is the third annual payment from the fund, which was started in 1975 with a \$2.5 million outlay in royalties. Last year's payments totaled \$900,000.

### Hesslink Memorial

CHICAGO—A scholarship fund has been created in memory of Norm Hesslink, Shure Bros. advertising manager who died suddenly June 18 at his home here. Hesslink, 42, was deeply involved in all aspects of staging of country music, and frequently acted as Shure's representative at performances of leading country music artists. The fund is being managed by the First National Band & Trust of Evanston, 800 Davis St., Evanston, Ill. 60204.

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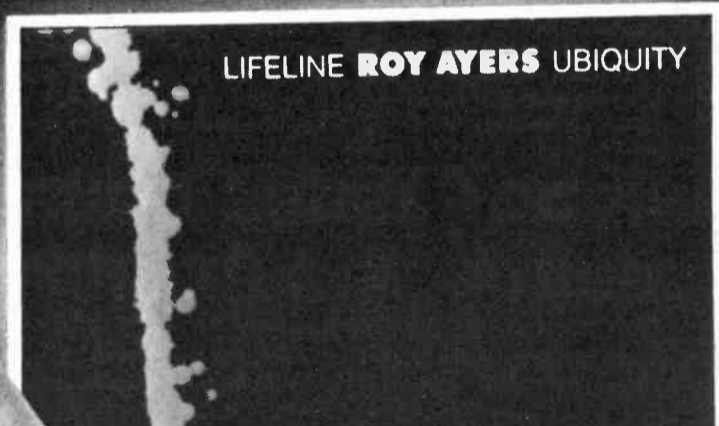
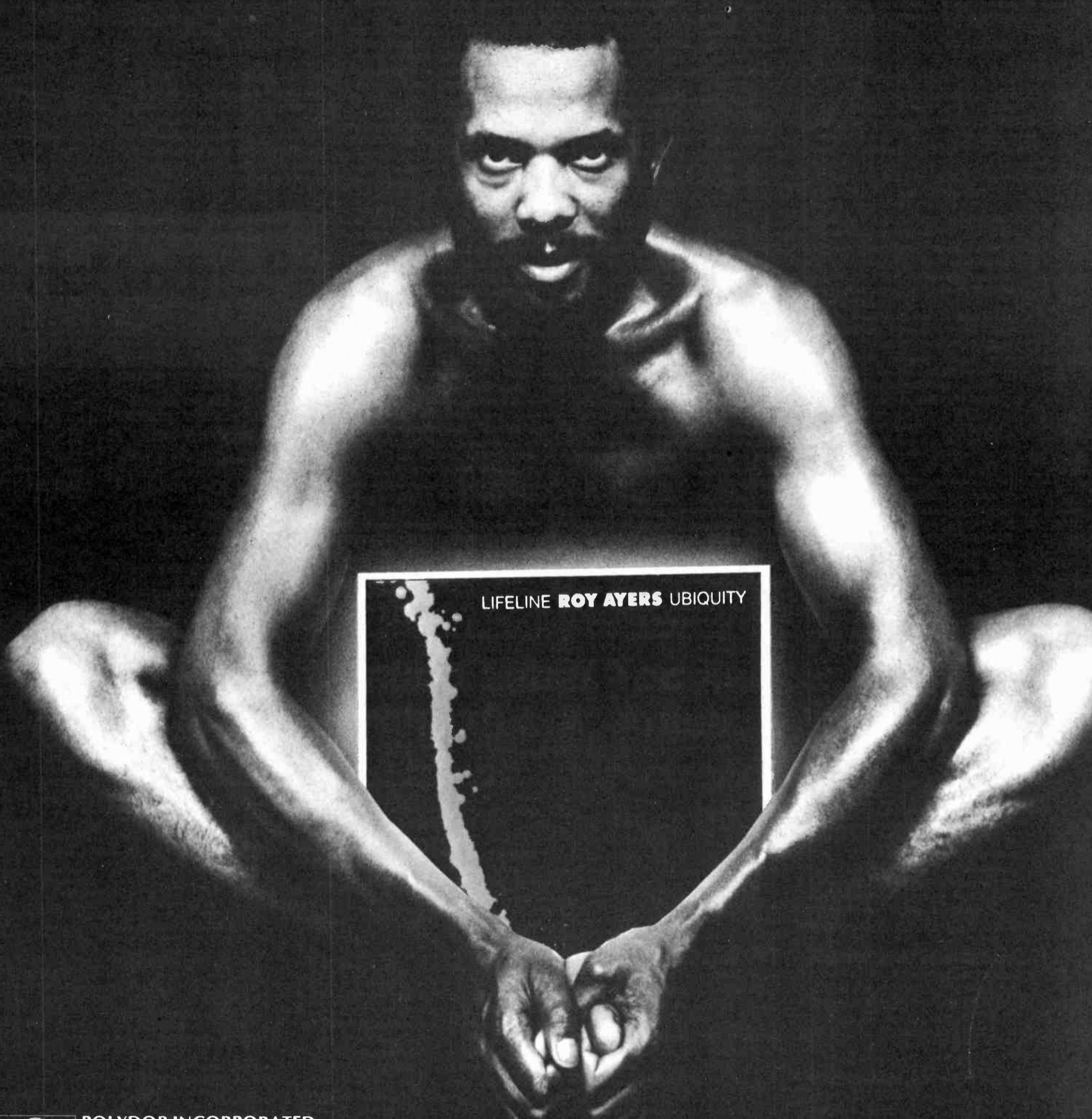
# Lifeline...another plateau of success for Roy Ayers.

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# Survey Indicates Standard \$7.98 LP Price On Horizon

• Continued from page 1

Your Wings," "Toys In The Attics" and "Rocks."

Although A&M Records doesn't have plans for across the board increases of catalog product, Bob Fead, senior vice president of sales and marketing, says increases will be on a "selective basis."

The label recently hiked "Framp-ton Comes Alive," a double album, from \$7.98 to \$8.98.

While prices on new releases are still uncertain, Fead does say that the forthcoming Paul Williams LP entitled "Classics," will have a \$7.98 list.

Fead adds that the tape of the Williams album will also be hiked \$1 while all others will hold at \$7.98.

At MCA Records, Richard Bibby, vice president of marketing, says that while the label is studying market trends, no firm decisions have been made regarding catalog increases.

Bibby adds that no new MCA release, at least through September, will carry \$7.98 lists unless it's a multiple set.

And the price of tape, he says, will remain at \$7.98 list even "if and when we go to \$7.98 LPs."

At Arista, Jon Peisinger, director of national sales, anticipates no more catalog increases to \$7.98 until after Christmas, when he expects most labels will hike prices on most of their catalog items.

Arista has just raised the price on the first four albums by Barry Manilow and the first three by the Bay City Rollers. All seven albums have been assigned a new AB prefix, and are going out with a sticker noting the new price and number.

On future releases Arista expects to remain selective. New releases by the Bay City Rollers, Grateful Dead, Eric Carmin and Lily Tomlin are going out at \$7.98. Peisinger expects no tape price changes.

Motown Records is considering an upgrading of list price of some particular catalog series or individual artists, but nothing definite is scheduled in hiking the album price from \$6.98 to \$7.98, Mike Lushka, national sales manager reports. He expects that if and when major artist releases come, they will bow at \$7.98. "And we expect to have some new releases at less than \$6.98," Lushka adds, but he would elaborate no further.

London Records has already boosted the price of its classical albums to \$7.98, with tapes going for \$7.95. There are no plans to raise the price of pop LPs or tapes.

Polydor plans to stay at \$6.98 for the time being. However, the price of ECM albums and Verve double jazz albums recently went up to \$7.98 and \$8.98, respectively. This applies to catalog albums as well.

CTI hiked its album price to \$7.98 at the beginning of the year. This doesn't apply to catalog LPs and won't, at least in the near future. No plans are considered to raise the price of tapes at present.

Al Coury, RSO Records president, also is toying with the idea of raising some catalog prices although no decision has been reached.

He says future single record sets by established artists such as the Bee Gees and Eric Clapton will definitely carry \$7.98 lists.

The new two-record set by the Bee Gees, "Here At Last . . . Live," is listed at \$11.98.

Coury adds that he is mulling dealer responses in regard to tape increases. He is contemplating either raising the price of tape proportionately to LPs or decreasing the price of tape as some labels have.

Casablanca Records and Film-Works in May increased all Kiss, Donna Summer and Parliament catalog product to \$7.98.

The label is not planning a future \$7.98 price for other artist's product as most new releases will remain at \$6.98. And Casablanca tapes will hold at \$7.98.

United Artists Records is increasing all its soundtracks and Blue Note jazz product to \$7.98. The soundtrack from "Rocky," will remain at \$6.98 list although all forthcoming soundtracks will reflect the \$1 increase.

The "New York, New York" soundtrack will carry a \$9.98 list because it's a double LP. All other UA \$7.98 releases will be on a select basis. Tapes will not be hiked.

**Assistance in preparing this survey provided by Nat Freedland, John Sippel, Ed Harrison, Agustin Gurza, Alan Penchansky, Roman Kozak, Dick Nusser, Ed Kelleher, Steve Traiman.**

Elektra/Asylum raised the list price of the Eagles' multiple-platinum "Hotel California" LP to \$7.98 some six weeks ago and is watching market reaction before considering any further catalog price boosts.

E/A is a firm believer in selective price rises for big name new product but each LP is decided on as an individual case, says Stan Marshall, the label's sales vice president.

At Warner Bros., Ed Rosenblatt, vice president of sales and promotion, says no catalog price boosts to \$7.98 are being considered at this time. WB has been active in new product selective rises and is well satisfied with the results.

Neither WB nor E/A has any tape price boosts under consideration currently.

RCA continues to spot\* release new product at \$7.98, with the new Elvis Presley "Moody Blue" and "Buddy Rich Plays And Plays And Plays" out last month at that price. Only definite \$7.98 product in July is a new Harry Nilsson LP, and there is no word at this time on other higher-priced releases.

No further catalog hikes, other than the five announced last month, are in the works now, and the Presley catalog has not been raised although a major campaign has been launched to tie-in with the "Moody Blue" release. There is no intent to increase the 8-track/cassette price above the \$7.98 suggested retail to which they were raised from \$7.95 earlier this year.

Private Stock has no plans to release any of its product at \$7.98 through the fall. Neither does ABC.

At Buddah Records, Chuck Walz, director of marketing, says that Buddah has no plans at this time to release any albums at \$7.98. He notes the "For Colored Girls" LP was put out at \$7.98, but that it was an original cast album, usually priced higher.

"If we update our prices it will be on a hot new act," he says, adding that there are no tape price changes in the works.

Capitol Records is planning to set a \$7.98 list on an album by Carole King, due in July, according to Dennis White, sales vice president. No other \$7.98 is planned before September.

Capitol has no plans to up its prices on catalog product. All tape product will hold at the current \$7.98 list.

For Chrysalis, Rick Ambrose reports that all prices on tape and LP for new releases plus catalog items will hold current levels.

Major Chrysalis releases in September will stay at \$6.98, but the label is "ready for" a price hike on select LPs (probably Robin Trower and Jethro Tull) in the future.

Sire Records says it has traditionally been the last label to raise its prices, and it expects to stick to form this time around as well. It has no plans for any \$7.98 single albums. Island is also holding the price line.

Phonogram/Mercury, which has released three LPs at \$7.98, has not boosted any catalog material to that mark. However, the label intends to re-examine the question in the fall, and will adjust catalog prices if there is a general industry trend to do so, according to Charlie Fach, executive vice president. Mercury expects to release two \$7.98 disks between now and September, he says.

Each predicts a hold on tape prices at \$7.98, establishing a needed parity between tape and disk. "It will create less confusion in the mind of the consumer," he says.

Atlantic Records reports it is staying with a \$7.98 list only on selected current product (its 1900 series), with no plans to up catalog product from its present \$6.98 list.

TK Records sales manager Howard Smiley says the label "has no plans at this time" to raise its prices to \$7.98. TK product carries a \$6.98 list presently, with tapes at \$7.98. "I'm sure when everyone else goes to \$7.98 we will too," Smiley adds.

Vanguard Records says it will hold the line at \$6.98 for catalog product and new releases. The label now offers a twofer package of catalog standards for \$7.98.

Caedmon Records, specializing in spoken word disks and cassettes, is holding the line at \$6.98 for LPs, with cassettes remaining at \$7.95.

Marketing executives at Caytronics Industries, which owns the Salsoul label among others, could not be reached for comment.

Fantasy says it has no current plans to alter its catalog prices nor does it foresee any immediate new release increases.

## FOR CAPRICORN RELEASE

# 6 Labels Cooperate On 'South' Hits LP

NASHVILLE—"The cooperation between Capricorn Records and the other labels involved in this project has been unprecedented," says Phil Walden, Capricorn president, on a unique multi-label, Southern-slanted LP, "The South's Greatest Hits."

Announcing a major advertising and merchandising campaign supporting the album, Walden adds, "This shows that both competition and cooperation are still possible within today's music industry."

The LP is a collection of songs which includes hits from the Allman Brothers Band, Gregg Allman, the Amazing Rhythm Aces, the Atlanta Rhythm Section, Elvin Bishop, the Charlie Daniels Band, Dr. John, Lynyrd Skynyrd, the Marshall Tucker Band, the Outlaws and Wet Willie.

The unusual aspect of the album is that Capricorn has achieved a K-tel type of success in getting product from six different labels on one album. Besides the Capricorn acts, the Amazing Rhythm Aces are on ABC Records, the Atlanta Rhythm Section on Polydor, Dr. John on Atco,



FILM ACTION—Sparks performs at the Magic Mountain theme park in California during a sequence in Universal film "Roller Coaster." Cavorting are Ron Mael (left) and brother Russell (at mike).

## WITH SOCCER STAR'S TUNES

# WEA To Release 'Pele' Soundtrack

By ELIOT TIEGEL

LOS ANGELES—Warner Communications' ownership of the N.Y. Cosmos soccer team is paying off in musical dividends.

WEA International will release worldwide the soundtrack LP from the documentary film "Pele," which features a 90-minute score by Sergio Mendes who records for Elektra/Asylum, another of the Warner Communications divisions.

The LP will be released on the Atlantic label, says Nesuhi Ertegun, WEA International president and chairman of the Cosmos team.

Two of the songs on the LP were composed by Pele, the renowned star of the Cosmos. The LP is due for either a late summer or early fall release, according to Ertegun.

The film's main theme was written by Pele which will also be released as

a single on Atlantic in several countries. It will be out in France in July and in other territories in the late summer or early fall, according to Ertegun, who helped sign Pele to the Cosmos from his Brazilian Santos team.

On his cuts Pele sings in Portuguese. Mendes arranged and produced the soundtrack LP in Los Angeles using musicians not associated with his Brasil 77 group whose recent Elektra LP has them all dressed in soccer outfits with Pele included in the entourage.

Ertegun says the company hopes to have the documentary film released in the U.S. following the soundtrack LP, but as of now there is no firm distribution setup. The film was made by noted French documentarian Francois Reichenbach.

Pele, the highest paid professional soccer player in the world, retires Oct. 1 and will play his final game in Giant Stadium in Meadowlands, N.J., working the first half for the Cosmos and the second half for his former Santos team.

Ertegun, when not overseas on WEA International business, spends lot of his time at soccer matches.

## NMPA Renews Chiantia, Feist

NEW YORK—The first meeting of the newly-elected board of directors of the National Music Publishers' Assn. (NMPA) on Wednesday (29) re-elected Salvatore T. Chiantia, president of MCA Music, as chairman of the board. Leonard Feist was re-elected president.

All the other incumbent officers were also re-elected to a one-year term. The election of officers followed balloting in the organization for a new board which saw the election of two new members, including the first woman officer.

She is Mary Reeves Davis, widow of Jim Reeves and head of Tuckahoe Music Inc. Also new on the board is Stanley Mills of September Music Corp.

Meanwhile, Feist reports 26 new companies have been elected to membership in NMPA, bringing the total membership to 130.

# 62 Reasons Why Atlantic's Hot:

## On the Singles Chart

UNDERCOVER ANGEL

Alan O'Day  
PACIFIC 1001

ANGEL IN YOUR ARMS

Hot  
BIG TREE 16085

KNOWING ME,  
KNOWING YOU

Abba  
ATLANTIC 3387

FEELS LIKE THE FIRST TIME

Foreigner  
ATLANTIC 3394

IT'S SAD TO BELONG

England Dan and  
John Ford Coley  
BIG TREE 16088

JUST A SONG BEFORE I GO

Crosby, Stills & Nash  
ATLANTIC 3401

DEVIL'S GUN

C.J. & Co.  
WESTBOUND 55400

SLIDE

Slave  
COTILLION 44218

SWAYIN' TO THE MUSIC

Johnny Rivers  
BIG TREE 16094

SOMETHING ABOUT YOU

LeBlanc & Carr  
BIG TREE 16092

MOVING OUT TODAY

Bette Midler  
ATLANTIC 3379

## On the R&B Singles Chart

SLIDE

Slave  
COTILLION 44218

BREAK IT TO ME GENTLY

Aretha Franklin  
ATLANTIC 3393

GET IT UP FOR LOVE

Ben E. King/AWB  
ATLANTIC 3402

DEVIL'S GUN

C.J. & Co.  
WESTBOUND 55400

ME AND MY MUSIC

Spinners  
ATLANTIC 3400

ANGEL IN YOUR ARMS

Hot  
BIG TREE 16085

I SHO LIKE GROOVIN'  
WITH YA

Johnny Bristol  
ATLANTIC 3391

I FEEL LIKE I'VE BEEN  
LIVING

Trammps  
ATLANTIC 3403

BLOCKBUSTER BOY

Sister Sledge  
COTILLION 44220

## On the Album Chart

FOREIGNER

Foreigner  
ATLANTIC 18215

SLAVE

Slave  
COTILLION 9914

CS&N

Crosby, Stills & Nash  
ATLANTIC 19102

WORKS

Emerson Lake & Palmer  
ATLANTIC 2-7000

SWEET PASSION

Aretha Franklin  
ATLANTIC 19102

LIVE AT LAST

Bette Midler  
ATLANTIC 2-9000

BURNIN' SKY

Bad Company  
SWAN SONG 8500

FIREFALL

Firefall  
ATLANTIC 18174

ARRIVAL

Abba  
ATLANTIC 18207

MONKEY ISLAND

Geils  
ATLANTIC 19103

LOADING ZONE

Roy Buchanan  
ATLANTIC 18219

HOT

Hot  
BIG TREE 89522

ON THE ROAD

George Carlin  
LITTLE DAVID 1075

LIVE AT THE STARCLUB

Beatles  
LINGASONG/ATLANTIC 27001

LED ZEPPELIN IV

Led Zeppelin  
ATLANTIC 7208

DEVIL'S GUN

C.J. & Co.  
WESTBOUND 301

THE SONG REMAINS

THE SAME  
Led Zeppelin  
SWAN SONG 2-201

DOWDY FERRY ROAD

England Dan & John Ford Coley  
BIG TREE 76000

DISCO INFERNO

Trammps  
ATLANTIC 18211

ABBA'S GREATEST HITS

Abba  
ATLANTIC 18189

DETECTIVE

Detective  
SWAN SONG 8417

THE KENNY RANKIN

ALBUM  
Kenny Rankin  
LITTLE DAVID 1013

## On the R&B Album Chart

SWEET PASSION

Aretha Franklin  
ATLANTIC 19102

SLAVE

Slave  
COTILLION 9914

HOT

Hot  
BIG TREE 89522

DEVIL'S GUN

C.J. & Co.  
WESTBOUND 301

DISCO INFERNO

Trammps  
ATLANTIC 18211

## On Tour This Summer

BAD COMPANY  
CROSBY, STILLS & NASH  
ENGLAND DAN &  
JOHN FORD COLEY  
EMERSON LAKE & PALMER  
FIREFALL  
FOREIGNER  
GEILS  
LED ZEPPELIN  
JEAN-LUC PONTY  
KENNY RANKIN  
SPINNERS  
SLAVE  
TEMPTATIONS  
TRAMMPS  
YES

It's going to be a long hot summer on Atlantic Records and Tapes and Custom Labels.



## SPANISH BOOKS *Almo Music Publishing Line Of Folios For Latin Market*

By AGUSTIN GURZA



**DOUBLE GOLD** — Johnny "Guitar" Watson receives two gold LPs from DJM Records general manager Carmen La Rosa for "Ain't That A Bitch" and "A Real Mother For Ya."

LOS ANGELES—Almo Music has expanded its folio production into Spanish language music with the publication last week of three bilingual books as the debut of its International Series.

Two of the four-color folios are of songs recorded by contemporary Spanish artists Julio Iglesias and Camilo Sesto.

The third is a book of songs from the Captain & Tennille's A&M album recorded in Spanish.

Though Almo Publications director Joe Carlton concedes that other U.S. publishers, specifically Peer, have published Spanish folios, he

claims that "nobody's gone after the celebrity approach."

Carlton says his firm selected Iglesias and Sesto for its first books because of their cross-boundary popularity in the Latin field.

"The demographics of the Latin market have become obvious," he declares. "It's just a matter of finding a common denominator, of finding those artists that have penetrated the entire region."

Carlton says he was "amazed" at the initial demand for the books from South America, claiming that "nobody's printing folios abroad."

He says the firm will import its entire line of books to countries like Colombia, Argentina and Mexico.

Peer-Southern, one of the main publishers of Latin music, has been publishing folios for some time in Latin America on artists or composers like Agustin Lara, Armando Manzanero, Rafael Hernandez, Pedro Flores and Tito Rodriguez. But most is on catalog material rather than on current hit-making stars.

The new books, identified as "Spanish Edition" under the International Series title, include photographs and bios of the artists which were written by once freelance folio worker Ronny Schiff who now joins Almo full-time in charge of educational music.

Carlton says he has acquired exclusive worldwide rights on name and likeness for both Iglesias and Sesto.

Carlton also claims he has had

good reception for the books from U.S. print music jobbers who will merchandise them along with the regular English material. Almo also seeks to distribute the Spanish folios through Latin outlets.

The list on the new books is \$5.95. They are roughly 70 pages long, and contain from 10 (Captain and Tennille) to 18 (Sesto) songs. Initial run was 5,000 copies each.

Though Carlton warns, "We're not going to go crazy" in the Latin book field, he reports other projects are being considered. He says Fania Publishing has been approached with the idea of doing a sort of best-of-salsa folio.

## Cardarella: Jail & Fine

KANSAS CITY—Anthony "Tiger" Cardarella, owner of Tiger's Discount Records, has been sentenced to five years in jail and a \$11,000 fine by Federal Judge Ronald N. Davies.

Cardarella earlier had been convicted by a jury of receiving stolen records and dealing in stolen firearms.

The jury determined that Cardarella was buying stolen LPs for \$2 and selling them to the public at prices lower than his competition.

Government witnesses of the Organized Crime Strike Force had testified that the defendant had received stolen merchandise.

One witness said he and Cardarella worked out the plan to resell stolen LPs while both were serving jail sentences.

Cardarella, 50, operates his two stores on the north side of the city and in the suburb of Overland Park.

## Cream, Hi Set Foreign Deals

LOS ANGELES—Cream and Hi Records and their associate music publishing companies, including East Memphis, Churn, Butter, Jec and Fi, have finalized new international representation agreements.

In Japan the Hi catalog will be distributed by Victor Musical Industries, while the Victor Music Publishing Co. secured the rights to the East Memphis Music and Jec-Fi catalogs.

In Israel the Cream and Hi catalogs will be distributed by Dov Peleg's Eastronics Co. Peleg's Musicor Music Publishing obtained representation of the Churn, Butter, East Memphis, Jec and Fi copyrights.

And in Canada, the Hi catalog will be distributed by GRT of Canada.

According to Bobby Weiss, vice president and director of Cream's international division, the Hi product will be issued on the Cream label in Japan and Israel carrying a "Hi Series" identification, while in Canada, Hi will maintain its own label identity.

## Jones Beach Acts

NEW YORK—Concerts East in association with Don Friedman Enterprises are booking pop acts into the 8,200-seat Jones Beach Marine Amphitheatre, the first time the venue has been used for other than theatricals in its 20 year history.

Friedman says rock, jazz, r&b and MOR acts will all be featured in a concert series slated for September. Prior to this Guy Lombardo was exclusive booker.

## Lou Reizner Is Dead At 40

LOS ANGELES—Lou Reizner, 40, veteran producer, who pioneered albums featuring a group of prominent artists in one LP, died early last week in London. He was buried Friday (1).

Reizner was active as a producer in both the U.S. and Europe in a career that spanned almost 20 years. He was foreign liaison with Mercury and Philips in the early '60s. He was sent to Europe by Mercury in the late '60s where he established the label's first London office. He was active in signing artists like Rod Stewart and others to the label.

Reizner went independent and was active in producing albums such as the international hit, "Tommy," which featured Stewart and many other topnotch acts in a re-creation of the rock opera, released globally by A&M.

He is survived by his widow and daughter.

## U.K. Punk Rock Ups U.S. Sales For Peters Intl

NEW YORK—Peters International, the import record company, is reporting success with its imports of English punk rock records.

According to Neal Stocker, head of the label's punk department, Peters has been experiencing a steady growth in punk sales since the firm started bringing in the product last October.

He says that at first singles were the biggest sellers, including those on the small custom punk labels like Stiff and Illegal Records, but now the market has grown to include LPs and albums. He says that they are even selling a 12-inch single by the U.S. group Television, produced in England by E/A.

Stocker says that most of the sales are made in urban areas, specifically New York and Los Angeles.

He reports Peters imported a German picture sleeve version of the Sex Pistols' "Anarchy In the U.K." but "that went quickly and we don't have any more."

## N.Y. FBI Raids Net 2,000 LPs

NEW YORK—FBI agents have raided and seized nearly 2,000 alleged bootleg LPs.

The stores are Free Being Records at Second Ave. and Eighth St. and Golden Disc Records at Sixth Ave. and Bleeker St.

The illicit albums featured live performances by such names as the Beatles, Rolling Stones, Wings, Led Zeppelin, Grateful Dead, Linda Ronstadt, Elton John and David Bowie.

The two stores were raided as a result of information obtained by the FBI when it raided Wake Up To Music, Inc., a Hicksville, N.Y., distributor recently. During that bust the FBI seized more than 600 alleged bootleg LPs from the firm operated by Al Levy.

Authorities report the two record shops were buying the LPs for from \$1.75 to \$2 for a single LP and up to \$3.50 for a three disk set. They were retailing the LPs at prices ranging from \$3.99 to \$12.99.

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*This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.*

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## New Companies

**Positive Energy Publishing (BMI)**, launched by Sam Tagliavere. Firm will also contain a personal management division representing jazz/rock group Turbulence and singer/writers McLeod and Phillips and their group Bullet. Firm is located at 6565 Sunset Blvd., Los Angeles, Calif. 90046. (213) 651-4220.

**Paris/Shannon & Assoc.**, a public relations firm, formed by Albeth Paris and Lyn Shannon. Firm is representing Johnny "Guitar" Watson, Chi-Lites, Cash McCall and others. Location is 449 S. Beverly Dr., Beverly Hills, Calif. 90212. (213) 277-3487.

**Grand Stage Productions** launched by Elliot Smith with initial concert by Norman Connors & Starship Band. Offices are at 9600 S. Sangamon, Chicago, Ill. 60643. (312) 238-5953.

**Sky Blue Management Inc.** teed by Marc Dulberger, formerly vice

president of the 1812 Overture Records & Tapes chain. Address is P.O. Box 25316, Milwaukee, Wis. 53225. (414) 462-7674.

**John Fisher & Associates** founded by John Fisher as a record promotion company for country rock and r&b. Firm is now promoting for GRT, ABC/Dot, Calliope, World International and Inergi Records. Headquarters are at 1300 Division St., Nashville, Tenn. 37203. (615) 259-3692.

**Sunrise Associates Inc.** formed by Cary Friedman for promotions, management and advertising. First signed client is Poetic License. Offices are at 5 Tentmill Lane, Baltimore, Md. 21208, (301) 655-5575.

**System Four Artist Ltd.**, a management and publishing firm formed by Stephan Johnson. The management division has signed the Jolis/Simone duo to Polydor and the publishing division has con-

cluded an agreement to represent Nouvelles Edition Eddie Barkley's catalog in the U.S. Address: 655 Madison Ave., New York, N.Y., (212) 688-7430.

**Daedalus Ltd.** formed by Jim Kozlowski and Ron Rabatsky. It is an independent production company specializing in prerecorded artist showcases for record labels. Address: 4 Perry St., Brookline, Mass. 02146, (617) 739-1773.

**New York Rock Ink** formed by Bleu Ocean. It plans to open the 1,100-seat Performance Theatre, formerly the 12th St. Cinema. Address: 149 W. 24th St., New York, 10010, (212) 924-7750.

**Brougham Records, Inc.** has opened a new recording complex which will include Brougham Records, Cash Recording Studio, Division Publishing, Video Productions LTD and Heads Or Tails, a retail outlet for custom designed T-shirts and souvenirs. Allen Cash is president. Address is 107 Music City Circle, Nashville, Tenn. 37214. (615) 885-0739.



**POPULAR FIGURE**—James Levine, music director of the Metropolitan Opera and director of the Cincinnati May Festival, autographs copies of his "James Levine Plays Scott Joplin Rags" LP. The signings at Shillito's in Cincinnati followed a ceremony where he was given the keys to the city by Mayor James Luken, who declared it "James Levine Day."

## IN GREENWICH VILLAGE WEA Raps With N.Y. Black Retail Group

By ROBERT FORD JR.

NEW YORK—As part of a continuing series of regional retailer rap sessions, WEA hosted a small gathering of black store owners Wednesday (29) at the Horn of Plenty Restaurant in Greenwich Village. Though the turnout was disappointing the talk was spirited as the retailers voiced the now familiar lament, "The big chains are killing us."

WEA had hoped to turn the meeting into a seminar on marketing and promotion but the retailers came well-armed with grievances and the evening quickly turned into a free-wheeling discussion.

Rich Lionetti, WEA sales vice president, opened the evening by reaffirming WEA's support for mom and pop stores. "We feel the small retailer is coming back and we want to help," he said. Then Oscar Fields, WEA director of black music marketing, added that the purpose of the meeting was to set up a line of communication with the black retailers. Malvin Locus of Harlem's Rainbow records summed up the problems of the small black retailers by saying, "What we need most is credit and attention."

Almost all of the dealer com-

plaints concerned the problem of competing with the big New York area chains such as Korvettes, Mays and in particular Jimmy's Music World.

As Camilla Hodge of Burland Records in the Bronx put it, "What do you say to a customer who refuses to pay \$4.99 for an album he can get for \$3.99 at Jimmy's."

While WEA was unable to put forth any concrete formula for equalizing the current pricing structure it assured the retailers that it will do everything it can to help keep the mom and pops competitive.

WEA was well represented with personnel including Henry Allen, president of Cotillion Records; Tom Draper vice president of black music marketing for Warner Bros., and George Rossi, WEA's New York branch manager.

Hodge explained the low turnout among retailers by saying, "It's hard for a small store owner to leave his store for the evening because you can't trust everyone who works for you."

A recent WEA black dealers session took place in Chicago.

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& Cassette



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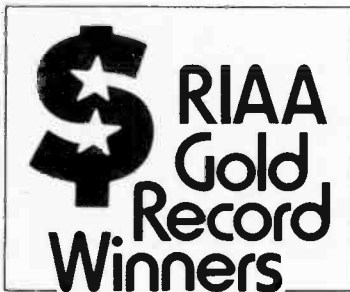
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### Albums

"Kiss" on Casablanca; disk is its fifth gold album.

Engelbert Humperdinck's "After The Lovin'" on Epic has achieved platinum status.

Brothers Johnson's "Right On Time" on A&M; disk is the duo's second gold album.

"Teddy Pendergrass" on Philadelphia International; disk is his first gold album.

Average White Band's "Person To Person" on Atlantic; disk is its fourth gold album.

Peter Frampton's "I'm In You" on A&M has achieved platinum status; disk is his third gold and second platinum album.

Steve Miller Band's "Book Of Dreams" on Capitol.

Cat Stevens' "Izitso" on A&M; disk is the artist's ninth gold album.

Waylon Jennings' "Ol' Waylon" on RCA; disk is his third gold album.

"Slave" on Cotillion; disk is its first gold album.

### Massive TK Promo On Ritchie Family

NEW YORK—TK Productions is mounting a marketing campaign for the new Ritchie Family LP "African Queen." The campaign will make use of "African Queens" kites, canvas tote bags, scarves and T-shirts.

Each item has a full color photo of Cassandra Ann Wooten, Gwendolyn Oliver and Cheryl Mason Jacks, of the Ritchie Family, dressed as the African queens Nefertite, Cleopatra and the Queen of Sheba.

The kites will take to the air as part of kite flying contests held in conjunction with radio stations around the country. In addition, TK is mounting an "African Queens" billboard in Manhattan's Greenwich Village.

### Merc's T-Shirt Iron-Ons

CHICAGO—Phonogram / Mercury has initiated a new market research effort utilizing a consumer print advertisement in which a free T-shirt iron-on is offered.

Record buying habits, musical tastes and media influences on record buying decisions of consumers are being surveyed, according to Jules Abramson, marketing vice president and designer of the research.

Abramson explains that a research questionnaire is being sent to magazine readers who respond to the advertisement. To insure replies, the label has created a special sampler LP for those who return the survey.

The advertisement, for the 10cc LP "Deceptive Bends," appeared in the June issue of Seventeen magazine, the first time Mercury has utilized that publication.

Calling information derived from

replies "sensational." Abramson says the research program will be expanded to enlist readers of Circus magazine. Iron-on being offered is a replica of the "Deceptive Bends" album cover.

### DiMartino Acquitted Of Theft, Forgery

LOS ANGELES—Producer Andrew F. DiMartino has been acquitted of grand theft and forgery charges stemming from an accusation that he had forged a contract giving a Canadian music company exclusive rights to three former hit songs by early rock artist Freddy Cannon.

Prosecutors had alleged that DiMartino sold exclusive rights to the three tunes for \$6,500 to Imperial Music of Winnipeg, Canada, via the allegedly forged contract.



# Tribunal Staffers

• Continued from page 1

Cleveland, formerly with the city administration, and Douglas Coulter, Indiana author and Carter campaign supporter.

As of Billboard's presstime the White House was still not ready to release the list formally, or provide additional information on the nominees. There will be no formal White House announcement until the names are cleared by the FBI and forwarded to the Senate for confirmation.

The White House list predictably conforms to the President's desire to nominate minorities—black, hispanic and women—wherever feasible and, or illustrated by this case, preferably when they are all known supporters of his presidential campaign.

Sen. John L. McClellan (D-Ark.) and other copyright leaders would have preferred a list based not on demographics or political award but on expertise in dealing with the problems of adjusting statutory royalty rates, and in the case of Public Broadcasting, establishing its compulsory licensing rates for music use. At least, the fears of Rep. Robert W. Kastenmeier (D-Wis.) and others that a commissioner might be chosen with too close an association with a particular copyright industry are laid to rest. None of the nominees has copyright industry ties. Lobbyists at rate hearings will have an entire new team to face.

When the Tribunal is finally convened, members are expected to vote Tom Brennan chairman, in view of his long experience both in copyright legislation and in diplomatic and impartial handling of lobbyists. (The President does not name the chairman of the agency in this rare instance.)

Three of the first members on the Tribunal will have seniority and serve the full seven-year term, and two will serve five-year terms to avoid a complete turnover in any one year.

The tremendous task of implementing the copyright revision's new compulsory licensing—for public broadcasters, jukeboxes, and cable television—also requires cooperation between the Tribunal and the Copyright Office.

Both will need all the time they can get before the clock begins to run on the new statutory royalty rates as of Jan. 1, 1978, except for the Public Broadcasting rate which will take effect when published by the Tribunal.

In view of this, Sen. McClellan has again written to the President, urging all possible speed, to permit Senate confirmation before the Congressional August recess.

The appointments should have been made by April 19 under the Copyright Revision Law. But President Carter first resisted having to set up another government commission, then delayed further in the hopes of making the Tribunal part of the Copyright Office, under his plans for economy in government.

## Aussie Firm Okd

CHICAGO—Alligator Records has completed a licensing pact for Australia and New Zealand with Eureka Records of Australia. The agreement calls for release of Alligator's LP "Beware The Dog," by the late Hound Dog Taylor. Release of additional Alligator material is under discussion, indicates Bruce Iglauer, president of the Chicago-based blues label.



**SAGER VISIT**—Music writer/artist Carole Bayer Sager is visited backstage after an SRO appearance at New York's Bottom Line by Heinz Voigt, chief operational officer, Polygram publishing division (right) and Frank Military, Chappell creative vice president.

# N.Y. Studios Association

• Continued from page 1

positive than negative feeling about the idea, and a future organizational meeting will be called. In the meantime, Chalpin and Rothman, who envision a national, not local association, seek contact with individual studio operators interested in the idea.

For the first meeting, the provisional organizing committee of Chalpin and Rothman were joined on an advisory basis by Adam Vogel, a credit expert; Jules Malamud, former president of NARM, and Bert Cohen, a lawyer and CPA. They explained why they felt the roughly 1,500 studios in the U.S. need their own trade organization.

"The studios must get together and compare notes," Chalpin told the meeting. "We all know that there are various clients out there who abuse the studios, who go from one studio to the next and never pay their bills. There are also unscrupulous engineers and musicians."

Chalpins noted that the prospective credit bureau would not want information on the good customers, just on the deadbeats who do not pay, so that studio owners would be able to identify them. He also noted that a studio operators trade organization can go beyond the credit bu-

reau concept, and get into co-op buying, joint insurance and legal representation.

Vogel, the credit expert, explained that the credit bureau would be nothing more than a clearing house for information the studio owners themselves provided. He said that while they could not expect overnight success on a nationwide basis, the bureau would be an asset to the business as it would keep the "crooks" honest.

"You have very loose procedures in getting your business," he told the studio operators. "Often you do not know who will be paying the bill. But there are forms and procedures I can teach you. All that is required is your participation."

Rothman, who said he wrote off \$293,000 in bad debts when he took over Electric Lady last year, said that there are from 100 to 200 "deadbeats and crooks" in the business, who the studios have to identify to protect themselves.

He said that he envisions a non-profit organization of studio operators who would keep costs and dues at a minimum. He said that the board of such an organization would be elected from the group. As it developed it could buy together, always keeping within the law. He noted that many studios do not even have the correct forms for their contracts and have no legal redress.

Cohen, the lawyer, said that a trade group would go a long way in educating members about correct legal business operations through newsletters and memos. It could also help in teaching about accounting procedures, taxation, securities, contracts, arbitrations, collections, etc.

Malamud, calling himself "a friend of the court," said he was amazed there is no trade organization for studio operators. He explained how NARM grew from an original meeting smaller than the one he was addressing to one of the most prestigious in the business.

He noted that it does not take much money to get started and that NARM makes much of its money from registration fees from suppliers who want to come to NARM's conventions.

Questions from the floor concerned the dues structure, possible abuse of credit information and the scope of an organization. The organizers replied that future meetings would decide many of the questions, but what they want is a trade group that will be impartial, nonprofit, ethical and "absolutely legal."

REPLACED BY BIG APPLE EVENT

# Newport Jazz Fest Leaving N.Y. City

By ED KELLEHER

NEW YORK—The Newport Jazz Festival, which has made its home in New York City since 1972, will move next year to the Saratoga Performing Arts Center, in Saratoga Springs, N.Y.

But Festival founder/producer George Wein is not forsaking New York. The Big Apple Jazz Festival, a 10-day event similar to the present Newport series, will be held here under his auspices in early July 1978.

The twin announcements were made at a press conference Thursday (30) hosted by Wein and Herb Chesbrough, manager of the Saratoga facility.

The 1978 Newport Festival, the 25th edition of the event, is tentatively scheduled for the first week in August of next year. The four days of jazz will take place between the seasons of the New York City Ballet and the Philadelphia Orchestra, which have summered at Saratoga since 1966.

The Arts Center, located in the 1,500-acre Saratoga Spa State Park, has a 5,000-seat semi-open amphitheater situated in a natural-bowled area. A sloped lawn can accommodate several thousand more and will be used, according to Wein, as a fair area similar to those at his festivals in Nice and New Orleans.

Wein admitted to mixed feelings at the prospect of pulling the Newport Festival out of New York City. However, he cited several reasons for the move including the difficulty of getting proper acoustics for a wide variety of jazz styles at Carnegie Hall and Avery Fisher Hall, the Festival's two main Manhattan venues.

"Another basic reason is the music itself," he maintained. "The Newport Jazz Festival has never been able to fully utilize the New York jazz musicians."

Wein pointed out that artists who were willing and even anxious to perform in a non-competitive setting such as he offered in Rhode Island were much more cautious about including their concerts under the umbrella of Newport in New York.

He also cited the high cost of overtime expense incurred at New York concerts when performers played beyond a given time limit. "It could be as much as \$850 to \$1,000 for going one minute over curfew."

## 20th Shoots Down 'Star Wars' Cover

LOS ANGELES—Twentieth Century Records, distributor of the original soundtrack LP, "Star Wars," and 20th Century-Fox Film Corp. have obtained a temporary restraining order for injunctive relief to halt the distribution of Springboard Records' "Star Wars" album.

The action, filed in Federal Dis-

(Continued on page 110)

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## Sharell Says Tours a Must

By NAT FREEDLAND

LOS ANGELES—"Carole Bayer Sager was pretty much an unknown quantity as a performer and a personality before she went out on the nightclub tour which was just completed," says Jerry Sharell, Elektra/Asylum vice president of creative services.

"Now with rave reviews in key exposure markets plus her first round of appearances on television talk shows and disk jockey interviews, she has established a real presence among media opinion leaders and entertainment fans who like to seek out new talent," he says.

As is increasingly prevalent among major record labels, Sharell's career development post oversees a newly-expanded artist relations staff as well as the label's publicity department.

"The press, radio, television, advertising and logistics coverage of

(Continued on page 110)

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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/30/77)

## TOP ADD ONS - NATIONAL

- LEO SAYER—How Much Love (W.B.)
- (D) EMOTIONS—Best Of My Love (Columbia)
- JAMES TAYLOR—Handy Man (Columbia)

### D—Discotheque Crossover

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

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

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

### KRIZ—Phoenix

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- ALICE COOPER—You And Me (W.B.) 27-20
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 16-11

### KTKT—Tucson

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.)
- MERI WILSON—Telephone Man (GRT) 27-15
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 18-12

### KQEO—Albuquerque

- MERI WILSON—Telephone Man (GRT)
- RITA COOLIDGE—Higher & Higher (A&M) 19-14
- HEART—Barracuda (Portrait) 27-22

### KENO—Las Vegas

- LEO SAYER—How Much Love (W.B.)
- FLEETWOOD MAC—Don't Stop (W.B.) (LP)
- MERI WILSON—Telephone Man (GRT) 27-17
- PETER FRAMPTON—I'm In You (A&M) 20-14

## Pacific Northwest Region

### TOP ADD ONS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- JAMES TAYLOR—Handy Man (Columbia)

### PRIME MOVERS:

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- JIMMY BUFFETT—Margaritaville (ABC)
- MERI WILSON—Telephone Man (GRT)

### BREAKOUTS:

- ABBA—Knowing Me, Knowing You (Atlantic)
- RAM JAM—Black Betty (Epic)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

### KFRC—San Francisco

- EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher & Higher (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic) 21-17
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 14-11

### KYA—San Francisco

- ABBA—Knowing Me, Knowing You (Atlantic)
- BONNIE RAITT—Runaway (W.B.)
- JIMMY BUFFETT—Margaritaville (ABC) 23-17
- ALAN O'DAY—Undercover Angel (Pacific) 7-2

### KLIV—San Jose

- ALICE COOPER—You And Me (W.B.)
- SONS OF CHAMPLIN—Saved By The Grace (Ariola America)
- ANDREW GOLD—Lonely Boy (Asylum) 17-10
- TAVARES—Whodunit (Capitol) 13-8

### KNDÉ—Sacramento

- RAM JAM—Black Betty (Epic)
- ABBA—Knowing Me, Knowing You (Atlantic)
- JIMMY BUFFETT—Margaritaville (ABC) 11-8
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-9

### MROY—Sacramento

- RITA COOLIDGE—Higher & Higher (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-14
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 24-18

### KYNO—Fresno

- EMOTIONS—Best Of My Love (Columbia)
- RAM JAM—Black Betty (Epic)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 26-14
- HEART—Barracuda (Portrait) A0-25

## PRIME MOVERS - NATIONAL

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- (D) EMOTIONS—Best Of My Love (Columbia)
- MERI WILSON—Telephone Man (GRT)

### KJOY—Stockton, Ca.

- STARZ—Sing It, Shout It (Capitol)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- EMOTIONS—Best Of My Love (Columbia) 29-12
- ROD STEWART—The Killing Of Georgie (W.B.) 7-4

### KGW—Portland

- JAMES TAYLOR—Handyman (Columbia)
- SYLVERS—High School Dance (Capitol)
- RITA COOLIDGE—Higher And Higher (A&M) 21-15
- PETER McCANN—Do You Wanna Make Love (20th Century) 22-16

### KING—Seattle

- STEPHEN BISHOP—On And On (ABC)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 9-1
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 15-9

### KJRB—Spokane

- EMOTIONS—Best Of My Love (Columbia)
- KENNY LOGGINS—I Believe In Love (Columbia)
- HEART—Barracuda (Portrait) 16-8
- PETER FRAMPTON—I'm In You (A&M) 11-6

### KTAC—Tacoma

- JAMES TAYLOR—Handy Man (Columbia)
- ROD STEWART—The Killing Of Georgie (W.B.)
- JIMMY BUFFETT—Margaritaville (ABC) 12-7

### KCPX—Salt Lake City

- EMOTIONS—Best Of My Love (Columbia)
- KISS—Christeen Sixteen (Casablanca) (LP)
- MERI WILSON—Telephone Man (GRT) 27-10
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) 31-27

### KRSP—Salt Lake City

- EMOTIONS—Best Of My Love (Columbia)
- FLEETWOOD MAC—Don't Stop (W.B.) (LP)
- PETER McCANN—Do You Wanna Make Love (20th Century) 14-8
- JIMMY BUFFETT—Margaritaville (ABC) 16-11

### KTLK—Denver

- STALLION—Magic Of The Music (Casablanca)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- RITA COOLIDGE—Higher And Higher (A&M) 8-1
- JAMES TAYLOR—Handy Man (Columbia) 16-10

## North Central Region

### TOP ADD ONS:

- SUPERTRAMP—Give A Little Bit (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)

### PRIME MOVERS:

- MERI WILSON—Telephone Man (GRT)
- (D) EMOTIONS—Best Of My Love (Columbia)
- PETER FRAMPTON—I'm In You (A&M)

### BREAKOUTS:

- ABBA—Knowing Me, Knowing You (Atlantic)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- FLEETWOOD MAC—Don't Stop (W.B.)

### CKLW—Detroit

- FLEETWOOD MAC—Don't Stop (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Rock 'N' Roll Never Forgets (Capitol)
- EMOTIONS—Best Of My Love (Columbia) 19-10
- PETER FRAMPTON—I'm In You (A&M) 11-6

### WJLB—Detroit

- SMOKEY ROBINSON—Vitamin U (Tamla)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- EMOTIONS—Best Of My Love (Columbia) 15-3
- SYMBOL 8—Party Life (Shock) 22-17

### WTAC—Flint, Mich.

- CAT STEVENS—Old School Yard (A&M)
- NEIL SEDAKA—Amarillo (Elektra)
- ALAN O'DAY—Undercover Angel (Pacific) 4-2
- PETER FRAMPTON—I'm In You (A&M) 8-6

### WGRD—Grand Rapids

- NONE
- ABBA—Knowing Me, Knowing You (Atlantic) 16-8
- PETER FRAMPTON—I'm In You (A&M) 20-12

### Z-96 (WZZM-FM)—Grand Rapids

- PETER McCANN—Do You Wanna Make Love (20th Century)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- PETER FRAMPTON—I'm In You (A&M) 20-6
- EAGLES—Life In The Fast Lane (Asylum) 18-8

### WAKY—Louisville

- STARZ—Sing It, Shout It (Capitol)
- SUPERTRAMP—Give A Little Bit (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 20-10
- ELVIS PRESLEY—Way Down (RCA) 11-2

### WBCN—Bowling Green

- B J THOMAS—Don't Worry Baby (MCA)
- LE BLANC & CARR—Something About You (Big Tree)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree) EX-24
- COMMODORES—Easy (Motown) EX-25

### WGCL—Cleveland

- SUPERTRAMP—Give A Little Bit (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- MERI WILSON—Telephone Man (GRT) 25-9
- EMOTIONS—Best Of My Love (Columbia) 39-30

### WMGC—Cleveland

- NO LIST
- NO LIST
- NO LIST

### WSAI—Cincinnati

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ALICE COOPER—You And Me (W.B.)
- HEART—Barracuda (Portrait) 29-19
- JIMMY BUFFETT—Margaritaville (ABC) 12-5

### Q-102 (WKRQ-FM)—Cincinnati

- ABBA—Knowing Me, Knowing You (Atlantic)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ALAN O'DAY—Undercover Angel (Pacific) 15-5
- PETER McCANN—Do You Wanna Make Love (20th Century) 15-5

### WCOL—Columbus

- SUPERTRAMP—Give A Little Bit (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- MERI WILSON—Telephone Man (GRT) 25-9
- EMOTIONS—Best Of My Love (Columbia) 39-30

### WCJE—Akron, Ohio

- NONE
- MERI WILSON—Telephone Man (GRT) 15-6
- WILD CHERRY—Hold On (With Strings) (Epic/Sweet City) 37-32

### 13-Q (WKQT)—Pittsburgh

- BROWNSVILLE STATION—Lady (Put The Light On Me) (Private Stock)
- MERI WILSON—Telephone Man (GRT)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 24-14
- PABLO CRUISE—Whatcha Gonna Do (A&M) 28-23

## BREAKOUTS - NATIONAL

- ABBA—Knowing Me, Knowing You (Atlantic)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- FLEETWOOD MAC—Don't Stop (W.B.)

### WPEZ—Pittsburgh

- ABBA—Knowing Me, Knowing You (Atlantic)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 15-5
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 26-21

### WRIE—Erie, Pa.

- BRUCE FOSTER—Platinum Heroes (Millenium)
- ENGELBERT HUMPERDINCK—Goodbye My Friend (Epic)
- NONE

### WJET—Erie, Pa.

- EMOTIONS—Best Of My Love (Columbia)
- COMMODORES—Easy (Motown)
- ALICE COOPER—You And Me (W.B.) 27-17
- PABLO CRUISE—Whatcha Gonna Do (A&M) 24-15

## Southwest Region

### TOP ADD ONS:

- ALICE COOPER—You And Me (W.B.)
- HEART—Barracuda (Portrait)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A.)

### PRIME MOVERS:

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

### BREAKOUTS:

- LEO SAYER—How Much Love (W.B.)
- COMMODORES—Easy (Motown)
- PETER McCANN—Do You Wanna Make Love (20th Century)

### KILT—Houston

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- LEO SAYER—How Much Love (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 40-27
- PABLO CRUISE—Whatcha Gonna Do (A&M) 35-23

### KRBE—Houston

- PETER McCANN—Do You Wanna Make Love (20th Century)
- ALICE COOPER—You And Me (W.B.)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 15-7
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 23-15

### KNOK—Dallas

- NO LIST
- NO LIST
- NO LIST

### KLIF—Dallas

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- PABLO CRUISE—Whatcha Gonna Do (A&M) 24-19
- BARRY MANILOW—Looks Like We Made It (Arista) 19-15

### KNUS-FM—Dallas

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- ALICE COOPER—You And Me (W.B.)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 12-1
- CAT STEVENS—Old School Yard (A&M) 29-20

### KFJZ-FM (Z-97)—Ft. Worth

- ABBA—Knowing Me, Knowing You (Atlantic)
- ALAN O'DAY—Undercover Angel (Pacific) 15-9
- FOREIGNER—Feels Like The First Time (Atlantic) 11-6

### KINT—El Paso

- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- HEART—Barracuda (Portrait) 20-15
- PABLO CRUISE—Whatcha Gonna Do (A&M) 24-19

### WKY—Oklahoma City

- HEART—Barracuda (Portrait)
- JAMES TAYLOR—Handy Man (Columbia)
- ALICE COOPER—You And Me (W.B.) 20-14
- HOT—Angel In Your Arms (Big Tree) 8-3

### KOMA—Oklahoma City

- RAM JAM—Black Betty (Epic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- SYLVERS—High School Dance (Capitol) 28-21
- MERI WILSON—Telephone Man (GRT) 22-17

### KAKC—Tulsa

- NONE
- HELEN REDDY—You're My World (Capitol) 29-19
- HEART—Barracuda (Portrait) 31-26

### KELI—Tulsa

- SUPERTRAMP—Give A Little Bit (A&M)
- WILDFIRE—Here Comes Summer (Casablanca)
- HEART—Barracuda (Portrait) 25-18
- EMOTIONS—Best Of My Love (Columbia) HB-26

### WTIX—New Orleans

- COMMODORES—Easy (Motown)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 22-15
- BARRY MANILOW—Looks Like We Made It (Arista) 15-9

### KEEL—Shreveport

- MAC McANALLY—It's A Crazy World (Ariola America)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 21-14
- MARVIN GAYE—Got To Give It Up (Tamla) 16-11

## Midwest Region

### TOP ADD ONS:

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ALICE COOPER—You And Me (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

### PRIME MOVERS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- JIMMY BUFFETT—Margaritaville (ABC)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

### BREAKOUTS:

- BOB SEGER & THE SILVER BULLET BAND—Rock & Roll Never Forgets (Capitol)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)

### WLS—Chicago

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- JIMMY BUFFETT—Margaritaville (ABC)
- HEART—Barracuda (Portrait) 21-15
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 9-6

### WMET—Chicago

- KISS—Christeen Sixteen (Casablanca)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- EMOTIONS—Best Of My Love (Columbia) 24-17
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 12-6

(Continued on page 20)

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## Pacific Southwest Region

### TOP ADD ONS:

- LEO SAYER—How Much Love (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ABBA—Knowing Me, Knowing You (Atlantic)

### PRIME MOVERS:

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- MERI WILSON—Telephone Man (GRT)
- ALICE COOPER—You And Me (W.B.)

### BREAKOUTS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

### KHJ—Los Angeles

- ABBA—Knowing Me, Knowing You (Atlantic)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- JIMMY BUFFETT—Margaritaville (ABC) 23-17
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-15

### TEN-Q (KTNQ)—Los Angeles

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- LEO SAYER—How Much Love (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-14
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 10-7

### KDAY—Los Angeles

- ZZ HILL—Love Is So Good When You're Stealing It (Columbia)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- GLORIA ANN TAYLOR—World That's Not Real (Selector Sound) 20-12
- BRAINSTORM—Loving Is Really My Game (Tabu) HB-27

### KEZY—Anaheim

- NONE
- HOT—Angel In Your Arms (Big Tree) 25-18
- ANDY GIBB—I Just Want To Be Your Everything (RS



We knew from the beginning that UFO's new album, *Lights Out*, was hot. In fact, too hot to handle. And as it bulletted up the charts, we knew we were going to have to release the single that gave the album so much energy. It's out now. In fact, the first 50,000 copies were shipped in a glowing red vinyl. Listen to UFO's new single, *Too Hot To Handle*. And you'll know why the whole country's ears are burning.



**Chrysalis**  
Records and Tapes

*Too Hot To Handle*, CHS2157, is from UFO's new album, *Lights Out*, CHR1127.  
Produced by Ron Nevison for Gadget Productions Inc.

# Billboard Singles Radio Action

Based on station playlists through Thursday (6/30/77)

Playlist Top Add Ons  
Playlist Prime Movers

Continued from page 18

## WVON—Chicago

- LUTHER INGRAM—I Like The Feeling (Koko)
- WHISPERS—Make It With You (Soul Train)
- ★ EMOTIONS—Best Of My Love (Columbia) 24-5
- ★ FLOATERS—Float On (ABC) 29-13

## WNDE—Indianapolis

- DEAN FRIEDMAN—Ariel (Lifesong)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 20-12
- ★ PETER FRAMPTON—I'm In You (A&M) 15-9

## WOKY—Milwaukee

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- LEO SAYER—How Much Love (W.B.)
- ★ HEART—Barracuda (Portrait) 18-11
- D★ EMOTIONS—Best Of My Love (Columbia) 30-25

## WZUU-FM—Milwaukee

- STEPHEN BISHOP—On And On (ABC)
- ★ BOB SEGER & THE SILVER BULLET BAND—Rock 'N' Roll Never Forgets (Capitol)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 21-8
- ★ JIMMY BUFFETT—Margaritaville (ABC) 22-13

## WIRL—Peoria, Ill.

- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ RAM JAM—Black Betty (Epic) 20-11
- ★ PETER FRAMPTON—I'm In You (A&M) 21-14

## KSLQ-FM—St. Louis

- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- BROTHERS JOHNSON—Strawberry Letter 23 (A&M)
- ★ PETER FRAMPTON—I'm In You (A&M) 14-7
- ★ COMMODORES—Easy (Motown) 25-21

## KXOK—St. Louis

- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ BOB SEGER & THE SILVER BULLET BAND—Rock 'N' Roll Never Forgets (Capitol)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 21-14
- ★ RAM JAM—Black Betty (Epic) 11-6

## KIOA—Des Moines

- ★ HEART—Barracuda (Portrait)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ RITA COOLIDGE—Higher & Higher (A&M) 16-4
- ★ JIMMY BUFFETT—Margaritaville (ABC) 17-9

## KOWB—Minneapolis

- JAMES TAYLOR—Handy Man (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 19-8
- ★ JIMMY BUFFETT—Margaritaville (ABC) 15-6

## KSTP—Minneapolis

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-14

## WHB—Kansas City

- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 16-6
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 13-4

## KKLS—Rapid City, S.D.

- ★ COMMODORES—Easy (Motown)
- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 25-12
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 29-22

## KQWB—Fargo, N.D.

- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ HEART—Barracuda (Portrait) 19-13
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 11-8

## Northeast Region

### TOP ADD ONS:

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- LEO SAYER—How Much Love (W.B.)

### PRIME MOVERS:

- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ BARRY MANILOW—Looks Like We Made It (Arista)

### BREAKOUTS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- KISS—Christeen Sixteen (Casablanca)
- DR. HOOK—Walk Right In (Capitol)

## WABC—New York

- PETER McCANN—Do You Wanna Make Love (20th Century)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 18-11
- ★ PETER FRAMPTON—I'm In You (A&M) 17-12

## WBLS—New York

- ★ RAMSEY LEWIS—Spring High (Columbia)
- ★ O'JAYS—Work On Me (Phila. Int'l.)
- ★ NONE

## WPIX—New York

- ★ NO LIST
- ★ NO LIST

## WWRL—New York

- ★ MOMENTS—I Don't Wanna Go (Stang)
- ★ CISSY HOUSTON—Tomorrow (Private Stock)
- ★ FLOATERS—Float On (ABC) 20-14
- ★ THELMA HOUSTON—If It's The Last Thing I Do (Tama) 18-13

## WPTR—Albany

- ★ COMMODORES—Easy (Motown)
- ★ HEART—Barracuda (Portrait) HB-24
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-29

## WTRY—Albany

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ LEO SAYER—How Much Love (W.B.)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 23-13
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 25-18

## WKBW—Buffalo

- ★ CAT STEVENS—Old School Yard (A&M)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ JIMMY BUFFETT—Margaritaville (ABC) 20-14
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 12-8

## WYSL—Buffalo

- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-1
- ★ PETER McCANN—Do You Wanna Make Love (Warner/Curb) 22-12

## WBBF—Rochester, N.Y.

- ★ HEART—Barracuda (Portrait)
- ★ KISS—Christeen Sixteen (Casablanca)
- ★ ROD STEWART—The Killing Of Georgie (W.B.) 23-20
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 11-9

## WRKO—Boston

- ★ LEO SAYER—How Much Love (W.B.)
- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 24-13
- D★ TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l.) 19-11

## WBZ-FM—Boston

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ KISS—Christeen Sixteen (Casablanca)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 17-9
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 11-5

## WVBF-FM—Boston

- ★ PETER McCANN—Do You Wanna Make Love (20th Century)
- ★ BRUCE FOSTER—Platinum Heroes (Millennium)
- ★ STARZ—Sing It, Shout It (Capitol) 25-20

## WORC—Worcester, Mass.

- ★ MERI WILSON—Telephone Man (GRT)
- ★ DR. HOOK—Walk Right In (Capitol)
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 11-7
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 13-9

## WDRG—Hartford

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 22-12
- ★ PETER FRAMPTON—I'm In You (A&M) 17-11

## WPRO—Providence

- ★ STEPHEN BISHOP—On And On (ABC)
- ★ ELVIS PRESLEY—Way Down (RCA)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 21-14
- ★ ALICE COOPER—You And Me (W.B.) 22-15

## 99-X—New York

- ★ PETER McCANN—Do You Wanna Make Love (20th Century)
- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 16-8
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 26-19

## Mid-Atlantic Region

### TOP ADD ONS:

- LEO SAYER—How Much Love (W.B.)
- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

### PRIME MOVERS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M)
- JAMES TAYLOR—Handy Man (Columbia)

### BREAKOUTS:

- KISS—Christeen Sixteen (Casablanca)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic)

## WFIL—Philadelphia

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ LEO SAYER—How Much Love (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) HB-24
- ★ ABBA—Knowing Me, Knowing You (Atlantic) HB-25

## WIBG—Philadelphia

- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ JIMMY BUFFETT—Margaritaville (ABC) 17-12
- D★ EMOTIONS—Best Of My Love (Columbia) 19-14

## WIFI-FM—Philadelphia

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 27-21
- D★ EMOTIONS—Best Of My Love (Columbia) 24-20

## WPGC—Washington

- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ LEO SAYER—How Much Love (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 24-16
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 16-11

## WOL—Washington

- ★ NONE
- ★ NONE

## WGH—Washington

- ★ HEART—Barracuda (Portrait)
- ★ ROD STEWART—The Killing Of Georgie (W.B.)
- ★ NONE

## WCAO—Baltimore

- ★ LEO SAYER—How Much Love (W.B.)
- ★ KISS—Christeen Sixteen (Casablanca)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 22-16
- ★ JAMES TAYLOR—Handy Man (Columbia) 21-17

## WYRE—Baltimore

- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ LEO SAYER—How Much Love (W.B.)
- ★ JAMES TAYLOR—Handy Man (Columbia) 22-15
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) AO-18

## WLEE—Richmond, Va.

- ★ B J THOMAS—Don't Worry Baby (MCA)
- ★ LEO SAYER—How Much Love (W.B.)
- ★ COMMODORES—Easy (Motown) 19-10
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 14-8

## Southeast Region

### TOP ADD ONS:

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

### PRIME MOVERS:

- ★ COMMODORES—Easy (Motown)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ RITA COOLIDGE—Higher And Higher (A&M)

### BREAKOUTS:

- ★ FLOATERS—Float On (ABC)
- ★ GLEN CAMPBELL—Sunflower (Capitol)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)

## WQXI—Atlanta

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ COMMODORES—Easy (Motown) 15-4
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 19-13

## Z-93 (WZGC-FM)—Atlanta

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ ALICE COOPER—You And Me (W.B.)
- ★ PETER FRAMPTON—I'm In You (A&M) 15-10
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 11-8

## WBBQ—Atlanta

- ★ FLOATERS—Float On (ABC)
- ★ HOT CHOCOLATE—So You Win Again (Big Tree)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 26-20
- ★ JAMES TAYLOR—Handy Man (Columbia) 28-22

## WFOM—Atlanta

- ★ FLOATERS—Float On (ABC)
- ★ GLEN CAMPBELL—Sunflower (Capitol)
- D★ EMOTIONS—Best Of My Love (Columbia) 31-21
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-18

## WWSA—Savannah, Ga.

- ★ WILDFIRE—Here Comes Summer (Casablanca)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 27-21
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 9-4

## WQAM—Miami

- ★ DEAN FRIEDMAN—Ariel (Lifesong)
- ★ COMMODORES—Easy (Motown)
- D★ EMOTIONS—Best Of My Love (Columbia) 25-19
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 10-6

## Y-100 (WHY-FM)—Miami

- ★ HOT—Angel In Your Arms (Big Tree)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ PETER FRAMPTON—I'm In You (A&M) 19-15
- ★ EAGLES—Life In The Fast Lane (Asylum) 10-7

## BJ-105 (WBJW-FM)—Orlando

- ★ CROSBY/STILLS/NASH—Just A Song Before I Go (Atlantic)
- ★ HEAT WAVE—Boogie Nights (Epic)
- ★ NONE

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

- ★ SUPERTRAMP—Give A Little Bit (A&M)
- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 21-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 23-15

## WQPD—Lakeland, Fla.

- ★ LEO SAYER—How Much Love (W.B.)
- ★ BOB SEGER & THE SILVER BULLET BAND—Rock 'N' Roll Never Forgets (Capitol)
- ★ ELVIS PRESLEY—Way Down (RCA) 29-8
- ★ WILDFIRE—Here Comes Summer (Casablanca) 28-18

## WMFJ—Daytona Beach

- D★ TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l.)
- ★ BROWNSVILLE STATION—Lady (Put The Light On Me) (Private Stock)
- ★ COMMODORES—Easy (Motown) 23-14
- D★ EMOTIONS—Best Of My Love (Columbia) 24-16

## WAPE—Jacksonville

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 14-8
- ★ MERI WILSON—Telephone Man (GRT) 20-14

## WAYS—Charlotte

- ★ PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 21-4
- D★ EMOTIONS—Best Of My Love (Columbia) 25-15

## WGIV—Charlotte

- ★ VARIOUS ARTISTS—Let's Clean Up The Ghetto (Phila. Int'l.)
- ★ NATALIE COLE—Party Lights (Capitol)
- ★ MOTHER'S FINEST—Baby Love (Epic) 43-12
- ★ GEORGE BENSON—Gonna Love You More (W.B.) 26-15

## WKIX—Raleigh, N.C.

- ★ NO LIST
- ★ NO LIST

## WTOB—Winston/Salem

- ★ JENNIFER WARNES—I'm Dreaming (Arista)
- ★ HELEN REDDY—You're My World (Capitol)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-7
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-20

## WTMA—Charleston, S.C.

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ ELVIS PRESLEY—Way Down (RCA)
- ★ COMMODORES—Easy (Motown) 23-4
- ★ RITA COOLIDGE—Higher And Higher (A&M) 20-12

## WORD—Spartanburg, S.C.

- ★ FLOATERS—Float On (ABC)
- ★ GLEN CAMPBELL—Sunflower (Capitol)
- ★ ELVIS PRESLEY—Way Down (RCA) 25-15
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 23-14

## WLAC—Nashville

- ★ NONE
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 18-14
- ★ MERI WILSON—Telephone Man (GRT) 20-16

## WMAK—Nashville

- ★ NONE
- ★ JAMES TAYLOR—Handy Man (Columbia) 27-20
- ★ COMMODORES—Easy (Motown) 18-13

## WHBQ—Memphis

- ★ ALICE COOPER—You And Me (W.B.)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ COMMODORES—Easy (Motown) 27-14
- ★ RITA COOLIDGE—Higher And Higher (A&M) 19-8

## WMPS—Memphis

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ COMMODORES—Easy (Motown)
- ★ ROSE ROYCE—I'm Going Down (MCA) 19-4
- ★ RITA COOLIDGE—Higher And Higher (A&M) 24-10

## WGOV—Chattanooga

- ★ COMMODORES—Easy (Motown)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ MERI WILSON—Telephone Man (GRT) 13-1
- ★ PETER FRAMPTON—I'm In You (A&M) 14-8

## WERC—Birmingham

- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ KISS—Christeen Sixteen (Casablanca)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 13-6
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 11-5

## WSGN—Birmingham

- ★ RAM JAM—Black Betty (Epic)
- ★ GLEN CAMPBELL—Sunflower (Capitol)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 10-1
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) 12-7

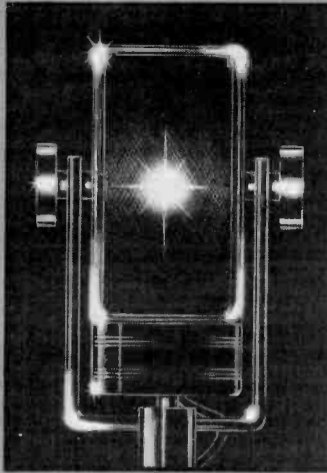
## WHYY—Montgomery

- ★ HEAT WAVE—Boogie Nights (Epic)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ PETER FRAMPTON—I'm In You (A&M) 14-6
- ★ MAC McANALLY—It's A Crazy World (Ariola America) 13-8

## KAAY—Little Rock

- D★ EMOTIONS—Best Of My Love (Columbia)
- ★ MERI WILSON—Telephone Man (GRT)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 26-19
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 12-9

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# BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM

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



## AGENDA

### WEDNESDAY, AUGUST 3

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

### THURSDAY, AUGUST 4

10 am-11:30 am  
**FLYING AIRCHECKS BRUNCH AND RAP SESSION**  
Bring a cassette aircheck of your radio station or disk jockey show; a major successful program director will be stationed at every table. Play your aircheck and he will critique it as well as guide critiques from other general managers and program directors at your table. This is your chance to find out what other PDs and GMs *really* think of your station and format!

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

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

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

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

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

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

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

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

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

Panelists: DAVID URSO, Nat. Promo. Dir., Warner Bros. Records, Los Angeles  
SHELLY COOPER, Dir. of Adv., Warner Bros. Records, Los Angeles

1:30 pm  
**LUNCH BREAK**

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

3 pm-4:30 pm  
**PROMOTION SUMMIT MEETING**

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

Moderator: MAC ALLEN, VP Programming, Sonderling Broadcasting, Miami

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

Panelists: ANDY BICKELL, Asst. VP, Oper. Mgr., WRT, Charlotte

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

Moderator: JOHN LUNDA, PD, WISN, Milwaukee

Panelists: BOBBY CHRISTIAN, PD, WXXK, Pittsburgh

4:30 pm-6 pm  
**RATINGS SUMMIT MEETING**

"A New Ratings Service Is Needed"  
... a panel discussion of the pros and cons of various ratings services, how to program your station to ratings, how to use special computations to improve or deprove average quarterhour, etc.

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

8 pm  
**ENTERTAINMENT**

### FRIDAY, AUGUST 5

10 am-11 am  
*Two Concurrent Sessions*

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

Speakers to be announced.

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

Moderator: JOHN HARVEY REES

Panelists: JIM LOUPAS

11:00 am-11:15 am  
**BREAK**

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

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

Moderator: JERRY DEL COLLIANO, Publisher Inside Radio

Panelists: KEITH ADAMS, PD, KDIA, San Francisco

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

Panelists: STEVE MARSHALL, PD, KNX-FM; Prog. Consultant to CBS-FM, Los Angeles

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

Speakers to be announced.

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

Speakers to be announced.

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

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

12:30 pm-2:30 pm  
**LUNCH**

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

3 pm-5:30 pm  
**HOT SEAT SESSION**

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

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

Targets: BOB PITTMAN, PD WMAQ & WKQX, Chicago  
KEN PALMER, Ken Palmer Enterprises, Denver  
MICHAEL SPEARS, Oper. Dir., KHJ, Los Angeles  
CHUCK RENWICK, Dir. Affiliate Relations, NBC Radio, New York  
... and more.

### SATURDAY, AUGUST 6

10 am-11 am  
**THE REGULATORS**

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

11 am-11:15 am  
**BREAK**

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

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

12:30 pm-6:30 pm  
**FREE TIME**

6:30 pm  
**AWARDS BANQUET**

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

Music: JODIE LYONS, Arranger and Conductor

Entertainment to be announced.

ADDITIONAL MODERATORS AND SPEAKERS TO BE ANNOUNCED.

### REGISTER NOW FOR SPECIAL EARLYBIRD RATES!

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

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

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

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

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_

NOTE: REGISTRATION FEE DOES NOT INCLUDE HOTEL OR AIRFARE COSTS

I wish to charge my registration on:

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

CARD NUMBER \_\_\_\_\_

EXPIRATION DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

# Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY JUNE 29, 1977

## Top Add Ons-National

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

**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.

### KFML-AM—Denver (Craig Applequist)

- ROGER DALTRY—One Of The Boys (MCA)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- JAMIE BROCKETT—North Mountain Velvet (Adelphi)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ LAURA NYRO—Season Of Lights... In Concert (Capitol)
- ★ STRAPPS—Secret Damage (Harvest)
- ★ ILLUSION—Out Of The Mist (Island)
- ★ PAUL HORN—Inside The Great Pyramid (Mushroom)

### KZEL-FM—Eugene (Stan Garrett)

- COUNTRY JOE AND THE FISH—Reunion (Fantasy)
- WILLIE NELSON—To Lefty From Willie (Columbia)
- KISS—Love Gun (Casablanca)
- HORNSLIPS—Book Of Invasions (DJM)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- BARBRA STREISAND—Superman (Columbia)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ NEIL YOUNG—American Stars 'N' Bars (Reprise)
- ★ TED NUGENT—Cat Scratch Fever (Epic)
- ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

### KZOK-FM—Seattle (Mavis Mackoff)

- CROSBY, STILLS & NASH—CSN (Atlantic)
- ROGER DALTRY—One Of The Boys (MCA)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- ★ BOSTON—(Epic)
- ★ HEART—Little Queen (Portrait/CBS)
- ★ FOREIGNER—(Atlantic)

## Western Region

### TOP ADD ONS:

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

### TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)  
TED NUGENT—Cat Scratch Fever (Epic)  
THE ALAN PARSONS PROJECT—I Robot (Arista)  
ROGER DALTRY—One Of The Boys (MCA)

### BREAKOUTS:

JOHNNY WINTER—Nothin' But The Blues (Blue Sky)  
LAKE—(Columbia)  
MELISSA MANCHESTER—Singin' (Arista)  
DERRINGER—Live (Blue Sky)

### KSAN-FM—San Francisco (Bonnie Simmons)

- JAMES TAYLOR—JT (Columbia)
- THE FAITH BAND—Excuse Me... I Just Cut An Album (Village)
- THE SECTION—Fork It Over (Capitol)
- STEVE WINWOOD—(Island)
- MELISSA MANCHESTER—Singin' (Arista)

- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ ROGER DALTRY—One Of The Boys (MCA)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ GEILS—Monkey Island (Atlantic)

### KWST-FM—Los Angeles (Charlie Kendall)

- STEVE WINWOOD—(Island)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- GRAEME EDGE BAND—Paradise Ballroom (London)
- RUSTY WIER—Stacked Deck (Columbia)
- JAMES TAYLOR—JT (Columbia)
- NAZARETH—Hot Tracks (A&M)
- ★ TED NUGENT—Cat Scratch Fever (Epic)
- ★ NEIL YOUNG—American Stars 'N' Bars (Reprise)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ ROGER DALTRY—One Of The Boys (MCA)

### KPRI-FM—San Diego (Mark Williams)

- PAT TRAVERS—Makin' Magic (Polydor)
- GEILS—Monkey Island (Atlantic)
- DIXIE DREGS—Free Fall (Capricorn)
- U.F.O.—Lights Out (Chrysalis)
- ISLEY BROTHERS—Go For Your Guns (T-Neck)
- JOAN BAEZ—Blowin' Away (Portrait/CBS)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)

### KOME-FM—San Jose (Dana Jang)

- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- RAINBOW—On Stage (Oyster)
- DERRINGER—Live (Blue Sky)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ TED NUGENT—Cat Scratch Fever (Epic)

### KZAP-FM—Sacramento (Bruce Meier)

- STEVE WINWOOD—(Island)
- ROGER DALTRY—One Of The Boys (MCA)
- LAKE—(Columbia)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- TOWNES VAN ZANDT—Live At The Old Quarter, Houston, Texas (Tomato)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ BONNIE RAITT—Sweet Forgiveness (W.B.)
- ★ LAURA NYRO—Season Of Lights... In Concert (Columbia)

## Top Requests/Airplay-National

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

### KLBJ-FM—Austin (Steve Smith)

- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- LAURO NYRO—Season Of Lights... In Concert (Columbia)
- ROGER DALTRY—One Of The Boys (MCA)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ LITTLE FEAT—Time Loves A Hero (W.B.)
- ★ BOB MARLEY & THE WAILERS—Exodus (Island)
- ★ HEART—Little Queen (Portrait/CBS)

### WRNO-FM—New Orleans (Tom Owens)

- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- JAMES TAYLOR—JT (Columbia)
- AMERICAN FLYER—The Spirit Of A Woman (United Artists)
- ROGER DALTRY—One Of The Boys (MCA)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- JAMES TAYLOR—JT (Columbia)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ PETER FRAMPTON—I'm In You (A&M)

### KY 102-FM—Kansas City (Max Floyd)

- GEILS—Monkey Island (Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- ROGER DALTRY—One Of The Boys (MCA)
- PIERCE ARROW—(Columbia)
- TANGERINE DREAM—The "Sorcerer"/Soundtrack (MCA)
- ★ TED NUGENT—Cat Scratch Fever (Epic)
- ★ REO SPEEDWAGON—Live (You Get What You Play For) (Epic)
- ★ KISS—Love Gun (Casablanca)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)

### WMMS-FM—Cleveland (Shelly Styles)

- JAMES TAYLOR—JT (Columbia)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STEVE WINWOOD—(Island)
- BEE GEES—Here At Last... Live (RSO)
- ★ DICTATORS—Manifest Destiny (Elektra)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ RUBINOWS—(Beserkley)

### WYDD-FM—Pittsburgh (Steve Downs)

- STEVE WINWOOD—(Island)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- KISS—Love Gun (Casablanca)
- LAKE—(Columbia)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ THE GREGG ALLMAN BAND—Playin' Up A Storm (Capricorn)
- ★ TED NUGENT—Cat Scratch Fever (Epic)

### WQFM-FM—Milwaukee (Bobbin Beam)

- EARL KLUGH—Finger Paintings (Blue Note)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- DAVID SANBORN BAND—Promise Me The Moon (W.B.)
- MOTHERS FINEST—Another Mother Further (Epic)
- EARTHQUAKE—Leveled (Beserkley)
- STEVE WINWOOD—(Island)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ HEART—Little Queen (Portrait/CBS)
- ★ BOB MARLEY & THE WAILERS—Exodus (Island)

### KSHE-FM—St. Louis (Ted Haebeck)

- RAINBOW—On Stage (Oyster)
- FOOLS GOLD—Mr. Lucky (Columbia)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- STEVE WINWOOD—(Island)
- JAMES TAYLOR—JT (Columbia)
- PETER FRAMPTON—I'm In You (A&M)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ TED NUGENT—Cat Scratch Fever (Epic)

## Midwest Region

### TOP ADD ONS:

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

### TOP REQUEST/AIRPLAY:

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

### BREAKOUTS:

THE ALAN PARSONS PROJECT—I Robot (Arista)  
U.F.O.—Lights Out (Chrysalis)  
DERRINGER—Live (Blue Sky)  
LAKE—(Columbia)  
NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)

### WVWW-FM—Detroit (Joe Urbiel)

- ROGER DALTRY—One Of The Boys (MCA)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- JAMES TAYLOR—JT (Columbia)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
- STEVE WINWOOD—(Island)
- DERRINGER—Live (Blue Sky)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ FOREIGNER—(Atlantic)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)

### WXRT-FM—Chicago (John Platt)

- CROSBY, STILLS & NASH—CSN (Atlantic)
- ROGER DALTRY—One Of The Boys (MCA)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- NUTZ—Hard Nutz (A&M)
- PERIZEO—Fata Morgana (RCA)
- ★ LITTLE FEAT—Time Loves A Hero (W.B.)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ HEART—Little Queen (Portrait/CBS)
- ★ SUPERTRAMP—Even In The Quietest Moments (A&M)

### WEBN-FM—Cincinnati (Dentin Marr)

- SUPERTRAMP—Even In The Quietest Moments (A&M)
- ROGER DALTRY—One Of The Boys (MCA)
- U.F.O.—Lights Out (Chrysalis)
- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- EAGLES—Hotel California (Asylum)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

## National Breakouts

DERRINGER—Live (Blue Sky)  
LAKE—(Columbia)  
JOHNNY WINTER—Nothin' But The Blues (Blue Sky)  
STRAWBS—Burning For You (Oyster)

### WAIV-FM—Jacksonville (Brent Alberts)

- JAMES TAYLOR—JT (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- ★ JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
- ★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
- ★ BAD COMPANY—Bumin' Sky (Swan Song)

### WINZ-FM—Miami (David Sousa)

- LAKE—(Columbia)
- MELISSA MANCHESTER—Singin' (Arista)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ CAT STEVENS—Izito (A&M)

### WQSR-FM—Tampa (Steve Huntington)

- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- STRAWBS—Burning For You (Oyster)
- SCARLET RIVERA—(W.B.)
- JOHN KLEMMER—Lifestyle (Living & Loving) (ABC)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ JAMES TAYLOR—JT (Columbia)
- ★ JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)

### WKTK-FM—Baltimore (Steve Cochran)

- STEVE WINWOOD—(Island)
- THE SECTION—Fork It Over (Capitol)
- MINK DE VILLE—(Capitol)
- PIERCE ARROW—(Columbia)
- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- FOOLS GOLD—Mr. Lucky (Columbia)
- ★ THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ STEVE WINWOOD—(Island)
- ★ 10 CC—Deceptive Bends (Mercury)
- ★ LITTLE FEAT—Time Loves A Hero (W.B.)

## Southeast Region

### TOP ADD ONS:

STEVE WINWOOD—(Island)  
THE ALAN PARSONS PROJECT—I Robot (Arista)  
PIERCE ARROW—(Columbia)  
JAMES TAYLOR—JT (Columbia)

### TOP REQUEST/AIRPLAY:

JAMES TAYLOR—JT (Columbia)  
PETER FRAMPTON—I'm In You (A&M)  
CROSBY, STILLS & NASH—CSN (Atlantic)  
FLEETWOOD MAC—Rumours (W.B.)

### BREAKOUTS:

LAKE—(Columbia)  
KISS—Love Gun (Casablanca)  
MELISSA MANCHESTER—Singin' (Arista)  
STRAWBS—Burning For You (Oyster)

### WKLS-FM—Atlanta (Drew Murray)

- GREG KIHN—Greg Kihn Again (Beserkley)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- KISS—Love Gun (Casablanca)
- LAKE—(Columbia)
- JUDAS PRIEST—Sin After Sin (Columbia)
- PIERCE ARROW—(Columbia)
- ★ EAGLES—Hotel California (Asylum)
- ★ HEART—Little Queen (Portrait/CBS)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ JAMES TAYLOR—JT (Columbia)

### WVMA-FM—Washington (Phil DeMare)

- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
- ALICE COOPER—Lace And Whiskey (W.B.)
- TED NUGENT—Cat Scratch Fever (Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- FLEETWOOD MAC—Rumours (W.B.)
- ★ PETER FRAMPTON—I'm In You (A&M)
- ★ JAMES TAYLOR—JT (Columbia)

## Northeast Region

### TOP ADD ONS:

STEVE WINWOOD—(Island)  
THE ALAN PARSONS PROJECT—I Robot (Arista)  
MELISSA MANCHESTER—Singin' (Arista)  
ROGER DALTRY—One Of The Boys (MCA)

### TOP REQUEST/AIRPLAY:

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

### BREAKOUTS:

DERRINGER—Live (Blue Sky)  
JAMES TAYLOR—JT (Columbia)  
STRAWBS—Burning For You (Oyster)  
JOHNNY WINTER—Nothin' But The Blues (Blue Sky)

### WNEW-FM—New York (Tom Morreza)

- STEVE WINWOOD—(Island)
- MELISSA MANCHESTER—Singin' (Arista)
- JUDAS PRIEST—Sin After Sin (Columbia)
- STUFF—More Stuff (W.B.)
- DERRINGER—Live (Blue Sky)
- THE DEMONS—(Mercury)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ JAMES TAYLOR—JT (Columbia)
- ★ ROGER DALTRY—One Of The Boys (MCA)
- ★ STRAWBS—Burning For You (Oyster)

### WCMF-FM—Rochester (Bernie Kimble)

- STEVE WINWOOD—(Island)
- KISS—Love Gun (Casablanca)
- JAMES TAYLOR—JT (Columbia)
- AALON—Cream City (Arista)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- ROGER DALTRY—One Of The Boys (MCA)
- HORNSLIPS—Book Of Invasions (DJM)
- ★ CHARLIE—No Second Chance (Janus)
- ★ LAKE—(Columbia)
- ★ ILLUSION—Out Of The Mist (Island)

### WBAB-FM—Babylon (Bernie Bernard)

- MELISSA MANCHESTER—Singin' (Arista)
- STEVE WINWOOD—(Island)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STRAWBS—Burning For You (Oyster)
- FOOLS GOLD—Mr. Lucky (Columbia)
- DERRINGER—Live (Blue Sky)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ FLEETWOOD MAC—Rumours (W.B.)

### WVWR-FM—Philadelphia (Paul Fuhr)

- STEVE WINWOOD—(Island)
- ROGER DALTRY—One Of The Boys (MCA)
- MELISSA MANCHESTER—Singin' (Arista)
- COUNTRY JOE AND THE FISH—Reunion (Fantasy)
- STRAWBS—Burning For You (Oyster)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- ★ BOB MARLEY & THE WAILERS—Exodus (Island)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ PETER FRAMPTON—I'm In You (A&M)

### WGRQ-FM—Buffalo (Mark Henning)

- RITA COOLIDGE—Anytime... Anywhere (A&M)
- LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- BROTHERS JOHNSON—Right On Time (A&M)
- ROGER DALTRY—One Of The Boys (MCA)
- ★ CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ JAMES TAYLOR—JT (Columbia)
- ★ KISS—Love Gun (Casablanca)
- ★ PETER FRAMPTON—I'm In You (A&M)

### WLIR-FM—New York (Denis McNamea)

- STRAWBS—Burning For You (Oyster)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- COUNTRY JOE AND THE FISH—Reunion (Fantasy)
- ★ JAMES TAYLOR—JT (Columbia)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ SUPERTRAMP—Even In The Quietest Moments (A&M)
- ★ NRQB—All Hopped Up (Red Rooster)

### WVSP-FM—Philadelphia (Sonny Fox)

- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
- MAC McANALLY—(Ariola America)
- CAROLE BAYER SAGER—(Elektra)
- JOHN PAYNE & LEWIS LEVIN BAND—(Mercury)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ FOREIGNER—(Atlantic)
- ★ KISS—Love Gun (Casablanca)
- ★ PETER FRAMPTON—I'm In You (A&M)

### WVLR-FM—New Haven (Gordon Weingarten)

- SCARLET RIVERA—(W.B.)
- DERRINGER—Live (Blue Sky)
- JAMES TAYLOR—JT (Columbia)
- LAKE—(Columbia)
- LARRY CORRELL & ALPHONSE MOUZON—Back Together Again (Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- ★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ FLEETWOOD MAC—Rumours (W.B.)
- ★ CHARLIE—No Second Chance (Janus)

### WSAN-FM—Allentown (Rick Harvey)

- ROGER DALTRY—One Of The Boys (MCA)
- JAMES TAYLOR—JT (Columbia)
- KISS—Love Gun (Casablanca)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- MELISSA MANCHESTER—Singin' (Arista)
- ★ STEVE MILLER BAND—Book Of Dreams (Capitol)
- ★ LE BLANC & CARR—Midnight Light (Big Tree)
- ★ SUPERTRAMP—Even In The Quietest Moments (A&M)
- ★ PETER FRAMPTON—I'm In You (A&M)

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# Gold. A Carolina Dream Comes True.

The Marshall Tucker Band's long hard ride to success hasn't been easy, but *four* Gold albums and a lot of hard work later, acclaim greets them at every corner and packed halls await their every entry into a city. They have made it!

The band's latest Capricorn lp *Carolina Dreams* is the best demonstration yet of their ever-maturing abilities, netting them RIAA GOLD certification within three months of release and the smash hit single "Heard It In A Love Song."

The Marshall Tucker Band.

On Capricorn Records & Tapes.

It's a Carolina Dream come true.



# Radio-TV Programming

## FCC OKs AM-FM Notices Of Inquiry

By MILDRED HALL

WASHINGTON—The FCC's seven commissioners have unanimously approved issuing notices of inquiry on authorizing standards for AM stereo and FM quadrasonic broadcasting.

The one-minute vote was taken without discussion at an open meeting June 22, but the commissioners had decided previously on the basis of a staff report reviewed by the individual members. (Billboard June 25, 1977)

Commissioner Robert E. Lee had one question: Why couldn't the AM stereo authorization proceed directly into rulemaking? A staff

spokesman pointed out that a great deal of information will be needed, before starting AM stereo rulemaking, which will have to be extremely detailed.

The Commission wants comments from radio equipment manufacturers, broadcasters and the general public. Comments on the FM quadrasonic inquiry is due at the Commission by Sept. 15 and replies by Oct. 17, 1977. Comment on the proposed AM stereo is due Oct. 15 and replies by Nov. 15, 1977.

The FCC wants answers to basic questions on cost impact, compatibility with current receivers, and the degree of sound enhancement which would result from both the proposed AM stereo service and the FM 4-channel broadcasting (whether the discrete 4-4-4, or the matrix 4-2-4 system, or a 4-3-4 combination).

Additionally, on the FM quadrasonic prospects, the Commission asks if there is enough public and industry interest to warrant the new service? Singling out the 4-channel discrete (4-4-4) system, it asks if "sufficient software—programming material—would be available for discrete quadrasonic broadcasting?"

The Commission also asks if present FM receivers can be adapted to a 4-channel service, and if so what would be the comparative cost for each of the different systems proposed? Broadcasters are warned to consider possible problems with the quadrasonic service: a fall-short in sound reproduction, and/or the effects on station coverage and equipment.

### MACK SANDERS ON GOSPEL

## Make Changes, Grab Airplay, Exec Urges

By SALLY HINKLE

NASHVILLE—Gospel music is in a position to expand its appeal nationally if the gospel industry is ready to make a few changes, noted Mack Sanders. A Midwest radio station chain owner, he spoke to Gospel Radio Seminar attendees at Nashville's Hilton Inn recently.

Noting problem areas to overcome in efforts to boost the amount of gospel music programming, Sanders stressed the need for quality gospel product.

"I don't think enough work is going into the actual recording of gospel," says Sanders. "Radio stations need material to play and not these 'gin mill' albums that might contain one cut out of an entire album worth playing."

"Too many groups are running around the country that have recorded 25-40 albums just to keep up

The inquiry announcement on AM stereo goes into the system proposed by petitioner Kahn Communications Inc.

The FCC notes the Kahn claim that its system offers complete compatibility with present transmitting and receiver equipment. It would not interfere with other stations, and could give stereo reception to listeners using two AM sets or a single AM-stereo designed set.

The 26-member Assn. for AM Stereo Inc. (AAMSI) endorses no particular system but says AM stations are competitively disadvantaged by FM's service in stereo.

The FCC is looking toward the National AM Stereophonic Radio Committee (NAMSRC) which has been testing three AM stereo systems. (On-air tests of the three types submitted will begin sometime after July 4, on stations WTOP here, WGMS Bethesda, Md., and WBT in Boston.) The Commission says it would also like more information on technical or performance standards from other interested parties. Another question is how broadcasters, and manufacturers of automobile receivers, as well as home sets, feel about having an AM stereo service.

In the overall broadcasting structure, the FCC wants to evaluate the impact of AM stereo on the future development of the FM service, and also the impact on regular AM service, particularly with regard to the signal coverage of the station, and possible interference with monophonic AM broadcast quality.



INTERVIEW FEAT—Jim Cameron, right, of WCOZ in Boston, interviews, from left, Bill Bayne, Sam Clayton, and Paul Barrere of Little Feat. The Warner Bros. Records group was in town promoting its LP "Time Loves A Hero."

## WENO-AM To Remain All Country

By PAT NELSON

NASHVILLE—The future of one of Nashville's country music stations—WENO-AM—will remain country, according to the station's new owner who plans to "give equal airtime opportunities to unknown artists and independent labels."

Mack Sanders, of the 10 Proud Country Radio Stations, has purchased the 5,000-watt, 24-hour country music outlet from local broadcasting executive Cal Young.

Sanders is requesting a call letter change to WJBR in his FCC application expected for approval by late summer. All equipment at the station, excluding the tower, is being replaced with the present transmitter serving as auxiliary to a new unit being installed.

The station refurbishing will provide AM stereo broadcasting capabilities, and, with FCC approval of this practice which is now under consideration, the station will become the first AM stereo outlet in Tennessee.

Jaco, Inc., of which Sanders is president, will be the parent company for WENO and all of his other broadcasting facilities. Tracks, Inc. oversees Sanders' two music publishing firms, Shema and Holly Tree, and Mack Sanders Productions, Inc. represents and books the Plainsmen and the Proud country Band in addition to other talent acts.

## Californians Elect Wallace Smith Again

LOS ANGELES—Wallace A. Smith, music expert and general manager of the Univ. of Southern California's station KUSC-FM here, has been reelected president of the Assn. of California Public Radio Stations.

The organization, non-profit, comprises 14 full service public radio stations in California.

## Lesbians, Male Gays Have Own Show On L.A. FMer

By JEAN WILLIAMS

LOS ANGELES—How do you program a gay radio show?

There are an estimated 32 non-commercial radio stations across country offering music specifically designed for the gay community.

One such station is KPFK-FM, a Pacifica outlet here with two gay programs, "Lesbian Sisters" and "Gay Radio Collective." Both programs are aired for one hour, 10:30-11:30 p.m. on Tuesdays. "Lesbian Sisters" is on the first Tuesday of the month and "Gay Radio Collective" takes the rest of the month.

Both programs are presented in a magazine format. According to Helene Rosenbluth, host of "Lesbian Sisters," the program deals heavily with women's music.

"There is an abundance of women's music around now, much of which deals with lesbian issues," says Rosenbluth. "The music I play must have lesbian feminist consciousness and be performed by women about women's experiences," she adds.

She explains that most of her music is supplied by Olivia Records, a local feminist label with its own distribution network. She also receives product from women's book stores.

Artist interviews are a vital part of "Lesbian Sisters," says Rosenbluth, and most of Olivia's acts have at one time appeared on the show.

On the other hand, Greg Gordon, host of "Gay Radio Collective" airs music not necessarily recorded by gays but has messages which could easily be translated to include the gay community.

"Gay Radio Collective" is a group comprised of 12 men and women who produce the shows.

Much of the program is in the form of a talk show. "We have artists who are openly gay appearing on the show," says Gordon.

"One such artist is Wade Ryan whom we had in the studio with a

live audience and recorded several live concerts," he continues.

"The music that we use often is music that's on commercial stations and high up on the charts but has particular interest to gay people.

"One such tune is taken from Rod Stewart's 'A Night On The Town' LP called 'The Killing Of Georgie.' That's Stewart's tribute to his gay friend.

"We generally try to tie-in music to whatever is topical on the show. Take Charles Pierce, a female impersonator who has been in the business 20 years. Following an interview with him, we will come back with the tune 'I Enjoy Being a Girl.'

"Another tune 'Ain't Nobody Straight In L.A.' is from the Miracles album. There are some people who feel that some of Elton John's music, if you read between the lines, can be geared to the gay community such as the tune "Daniel."

"You can go way back to Tommy James and the Shondells' tune 'I Think We're Alone Now.' If you listen to that record feeling they are singing about gays, that's what you'll get from it. There are a lot of songs like that, not to mention some of David Bowie's material."

Both hosts admit that their programs are produced by gay people for gay people. Gordon contends he took a survey last year to determine exactly who his listeners were. He claims the findings were 60% gay to 40% straight.

### Bill Compton Dead

LOS ANGELES—Bill Compton, former program director at KDKB-FM in Phoenix, died in a car accident June 21. Compton was program director for 5½ years before resigning the post in October 1976.



"The dues we paid was in a sense just to toughen us up for life ..."

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## Slater Bites the Bullet, Prospers

### Fem Owner Of Sacramento's KRAK Wins Her Battle

SACRAMENTO, Calif.—When she walked into KRAK radio station as general manager, "it was like walking into a jungle," she says. "They didn't know enough about it and I wouldn't have helped to tell them."

But the truth is that Bernice Slater has been, in large part, responsible for the station's growth and even for its existence.

Bernice Slater and her ex-husband owned a lot of stock in Bridgeport Broadcasting, which owned and operated WICC in Bridgeport, Conn.

She and her husband Manny Slater had been in debt 22 years paying for the station. They'd even mortgaged their house and, at one time, only had an equity of \$3.78 in it—"We couldn't even sell it"—but then the station they'd bought for \$150,000 they sold for just under 2 million.

There was a non-complete clause, so she and her husband in August 1959 immediately bought KRAK, a 5,000-watt station licensed to Stockton, Calif., but with a CP (construction permit) to go to 50,000 watts.

They had made 10 times their money out of WICC, but they still had to bite the bullet with KRAK and sell stock. "And for the next 23 years, we were buying back stock: would you believe we only got control of the company about a year ago?"

And those years weren't easy, but then neither has radio been easy for Slater.

"I was only mildly involved in WICC, but have been deeply involved in radio since the day we decided to sell that station." Since buying KRAK, she has worked at every job in the station except that of being a disk jockey.

But the early days were rough and everyone had to pitch in above and beyond the call of duty. One day, for example, was education day and local teachers were invited to the station.

"But I hadn't realized we were supposed to take them all to lunch. We hadn't even drawn a payroll check (this was probably one of our lowest points). So, I rushed home, baked a cake and made sandwiches and coffee and ran back to the station. Fortunately, they all thought the picnic idea was great."

The station turned country Oct. 1, 1962. And 30 days after it turned



**Bernice Slater: The general manager of one of the world's great country music stations accepts a heart plaque from Sheriff Duane Lowe on behalf of the Sacramento Heart Fund.**

country music, it was in the black for the first time by about \$20.

"I will never forget it. We've made a lot of money since, but that was the day I remember going out to sell a dress shop . . . and that helped me, since I had been in the clothing business when I was younger. In any case, I got more and more involved in the radio station.

"My first love is really business. I've always been involved in every bank loan we've made. Banking and finance are my strengths. I dig them. I understand banking.

"I won't tell you that I'm an expert in programming, sales, engineering . . . but, I do know financing. Because I love it."

Today, she has experts who work for her, but she still considers herself like a leader of a band, "I pull everything together."

At KRAK in the early days, she eventually rose to become a political reporter at the state capital, a position she kept for more than three years. "I think I wanted to do it because I'd been in many aspects of the business, but had done nothing on the air."

She did quite well as a political reporter and decided to run for Lt. Governor. But other reporters took her to the joint ethnics committee, believing it was unfair for a reporter to run for office. The press corps decided to toss her out. She fought back, claiming they didn't have the authority. (Anyway, she'd never announced publicly for office.)

She has been back at the station about two years. As vice president of the corporation, her duties will also include flying up to visit the country music station the firm owns now in Seattle every five or six weeks.

But rejoining KRAK as general manager was not easy. One man made the mistake of challenging her right outside her door . . . and the door was open.

"The day we got approval from the FCC to move to Sacramento, we lost every dollar of advertising out of Stockton. A local newspaper came out with the headline that we were moving. Overnight, we had no Stockton business. And we still didn't even have an office in Sacramento."

Worse, the station had counted on local Stockton business until it became engrained in Sacramento; its signal fed both cities and much more.

Slater became even deeper involved in the radio station. But, "I didn't even know how to fill out a contract. I remember going out to sell a dress shop . . . and that helped me, since I had been in the clothing business when I was younger. In any case, I got more and more involved in the radio station.

"My first love is really business. I've always been involved in every bank loan we've made. Banking and finance are my strengths. I dig them. I understand banking.

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Today, she has experts who work for her, but she still considers herself like a leader of a band, "I pull everything together."

At KRAK in the early days, she eventually rose to become a political reporter at the state capital, a position she kept for more than three years. "I think I wanted to do it because I'd been in many aspects of the business, but had done nothing on the air."

She did quite well as a political reporter and decided to run for Lt. Governor. But other reporters took her to the joint ethnics committee, believing it was unfair for a reporter to run for office. The press corps decided to toss her out. She fought back, claiming they didn't have the authority. (Anyway, she'd never announced publicly for office.)

She has been back at the station about two years. As vice president of the corporation, her duties will also include flying up to visit the country music station the firm owns now in Seattle every five or six weeks.

But rejoining KRAK as general manager was not easy. One man made the mistake of challenging her right outside her door . . . and the door was open.

## MUNI STORY WINDS

# WNEW-FM Capable Of Crowd Turnouts

By ROMAN KOZAK

*Editor's Note: This is the last in a series of interviews with Scott Muni, program director for WNEW-FM, a progressive rock station in New York. This week Muni discusses the station's community involvement.*

NEW YORK—"There is a relatively thing going between us and our audience, where when we ask them to come out and have a good time and help some people, they turn out," says Scott Muni in explaining the station's vast success in sponsoring charity functions.

Among its charity affairs are a Christmas benefit concert and annual "bikeathon" for cerebral palsy, a calendar for the cancer fund and other projects. Muni says that there are a few other such events planned for the fall.

Sometimes there are problems with doing charity or community events, as Muni explains.

"After our Jefferson Starship concert at Central Park, the audience

destroyed two baseball backstops. We did not have to replace them, but we did."

"For Christmas when I became program director five or six years ago, the most obvious charity was the United Fund. But we didn't have the personnel to help us. But, "The people did come to the concert and brought gifts and everything.

"So we looked for another organization, and the cerebral palsy people responded to us. We do our Christmas concert with them now and subsequently we also started the 'bike-athon.'" Muni continues.

Muni says that this mix of progressive music and community involvement gives WNEW-FM, along with WOR-AM, an MOR station geared for the over 40 market, the highest listener loyalty in the city.

He says that when the station plays something the listeners doesn't like, he goes to any one of five other stations, not necessarily rock, but he does come back after a while.

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# Radio-TV Programming Make Changes, Grab

• Continued from page 24  
speaking the name of the Lord. It's a problem and it's costing the industry."

"Realizing Your Potential" was the theme for this year's fifth annual Gospel Radio Seminar which drew radio station owners, program directors, deejays, station managers, record label personnel, trade journalists and performing artists together for two days of informative sessions.

Among the other guest speakers and topics discussed were "Measuring Your Potential Audience," Eric Aucoin, director of Radio Christian Broadcasting Network; "Picking Music To Suit Your Audience," Greg Griffin, program director of WKXE, Ft. Wayne, Ind., and Ty Meredith, operations manager for the Christian Broadcasting Network; "Arbitron," Richard Lamb, regional director in Atlanta; "Suc-

cessful Sales/Aggressive Salesmanship/Station Image And Credibility." Dave Morrow, national sales manager for the Christian Broadcasting Network, Tim Teeter, sales manager of KTAV in Knoxville, Tenn./Des Moines, Iowa, and Joe Battaglia, sales manager of WWDJ in Hackensack, N.J.; "Success Sells," Jimi Peek, executive vice president of the Les Hart Agency, Nashville; and "Wrap-Up," Don Butler, executive director of the Gospel Music Assn., Nashville.

Following completion of the two-day seminar, a banquet and show featured entertainment by several name gospel acts including the Ward Boys, Pyramid Records; Dogwood, Lamb and Lion Records; Tim Sheppard, Greentree Records; and Teddy Huffman & the Gems, Canaan Records. Charlie Monk, ASCAP, served as master of ceremonies.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Pat O'Day is back in Seattle and so's Robin Mitchell at the new KYYX (96-X). O'Day rose to fame years ago as program director and then general manager of KJR in Seattle. Mitchell programmed KOL in Seattle for a while. O'Day is owner; Mitchell is program director, I think. . . . Phil Redo at WVLC in Orleans, Mass., reports the FM side will be featuring the syndicated adult contemporary programming of BPI about now. Station, which will continue to simulcast the morning show of WVLC-AM, was a beautiful music operation. Redo says he hopes to inject regional favorites into the BPI music structure.

Charlie Van Dyke, now morning man at KLIF, Dallas, is hosting a new five-minute daily show, "Back Spin," which will be produced by Dick Starz, to be syndicated by Toby Arnold & Associates. It features the top song from a day in yesteryear plus nostalgia bits. . . . Ron Knowles has moved from WJR-FM, Detroit to KOAX-FM, Dallas, where he is morning deejay and operations manager. . . . Former music director at KSRF and KWST, both Los Angeles, Jim Simon has joined Radio Arts, the Burbank, Calif., syndication firm as assistant music director.

Mark Allen, air personality at KOOL, Phoenix, is currently rafting through the Grand Canyon with his two brothers, Rex Jr., the Warner Bros. act, and songwriter Curt, with his father, Rex, at the tiller. . . . NRBA and Arbitron Radio will work together to get their differences straightened out. NRBA director Ted Dorf says they will review their rating service beefs with AR on a regular basis.

Julius LaRosa, on-air personality for WNEW-AM in New York for the last eight years, has resigned to pursue other areas of entertainment. He says being on the air for six days a week precluded him from other projects. Prior to his stint with WNEW-AM, LaRosa achieved a measure of recognition as a singer.

WYNY-FM (Y-97) has won a 1977 BPA-MSU Award of Merit in the category of large market radio—total campaign for its "moving easy" campaign. The category encompasses television commercials, print ads, bus and subway advertising and sales promotion.

Meanwhile, Marguerite Eskridge has joined the station as an account executive. She held a similar position with Selcom Inc. radio representatives.

Wes Gibson at KUTY in Palm-dale, Calif., reports that he, Mike Edwards, Paul McCarthy and Owen Haynes, disguised as The Kuties, have recorded their own version of "Do Do Run Run," the Shaun Cassidy record, "and we're getting a great response." . . . Hugh C. Tomplin, program director of WVOP in Vidalia, Ga., says the 5,000-watt country music station is going on the air about now with a new Gates all-transistor transmitter. "This means we will be heard from Macon, Ga., to Savannah, Ga."

## Bubbling Under The HOT 100

- 101—TAKE ME TONIGHT, Tom Jones, Epic 8-50302
- 102—MAKE IT WITH YOU, Whispers, Soul Train 10996 (RCA)
- 103—SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 104—CAN'T STAY AWAY, Bootsy's Rubber Band, Warner Bros. 8403
- 105—I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon), Trammpp, Atlantic 3403
- 106—SHORT SHORTS, Salsoul Orchestra, Salsoul 2037
- 107—SMOOTH AS SILK, Silk, Prelude 12145
- 108—MAGIC OF THE MUSIC, Stallion, Casablanca 886
- 109—ENJOY & GET IT ON, ZZ Top, London 252
- 110—LET ME LOVE YOU ONCE BEFORE YOU GO, Dusty Springfield, United Artists 1006

## Bubbling Under The Top LPs

- 201—MORRIS ALBERT, Love & Life, RCA APL1-2020
- 202—ALAN PARSONS PROJECT, Tales Of Mystery & Imagination, 20th Century T 539
- 203—STEPHEN BISHOP, Careless, ABC ABCD 954
- 204—BLACKBYRDS, Unfinished Business, Fantasy F 9518
- 205—SYLVERS, Something Special, Capitol ST 11580
- 206—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 207—CELI BEE & THE BUZZY BUNCH, Apa 77001 (TK)
- 208—ENGELBERT HUMPERDINCK, Engelbert Sings For You, London BP 688/9
- 209—KIKI DEE, Rocket PIG 2257 (MCA)
- 210—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)

## Rock Singles Best Sellers

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As Of 6/27/77

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

- |   |   |
|---|---|
| 1 UNDERCOVER ANGEL—Alan O'Day—Pacific 001                         | 21 HIGHER AND HIGHER—Rita Coolidge—A&M 1922                                 |
| 2 GONNA FLY NOW(Theme From "Rocky")—Bill Conti—United Artists 940 | 22 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256                |
| 3 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244                 | 23 HIGH SCHOOL DANCE—Sylvers—Capitol 4405                                   |
| 4 LONELY BOY—Andrew Gold—Asylum 45384                             | 24 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 5 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365                   | 25 JET AIRLINER—Steve Miller Band—Capitol 4424                              |
| 6 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335           | 26 FEELS LIKE THE FIRST TIME—Foreigner—Atlantic 3384                        |
| 7 SIR DUKE—Stevie Wonder—Tamla 54281                              | 27 TELEPHONE MAN—Meri Wilson—GRT 127  |
| 8 LUCILLE—Kenny Rogers—United Artists 929                         | 28 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088          |
| 9 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022            | 29 LOVE'S GROWN DEEP—Kenny Nolan—20th Century 2331                          |
| 10 LIFE IN THE FAST LANE—Eagles—Asylum 45403                      | 30 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332                             |
| 11 DREAMS—Fleetwood Mac—Warner Bros. 8371                         | 31 BARRACUDA—Heart—Portrait/CBS 6-70004                                     |
| 12 ANGEL IN YOUR ARMS—Hot—Big Tree 16085                          | 32 WATCH CLOSELY NOW—Kris Kristofferson—Columbia 3-10525                    |
| 13 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872            | 33 ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M 1940                 |
| 14 I'M IN YOU—Peter Frampton—A&M 1941                             | 34 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920                                  |
| 15 MARGARITAVILLE—Jimmy Buffett—ABC 12254                         | 35 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280                         |
| 16 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387                     | 36 HANDY MAN—James Taylor—Columbia 3-10557                                  |
| 17 MY HEART BELONGS TO ME—Barbra Streisand—Columbia 3-10555       | 37 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376                               |
| 18 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270    | 38 YOU AND ME—Alice Cooper—Warner Bros. 8349                                |
| 19 SLOW DANCIN' DON'T TURN ME ON—Adriis Brothers—Buddah 566       | 39 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000          |
| 20 ARIEL—Dean Friedman—Lifesong 45022                             | 40 GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson—Columbia 3-10468     |

## Rack LP Best Sellers

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As Of 6/27/77

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- |  |  |
|--|--|
| 1 LIVE—Barry Manilow—Arista AL 8500  | 21 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010  | 22 FLEETWOOD MAC—Reprise MS2225                                |
| 3 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084   | 23 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060         |
| 4 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G                                   | 24 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037                |
| 5 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630  | 25 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703             |
| 6 BOSTON—Epic PE 34188   | 26 COMMODORES—Motown M7-884R1                                  |
| 7 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 27 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092                 |
| 8 LITTLE QUEEN—Heart—Portrait/CBS JR 34799   | 28 ALIVE!—Kiss—Casablanca NBLP 7020                            |
| 9 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090  | 29 ENDLESS FLIGHT—Leo Sayer—Warner Bros. BS 2962               |
| 10 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2  | 30 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180      |
| 11 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052   | 31 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2     |
| 12 SILK DEGREES—Boyz Scaggs—Columbia PC 33920  | 32 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307                |
| 13 I'M IN YOU—Peter Frampton, A&M 4704   | 33 THE BEATLES AT THE HOLLYWOOD BOWL—Capitol SMAS 11638        |
| 14 DESTROYER—Kiss—Casablanca NBLP 7025   | 34 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700                  |
| 15 OL' WAYLON—Waylon Jennings—RCA APL1-2317  | 35 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34434             |
| 16 FOREIGNER—Foreigner—Atlantic SD 18215   | 36 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516           |
| 17 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901  | 37 IZITSO—Cat Stevens—A&M SP 4702                              |
| 18 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005   | 38 KENNY ROGERS—Kenny Rogers—United Artists UA-LA689-G         |
| 19 LEFTOVERTURE—Kansas—Kirshner PZ 34334   | 39 BROTHERS JOHNSON—Right On Time—A&M SP 4644                  |
| 20 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978  | 40 EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M SP 4634         |

## Rock-Ola Introduces 160-Play Console

CHICAGO—Citing continued expansion in the market for furniture-styled jukeboxes, Rock-Ola Manufacturing Corp. has introduced a new 160-play console phonograph, the "Grand Salon."

Design features of the new jukebox include simulation of "selected fruitwood" cabinetry complete with scrollwork, and a back-lighted, full-

color reproduction of painter Claude Monet's "Fields Of Spring," containing in a permanently raised display panel located above the selection control area.

"The market for furniture-styled consoles continues to expand," says a Rock-Ola sales executive. "with the continued growth of elite restaurants, hotels, and lounges.

# Poor Sound Shuttters Chicago's Park West

By ALAN PENCHANSKY

CHICAGO—Major, unexpected acoustical problems have temporarily felled the giant Park West nightclub here.

The million-dollar venue, a converted motion picture theatre opened in May, is slowly regaining its balance after a resounding critical knockout delivered on account of the room's overly live acoustics.

The venue, which expected to be booking talent actively throughout the summer, now plans to begin its thrust in the fall, as the summer months are devoted to the process of acoustical modification.

The process must be slow and instaking in order not to drastically alter the club's expensive decor, explains John May, general manager.

"It was bad, there's nothing to be done about it," May admits of the room's sound. But he takes issue with some of the blows leveled here by the press.

"One reviewer called it a million-dollar palace with a nickel sound system. That's not true, of course. It's a \$100,000 sound system in a hall with bad acoustics."

Combined cost of the p.a. system, the video projection system, and renovation of the building amounted to \$1 million, May confirms. He says an additional \$20,000 now will be spent in acoustical modification.

Alterations to be made include placement in the room of three-inch thick fiberglass baffles and spraying

of room surfaces with acoustical foam.

"The sound is too live, we've got to deaden it down," May explains. "The major problem is that the place is a big concrete box with a huge dome."

"We knew the dome was going to be a problem and we spent a few thousand dollars treating it, but it wasn't enough."

May says use of a Swiss-made display covering, Alucobond, a polyurethane surfaced with aluminum veneer, also contributed to the problem. The substance is used on the back wall of the stage, as a screen for the projection tv.

"It's been used in display but never in this type of application," May says. "Its acoustic properties were supposed to be very good but we found out they were horrendous."

Because the Alucobond is integral to the design of the stage, it will be preserved, says the nightclub manager. "We're trying to save the look of the place and that's why it's taking time," he explains. "We could just hang drapes and it would sound great, but we'd lose \$25,000 of stage design."

Changes are slow also because new introductions must conform with fire codes, says May, and because construction work is difficult now that the room is entirely furnished.

"September, October, November," (Continued on page 40)

# New Look Is Assured For Major Philadelphia Fests

PHILADELPHIA—There will be a new musical look for two of the major folk music festivals presented each summer in this area. The Philadelphia Folk Festival, while still offering a number of top names in the folk field, will give more emphasis this year to the more traditional performers and interpreters of traditional music on the program than have been there in years past.

And the annual festival of the Brandywine Friends of Old Time Music will concentrate this time on the music of French America.

One of the largest and longest-running of major folk music festivals, the Philadelphia Folk Festival will stage its 16th annual event Aug. 25-28, returning to the Old Pool Farm at nearby Schwenksville, Pa. Attendance is limited to about 10,000 in order to keep crowds under control at all times.

While the festival is still some three months away and all performer contracts have not been signed as yet, the talent roster looks like Tom Paxton, Odetta, Jean Ritchie, the Highwood String Band, Dave Van Ronk, Bruce "U. Utah" Phillips, Jim Ringer & Mary McCaslin, Norman Blake, Norman Kennedy, Michael Cooney, Louis Killen, Lewis London, J.P. and Anadenne Frayley, Ralph McTell, Aly Bain and Tom Anderson, Priscilla Herdman, the Green Grass Joggers, John Jackson, Owen McBride, Mike Moloney, Lou Popejoy and the Down Home Folks and Ola Belle Reed.

The Brandywine Old Time Mountain Music Convention, as it is called, is set for July 23-24 at the Old Grist Mill in nearby Concordville,

Pa. Four different French musical cultures will be represented with the Balfa Freres from the Canjun country of Louisiana; Louis Boudreault from Quebec, Canada; the Riedneau Family from New Hampshire; and Joe Politte, from Old Mines, Mo.

In addition, there will be the old-time music of the New Lost City Ramblers, Ola Belle Reed and Family, Kilby Snow, and the Highwoods String Band. The festival takes a \$5 ticket for each of the two weekend days.

# Ohio Festival Site Slated To Be a Permanent Venue

By DICK NUSSER

NEW YORK—The 150-acre Ohio site being prepared for the Friday-Saturday (15-16) "Jamboree In The Hills," featuring a slew of country superstars, will become a permanent outdoor festival site geared to family-oriented classical, pop and country music.

"It would be a terrible waste to set it all up the way we're doing it and then tear it all down," says producer Mel Lawrence of the \$200,000 spent so far by Columbia Pictures Industries on improving the leased site, located on land reclaimed from strip mining.

Sponsored by Columbia Pictures and its subsidiary WWVA, of nearby Wheeling, W. Va., the outdoor site will accommodate 45,000 persons 10,000 cars, recreation vans and pick-ups, plus have on-site facilities for food, beverages and sanitation.

# Talent Africa: Untapped Concert Gold? Senegalese Promoter Planning Series Of Treks There

By RADCLIFFE JOE

NEW YORK—Plans are afoot for a series of African concert tours sponsored by Senegalese impresario Mamadou Johnny Secka in association with the Organization of African Unity (OAU) and featuring such key recording acts as Diana Ross, Aretha Franklin, Barry White, Earth, Wind & Fire, Bob Marley & the Wailers and Marvin Gaye.

A reciprocal series, inspired by heightened American interest in Africa, generated by Alex Haley's "Roots," will also feature U.S. concert tours of leading African music and dance groups.

The series will be kicked off at the

end of the year with an African tour by Island Records artists, Bob Marley & the Wailers, and is aimed at eliminating what Secka describes as the American music industry's continuing misconceptions that Africa is nothing more than one vast jungle.

Secka has promoted African concert appearances of such top U.S. artists as Stevie Wonder, James Brown, the Jackson Five, Randy Weston, and the famous "Soul To Soul" concert and film of 1969. He also takes credit for bringing Manu Dibango to the attention of American music lovers.

The unofficial spokesman for the OAU and youth ambassador for Senegal cites Africa, with its 500,000,000 inhabitants, as one of the largest untapped music markets in the world and predicts that it could well emerge as the next music capital of the world.

He states that the continent, which

is the second largest buyer of r&b music product outside of the U.S., boasts spiralling population of young Africans with a deep knowledge and love of American music. This new breed of music buyer is paying from \$3 for a 45 to about \$10 for an LP and up to \$35 for Stevie Wonder's "Songs In The Key Of Life."

Secka feels that these buyers will play an important role in helping to increase the awareness of American and other Western music markets as to the potential of Africa as a market and source for pop music.

Secka says that the overwhelming successes of past concert tours, including a recent appearance in Senegal of the Jamaican reggae group, Jah Mella, endorse his convictions.

Plans for the upcoming concert series are still being formulated, with negotiations underway for appearances by the artists being tapped.

# Texans Kill A Proposed Show Site

By GLADYS CANDY

SAN ANTONIO—Showtime City, giant-sized outdoor entertainment project proposed for location in the city of Schertz, died in front of the city council and about 70 citizens.

James McIver, the promoter and developer who proposed Showtime City, had fought an uphill battle for weeks against opinion of area citizens who almost unanimously rejected the concept of the vast complex.

It would have accommodated a maximum of some 35,000, for musical shows, pageants and other outdoor enterprises.

Showtime City, after a barrage of opposition phone calls, petitions and letters finally died when the issue of annexation of some 60 acres in question for the project did not receive a motion for the annexation from any member of the council.

Mayor Robert Buecker said the matter is now a dead issue, and the lack of annexation proceedings would therefore cancel any consideration of rezoning.

McIver after his defeat said that people have come to him with suggestions of about four other sites.

McIver repeated statements that the complex would be the Hollywood Bowl of southwest Texas and entertainment to be presented would be controlled on a contractual basis with the city.

# Free Concerts Pull 'Em In At Wilmington's Other Side

WILMINGTON, Del.—Rock fans complaining about the high price of concerts will never be able to fault Rick Green, whose Midnight Sun firm has been called into operate the Other Side, large music room located in a shopping center near the Brandywine Race Track outside the city.

Green, who promoted rock concerts in nearby Philadelphia for several years and then moved to Florida, instituted a revolutionary policy

with the reopening of the room by offering free weekly rock concerts. With two large bars on the premises, Sal Cardil, the new owner, is counting on liquid refreshments to make the operation profitable. The room accommodates 1,000.

Green's plan is to use the Other Side as a strong showcase for new, up-and-coming recording bands as well as for the topflight bar-circuit groups in the Philadelphia area and other markets. The Other Side is only about 30-40 minutes from center-city Philadelphia. While counting heavily on Philadelphia area

(Continued on page 38)

# Talent In Action

CROSBY, STILLS & NASH  
Madison Square Garden, N.Y.

Although it took them a while to warm up, David Crosby, Stephen Stills and Graham Nash had the SRO audience on its feet June 21 from the moment the near legendary trio hit the stage.

Opening with "Pre-Road Downs," and mixing both old and new material over the next 40 minutes, the trio's once flawless harmonies sometimes fell off-pitch and it began to appear that time had taken its toll on their voices.

After a brief intermission, however, the trio returned, struggled through two more numbers and then suddenly hit its stride with a breathtaking version of "Helplessly Hoping" that rekindled all the old Crosby, Stills & Nash magic and charm.

Suddenly, time seemed to stop and the audience, ranging from Woodstock veterans to 13-year-olds who must have been seeing them for the first time, was wild with appreciation, roused and ready to sing along, which it did.

A highlight of the concert, for many, was the sound of more than 18,000 voices creating a credible harmony amongst themselves on "Our House." The lesson was not lost on the stars, who buoyed by the response, made the remainder of the set a thoroughly enjoyable outing.

Songs from the new "CSN" Atlantic LP performed included "Just A Song," "Dark Star," and a version of "Cathedral" featuring Nash on piano.

The concert was a mix of acoustic and electric styles, with the former portion devoted to songs such as "Guinevere," "Suite Judy Blue Eyes," and a snappy version of The Beatles' "Blackbird."

Electric numbers such as "Deja Vu" and "Long Time Gone" were appropriately rocking, and the trio seemed more at ease here than singing the tight, difficult harmonies that demanded a more restrained approach.

(Continued on page 38)

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# Candid Highlights At Billboard's N.Y. Talent Forum



**PRESIDENT PANEL** (From left) Jerry Greenberg, president of Atlantic Records; Capricorn Records president Phil Walden; Mercury/Polydor president Irwin Steinberg; Bruce Lundvall, Columbia Records president; A&M chairman Jerry Moss.



Lorne Michaels: NBC "Saturday Night Live" producer speaks on tv use of record artists.



Scarlet Rivera: Dylan's former violinist performs on Warner Bros. night.



Cathy Chamberlain: "Rag 'N' Roll Revue" at Warner Bros. night.



Mickey Thomas (left) sings with some guitar help from Elvin Bishop.



Chip Monck (left) discusses his stagecraft projects with musician Al Kooper.



(From left) Bruce Lundvall and Jerry Moss discuss Frank Barsaona's keynote speech.



Staffers at Holoubek's free T-shirt booth.



International impresarios: Tats Nagashima of Japan (left) and England's Harvey Goldsmith.



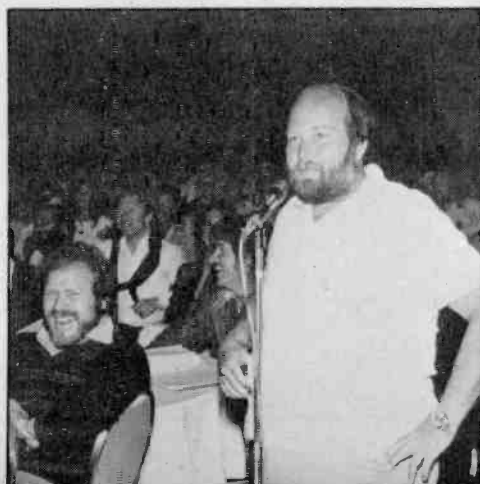
Peter Frampton (right) and sideman at Talent Forum's Bottom Line night.

Billboard photos by Sani Emerson.  
Art direction by Bernie Rollins.



Registrants unable to give up either Talent Forum banquet or pro basketball championships, gather around portable television.

Denver concert promoter Barry Fey (right) cracks up Chet Hanson of Athena Artists.



Irwin Steinberg (left): Polygram Record Group president converses with Kiss manager Bill Aucoin.



(From left) Bernard Ashburn, Commodores manager; manager Forest Hamilton; Ed Pugh, Warner Bros. r&b national promotion director; Roy Rifkin, Spring Records president; Mike Martineau, Gemini Artists president; Atlanta concert promoter Quentin Perry, chairman of the r&b concert crossover panel.

### RR&B Panel



Michael Des Barres; Detective's lead singer showcasing.



Billboard editor-publisher Lee Zito (left) with Bill Graham on banquet dais.



Bobby Rodriguez (right) blows some clarinet during Fania Records salsa showcase.



Packed audience: VIPs in attendance at Talent Forum include, (at front left) Polygram president Irwin Steinberg, Capricorn president Phil Walden, Atlantic executive vice president Michael Klenfner.



Arista Record president Clive Davis (center) with Arista promotion vice president Richard Palmese (right).



Persuasions perform for Elektra/Asylum during awards banquet.



Seminar and showcases at Bottom Line nightclub.



Johnny's Dance Band, of John Denver's Windsong label, perform.



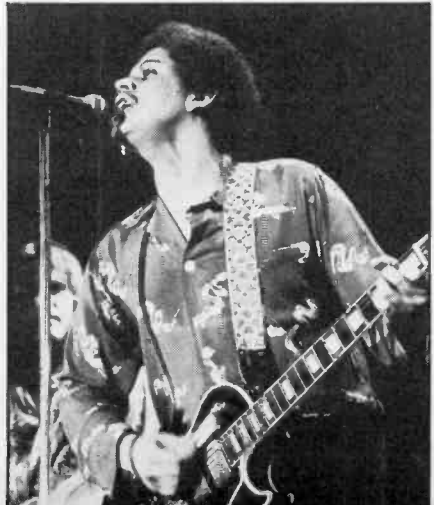
Mink DeVille lead singer Willy DeVille showcases at Bottom Line.



Atlantic's top three: (from left) Atlantic executive vice president Michael Klenfner at forum session with chairman Ahmet Ertegun and president Jerry Greenberg.



(From left) Bottom Line co-owners Stanley Snadowsky and Allan Pepper conduct nitery operation seminar at club; Blondie Chaplin, E/A artist; comedians Edmonds & Curley at Bottom Line.



# AGENTS



(From left) Agents Chet Hanson of Athena, Alex Hodges of Paragon, Ron Rainey of Magna, Jeff Franklin of ATI, Mike Martineau of Gemini, panel chairman Frank Barsalona of Premier, Shelly Schultz of ICM, Hal Ray of William Morris, Chip Rachlin of ICM, Ron Scribner of Canada's Music Shoppe and Jay Jacobs of William Morris.



Teddy Slatos, tour manager.



Claire Rothman, L.A. Forum.



Marty Kummer, Westbury Music Fair.



Joe Cohen, Madison Square Garder.



Jack Globenfelt of Nassau Coliseum, panel chairman.



Jerry Seltzer, Bay Area Seating Service.



Sid Bernstein, promoter-manager.



Rand Levy, Minneapolis promoter.



Bill Cunningham: Oakland Stadium & Coliseum.



Tom Liegler, Anaheim Stadium & Convention Center.



John Toffoli Jr., Concord Pavilion.

## FACILITIES



Brian Lane, manager of Yes.



Mike Pearlstein, attorney.



Ina Meibach, attorney and panel moderator.



Nat Weiss of Weiss & Meibach, attorney.



Peter Rudge, manager of Lynyrd Skynyrd.



Alex Hodges, Paragon Agency president.



Vicki Wickham, manager of Labelle.



Barbara Skydel, Premier Talent.



Shelly Schultz, ICM.



Charles Levinson, Virgin Records.



Bernard Solomon, attorney.



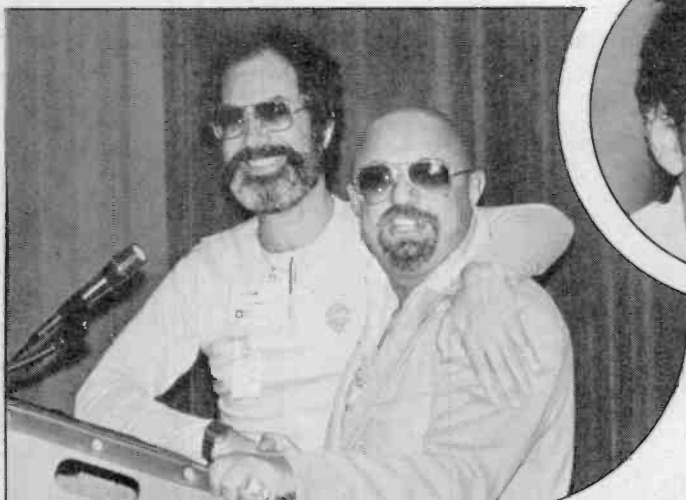
Elliot Hoffman, attorney.

## WHO IS NECESSARY?



Pat Joyce and accordion-playing son entertain between sessions.

## SEMINARS



Talent Forum Director Nat Freedland (left) and Steve Gold, manager of War, unwind following seminar on intimidation.



Alex Hodges teaches booking agency seminar.



Eric Gardner's seminar on tour organization.



Publicity seminar with Carol Strauss and Carol Ross.



Dee Anthony, managers panel chairman.



Shep Gordon, Alice Cooper's manager.



## PERSONAL MANAGERS

Personal management panelists (from left) Steve Gold, Brian Lane, America's manager, John Hartmann, Peter Rudge, Boston's manager Paul Ahern, Steve Leber & David Krebs whose firm manages Aerosmith, Steve Paul who manages Johnny and Edgar Winter.



Bill Graham at one-on-one luncheon.



## LUNCHEONS

Donald Tarleton, Caradian concert promoter, (center), at one-on-one.



Nancy Lavalley's unusual singing to lightens awards banquet mood.



Larry Magid, (center), Philadelphia promoter, in one-on-one rap.



Dee Anthony, (right), Peter Frampton's manager, hosts one-on-one table.



(From left) L.A. Promoter-manager David Forest with attorney Nat Weiss and Michael Klenfner of Atlantic.



Barry Fey speaking at one-on-one table.



Warner Bros. artist development staffers (from left) Carl Scott, Benita Brazier, Teddy Cohen.



(From left) Agent Ira Blacker, Arista vice president Michael Lippman and Ohio nightclub operator Hank LoConti.



## CAMPUS BUYING

Fantasy Records artist Tom Chapin (above) chairs campus panel. Panelists include (from left) Jim Skarratt, McMaster Univ.; Suzanne Young, Univ. of Michigan; Bob Hinkle, Chapin's cc-manager; Lois Adams, Univ.

of New Hampshire; Ed Kasses, Rider College, N.J.; Ryall Smith, Louisiana Tech.; Carol Sidlow, William Morris Agency, Ed Micone, ICM.



Concert promoters panelists were (from left, above) Shelly Finkel, Mike Belkin, Harvey Goldsmith, Larry Magid, Bill Graham, Arny Granat. Chairman Ron Delsener is in single photo. Below (from left) are Donald Tarleton, John Bauer, Barry Fey, Sam L'Hommedieu, Steve Wolf and Donald Law.



# PROMOTERS

# AWARDS



Boston accepts award as 1977 breakout artist. Manager Ahern at mike.



Emcee Ron Delsener presents Bill Graham concert promoter award.



Snadowsky and Pepper get nightclub award for Bottom Line.



Suzanne Young accepts college talent buyer award.



Nat Weiss wins as entertainment attorney of the year.



Joel Cohen of Madison Square Garden gets facility operator award.



Frank Barsalona is given independent booking agent award by Delsener.



Columbia's Jonathan Coffino gets artist relations executive award.

# AUDIENCE



Susan Blond of Epic with husband winning 1977 publicist award.



Barbara Skydel of Premier Talent hugs employer Frank Barsalona after being voted staff booking agent of the year.



Jerry Sharell (left), Elektra/Asylum artist development vice president with staffers at Talent Forum.



Dee Anthony wins 1977 personal manager honors.



Derek Block, English promoter, raises a point at the microphone.



Stewe Wolf (left) and Peter Rudge.

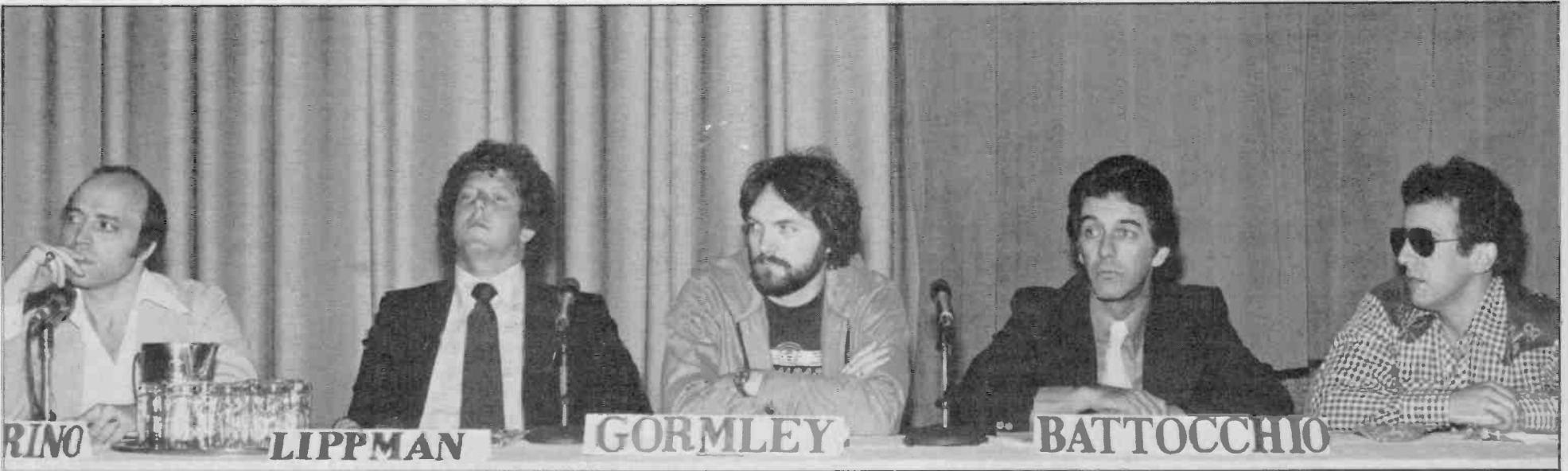


Agent Mike Martineau (center) and tour services operator Toby Roberts (right).

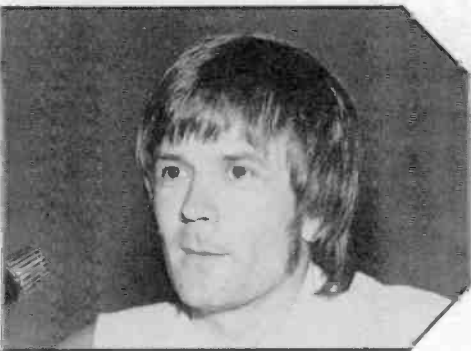




Artist relations panelists above (from left) are Jonathan Coffino, Columbia; Jerry Sharell, E/A; Michael Klenfner of Atlantic, panel chairman (standing); Larry Harris, Casablanca; David Dashev, A&M; Bob Regehr, Warner Bros. Below are (from left) Al DeMarino, Epic; Michael Lippman, Arista; Michael Gormley, Mercury; Roy Battochio, RCA; Danny Markus, Atlantic.



**ARTIST RELATIONS**



Ken Kinnear of Seattle.



Martin Onrot of Toronto.



David Forest, promoter-manager panel chairman.



Typically intense audience involvement at 1977 Talent Forum.



John Scher of New Jersey.



Mike Belkin of Cleveland.



Irv Zuckerman of St. Louis.

**PROMOTER MGRS.**

**RADIO**



Metromedia's George Duncan, radio panel chairman.



Radio panelists include (from left) Seth Mason, WXRT; Peter Kauff, King Biscuit Flower Hour; Scott Muni, WNEW-FM; Mark Driscoll, Consultant; Lee Abrams, Burkhardt Abrams; Bob Sherwood, CBS promotion; John Sebastian, KDWB.



## Talent In Action

• Continued from page 31

Each had his turn at the mike to sing a song or two associated with his solo career. Nash offered a stirring "Military Madness" that nearly brought the house down, indicating that CSN haven't become dated on the issues.

The point was again made when a movie screen dropped down while a tape played "Critical Mass," signaling a special film on endangered dolphins. The trio segued into "Wind On The Water" thereafter, making its feelings on preservation of that species apparent.

Stills offered a bluesy, gut-bucket vocal interlude that included his patented version of Chuck Berry's "You Can't Catch Me."

The audience again joined in to help sing harmony on two of the three encores, "Teach Your Children" and "Wooden Ships," the curtain ringer.

Actually, there was no curtain. In fact, the Garden stage was as bare as had been seen in many a rock concert. Only guitars cluttered the stage and no theatrics were allowed to distract the audience from an act that still needs only three voices and guitars to send chills up 18,000 spines. **DICK MUSSER**

### TOM PETTY & THE HEARTBREAKERS QUICK

Whisky, Los Angeles

Rock is gaining new life through such as Petty & the Heartbreakers. April 27 offered a tight, no-frills demonstration of that fact as an audience comprising both the curious and the hardcore rockophile gathered for Petty's 90-minute set.

The band opened with "Surrender," featured on its soon-to-be released Shelter LP, and then reached back to rock roots for Chuck Berry's "Jaguar And Thunderbird."

The music kept on coming with "American Girl," a single from the "Tom Petty & The Heartbreakers" LP. Also from that LP came "Breakdown" and "Luna."

The band does not require stage gimmicks for its presentation, depending instead on instrumental ability and its own enthusiasm for the rock idiom to keep the audience dancing.

"Breakdown" was perhaps the most representative display in the 12-number set of the Heartbreakers approach to music. In the piece, guitarist Mike Campbell combined fluid lead lines, using an echo device that gave complete control over sustain and harmonics.

The constant playing was a strain on the guitars, and band members found it necessary to change instruments often to stay in tune. At one point Petty remarked, "They don't make guitars like they used to."

The Heartbreakers were preceded by Quick, a local punk rock band that displays definite possibilities. The music, 45 minutes and eight tunes, embodied in songs such as "It Won't Be Long," "Hillary" and "Last In Line" is fairly fundamental rock, occasionally sounding reminiscent of San Francisco bands of the mid-'60s.

On the other hand, the lyrics span from the outrageous to the witless, a low point being a performance of "Somewhere Over The Rainbow," perhaps intended to be camp. **TOM CECH**

### DAMNED DEAD BOYS

CBGB's, New York

The second generation musical progeny of Iggy Pop is often found on the stage at CBGB's, but never were the new pop punkers more evident than April 8, when the English group, the Damned, came into town to challenge the local Dead Boys.

The power chord volume of the two bands was about equal with the Damned having the edge in visual weirdness and the Dead Boys coming out ahead in performance and musical prowess.

The Damned are second only to the Sex Pistols among the English punk rockers, but on this night the band had some problem keeping together, at one point breaking the 45-minute set off for about 10 minutes because it couldn't get its sound right.

As it was, the playing seemed to drive the lead singer into delirium as he circled around the stage, almost as if in pain. Since he looked so pale, with his black hair slicked back Bela Lugosi-style, he really did look like he was searching for the quiet of his coffin.

The other three musicians in the band merely looked pained, and despite dog collars around the neck and safty pins through the ears (expect perfectly respectable golden models soon), they seemed no more threatening than the average wasted English musician.

While both the Damned, in its 10-song set, and the Dead Boys have a proclivity for throwing instruments and assorted furniture around as the evening progresses, the Dead Boys was more fun to watch and hear.

For one thing, its half hour on stage, the band seemed better organized and its mean and ugly music came off much more convincingly.

Whether dedicating a song to mass-killer Richard Speck, "because he knew what love is," throwing himself onstage or transferring body lice from himself to the guitarist, Stiv Bators, the lead singer, who looks like Lou Reed's hungrier brother, kept the proceedings well out of hand.

Dead Boys is certainly not a pretty band, nor instrumentally is it advanced, but it does convey a necessary spirit in rock. As part of a new rebellion it is a band that is most welcome. **ROMAN KOZAK**

### HOYT AXTON

Palomino, Los Angeles

The burly bearlike Axton packed this country nitery April 29 and gave the impression that he was having as much fun playing as the audience had listening.

Accompanied by his Banana band, Axton's 75-minute 15-song set fluctuated from honky-tonk goodtime ditties to ridiculous sarcastic shorties to more contemporary self-penned tunes popularized by other artists such as "Never Been To Spain" and "No No No."

Axton's voice varied from tune to tune. At times he sounded gentle and controlled but there were instances where he belted out husky, forceful vocals.

Through his music he communicated a feeling of warmth contrary to the image his large-framed body bears out. And although there were instances where he muffed some lines, he was so cool that it made little difference to him or the audience. He maintained a laid back mellow disposition and spun his tales with ease and conviction.

Among the outstanding tunes were his standard "Bony Fingers," "Lion In Winter," "Gerónimo's Cadillac," a rendition of "Maybeline" and "You're Just A Hangnail In My Life" from his new MCA album "Snowblind Friend."

Mark Dawson supplied crisp support on harmonica and guitar and even did two of his own compositions. And Bambi Roberts was unobtrusively strong on keyboards.

Through most of the set Axton relied on his song list pasted to the back of his acoustic guitar but the looseness of the band and Axton's relaxed take-it-as-it-comes attitude helped make it less conspicuous than it was.

Axton is a complete performer and a perfect prescription for the blues. **ED HARRISON**

### BRYAN FERRY TALKING HEADS

Bottom Line, New York

There seemed to be more celebrities and media types in the audience than off-the-street fans when Ferry performed to an SRO crowd June 22. He did not disappoint anybody.

Though Bryan Ferry has a reputation as a super-cool performer, he worked up a hard sweat in his hour-plus performance. Fronting a tough seven man band, Ferry performed 15 songs, including selections from both his Roxy Music days and his solo career.

With a three-man horn section anchored by Mel Collins, and Chris Spedding sharing lead guitar chores with former Roxy member Phil Manzanera, Ferry was backed by a top-flight band that also included former Roxy drummer, Paul Thompson and John Whitten on bass.

But good as the band was, it was not Roxy Music. If there could be any criticism of Ferry's new outfit, it is that it no longer has that weird electronic bite and whine provided by Eno and later Eddie Jobson that made Roxy sound so different. Though weighted with talent, the new outfit too often gave the impression that it was just another backup band.

This put the focus on Ferry, which is probably just where he wants it, and he was great. Dressed in leather pants, an off-white shirt and a string tie, Ferry is the perfect image of what a circa-1977 crooner should look and sound like.

With his wall-of-sound vocals, Ferry worked his way through "Let's Stick Together," "Shame On You," "Roadrunner," (where the horn sec-

(Continued on page 40)

## New On The Charts



BRUCE FOSTER  
"Platinum Heroes"—★

This tribute to the Beatles is the first release by Millennium Records, a Casablanca-distributed label formed in January and headquartered in New York (212) 759-3901. Ace producer Jimmy Ienner is president of the firm; vice president is Irv Biegel, until last November vice president and general manager of Private Stock.

Foster's album, for example, was produced by the artist along with Skip Konte, a member of the Richard Podolor-produced act Blues Image, which went gold in 1970 with "Ride Captain Ride." Konte was also a keyboardist with Three Dog Night from 1974, when Ienner took over production of the group from Podolor, until its demise in 1976.

This song is similar to "Rock 'N' Roll Heaven," the Righteous Brothers' 1974 hit, in that it is an openly commercial yet tastefully handled tribute to pop music stars. Here, though, the entire song is about the Beatles, with the three verses describing the state of the group in '64, '66 and '70. Especially effective are the instrumental segues at the end of each chorus, which feature riffs of the Beatles' music from the appropriate period "yeah, yeah, yeah" and strains of "Ticket To Ride"; sitar sounds and bits of "Sgt. Pepper" and "A Day In The Life" and finally snatches of Harrison's "Here Comes The Sun" and "While My Guitar Gently Weeps."

Foster claims to be a descendant of composer Stephen Foster, which is especially ironic because Millennium is stressing his "tough, street-wise stance" with a punk rock star LP cover photo. He was a member of Jacob's Creek, a group also including Lon and Derek Van Eaton which had a one-album Columbia deal in 1971. Foster has also backed and is friends with Phoebe Snow, who wrote the liner notes for his debut album, "After The Show."

Foster has no manager at this point, but is booked by Jeff Franklin of ATI in New York (212) 977-2300. He will begin touring this month.

## Signings

ABC's Steely Dan and Jimmy Buffett to Irv Azoff's Front Line Management. . . . Soul artist Gary Toms to Rollers Productions for management. He had a hit with "Blow Your Whistle" on P.I.P. a which back. . . . Flautist Dave Valentin to Grusin/Rosen for production. . . . Sunrise to Buddah, with an LP due from these rockers soon. . . . Drummer Billy Cobham returning to Columbia. . . . Four-piece combo led by guitarist Larry Coryell and drummer Alphonse Mouzon to Atlantic. . . . The Saints, Australian new wave rockers, to Sire with an LP due in September. . . . Sky King to Atrium management. . . . Ex-Ohio Player's lead vocalist Dutch Robinson to United Artists via Guardian Productions. . . . Mercury's William Bell to Intersong/USA for publishing. . . . Steelbreeze, a new N.Y. band, to Tiara Music Production for management.

Statler Brothers and American Cowboy Music to EMI with renewed affiliation agreement. . . . Kathy Dailey to Nu-Trayl Records. . . . Johnny Price to Speed Limit 45 Records. . . . Jim Owen & the Drifting Cowboys to Epic. . . . Jeannie C. Riley to Top Billing. . . . Carol Channing to BMI as a writer affiliate. . . . Linda Hargrove to the Lavender-Blake Agency, Inc.

Rene Moore and Cheri English to Andre Fischer for management. Fischer is the former drummer of Rufus and produced its last two platinum albums. . . . Jigsaw, English foursome, to 20th Century.

Chronicle, Japanese rock foursome, to Tony Harrington's new All Ears label. . . . Ray Ellis, composer-conductor, to Barskin Agency for representation. . . . Mike Reid, Adrian Bellew and Carefree Day all to Umbrella Artists Management of Cincinnati.



LeBLANC & CARR  
"Something About You"—★

Lenny LeBlanc and Pete Carr are veteran session musicians from Muscle Shoals, Ala., who have combined talents on a joint Big Tree album, "Midnight Light," after recording solo LPs for the label last year.

The two first began playing together in Daytona Beach, Fla., in 1968, when Carr was serving as bassist in Duane and Gregg Allman's short-lived Hourglass band. When the Allmans went their separate way in 1969, Carr began his career as a session guitarist in Miami and LeBlanc moved north to Cincinnati.

In 1971, Duane Allman offered Carr a slot with the Allman Bros. Band, but Carr declined and Dickie Betts took the job instead. Carr then launched into production, hitting big five years ago on Elektra with the group Sailcat, which had a number 12 single and a Top 40 album in the light pop biker's song "Motorcycle Mama." Carr was the guitarist on the record, but was not part of the touring group that was put together after it became a hit.

Carr soon became the lead guitarist for the Muscle Shoals Sound Rhythm Section, and LeBlanc began to build up a healthy list of credits as a Muscle Shoals bassist.

Some time later LeBlanc was able to get a recommendation from Jerry Wexler, which led to the release of his first solo LP in March 1976. It was produced, arranged and engineered by Carr, whose own instrumental album "Not A Word On It" came out on Big Tree five months later. (Carr plans to record occasional solo albums in addition to the duo's product, but both have at least temporarily set aside their careers as session musicians.)

This song is an uptempo rock remake of the Four Tops' 1965 Holland/Dozier/Holland hit, styled along the lines of the Doobie Brothers' remake of "Take Me In Your Arms (Rock Me)," another Holland/Dozier/Holland hit from '65.

LeBlanc & Carr have no agent at this point, but they will tour beginning in mid-August with a five-piece backup band. Their manager is Peter Rudge of SIR Productions in New York (212) 765-7620, who also manages Lynyrd Skynyrd, 38 Special (an A&M act featuring Donnie Van Zant, younger brother of Skynyrd's lead vocalist Ronnie Van Zant) and the Dingos (also on A&M).

## Free Concerts

• Continued from page 31

fans to fill the room each night, there's a bit of a problem in the fact that the state of Delaware's drinking age is 20, and the law in this respect is strictly enforced.

The official reopening was June 14 with what Green staged as a free "Midnight Sun Fifth Birthday Party," with the Duke Williams Band. The opening party commemorated Green's first promotion at Philadelphia's Tower Theatre on June 14, 1972 with Dave Mason. While open from Tuesday through Saturday, the free concerts will be offered once a week on either Wednesday or Thursday night between 8 and 10 p.m. The bars will remain open during all concerts. Most of the groups will come in for one or two nights, three at most.

First of the regular free concerts last Thursday (June 16) was Canada's Chilliwack. Others in the free showcase series, which Green hopes to develop as a radio concert series, include Frankie Miller's Full House, and Crack. The Sky.

## Talent Talk

New York's gilded Russian Tea Room was the scene recently when Lou Reed and Patti Smith met to discuss punk rock. Lou was late. The conversation got very punky and Patti left. But hard feelings were forgotten a few days later when the two performed together at a gay rights rally.

The guys in Lynyrd Skynyrd have given up drinking—sort of. The band members had a dry weekend recently where nobody was allowed to drink, not management, roadies or anybody. They tried to do it again on another weekend but it didn't work. But they haven't given up totally. Now the rule is no booze on show days until after the performance.

The housecleaning at RCA is expected to reach the artist roster with some borderline acts being dropped. . . . Melanie recently exited from Atlantic. . . . The promo film for Roger Daltrey's new LP is being shown at 100 theatres where "Star Wars" is playing. Keith Moon is also doing radio spots for his fellow Who.

Annie Golden of Shirts auditioning for a role in Milos Forman's upcoming "Hair" movie. Bruce Springsteen was also spotted in the vicinity. . . . Keith Richard reportedly jamming with Willie De Ville of Mink De Ville. . . . Enchantment's station wagon was broken into when the group was in Richmond, Va. and a tape deck and CB radio were stolen.

Gregg Allman Band touring Japan. . . . Shaun Cassidy greeted by thousands of fans on visit to Australia. . . . Twenty tuba players joined their six compatriots in Gravity for the finale at the Grandstand at Central Park in New York. The tuba group plays jazz and soul. . . . James Taylor headlined a charity concert for oceanographer Jacques Cousteau in Houston recently. . . . Jeff Carlisi, lead guitarist with 38 Special, has injured his wrist, forcing the group to cancel some dates in Texas and Louisiana. . . . Bob Marley & the Wailers embarking on a U.S. tour with three days set for New York's Palladium. . . . Fats Domino signed to appear at Madison Square Garden on Oct. 14 for Richard Nader's "Rock'n'-Roll Revival."

Bryan Ferry's recent show at New York's Bottom Line was more of a celebrity gettogether than concert with such media heavies as Mick

Jagger, Andy Warhol, Lou Reed, Ace Frehley of Kiss, Deborah Harry of Blondie, and a host of others.

Tickets were priced at \$1.99 when guitarist Roy Buchanan played the Norfolk (Va.) Chrysler Theater. Gig was promoted by WNOR to publicize the occasion of its first live broadcast. . . . Warner Bros.' Boots Collins had his favorite bass guitar ripped off at a Chicago concert last year but he got it back recently after some local radio stations entered the case. The axe turned up at a local swap meet and the buyer returned it for the reward: \$1,000 cash and 52 LPs (one for each week of the year). . . . The Who reportedly departing MCA very soon.

Paul Kurta has taken over the old 12th St. Cinema on New York's Second Ave. with hopes of turning it into a showcase venue/rehearsal hall/recording studio. As of now, he claims full three-quarter-inch color video capabilities plus a mobile lighting system. . . . Singer Ray Charles to appear at N.Y.'s Belmont Race Track July 2, his first Gotham gig in many moons.

Milwaukee's County Stadium preparing for a July 29 extravaganza featuring Aretha Franklin, Natalie Cole, Al Green, the Spinners, Johnnie Taylor, Ronnie Dyson, the Mighty Clouds of Joy, the Dramatics and Wild Cherry. Whew!

Who says there's no outdoor music in New York this summer? More than ever before, the streets are alive with itinerant pickers, fiddlers, steel drummers, sax players, string quartets, flute tootlers. A non-profit group called "Side-walks of N.Y. Productions" is actually booking entertainers into city parks to combat the "undesirable elements" that flock there otherwise.

Vanguard touting its new gay singer/songwriter Larry Paulette with a press release claiming a review or feature on him "can bring justice to American newsstands, to say nothing of fruit stands." Apparently a reference to media coverage of orange juice saleswoman Anita Bryant's anti-gay crusade. . . .

The Lily Langtree Saloon in Madison (N.J.) Township inaugurated a talent showcase recently, hosted by WNBC's DJ Norm N. Nite, featuring acts that had drawn praise during the weekly Monday night talent showcases during the past year.

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# Campus

## Ithacans Like WICB-FM's AOR Change

By ED HARRISON

LOS ANGELES—Ithaca College's WICB-FM has changed its format from contemporary Top 40 to AOR after extensive research of the New York City market. The result has been a format titled "Central New York's Finest Rock" and a healthy increase in listenership.

Says WICB program director Steven Goldstein: "WICB's format is a hybrid of several formats and the result of extensive market research. We discovered that a great deal of our potential audience was comprised of metropolitan New York residents who were only in the area while attending college."

Goldstein consulted with WPLJ program director Larry Berger, ABC vice president of FM Alan Shaw and with others in the Chicago and Binghamton, N.Y. markets to learn of new trends.

"We made a decisive dent in the market," reports Goldstein, "to the point where the other stations have reacted to it by altering their programming and staging different ad campaigns. It's become a 'small market war.'"

As a result of the format change and the research, WICB has become the market's leading indicator of record sales. "Record sales in Ithaca accurately depict what we're playing," says Goldstein. "As soon as we go on a new release sales pick up commensurate with how much it's getting aired."

The 5,500-watt station's closest competitor is 3,000-watt WVBR at Cornell Univ. However, WICB is able to reach the State Univ. of New York at Cortland, Cornell, and three or four small colleges in the area.

WICB is on the air 20 hours daily and 24 hours on weekends. And this is the first summer the station is remaining on the air. "We're not doing anyone a service as a non-commercial FM station by being off the air during the summer," says Goldstein.

Announcers are sent through an extensive training program in an attempt to achieve uniformity. As an introduction to the station, prospective announcers, who are communications majors, are exposed to each aspect of the station's operations.

Says Goldstein: "It's unusual for a college station to do so much training. But we teach our jocks that it's more mind work than glamour."

WICB has also initiated new special programs over the last year. "The Sampler" is a 60-minute feature that highlights selections from the best new albums of the week. "The show has become popular because it gives listeners a chance to keep track of the influx of new material," Goldstein says.

"Recollections," a four-hour oldies program, features dedications and requests. "The music is primarily from the 1960s when our audience was growing up," says Goldstein.

And in September, the station will premier "Thirsty Ear," the syndicated series aimed at exposing new talent.

Goldstein occasionally stages promotions and giveaways such as "The Perfect Music Hour" in which listeners send in lists of what they feel constitutes a "perfect" hour of music.

Because of the heavy concentration of students in the area, frequent

(Continued on page 92)

# Talent

## Talent In Action

• Continued from page 38

tion gets a bit of a workout) "In Your Mind," "Tokyo Joe," "Love Is The Drug," "In Crowd" and others.

Bryan Ferry's presence and music is larger than life, his sound permeating the room.

Opening was Talking Heads, a New York new wave band, with a good critical reputation, though judging from the band's 45 minutes on-stage it is difficult to see what the fuss is all about.

A four-piece outfit, it plays minimal music, though not loudly, or for that matter, that well. The lyrics sound like they could be interesting, but they are delivered with such a reedy voice that who really cares? **ROMAN KOZAK**

### JOHNNY "GUITAR" WATSON ETTA JAMES

Roxy, Los Angeles

Watson is a rarity. The fortyish blues veteran spans the musical chasm between authentic blues and rock blues. And he receives beaucoup help from the Watsonian Institute, his nine-piece backup crew which, he announced, will soon have its own Amherst album.

Always tongue in cheek when he writes, Watson bridges the difficult gap by providing extra-hip uptown lyrics over a blues bottom that sates both young and old.

His "Superman Lover" and the Lone Ranger parody are prime examples. And when he does a classic like "Stormy Monday Blues," his universal appeal sparkles. The band started with an avant-garde blues feel, falling suddenly into a groove as good as the original T-Bone Walker hit. And for almost 15 minutes it was dynamite, as was most of his 50-minute stint.

Watson looks as good as he sounds. He comes on like "Killer Joe," in a metallic-banded tan fedora, contrasting with a bejeweled dark brown coast-vest-pants stunner. His repartee is marvelous. But in a raucous house like this, sometimes he moved from the mike. Resultantly, his rapport with the packed house faltered. Perhaps he talks too much sometimes.

But when he sings and picks, he's entrancing. His eight tunes got people off the seats of their pants.

As for Etta James, who opened with a scintillating 35 minutes, at times she overpowers the mike. But otherwise, she delivers both singing and talking. Her eight-piecer was almost as good as Watson's backing. **JOHN SIPPEL**

### TEDDY PENDERGRASS

Carnegie Hall, New York

It took a while for this April 22 show to get underway. The orchestra and audience sat restless and ready for 10 minutes before Pendergrass was first introduced. But Pendergrass did not appear and three minutes later the MC announced that Pendergrass was there but he was not quite ready. With that the orchestra's rhythm section played an improvised version of War's "The World Is A Ghetto."

Twenty minutes later a large picture of Pendergrass was wheeled to center stage and the MC returned to introduce the Teddy Pendergrass dancers, four ample portions of first-class femininity who shuffled around aimless for five minutes.

Finally Pendergrass emerged from behind the picture and proceeded to sing the standard "For Once In My Life." Pendergrass did not unleash his massive voice until the next tune, "Wake Up Everybody," which he had popularized with Harold Melvin & the Blue Notes. The song, as well as the balance of the 10-song set was marred by Pendergrass' three female background singers who sounded as if they were singing without benefit of rehearsals.

Pendergrass spent most of his 80 minutes doing material from his current Philadelphia International solo album. Most of the songs from his days with Harold Melvin were covered in a 10-minute medley.

While he was singing Pendergrass captivated the crowd with the powerfully husky r&b voice that has made him one of soul's most revered vocalists.

But Pendergrass spent much of his time indulging himself in the fringe benefits of stardom. At one point in the show Pendergrass' singers brought him a stool and a glass of unidentified liquid as they wiped the perspiration from his forehead.

Later Pendergrass joined his dancers in some pointless strutting climaxed by the singer grabbing his genitals and staring lecherously at the well-endowed ladies.

Pendergrass closed the show with the current single "I Don't Love You Anymore" during which he spent more time telling the audience to stand and sing along than he spent singing himself. As Pendergrass left, the MC returned to exhort the largely unimpressed audience to ask for more. Despite the crowd's indifference Pendergrass returned dressed in a floor-length sequined white robe to sing a little and preach a little.

Had this show been held in Harlem at the Apollo Pendergrass would have probably been assaulted. But downtown in the plus confines of Carnegie Hall the uptown people subdued their hostile tendencies and let Pendergrass do his thing. **ROBERT FORD JR.**

### JOHN VALENTI STEPHEN DEES

Roxy, Los Angeles

A hybrid of Stevie Wonder, Barry Manilow and Chicago might come closest to describing the leanings of pop/funk stylist Valenti at his April 21 show here.

Kicking off the hour-long, 14-song set with an original, "Why Don't We Fall In Love," the resemblance to Wonder was unmistakable. Valenti's smooth styling with occasional rough-edged punctuation on this and similar numbers such as "Something I Said" and "Anything You Want" were the most effective, along with the infectious upbeat Manilow-styled "I Wrote This Song For You."

If his band, which seemed self-conscious and overly dependent on its charts could have provided a funkier, more relaxed support, the show would have probably worked well as a bright, Vegas-style pop set. As it was, the energy lagged, the uneasiness of the band became contagious, spreading to the audience and finally to Valenti, who never regained momentum after an uninspired medley of McCartney tunes.

Opening the show with a short (35-minute) but promisingly powerful seven-song set of rockers, Hall & Oates' bassist Stephen Dees proved himself ready to strike out on his own.

In addition to his prowess on bass, Dees is a hard-hitting rock vocalist at his best with a rather melodic Lou Reed style which built to a screaming intensity on his more basic rockers such as "Out of My Skin" and "Your Culture." The band gave able support, with some particularly hot licks by lead guitarist Steve Mele, who was featured on a mellow "Kerry" and a heavy Hendrix-flavored "Got My Eyes On You." With the additional plus of an effective punk-erotic stage stance that should appeal to young rock fans' visual tastes as well, Dees could be a name to watch out for. **SUSAN PETERSON**

### PROCOL HARUM WALTER EGAN

Santa Monica Civic Auditorium, California

Despite touring extensively in the U.S. and abroad, Procol Harum has not in recent years been an SRO band. It has, however, developed a strong cult following and this draw provided an enthusiastic, if small, audience April 14.

Billboard SPECIAL SURVEY For Week Ending 6/26/77

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	MARSHALL TUCKER BAND/LYNYRD SKYNYRD/HEART/OUTLAWS/ATLANTA RHYTHM SECTION/DICKIE BETTS & GREAT SOUTHERN/FOREIGNER—Feyline Presents Inc., Mile High Stadium, Denver, Colo., June 26	49,505	\$8.80-\$9.90	\$436,667
2	TED NUGENT & RED SPEEDWAGON/BLACK OAK ARKANSAS/HEAD EAST/CLIMAX BLUES BAND/LITTLE RIVER BAND—Contemporary Prod./Chris Fritz, Royals Stadium, Kansas City, Mo., June 26	41,000	\$10-\$12.50	\$411,725*
<b>Arenas (6,000 To 20,000)</b>				
1	ARROWSMITH/NAZARETH—Pace Concerts, Summit, Houston, Texas, June 24, 25 (2)	38,024	\$7.85-\$8.85	\$314,350*
2	ELVIS PRESLEY—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, June 25	16,795	\$10-\$15	\$236,655*
3	CROSBY, STILLS & NASH—Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 23 & 24 (2)	27,365	\$6.50-\$8.50	\$216,033
4	EMERSON, LAKE & PALMER—Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 20 & 21 (2)	17,978	\$7.50-\$9.50	\$160,565
5	PINK FLOYD—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, June 23	14,500	\$8-\$9	\$127,425*
6	PINK FLOYD—Contemporary Prod./Chris Fritz/Landmark Prod., Kemper Arena, Kansas City, Mo., June 21	12,115	\$9-\$10	\$120,778*
7	BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES—Feyline Presents Inc., Red Rocks Park, Denver, Colo., June 21, 22 (2)	15,058	\$7.70-\$8.80	\$117,995
8	EMERSON, LAKE & PALMER—Alex Cooley Inc., Omni, Atlanta, Ga., June 23	10,504	\$6.50-\$8.50	\$83,462
9	EMERSON, LAKE & PALMER—Ruffino & Vaughn, Jefferson Civic Center, Birmingham, Ala., June 25	9,542	\$6.50-\$7.50	\$64,463
10	KRIS KRISTOFFERSON & RITA COOLIDGE—Feyline Presents Inc., Red Rocks Park, Denver, Colo., June 25	8,937	\$6.60-\$8.80	\$62,808*
11	Z Z TOP/ELVIN BISHOP—Bill Graham, Cow Palace, San Francisco, Calif., June 24	9,167	\$6.50-\$7.50	\$62,040
12	DARYL HALL & JOHN OATES/KENNY LOGGINS—DiCesare Engler Prod./Mayac Prod., Fairgrounds, Allentown, Pa., June 22	9,200	\$6.50-\$7.50	\$57,543
13	GEILS/BRYAN FERRY/CARS—Don Law Co., Cape Cod Col., So. Yarmouth, Mass., June 25	7,100	\$7.50-\$8.50	\$53,265*
14	TED NUGENT/STARZ/WIDOWMAKER—Star Date Prod., Arena, Milwaukee, Wis., June 22	7,988	\$5.50-\$7.50	\$49,292
15	WILLIE NELSON/FIREFALL/ASLEEP AT THE WHEEL—Feyline Presents Inc., Civic Center, Amarillo, Texas, June 24	7,045	\$6-\$7	\$49,123
16	Z Z TOP/ELVIN BISHOP FEATURING MICKEY THOMAS—Avalon Attractions, Selland Arena, Fresno, Calif., June 21	7,333	\$6.50-\$7.50	\$47,766*
17	Z Z TOP/ELVIN BISHOP FEATURING MICKEY THOMAS—Avalon Attractions, Swing Aud., San Bernardino, Calif., June 22	6,163	\$6.50-\$7	\$40,458
18	WILLIE NELSON/FIREFALL/ASLEEP AT THE WHEEL—Feyline Presents Inc., Ector County Col., Odessa, Texas, June 23	5,783	\$6-\$7	\$39,018
19	WILLIE NELSON/FIREFALL/ASLEEP AT THE WHEEL—Feyline Presents Inc., Col., Phoenix, Ariz., June 22	4,897	\$5-\$7	\$33,579
<b>Auditoriums (Under 6,000)</b>				
1	SEALS & CROFTS—DiCesare-Engler Prod./Dick Clark Concerts, Syria Mosque, Pittsburgh, Pa., June 25 (2)	7,464	\$7.50	\$54,414*
2	JERRY JEFF WALKER—Doug Clarke, Celebrity Theatre, Phoenix, Ariz., June 25, 26 (2)	4,546	\$6-\$7	\$29,467
3	GEILS BAND—Cross Country Concert Corp., Palace Theatre, Waterbury, Conn., June 24	3,905	\$7	\$27,335*
4	SEALS & CROFTS—DiCesare-Engler Prod./Dick Clark Concerts, Park Arena, Hershey, Pa., June 24	3,387	\$7-\$8	\$26,028
5	HEART/LOOSE BROS.—Contemporary Prod./Chris Fritz, Civic Aud., Omaha, Neb., June 25	2,588	\$6.50-\$7.50	\$16,987

The band opened with "Center Of The Storm" and "Conquistador," the latter number evoking, although not capturing, the classical power Procol Harum has had. Sadly, the brass parts had to be played on keyboards.

As the concert progressed, though, it became apparent that the band is in better form than it has been for some time and in complete control of its material. Procol Harum retains its tight classical approach to its music, as well as its lyrical sojourns into the bizarre and tongue-in-cheek humor.

With the impetus of a new album, it maintained an enthusiasm onstage as it launched into current material such as "Strangers In Space." Also from the new album, "Something Magic" on Warner Bros., was "Mark Of The Claw."

The band returned to its 10-year-plus history for songs such as "Pilgrim's Progress," "Whaling Stories" and "Simple Sister." Also included

was its new single, "Wizard Man," featuring country harmonies.

Procol Harum's sound throughout its 18 numbers was sustained by the keyboard interplay between Gary Brooker on piano and Pete Solley handling various other keyboards. If this caused a somewhat repetitive quality in the music, it also provided the power, as evidenced as the band climaxed the two-hour set with a near-perfect rendition of its haunting "Whiter Shade Of Pale."

The show was opened by Walter Egan, whose band deserves little mention. The satin-jumpsuited vocalist provided such things as a dual pom-pom girl escort and stiff tries at choreography, but did little except highlight the mediocrity of rock'n'roll numbers consisting of repetitive one-liners, songs such as "Disco Hostage." The band managed to roll through 10 songs in its 45-minute set, winding up with "I'd Rather Have Funk." **TOM CECHE**

Henry Stone is the kingpin of the Florida recording industry, with his TK empire producing soul and disco-flavored hits which are international favorites. His Hialeah headquarters are a jumping place, as Billboard's Miami area correspondent Sara Lane learned as she bird dogged Stone. This is her report:

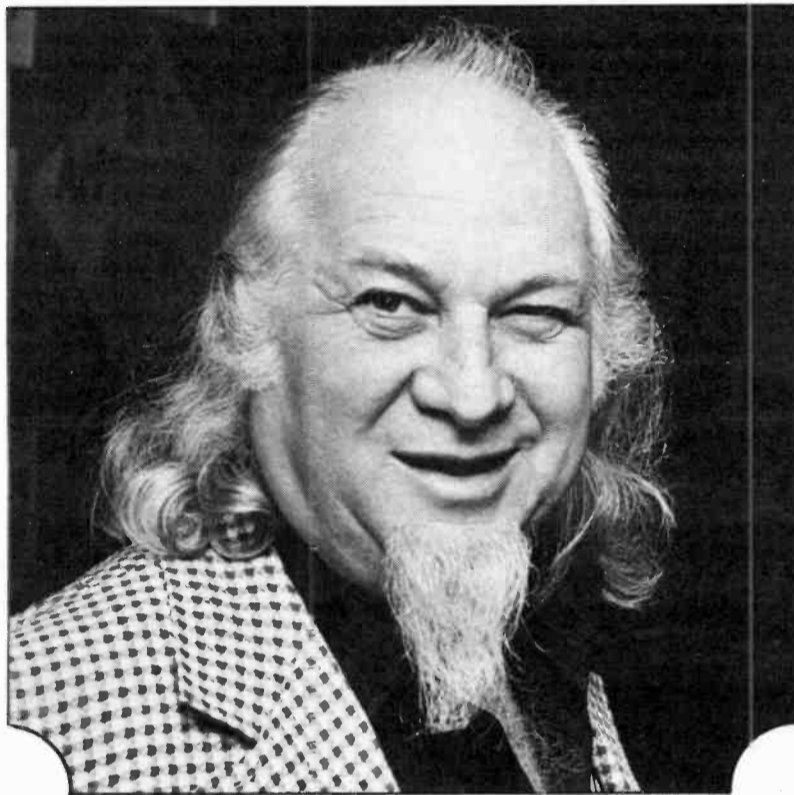
It's late in the morning as Henry Stone drives up to his recording studio and warehouse, a sprawling one city block complex set in Hialeah.

In his mid-50s, with a white goatee tidily trimmed and white hair spilling down over his ears, Stone is nattily dressed in a maroon and white checked sportcoat, maroon trousers and a black shirt.

## A Day In the Life of HENRY STONE

### Veteran Florida Entrepreneur Has the Touch For Creating Soul And Disco Smashes

Henry Stone, the kingpin of Florida's label and production business in his Hialeah headquarters.



up and down, keeping time with the music. "Good song," he comments. Turning to Kyser, he explains, "It's a good what's happening song."

It's 3 p.m. now and Stone ambles back toward his office, making a number of detours to stop and speak briefly with various members of his staff.

Conversations between Stone and his staff seem disjointed; new ideas are introduced before the old ones have been dismissed; bits and pieces of information and unfinished sentences seem to lead nowhere. "We're a close-knit family," explains Stone. "And often long involved conversations are unnecessary. We understand each other."

Stone winds his way down a maze of hallways and spotting an empty office stops in to use the telephone. He calls one of his New York attorneys, Arthur Indursky. "We just formed a new label called Wanderlik." He spells the name. "And the first artist will be Jimmy Brisco and the Beavers."

As Stone goes back through the warehouse, disco pool operator Arthur Jacobs and Record Gallery's Jeffrey Sadowsky greet him. "Hey, have you heard the new Peter Brown 'Do You Wanna Get Funky With Me'?" Stone asks. Celli Bee's "Superman" is blaring away over the warehouse loudspeaker. "Cut that off, will you and put on the new Otis Clay and then Lati-more's 'All the Way Home,'" Stone calls out.

"This is kind of a laid back day," he notes. "For the last couple of days we've had all these people in from Italy, Spain, Brazil, Argentina, actually from almost all of South America, all our licensees."

Less than eight years ago, Stone decided to ease out of distribution to concentrate on record production and manufacturing. "Oh," he explains, "I had produced records long before then. I was one of the first to record James Brown and Ray Charles. That was when the record industry had only three or four major labels, Columbia, RCA and Decca. Capitol was just starting."

The phone rings. "Yeah, Ray. Good news. Great, keep up the good work." It is Ray Caviano in New York phoning in with



Stone confers with Steve Alaimo, his vice president, on a new recording soon to be released.

It's 11:30 and Stone steps out of his maroon and white late model Lincoln, pulling up aside other late model luxury cars.

"How you feeling, George?" he asks a young Cuban employe as he checks a box of records which are sitting on the bare concrete floor awaiting shipment.

Stone picks up an invoice and glances at it, "They're moving, huh? Hey, these orders look pretty good today." Without waiting for a reply, he strikes a comic pose. "I gotta bless the records. What'll the blessing be today, Catholic or Jewish? Send me a hit, Lord please."

The employes grin. Stone's first stop is at his secretary Dina Downing's office, tucked away between the recording studio and staff offices and warehouse. She hands him his mail and a stack of messages.

On his way to his office, Stone greets vice president Steve Alaimo and Howard Smiley, general manager of TK, then hurries on, leading the way through a somewhat dilapidated entrance and hallway.

The entire facility is undergoing much-needed renovations. The comparatively new 16-track studio and reception area are tastefully furnished, done in favorite Florida decorator tones of oranges and browns in the reception area and blues and greens in the control room and studio.

It's noon now but there's no discussion of lunch hour. Stone eats one meal a day—dinner—so there are no long, drawn-out social and business lunches to interrupt his working schedule.

Although he usually arrives at the office between 9 and 10 a.m., he's accomplished a couple of hours of work at home before that, listening to new records and tunes and making phone calls.

The door to Stone's office remains open and all day long various staff personnel wander in and out. There seems to be no direction at TK, yet things get done. And if the overall operation appears to be haphazard, maybe it is. But it works.

Stone keeps his finger on the pulse of all of TK's many facilities—record manufacturing, publishing, distribution, promotion and publicity and a small artists management company. He is involved in all facets of his companies and while he may smile benignly over the top of his granny glasses, little escapes his notice.

"I give my employes complete freedom to do their own thing . . . enough rope to hang themselves," he chuckles. "So long as they produce what they're supposed to produce, I leave 'em alone."

"Get me Katie," Stone bellows into the intercom phone. Katie Kahras, coordinator of published product, appears within moments with a contract in her hand. Like most of Stone's employes, she is young and clad in a T-shirt and dun-

garees. She hands him the contract, explaining: "I had to white out this part, is it okay?"

Stone nods, "Don't worry about it, I'm having a new contract made up anyway. Make yourself a copy, Katie."

Smiley wanders in, takes a seat on the bar stool and says, "Henry, we're coordinating an LP cover for Brother Walter Poner and he wants it to get out there before the convention."

"Any problem meeting the deadline?" asks Stone. With a shake of his head, Smiley indicates no. A sudden thought pops into Stone's head and he looks at Howard "Have you heard the mix on the record Steve (Alaimo) is working on for



Stone checks an order form in his distribution warehouse with one of his "family."

Rocky Mizel? I like the kid, maybe he can get a break. Mix sounds good."

A slim, young, well-dressed man walks in, carrying an attache case. Paul Kyser has just arrived from Newark, N.J., to sign contracts with TK; he's turning over his artists to Stone. Stone greets the newcomer and hands him a sheath of papers. "This is a producer's contract, Paul, which is basically what you are. We'll put in the amendments, and I'll have the lawyers in New York draw up a regular distribution contract so you can get moving right away. By the way, what do you want to call your label?"

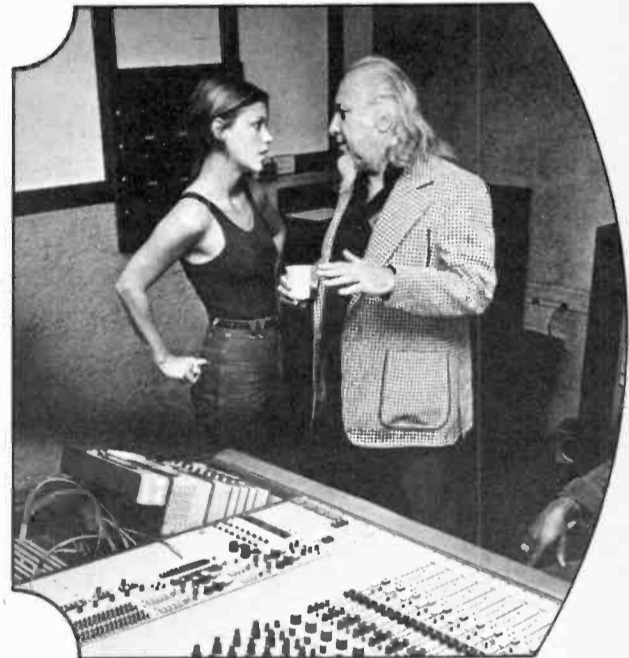
"SSI," Kyser answers. Stone starts to agree when Katie interrupts, "But we have an SRT," she explains. "Right, that's right," Stone agrees. "Paul, can you come up with something else?"

"How about Wanderik Records," Kyser suggests, "it's a combination of my daughter and son's names, Wanda and Erik." Stone beams, "Great. See how easy it is to form a new label? This isn't incorporated at this point, is it? Well, in the meantime if you do get a corporation, let me know."

Stone starts to read the agreement and asks Kyser for the names of his artists. "Jimmy Briscoe & the Little Beavers, Ike Callendar, Storm, Super Disco Band. . . ."

"Wait a minute. Can we call them just the Beavers? We've already got a Little Beaver on our label. They're too old to be 'little' anymore." He grins, then adds, "You know, Paul, you don't have to deliver all of these. Just gimme a hit."

Stone gets up and wanders out of his office explaining he's going to the studio to 'see what's happening.' In the studio are Steve Alaimo and producer Willie Clark at the 16-track console. Music blasts over the speakers; the new Little Beaver tape "One Of These Dolls Has Got To Go." Stone's head bobs



The boss chats with Kathie Kahras of the publishing wing in the firm's recording studio.

the positions of TK's products on the upcoming charts. "We got six on again!" It's almost 6 p.m. and you can feel business energies beginning to wind down. WCKO DJ Joe Fisher strolls in.

"We're getting more into disco, we've got more time and we can now play more progressive music," Fisher says. "You want to know what's doing especially well? T-Connection's 'Do What You Wanna Do.'"

"And 'Funk Machine' and this is the second time around for that one. It's understandable, it's got a strong Bahamian sound to it and you know there are a lot of Jamaicans and Bahamians in this area. And our station reaches the Bahamas, too."

Stone snorts. "It's a good thing it does, because the Nassau station doesn't play either one. I don't know why they don't play music by their own artists. Must be some kind of jealousy. It's ridiculous."

It's 7:45 when Fisher looks at his watch and announces he's leaving. Stone stands up. "Yeah, I think I'll call it a day too," he says and walks out the door, gets into his Lincoln and heads south past the airport to his Coral Gables home.

Art Direction: Bernie Rollins



**GOLDEN GIRL**—Principals in a new production of Puccini's "La Fanciulla del West" relax backstage after the London Covent Garden premiere. Recording of the opera by Deutsche Grammophon followed for planned release next year. Standing, from left, are stage manager Piero Faggioni, conductor Zubin Mehta, and tenor Placido Domingo. Soprano Carol Neblett is seated at center.

### IN-STORE EVENT

## Peaches Pits Orchestra In Nonesuch Promotion

By ALAN PENCHANSKY

MILWAUKEE—The Milwaukee Symphony performed against a backdrop of record bins and unfinished wooden crates here June 24, as part of an extraordinary in-store record promotion.

Site of the performance was the city's giant Peaches outlet, where the 80-piece ensemble was kicking off a month-long promotion of the Nonesuch Records catalog. The gala event, sponsored also by pop station WQFM, attracted nearly 1,000 persons to the store. Hundreds listened in the parking lot over a PA system specially erected for the performance.

Except for the venue, it was a normal symphonic evening. Associate conductor James Paul was on the podium. Ushers in formal attire distributed programs listing selections by Mendelssohn, Wagner, Rimsky-Korsakov and Smetana. Nonesuch catalogs also were handed out.

According to Denny Novak, who coordinated the promotion for Elektra/Nonesuch, it is the first time a full symphonic group has performed in a record store. "One of the reasons," Novak explains, "is that there haven't been supermarket size

stores that would hold an orchestra until the last few years."

Fixtures in the store had to be rearranged in order to accommodate the orchestra. Robb Heilmann, promotion and advertising director for the outlet, explains that the store expected to lose sales in order to stage the performance, says Heilmann, "it was like our grand opening again, with long lines at all the counters.

"We did a lot of classical business," the promotion director explains.

Both Heilmann and Novak stress that the event was intended both for classical aficionados and for those unfamiliar with symphonic music. Novak says the promotion succeeded in attracting a wide range of people.

Commemorative T-shirts and orchids figured in the promotion as giveaways.

Musical highlight of the evening was the orchestra's second encore, a special Sousa-like arrangement of "On Wisconsin." Says Heilmann, "It had everybody in the place clapping their hands and stamping their feet."

### ASKS TRADE RESPONSE

## Angel Tests LP-Size Cassette Pack

NEW YORK—Angel Records is soliciting dealer and consumer reaction to a new package format for multi-cassette releases which permits inclusion of a full-size annotation booklet.

First cassette release to feature the new 12 by 12-inch box configuration is the tape version of the label's highly acclaimed "Instruments of the Middle Ages & Renaissance" package, directed by the late David Munrow.

The production's two cassettes and comprehensive booklet are carried in a box equivalent in outside dimensions to the record container, but clearly marked to identify the set as a cassette release.

Angel executives say consumer resistance to reduced print versions of booklets has been encountered, with buyers also "annoyed by the nuisance" of having to wait for later delivery of standard booklets when made available upon mailed request.

Opera cassette packages may also appear in the new record-size box configuration at a later date if consumer response is positive.

## Classical Notes

Leontyne Price off to London to record an album of arias for RCA Records. Richard Mohr will produce. . . . Lorin Hollander was featured in six piano concertos in as many nights last week when he appeared as soloist with youth orchestras in Washington at a festival mounted by the American Symphony Orchestra League. . . . Ronald Roseman in his Nonesuch debut as soloist in an album of Handel sonatas next month.

Thomas E. Philion named manager of the Hartford Symphony after the resignation of M. Mark Layne. . . . Paul Polivnick signed as associate conductor of the Indianapolis Symphony beginning next season. . . . With more than \$1 million already in hand, the National Symphony is rapidly approaching its fund-raising goal of \$1.4 million by Sept. 30. . . . Applications being received by the Buffalo Philharmonic for its young artists competition in October, this year open to pianists. Winner gets \$1,000 in cash and an appearance with the orchestra.

Brian Salesky, music director of the American Festival Orchestra, is the fourth recipient of the Julius Rudel award and will work with the New York City Opera this coming season.

## 26,000 Works Featured In New ASCAP Catalog

NEW YORK—About 26,000 compositions licensed for performance by ASCAP are listed in the 3rd edition of the society's symphonic catalog, published by the R.R. Bowker Co. and slated for general release July 15.

The 521-page tome, the first update of the catalog since 1966, carries some 9,000 more contemporary works and protected arrangements of classical material than the previous edition. Its aim is to provide comprehensive performance information for orchestras on instrumentation requirements, timing, and publisher sources for scores and parts.

Free distribution will be made to more than 700 orchestras now licensed by ASCAP, with sales to others at \$25.

In addition to American works, the symphonic output of many foreign composers licensed through ASCAP is carried. Entries by Canadian, Finnish, Russian, Swiss and Yugoslavian composers are much more extensive than in past editions, and for the first time listings of East German composers appear.

## 106 Orchestras Get \$8.7 Mil In Matching Funds

NEW YORK—More than \$8.7 million in matching grants will be distributed to 106 symphony orchestras next season by the National Endowment for the Arts.

The awards, designed to help finance improvements in artistic quality and management capability, as well as to encourage orchestral exposure to a larger community through the use of smaller performance units, will go to ensembles in 39 states, Puerto Rico, and the District of Columbia.

The largest single grant, \$360,000, goes to the National Symphony Orchestra. Most other grants to major orchestras (those with budgets in excess of \$1.5 million) average about \$220,000.

The smallest cash award will see \$6,000 go to the Amarillo (Texas) Symphony to support a series of in-school concerts.

In announcing the grants, Nancy Hanks, chairman of the Endowment, noted that the program has grown from 71 groups aided in 1971 to the present number of 106.

## L.A. Listeners Select Top 40

LOS ANGELES—In a novel one-shot presentation which ran for 26 hours, KFAC-FM and KFAC-AM aired its "Original Top 40" of classical works recently. German composers dominated the chart, with Russian and French works running second and third.

Four of the six most popular works were composed by Beethoven. In place position was Tchaikovsky, who received almost 10% of votes cast.

Fifteen of the Top 40 were symphonies. Thirteen were concertos. Ranked as No. 1 was Beethoven's Ninth Symphony.

Carl Princi, Doug Ordunio and Bobbi Grimm conducted the poll among the twin stations' listenership and Listeners Guild. The stations operate under the ASI Communications Inc. banner.

# 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	8	<b>IT'S SAD TO BELONG</b> England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
2	2	6	<b>MY HEART BELONGS TO ME</b> Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
3	3	10	<b>LOOKS LIKE WE MADE IT</b> Barry Manilow, Arista 0244 (Irving, BMI)
4	5	8	<b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
5	4	6	<b>AMARILLO</b> Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
6	6	15	<b>MARGARITAVILLE</b> Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
7	10	13	<b>YOU'RE MY WORLD</b> Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Aristo, BMI)
8	7	11	<b>HIGHER AND HIGHER</b> Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
9	8	5	<b>COME IN FROM THE RAIN</b> Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
10	13	6	<b>JUST A SONG BEFORE I GO</b> Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
11	9	9	<b>KNOWING ME, KNOWING YOU</b> Abba, Atlantic 3387 (Countless, BMI)
12	11	14	<b>LOVE'S GROWN DEEP</b> Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
13	14	4	<b>HANDY MAN</b> James Taylor, Columbia 3-10557, (Unart, BMI)
14	12	11	<b>DREAMS</b> Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
15	15	10	<b>I JUST WANT TO BE YOUR EVERYTHING</b> Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
16	19	3	<b>DON'T WORRY BABY</b> B.J. Thomas, MCA 60735, (Irving, BMI)
17	16	6	<b>LUCKENBACH, TEXAS (Back To The Basics Of Love)</b> Waylon Jennings, RCA 10924 (Baby Chick, BMI)
18	17	12	<b>LUCILLE</b> Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
19	18	9	<b>GOING IN WITH YOUR EYES OPEN</b> David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
20	20	4	<b>MAKING A GOOD THING BETTER</b> Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
21	21	12	<b>ON AND ON</b> Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
22	42	2	<b>WAY DOWN</b> Elvis, RCA 10998 (Ahab, BMI)
23	31	6	<b>PEOPLE IN LOVE</b> 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)
24	24	12	<b>SIR DUKE</b> Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
25	25	7	<b>HEARD IT IN A LOVE SONG</b> Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
26	26	5	<b>PICKING UP THE PIECES OF MY LIFE</b> Mac Davis, Columbia 3-10535 (Song Painter, BMI)
27	32	4	<b>TIMELESS LOVE</b> Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
28	22	14	<b>HOOKED ON YOU</b> Bread, Elektra 45389 (Kipahulu, ASCAP)
29	27	7	<b>OO YOU WANNA MAKE LOVE</b> Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
30	23	11	<b>WITH ONE MORE LOOK AT YOU</b> Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
31	33	7	<b>UNDERCOVER ANGEL</b> Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
32	36	3	<b>IT WAS ALMOST LIKE A SONG</b> Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
33	29	14	<b>ANGEL IN YOUR ARMS</b> Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
34	NEW ENTRY		<b>SUNFLOWER</b> Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
35	35	9	<b>GONNA FLY NOW (Theme From "Rocky")</b> Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
36	NEW ENTRY		<b>I'M DREAMING</b> Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
37	34	16	<b>HELLO STRANGER</b> Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
38	40	5	<b>LONELY BOY</b> Andrew Gold, Asylum 45384 (Luckyu, BMI)
39	45	3	<b>YOU AND ME</b> Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
40	NEW ENTRY		<b>EASY</b> Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
41	41	2	<b>GOODBYE MY FRIEND</b> Engelbert Humperdinck, Epic 850365 (Silver Blue, ASCAP)
42	28	17	<b>WHEN I NEED YOU</b> Leo Sayer, Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
43	NEW ENTRY		<b>NEON NITES</b> Atlanta Rhythm Section, Polydor 14397 (Low-Sal, BMI)
44	48	2	<b>DA DOO RON RON</b> Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
45	39	9	<b>HASTA MANANA</b> The Boones, Warner/Curb 8385 (Countless, BMI)
46	38	8	<b>SLOW DANCIN' DON'T TURN ME ON</b> Address Brothers, Buddah 566 (RCA), (Music Way/Flying Addressi, BMI)
47	47	2	<b>I'M IN YOU</b> Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
48	NEW ENTRY		<b>IT'S A CRAZY WORLD</b> Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
49	49	2	<b>SAVE ME</b> Merilee Rupp, United Artists 993 (Almo, ASCAP)
50	NEW ENTRY		<b>PIANO DANCIN'</b> George Fischhoff, Columbia 310533 (April, ASCAP)



# Jazz Fights For Identity As Crossover Booms

By ELIOT TIEGEL

Is jazz being buried in the muck and quagmire of all forms of hybridized extensions? No, no, exclaim its key proponents, delighted with the emergence of brands of jazz in today's market which are drawing customers to record shops and to concert halls.

There's touched-up jazz and untouched-up jazz. Electronic and acoustic. New names and veterans.

While this is nothing new in the music's long and venerated history, what is significant in mid-1977 is that the pure, authentic brand of music played by the likes of McCoy Tyner and Woody Herman are receiving their own forms of commercial acclaim along with the whizzes of the cash register:

The Bob Jameses, George Bensons, Brecker Brothers, Eric Gales, Return To Forever, Miles Davises, and George Dukes, to extract just a few plums from the pie of riches available to today's hip, plugged-in devotee, weaned or unweaned on rock, but willing to dispense with his disposable entertainment dollars for a brand of music which makes him or her feel 1—the time is right for dancing; 2—the time is right for listening; 3—the time is right for keeping one foot in the past and the other smack dab in today's whirlwind sounds of contemporary repertoire.

Much of what is written about jazz today centers around the crossover brand of music which has gained historic breakthroughs into the pop audience. George Benson's simplistic guitar playing plus his new-found ability as a slick soul-flavored vocalist, are the prime examples of a jazzman hitting paydirt with the same kinds of unit numbers as does a rock artist.

So crossover is the way to go, the brunt of the record executives feel. "It's no less creative or innovative than any other form of jazz," asserts Bruce Lundvall, president of the CBS Records Group, himself a fan and the man responsible for signing the hardline tenorman Dexter Gordon.

And while Gordon is a pure jazzman whose LP is a pure blowing session, Columbia's roster is the top dog when it comes to crossover attractions.

Is crossover merely a trend? "It will stick," responds Lundvall. "It's in a way the underground music of the '70s."

Crossover music has been with us in an awareness state for the past two years—some execs trace it back 15 years when we weren't really hip to what was going on—and its current presence on the best selling charts is an indicator of just how smoothly it has been gaining a good, solid foothold among record companies moving with the tide to get their piece of the action.

CBS' Lundvall sees the growing strength of the music a reflection of the attitudinal change of the players themselves. "Jazz acts were on the low economic spectrum of artists," Lundvall points out, "until the 1970s. Then artists such as Miles Davis, Herbie Hancock and Freddie Hubbard purposely reached out for larger audiences.

"Their music is better arranged and they are working with top producers. And the public was ready to listen to something more challenging after having been brought up on rock."

The music is infinitely more complex (Weather Report, for example, is not for dancing

*(Continued on page 48)*



Photos clockwise from upper left: Miles Davis, Woody Herman, George Duke, Herbie Hancock, Hubert Laws, Eric Gale, the Blackbyrds, the Brecker Brothers.

# Crossover Connection

• Continued from page 47

nor is Gato Barbieri), Lundvall says, "but the public was ready for it."

Artists like Chuck Mangione, Bob James and now Maynard Ferguson have huge followings, Lundvall is quick to point out. Ferguson's single of the theme from "Rocky" has given him his first real taste of big money after all these years in the jazz schoolyard.

Sales levels for jazz acts, primarily the crossover brand (with elements of rock, r&b, electronic instruments, greater concerns for contemporary rhythm patterns) now reach into the one million LP units level.

"We are seeing LPs which no longer stay in the 20,000 to 30,000 range," notes Lundvall. "They're hitting 100,000 and up. The quality that makes the biggest difference is a cut for AM play." Examples: "Masquerade," George Benson's debut as a singer, or trumpeter Ferguson's "Rocky" extract from his "Conquistador" smash LP.

Orrin Keepnews, the erudite vice president and director of jazz a&r at Fantasy, is not concerned in the slightest about jazz being swallowed up by these new "forms" of ersatz music.

Jazz is not losing its identity, Keepnews says from his Berkeley, Calif., headquarters. "It's a two-way street," he comments, adding: "Jazz bears influences of rock and soul and so do rock and soul bear the influences of jazz. It gets to be increasingly less important if it's jazz by someone's definitions."

Keepnews, a jazz producer for 20 years, finds his own activities remain as eclectic as ever: he's recorded McCoy Tyner, Flora Purim and Johnny Hammond.

Yes George Benson plays jazz, he finally admits after some hemming. And there is a good reason why we don't see too many young mainstream jazz musicians being recorded today: "The young acoustic piano player is up against the

reissues of Bud Powell and Monk of 20 years ago. And today's alto player is up against a reissue of Charlie Parker."

Still, Keepnews finds the environment delightful in which crossover is helping traditional or pure jazz musicians. "We not only see the obvious examples of great sales success of jazz associated artists, but good sales success for artists who remain pure jazz."

The reason the "oldtimers" or absolute mainstreamers are gaining sales along with the Chick Coreas and Ronnie Laws and John Klemmers is because there is ample exposure of product of all definitions at many of the major retail chains.

People are often buying across the board products, with adults buying the reissues. Russ Solomon, president of the 15-store Tower Records chain in California, says there are two distinct jazz buyers: the traditionalist who buys swing, bebop and dixieland and the avant-gardist who buys ECM, Chick Corea and Keith Jarrett.

"Jazz is not getting buried," exclaims Solomon, himself a fan of long standing. "The crossover music of George Benson is a marvelous thing." Solomon puts the crossover customer in the same category as a pop buyer.

"There's more activity on jazz," Solomon says from his Sacramento, Calif., digs, "than ever before, because of the large stores and those dealers that have the sense to carry it."

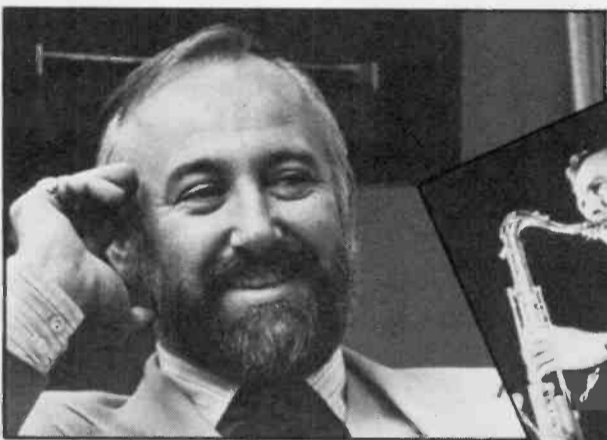
There was a backward movement several years ago with Verve and Atlantic cutting back their activities, but this has been compensated for by the Pablo, Concord, Columbia, RCA, CTI, Blue Note, Arista and Fantasy programs, he points out.

"Young people may be buying jazz," Solomon says in all seriousness "and not even knowing it. I heard the pianist with Pablo Cruise playing some complicated jazz and it was before a young audience.

"You have to think of pure jazz as we do as merchants: it's the classics. It doesn't necessarily have to turn over as frequently. If it turns over once a year that's fine." Solomon says each of his stores stocks around 4,700 jazz titles in modern, contemporary, traditional and nostalgia.

Ray Avery, whose Rare Records shop in Glendale, Calif., is one of the country's top jazz disk outlets, says somewhat perplexedly that he gets some LPs he doesn't know where to stock—jazz or rock.

Orrin Keepnews, shown here with Donald Byrd, feels, "It gets to be increasingly less important if it's jazz by someone's definitions."



Bruce Lundvall (above), president of CBS Records Group and a jazz fan. Weather Report (right), a band that plays complex music not for dancing. Stan Getz (center).



JULY 9, 1977, BILLBOARD



Chick Corea (above), a success at the cash register with Return To Forever.



Freddie Hubbard (left) helped begin the move to crossover and improved economics for jazz. Wayner Shorter (above).

"We're selling quite a bit of crossover," he says, "because the kids hear it on the radio and they like the sound. But they may not know it's jazz."

Avery feels there is some loss of jazz's identity because some of the players eschew any association with the word. "Young people will ask us for Weather Report or the Blackbyrds and if we show them they are filed in jazz they seem surprised."

Young people buy the crossover music; adults are the serious collectors for big bands, blues, reissues of evergreen musicians, Avery explains.

The whole topic of jazz crossing over into other forms of music forces a smile on Nesuhi Ertegun's face. The venerable jazz producer, now president of WEA International, says crossover "has been coming a long time. The interest from rock to jazz and jazz to rock has been going on for 15 years. Just now it's really crystallized.

"All over the world," says the globe-girdling executive, "crossover is what sells best. What does it do to pure jazz? It makes it suffer. Certain musicians and very great ones at that who are anticrossover are against it. They believe in the music of Louis Armstrong, Charlie Parker and Ornette Coleman."

Crossover to Ertegun is "jazz plus something else"—and that something else is usually electronics or rock influences. "The average record buyer today is totally rock-oriented," says Ertegun whose "home" is New York but whose office is the world.

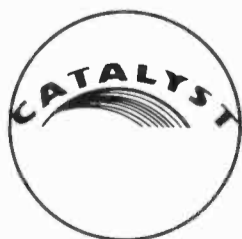
Ertegun claims interest for jazz remains good in many nations of the world and WEA has released 40 volumes outside of the U.S. in the last 12 months of a "That's Jazz" series including many of the historic records he produced for Atlantic in the U.S. by the Modern Jazz Quartet, Charlie Mingus, John Coltrane. The series has not yet been issued in the U.S. Why? Answers Ertegun: "The U.S. is not my domain."

(Continued on page 72)



# CATALYST

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# Developing artists is our art.

This year we've had a phenomenal success with our jazz artists. We've been delighted to bring to the public such new talents as Eric Gale, Al DiMeola and Marlena Shaw.

And we've been just as proud to bring back the talents of Dexter Gordon and Benny Golson.

In addition, our established jazz artists like Weather Report, Maynard Ferguson, Miles Davis, Return to Forever, Ramsey Lewis, Herbie Hancock and Shakti have risen to new heights in their careers.

The "Sound Musical Advice" campaign was one of our most successful promotions ever, and it was greatly helped by consistent airplay and follow-up sales in all the markets in which it was launched.

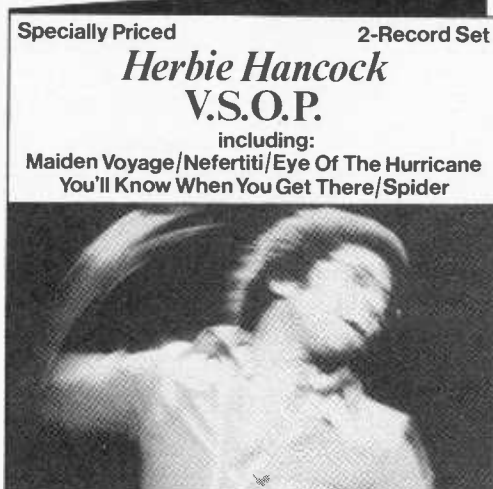
Now again, here are the artists and the albums that were the true go-getters in the promotion.



## Return to Forever

"Musicmagic" PC 34682

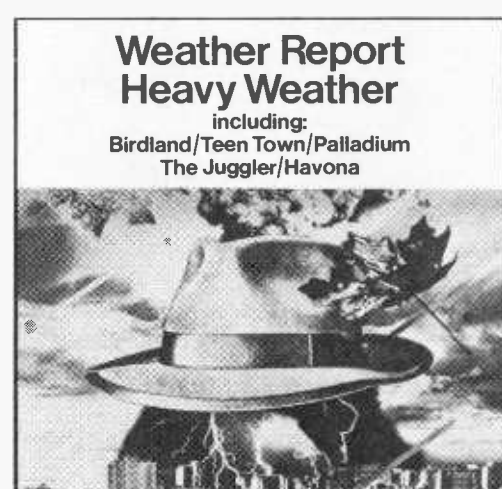
Chick Corea and Stanley Clarke continue to take Return to Forever to dazzling new heights. "Musicmagic" focuses the group's talented collective consciousness on freely flowing, tuneful songs with soaring vocal arrangements.



## Herbie Hancock

"V.S.O.P." PC 34688

"V.S.O.P." (Very Special One-time Performance) is contemporary jazz history being made. Recorded live at last year's Newport Jazz Festival in New York, "V.S.O.P." is a personal Hancock retrospective, featuring Wayne Shorter, Tony Williams, Freddie Hubbard and Ron Carter, plus the members of Herbie's funkier aggregations. The V.S.O.P. aggregation is Herbie, Wayne, Tony, Freddie and Ron — don't miss them.



## Weather Report

"Heavy Weather" PC 34418

"Heavy Weather": You can dress for it, but you can't escape it. Fired by the improvisational flights of Joe Zawinul and Wayne Shorter, Miles Davis alumni, as well as Jaco Pastorius, Alejandro Acuna and Manolo Badrena, Weather Report topped the *Downbeat* Readers' Poll as Best Jazz Group. After you listen to their smash, "Birdland," you'll know why.

**Maynard Ferguson  
Conquistador**

including:  
Gonna Fly Now (Theme From "Rocky")  
Mister Mellow/Theme From Star Trek  
Soar Like An Eagle/The Fly



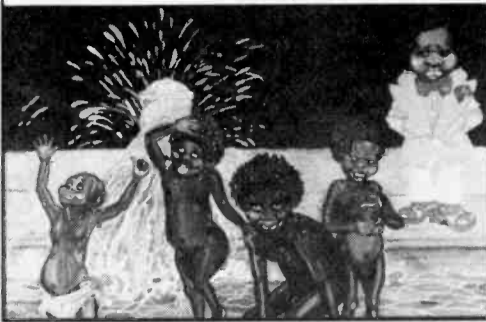
**Maynard Ferguson**

"Conquistador" PC 34457

Maynard Ferguson has been a driving force in big band jazz since the early 50's. In the middle 60's he moved to contemporary stylings. Now he is firmly entrenched in the 70's with "Conquistador," an album which has gained him a whole new generation of admirers.

**MILES DAVIS  
WATER BABIES**

including:  
Capricorn/Sweet Pea/Two Faced  
Dual Mr. Tillman Anthony/Water Babies



**Miles Davis**

"Water Babies" PC 34396

"Water Babies" by Miles Davis contains previously unreleased material recorded from 1967 to 1969, when Miles was taking jazz in new directions—along with people like Herbie Hancock, Wayne Shorter, Ron Carter, Dave Holland and Chick Corea. Now you can listen to the most influential jazz musicians of our time, playing with the man who influenced them.

**Al DiMeola  
Elegant Gypsy**

including:  
Flight Over Rio/Midnight Tango  
Mediterranean Sundance  
Race With Devil On Spanish Highway  
Lady Of Rome, Sister Of Brazil



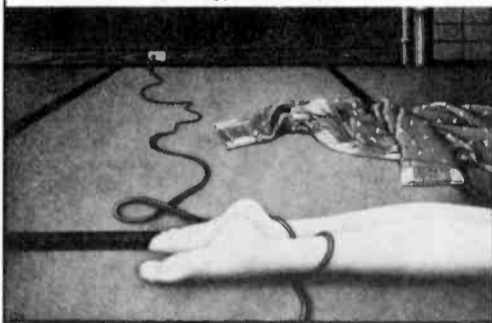
**Al DiMeola**

"Elegant Gypsy" PC 34461

Some musicians are born extraordinary. Al DiMeola is one of them. After a stint with Return to Forever as lead guitarist and his debut solo album, "Land of the Midnight Sun," Al exploded anew with "Elegant Gypsy." Here his fiery guitar improvisations are more powerful than ever.

**Eric Gale  
Ginseng Woman**

including:  
Red Ground/Sara Smile/De Rabbit  
She Is My Lady/East End, West End



**Eric Gale**

"Ginseng Woman" PC 34421

Eric Gale has always been one of those steady studio guitarists you've heard often but never see. Recently he stepped out with Stuff, a band composed of other musical legends. Now Eric steps out on his own with "Ginseng Woman," an album filled with hard-driving rhythms and tasty arrangements. Hear what makes Eric burn.

**Ramsey Lewis  
Love Notes**

including:  
Spring High/Stash Dash/The Messenger  
Love Theme From "A Star Is Born" (Evergreen)  
Love Notes



**Ramsey Lewis**

"Love Notes" PC 34696

"Love Notes" showcases seven-time Grammy Award winner Ramsey Lewis at his improvisational best with just a dash of Wonder. Produced by Bert deCoteaux, Ramsey's new album is the kind of music that really gets off on the right note.

**BENNY GOLSON  
KILLER JOE**

including:  
Hesitation/Walkin' And Stalkin'/Love Uprising  
I'll Do It All With You/Easy All Day Long



**Benny Golson**

"Killer Joe" PC 34678

Benny Golson, saxophonist extraordinaire, has played with many of the greats from Art Blakey (one of the original Jazz Messengers) to Ray Charles, from Art Farmer to Oscar Peterson. He's sweetened many a session, movie score and arrangement. His new album "Killer Joe" features Benny on soprano sax for the first time in his recorded career. Benny gives disco music his infectious, rhythmic, swinging soul treatment. The Killer is back.

2-RECORD SET

**DEXTER GORDON  
HOMECOMING**

Live At The Village Vanguard

including:  
Gingerbread Boy/Little Red's Fantasy  
Fenja/In Case You Haven't Heard/Backstairs



**Shakti**

"A Handful of Beauty" PC 34372

Featuring John McLaughlin and some of India's foremost young classical musicians, "A Handful of Beauty" has delicately wrought Indian instrumentals flowing through McLaughlin's magical guitar improvisations. John pulls out all the stops by fusing the Western acoustic jazz tradition to Indian rhythms.

*Shakti*

with JOHN McLAUGHLIN  
**A HANDFUL OF BEAUTY**

including:  
La Danse Du Bonheur/Lady L/India  
Kriti/Isis/Two Sisters



**Dexter Gordon**

"Homecoming" PG 34650

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# EUROPEAN JAZZ VIABLE IN ITS OWN CONTEXT

By MIKE HENNESSEY

If the vitality of jazz in Europe is to be judged by the number of annual jazz festivals (more than 100 this year), the number of active specialist jazz labels and the emergence of European jazzmen as major figures on the international jazz scene, then jazz in Europe has never been healthier.

However, if the state of European jazz is to be judged solely by the exacting criterion of the bottom line, then it has to be said that the music remains one of minority interest and that too many of its exponents still have to struggle to make a reasonable living.

To put jazz in Europe in its proper perspective it has to be seen as a perfectly viable segment of the total music spectrum. But being a minority music, its market potential has to be evaluated in that context. Thus a good sales figure for a jazz album in the U.K. is 5,000 and in Sweden 500.

What is certainly true about the European jazz market is that jazz collectors have never had it so good. For a category of music which, by the

Europe is developing its own new directions in jazz with names such as Germany's Albert Mangelsdorff, Britain's John Surman, Poland's Zbigniew Namysłowski and France's Jean-Luc Ponty (seen here).



Not all activity in Europe relates to old U.S. material. The music of Dexter Gordon (above) exemplifies newer jazz.



More Montreaux names include Narada Michael Walden (upper right), Maynard Ferguson (above), Herbie Mann and Hubert Laws.

U.S. jazz stars are featured prominently at Montreux, running the gamut of veterans such as Benny Carter (circle) to newer names such as Billy Cobham (above).

most sanguine estimate, accounts for 5% of the market, the amount of energy which currently goes into providing jazz enthusiasts with new releases, reissues and a veritable avalanche of airchecks, amateur live recordings, V disks and obscure cuts which sound as if they have been recorded at 1 1/2 i.p.s. on a used typewriter ribbon in an airship hangar, is quite disproportionate.

What distinguishes the European jazz scene today from the scene in the U.S. is that crossover or fusion music is, with a (Continued on page 54)

## JAZZ LABEL SURVEY

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(Continued on page 66)



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# Jazz's Stable Profit Margin Endears It to U.S. Retailer

By JOHN SIPPEL

Tracking jazz marketing strategies gets successively harder by the year as contemporary improvisational recorded performances swing closer to a permanent crossover. In speaking with long-time industry veterans like Lou Simon, executive vice president of Polydor, or Bob Krasnow, executive sans portfolio with Warner Bros. Records, they volunteer the term,

Irv Kratka, president, MMO Music Group (left), pauses during signing of a licensing agreement with Matthias Winkelmann, ENJA. Jazz dealer Ray Avery with his Concord Jazz potato sack promotional device boosting a ShellyManne LP.

"modern," when they refer to today's ad lib music.

A primary reason retailers enjoy seeing jazz and modern albums at the store register is that these albums normally sell for \$1 or \$1.50 less than suggested list. There are exceptions. When a modern or jazz album infrequently hits the top 30, it is often special or featured at \$3.99 or \$4.99 for a month after its chart rise. And there is the immense discography of traditional jazz, which often sells up to suggested list. Also there is the promise of a steady flow of vintage jazz two-fers performed by the all-time jazz greats.

For as Simon explains, it's hard for him to

characterize a rising current name like Keith Jarrett, whom many count as a contemporary jazz keyboarder.

Krasnow even broadens the semantic base. Reached in London where he was on a confidential talent junket that included Scandinavia and the Continent, Krasnow lashed the use of the word, "jazz," in describing what he was looking for. It's all one big bag of excellent modern music, the Warner Bros. Records talent scout strongly feels.

Krasnow promises some explosive announcements in late summer or fall about "modern musicians" he has added to the Warner Bros. talent stable. Most of these promised additions will be single artist signings for which he is now laying groundwork in Europe.

And WB Records does have some real jazz coming. Krasnow promises one of the most unusual multi-set packages ever come Christmas, when his label releases an expensive, six-record boxed album of historic Charlie Parker sides. Ross Russell, who wrote the best Parker biography yet, "Bird Lives," is doing liner notes for six separate four-color LP sleeves within the box. And the covers will be done by different contemporary American artists. The set will be limited to 5,000 units worldwide.

WB's burgeoning jazz roster will also release albums like the first live George Benson, which will contain Benson doing originals performed first on A&M and Columbia, with Tommy Li-Puma producing.

Fantasy Records' president Ralph Kaffel is maintaining jazz activity on a prominent front burner while he continues to accelerate complementary contemporary black music activity (Billboard, June 25, 1977).

A leader in jazz twofer reissues, Kaffel sees a continuous flow of strong name packages, highlighted by a first-time-ever Duke Ellington set of two two-LP and one three-LP albums. The material was negotiated from Mercer Ellington. It is from the 1943 to 1945 period, a particularly prolific time historically for that orchestra.

Kaffel is girding for the introduction of a brand new jazz label in early fall. Former ABC/Impulse, Horizon and Warner Bros. jazz producer Ed Michel helms the embryonic label. Names like Shelly Manne, Hank Jones, Roy Haynes and other luminaries from the straight-ahead post-bebop era will be recorded.

Of the approximately dozen two-fers on the planning board in Berkeley, Kaffel singles out another first issue, a three-record Cecil Taylor European concert.

Retailers can expect a steadier flow of merchandising material. (Continued on page 56)

A Billboard Spotlight



## In Its Own Context

• Continued from page 52

few important exceptions, largely rejected by the jazz enthusiast on this side of the Atlantic. Most of the supporters of this hybrid come from the ranks of the rock fans.

The discerning European jazz enthusiast doesn't accept crossover music as a valid new direction for jazz and, with the lack of any other new creative jazz movement, turns back to fundamentals. This accounts for the vigorously healthy jazz reissue market in Europe, the unqualified success of Norman Granz's Pablo label—which totally ignores avant-garde and free jazz and remains faithful to the old guard of veteran jazzmen—and the sustained industry of European labels like SteepleChase, Sonet, Storyville, MPS, ECM, Enja, Spotlite, Horo, Black Saint, Black Lion and Freedom in recording the well-established as well as the newer American jazz talents.

On the other hand new directions for jazz are being sought as never before by the more original and adventurous of Europe's constantly expanding corps of extremely accomplished jazz musicians—like Germany's Albert Mangelsdorff, Volker Kriegel, Eberhard Weber, Wolfgang Dauner and Willem Breuker, Britain's John Surman, Evan Parker, Derek Bailey and Mike Osborne, Norway's Jan Garbarek, France's Jean-Luc Ponty, Holland's Jasper Van 't Hof, Poland's Zbigniew Namysłowski and Adam Macowicz and Belgium's Philip Catherine.

One of the most significant attempts to generate new jazz excitement has been that pioneered by the 10-strong group of musicians calling themselves Company. British guitarist Derek Bailey, a key member of the group, explains its musical philosophy thus:

"For some time it has seemed that the most interesting results in free improvisation come from semi ad hoc groupings of musicians. The tendency among improvising groups previously has been to form regular groups, play together as often as possible, and attempt to develop a personal, identifiable group music. This still happens, but there is a growing pool of musicians drawn from many countries who work together regularly but not continuously and not on the basis of being members of a set, permanent group. It is this type of ensemble, not fixed in personnel or style, but made up of musicians who are familiar with each others' work, which now offers the greatest possibilities to be found in free improvisation."

Company currently includes Anthony Braxton, Lol Coxhill, Steve Lacy and Evan Parker (reeds), Bailey (guitar), Maarten Van Regteren Altena (bass), Han Bennink (percussion), Tristan Honsinger (cello), Steve Beresford (piano) and Leo Smith (trumpet). Recently the London Institute of Contemporary Arts Theater presented five consecutive days of performances by Company in which the musicians played in various combi-

nations. Then on the sixth day the group played a concert at the Roundhouse in which the various musical ideas developed through the week were synthesized into a loosely structured performance.

The creation of multi-national jazz groups has been a feature of the European jazz scene ever since the heyday of the great Clarke-Boland Band which, in its 10 years of existence featured musicians from America, Holland, the U.K., Germany, Sweden, Austria, Belgium, Yugoslavia and Turkey.

Peter Herbolzheimer, the talented jazz writer and arranger, has maintained this trend with his Rhythm Combination and Brass aggregation and there have been many successful multi-national combos like Klaus Doldinger's Passport, Charlie Mariano's Pork Pie, Phil Woods' European Rhythm Machine, George Gruntz's Piano Conclave and the quartet of brilliant Norwegian tenorist Jan Garbarek.

Latest in line is Mumps, a group consisting of leading British saxophonist John Surman, top European jazz trombonist Albert Mangelsdorff from Frankfurt, American drummer Stu Martin and American bassist Barre Phillips, which has just recorded for the German MPS label under the supervision of producer and jazz authority Joachim Ernst Berendt.

Germany currently has a thriving jazz market with a steady stream of releases coming from Polydor (whose jazz output has two distinct lines, Pablo for recently recorded material and Verve for reissues of the rich Norman Granz repertoire of the 1950s and 1960s.)

Polydor is launching a Jazz Power campaign throughout Europe this fall and is issuing an 80-page jazz catalog containing information about musicians and recordings in the Pablo, Verve and ECM catalogs.

Also strongly involved in jazz are Metronome (MPS and MCA reissues), Enja—a Munich-based independent label which is active in recording major U.S. jazzmen, and MPS which has under contract artists like George Shearing, Martial Solal, Supersax, Singers Unlimited and Jamaican pianist Monty Alexander who is shortly to make his fourth tour of Europe playing the Hague and Antibes jazz festivals.

European record companies have done some great pioneering work in repackaging American jazz catalog material—some of the most successful ventures being Jean-Paul Guiter's Black and White, Jazz Masters and Bluebird series for RCA France which have achieved international sales totalling more than 1.5 million.

Teldec, and more recently Metronome, have repackaged

much of the MCA jazz material and Metronome has recently won an award from the German Phono Academy for its "Jazz Story" set of classic jazz albums from the legendary Gennett label.

The market in repackaged jazz material has been further boosted by the highly acclaimed reissues of Riverside, Jazzland and Prestige material by Fantasy and of the great Savoy recordings by Arista.

The small independent label Spotlite in the U.K., run by jazz enthusiast Tony Williams, has earned the admiration of many Charlie Parker enthusiasts around the world by reissuing all Parker Dial recordings and now Williams is releasing rare recordings by Howard McGhee, Coleman Hawkins and Wardell Gray as well as more contemporary material by Al Haig, Cecil Payne and Dexter Gordon.

Sonet in Sweden and Storyville in Denmark have long been active in the jazz field, recording both American and local musicians. Sonet's Giants Of Jazz series boasts such major U.S. names as Howard McGhee, Sonny Stitt with Art Blakey's Jazz Messengers, Art Farmer, Buddy De Franco, Lee Konitz, Dizzy Gillespie, Al Cohn and Zoot Sims, Vic Dickenson and Buddy Tate.

Another independent label extremely active in recording U.S. jazzmen is Denmark's SteepleChase, run by Nils Winther. SteepleChase's catalog includes recordings by Kenny Drew (his first trio album for the label sold more than 20,000 copies in Japan), Duke Jordan, Frank Strozier, Walt Dickerson, Dexter Gordon, Tete Montoliu, Ken McIntyre, Horace Parlan and Stan Getz.

SteepleChase now has more than 65 jazz albums in its catalog and is being distributed in the U.S. now by Inner City.

The jazz concert scene, though somewhat uncertain in the U.K., is flourishing in Scandinavia and Germany and major jazz festivals like the North Sea event (more than 350 musicians booked for this three-day event, July 15 to 17) Montreux (now in its 11th year) which is set for July 12 to 17, and Nice (July 7 to 17) are attracting thousands of jazz fans this summer.

What is distinctly encouraging about the European jazz scene is that there are signs that the conventional jazz, both traditional and "modern," is appealing to the younger element of record buyers who are hearing the giants of the '30s, '40s and '50s for the first time. When Art Blakey's Jazz Messengers, playing music of the late '50s and early '60s, got a standing ovation at the Montreux Festival last year, a high proportion of the audience consisted of people under 25.

The last sentence in Mezz Mezzrow's book "Really The Blues," published in 1946, runs: "When this music comes back in all its glory, as it's bound to, it'll be the kids who recapture it fully and lead it back to green pastures again."

There are a few, gratifying signs that he may yet prove to be right.





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Fletcher Henderson (top left) perhaps the first black jazz bandleader to utilize written arrangements and whose New York Roseland Ballroom orchestra took off when Louis Armstrong joined it in 1925. Historians rate Henderson's band as the first one to be labeled "big" and "hot" at the same time. Though his band disintegrated during the Depression, he went on to win acclaim as an arranger for Benny Goodman.

# 50 YEARS OF JAZZ

Return To Forever (above). The late John Coltrane (above right), whose varied background includes stints with Dizzy Gillespie's and King Kolax's big bands, blues groups such as Eddie Vinson and Earl Bostic and finally Miles Davis where he first gained fame. His styling has been characterized as "sheets of sound" and variously reflecting long solos, "cries," a hard tone and swift changes of mood that has biographers describing him as restless and always searching. Jazz's history is controversial, but many historians agree that the band that brought jazz from its New Orleans brothel beginnings (the red light district called Storyville) was the Original Dixieland "Jass" Band (right), whose recordings were released by Victor 60 years ago. Bessie Smith, legendary in life as well as death. (She died from a car crash in 1937, yet her grave remained unmarked until 1970.) The first important female blues singer to record, her legacy of 160 released sides on Columbia gives little evidence that she was a shouter (a description by Ethel Waters and others who saw her perform). Her chief problem was adapting to the jazz era at a time when American black society was changing and as Henry Pleasants quotes her, "people didn't want to be depressed by the blues."

Oscar Peterson Trio, performing in Europe. The Canadian born Peterson provided a vital link in jazz piano transition and won heavily in '62 Down Beat competition. Tommy and Jimmy Dorsey (right), born of big band era and known as the "Fabulous Dorseys" as well as the "battling Dorseys" (Tommy once stomped his older brother's sax backstage).

Louis Armstrong, perhaps along with Duke Ellington contributing the most to jazz, though both transcended jazz to become ambassadors to the world at large in terms of music per se. His singing was as jazzy as his horn playing, bending notes with growls, groans, grunts and wheezes, perhaps as no other vocalist of his time. Duke Ellington in the world. Pianist, songwriter, bandleader, composer, his five decades of musical originality began in 1926 with "East St. Louis Toodle-oo" and "Birmingham Breakdown." Thelonious Monk (above right).

## Stable Profit Margin

• Continued from page 54

rials from the Kaffel-headed labels. The recent poster, which carried mini-covers of the 124 twofers, was extremely successful, Kaffel indicated. The Fantasy family of jazz labels too will more heavily concentrate its ad dollars in print in the near future, with vertical periodicals and newspapers into jazz getting the play.

Springboard Int'l Records has moved into the jazz scene with the introduction of its Catalyst Records label. Formed in June 1976, Catalyst has released 35 LPs, 22 of which have been recorded in the U.S. under Springboard's West Coast jazz producer Pat Britt and a&r director Stan Greenberg. A promotion campaign which included in-store aids, jazz journal advertisements and radio spots backed up the releases of artists such as George Muribus, Flip Nunez, Ron Jefferson and Hadley Coleman.

Catalyst has been climbing the charts with albums by Sonny Stitt. Stitt's current release is "Stitt With Strings," a tribute to Duke Ellington. His previous LPs for Catalyst have been "Forecast: Sonny & Red" with Red Holloway and "I Remember Byrd."

Other new releases will be an album by Earl "Fatha" Hines with his newest discovery Marva Josie and work by artists such as Mark Levine, Michael Howell and Jimmy Stewart. Catalyst is also starting an international series and has released several albums recorded in Japan by Victor Musical Industries.

Capitol Records, once a prolific jazz producer, is again moving into the field. "The market has opened up in the last 18 months," says Larkin Arnold, a&r vice president. "We plan to break into jazz as the market is expanding." Capitol began its move six months ago, releasing such acts as Caldera, Raul de Souza and Bobby Lyle. Other names appearing on the label are Gary Bartz, who formerly recorded for various Fantasy jazz labels; Eddie Henderson, Nancy Wilson, Zbigniew Seifert, the Section and Joe Harnell.

The move comes as a natural expansion from Capitol's r&b and pop position. Arnold cites aging of the rock 'n' roll audience as a factor making the move into jazz possible. "People are opening up to new kinds of music and music is moving softer," he says.

The program is going well so far. "We are extremely pleased by the initial reaction to Raul de Souza and Bobby Lyle," says Arnold.

Jazz is back inside the Casbah, as three new releases on Casablanca's Douglas label are spearheading its move into the jazz field. All signs seem to indicate a growing jazz market and a five-album set entitled "Wildflowers" chronicling New York loft jazz is causing a lot of excitement. The series is espe-

cially popular at colleges around the country and requests for the set are pouring in.

Other recent Douglas releases are "Cinnamon Flower" by the Charlie Rouse Band, which contains a fusion of Brazilian influences and new American jazz, and "Delights Of The Garden" by the Last Poets with Bernard Purdie. The Last Poets perform spoken poetry accompanied by instrumentation and in the '60s reportedly had a million seller despite virtually no airplay.

What retailers often cite as another impetus to jazz is the way standard catalog continues to sell. Many acts additionally, whether big sellers or not, are busy with personal appearances, keeping their names before the public. An example is the veteran singer Carmen McRae. Still others go a different route. Blossom Dearie's loyal fans can now find this artist's recordings on Dearie's own label, yet another example of jazz's perpetuating nature.

The current emphasis on the modern transition in jazz comes at the retail level. In a recent Detroit visit, this reporter visited two major Sears renovated record/tape departments (Billboard, June 11, 1977). In these more traditional ABC-racked departments, the header over the section read: "Jazz." And the dividers cards were familiar jazz names. But across town in the Hazel Park and Grosse Pointe Harmony House stores, operated by Motor City veteran, Carl Thom, the jazz monicker was sublimated to divider cards, of which only a third listed traditional names. The remainder were new players who have arisen in the past five years.

Billboard's Top 40 Jazz Album chart evidences the rise of the truly contemporary player. In the 40 slots, the only veteran names holding forth are Maynard Ferguson, George Benson, Ramsey Lewis, Herbie Hancock, Grover Washington, Phil Woods, Gary Burton, Benny Golson, Woody Herman and Miles Davis. In that group of veterans' albums, only the Herbie Hancock and Woody Herman two-pocket sets contain traditional performances, blended well with a heavy mix of avant-garde performances by the long-time jazz pillars.

Of the 40 albums, less than 20% could be counted as traditional. And the swing toward avant-garde is nowhere more manifest than at Inner City and Classic Editions, labels under the umbrella company which started years ago as Music Minus One.

Former jazz drummer and MMO founder Irv Kratka admits he fell into the proverbial pond and came out smelling like a lily. He attended the first MusExpo '75 in Las Vegas. While he manned his booth in the cavernous, unattended Las Vegas Convention Center, a French industryite, Pierre Jaubert approached him with three jazz albums. When he returned to his New York base, Kratka listened and liked the jazz he heard. He ended up taking six of nine albums proffered by Jaubert on Musidisc.

That unlocked a flood gate. Kratka's two jazz labels have re-



leased 80 modern and jazz albums in seven months. He sees another 20 albums before the close of the first year's business. He's released Sidney Bechet and Mezz Mezzrow from King Jazz, France, to the Sun Ra Arkestra from Cezame of France. He's also issued albums from Durium and Carpsello, Italy; Pierre Cardin, France; and Herb Abramson sides. Abramson is a former key principal at Atlantic who now operates as A-1 Sound Studios, New York.

But his richest lode stems from SteepleChase Records of Denmark, whose Nils Winther records primarily expatriate American players in Europe while Marty Cann etches sides by American newcomers. And there are sides coming on Inner City from Enja Records of Germany, whose Matthias Winckelman often records in the U.S., while Horst Weber takes care of business at home.

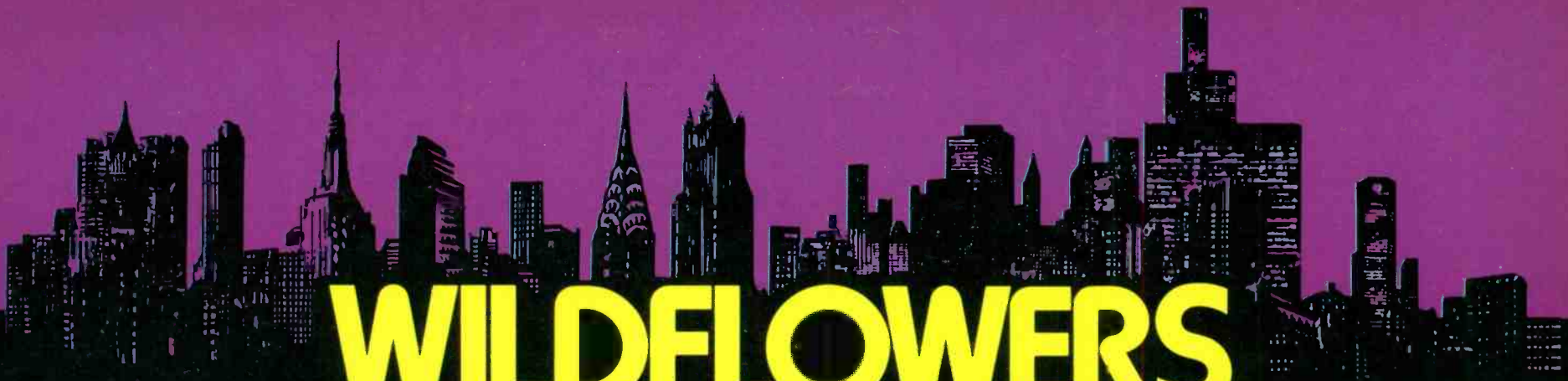
And Kratka is signing his own modern music players. So far, he has recorded Ted Curson's seven-piece Philadelphia crew. And out of that group, he's ready to record bassist David Friesen.

Like his giant rival labels, he's tuning his marketing concepts more to jazz. Mort Hillman, erstwhile sales chief for a number of labels, has joined the Kratka crew. Their distribution is being scrutinized carefully and remolded to blend better with the heavy jazz and modern release by Kratka. Inner City is advertising frequently in local and regional underground papers and national jazz periodicals. He's out to build local promotion backup for appearances of Inner City acts, as is Simon for his ECM artists when they tour America.

Kirk Stull of the Swallen's Cincinnati-based chain of department stores feels it's local appearances that cement the link between the artist and album buyer. He feels jazz-oriented labels must encourage more FM station play for modern instrumentalists and vocalists. Cincinnati is rarely on these artists' itinerary, he complains.

And the swing of labels into jazz has not ceased. Rumored ready to bow a label is Al Brame, who for years buffered San Francisco as a major jazz and modern venue, when he operated as co-owner of Melody Sales Distributing there and more recently as head of Eric-Mainland the M.S. Distributing, San Francisco. He will be joined by a youthful producer who most recently has built a strong jazz line for a leading independent label, it's reported.





# WILDFLOWERS

## THE NEW YORK LOFT JAZZ SESSIONS



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NBLP 7046



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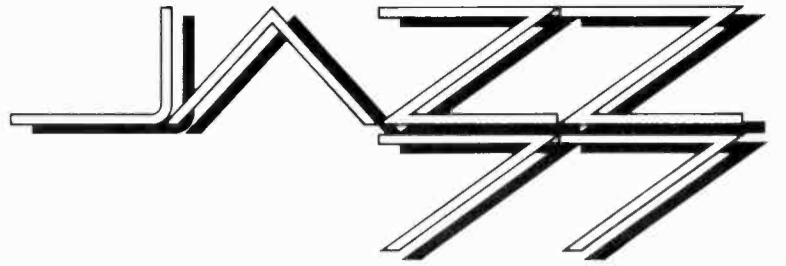
The wild flower grows naturally. It is not bred for the marketplace, force-fed, pruned and grafted to satisfy the whim of fashion, but develops in its own time according to the laws of its own inner nature. Somehow it survives the rigors of life on its own, bursting forth with a vitality and conviction beyond the range of its domesticated counterparts.  
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# THE BREAKOUT TRIO: JAMES, MANN, BENSON



Quadruple talent Bob James (writer, arranger, producer, pianist) is one of the most influential forces in contemporary jazz.

Guitarist/singer George Benson is undoubtedly jazz's top commercial instrumentalist/vocalist combination.

Herbie Mann, flutist/label executive/producer, empathizes with the creative and financial aspects of developing recorded jazz music.

All three individuals are responsible in their own ways for the breakout position of jazz today and for its growing expansion around the world.

James, who spends most of his time either recording someone, or being re-recorded himself, has emerged within the last four years to a position of respected prominence with the public who buy his LPs and dig his in-person appearances with a variety of other headliners.

James' influence as a creative force can be found in his arranging material for his own and client artists' sessions. "Jazz has changed so much," he is wont to state during a break at a Columbia recording session for his next LP. "It's become a different breed of music and its audience is different. People playing it are different and in order for it to be commercially successful, it has to have an appeal beyond a musician audience.

"It appeals to people who dance; it has more structure than it used to have, the improvised solos are shorter, the music is more melodic.

"Its rhythmic structure is different. The concept is for even eighth notes. Before it was syncopated with dotted eighth and 16th notes. The electric guitar and electric bass have changed the bottom of the rhythm section.

"Now, the bass plays melody. It used to play quarter notes. But we're still playing solos and looking for standards with strong melodies for our improvisations."

James, who recently left CBS' employ as director of progressive a&r to open his own CBS-distributed label, produces guitarists Eric Gale and Steve Khan. His own LPs are on his own Tappan Zee logo, with others to be added. While at Columbia he produced Freddie Hubbard, Hubert Laws, and Maynard Ferguson.

On his first LP for Columbia as an artist (he was formerly on CTI and still owes it one album) he plays a lot of acoustic piano in spite of his reputation being made as an electric keyboardist. Why?

"We've heard so much Fender Rhodes that the acoustic sounds fresh to me and more powerful."

*(Continued on page 68)*



George Benson, left.  
Bob James, below.  
Herbie Mann (cutout).



## DUKES OF DIXIELAND



## The Royalty of JAZZ

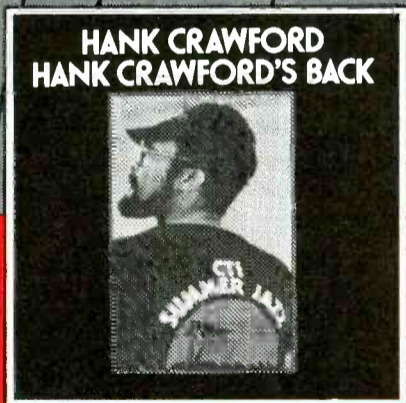
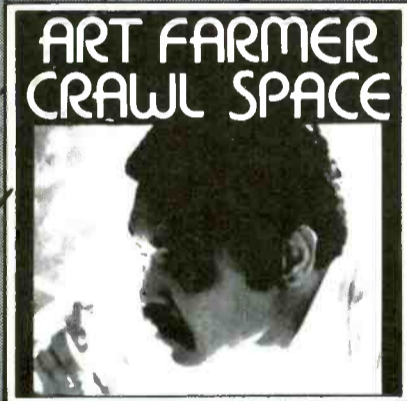
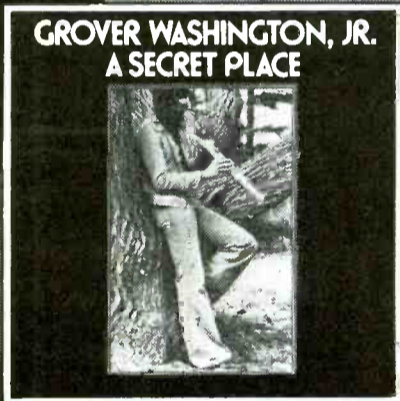
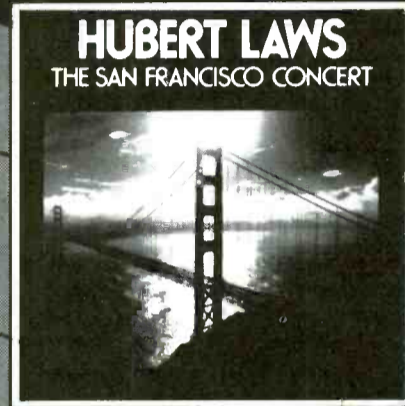
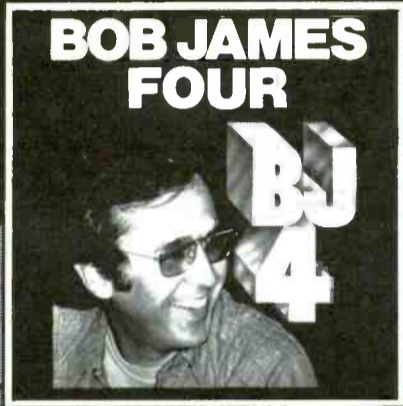
### '77 ITINERARY

July 2	Newport Jazz Festival	NYC
July 25 - 30	Blues Alley	Washington DC
July 31	Summer Arts Festival	Lancaster, PA
Aug 11	1st National Bank Plaza	Chicago, IL
Aug 12 - 21	Illinois State Fair	Springfield, IL
Sept. 4	Jazz Festival	Memphis, TN

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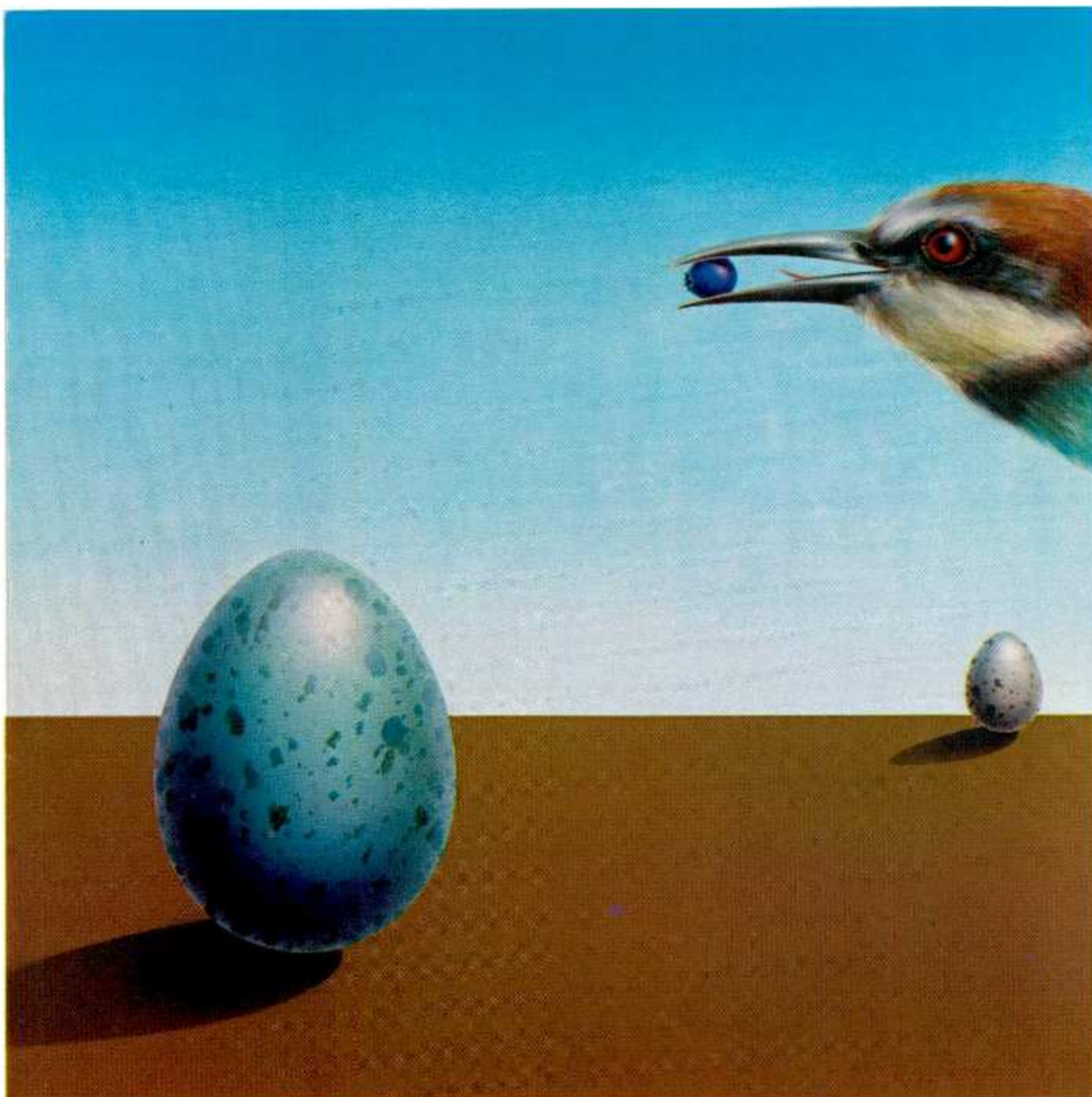
**THE STAR-MAKER**

## Jazz



“During the transition from Louis Armstrong to Roy Eldridge, they didn’t want to hear what Roy was playing. Then Roy’s generation didn’t want to hear what I was doing, and my generation didn’t want to hear Miles. Yet it is all the same. It is the same music all the time. The elucidation is different — how you talk it, how you do it — but it is all one music. It is one, like religion is one.”

Dizzy Gillespie from the foreword to the book *Jazz People*



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Rahsaan Roland Kirk  
Pat Martino  
Airto Moreira  
Claus Ogerman  
Charlie Parker  
Hermeto Pascoal  
Flora Purim  
Tom Ranier  
David Sanborn Band

You can expect to hear more about New York's endemic brand of new wave music called loft jazz in the year to come. But don't expect to start boogieing to it, brother. It's a cerebral trip and as such may have difficulty getting enough people enthused over it to warrant radio air-play and lots of record company participation.

For loft jazz—the home grown avant-garde sounds of the lower Manhattan coterie—has some built in problems, based on previous attempts to extricate hardcore avant-gardism from within its tightly knit group of devotees.

It is a hard kind of music for everyone to appreciate as those listeners who recall the travails which Ornette Coleman (and Atlantic Records) went through in the mid to late 1950s in their attempts to introduce to the jazz world a new brand of concrete creativity. It didn't work.

But that's not to say that what's happening at the dozen or less New York loft clubs can't emerge with some respectable following.

First indications are that a beachhead has been solidly created by the musicians and loft owners, with the curious now becoming a familiar sight at such locations as Studio Rivbea, Studio We, Alis Alley, Ladies Fort, Environ, Brook and Jazzmania.

The first recorded evidence of the brand of free form, free flowing, often frenetic avant-garde music to emerge came out several months ago on the Douglas label, a small company owned by Alan Douglas. The initial five LPs in the series called "Wildflowers: The Loft Jazz Sessions" were recorded at Rivbea by freelance producer Michael Cuscuna, with Casablanca releasing the product (with no exploitation) domestically as its own effort to get into the jazz market.

Douglas, a veteran jazz entrepreneur, defines loft jazz as being more a place where the music has gained a home, rather than a style. "It's a place without restrictions that has allowed these people to be free and experimental and innovative, things which are generally not available in the other genre of public facilities.

"Intellectually and socially it's in focus so its audience is growing and the musicians feel they are making an impact."

Douglas says several stylists are emerging and he has already cut a solo LP with trumpeter Olu Dara who originally played on the group LPs. He expects to cut additional soloists in the months to come.

Douglas says the music heard in the lofts is a "fusion of all kinds of music" and that it is avant-garde "in the sense that it's a leader of this new thing.

"Loft jazz is where it's coming and where it's going because you have people of all ethnic and cultural backgrounds working together. These are musicians who are super critical of each other so they play their asses off. They are self-taught or formally educated and they're fusing all the musics together. I found that the most exciting thing and that's why I did the series."

In the main the musicians playing at the lofts are unknowns who have found a resident spotlight with which to generate their own vibes.

The lofts, formerly old, vacant locations have been taken over by the musicians themselves as a way station along the path to what they hope is eventual widespread recognition.

The loft sessions are a modern day version of the Harlem rent parties of the 1920s when musicians would jam and it cost \$1 or so to get in with the proceeds going to the person whose home the party was in.

The modern musicians comprising the core of the loft devo-

Rivers owns Studio Rivbea; Ali Ali's Alley. Today's performances have become quite professional with the rooms offering decent sound, lighting and food and the crowds of young people queuing up to pay the \$3 or \$4 door tabs to get in, eager to be in on an elite movement.

The fact that the music is generally avant-garde, is of an unknown nature and may be unorthodox—to say the least—doesn't distress the young listeners.

Hundreds of them flocked to 30 concerts on the weekend of June 8-9-10 presented at four locations under the umbrella of the second New York Loft Celebration.

John Fisher, the musician owner of Environ on lower Broadway is distressed that the music is being typecast as strictly avant-garde. He says loft jazz involves all forms of music happening and that was the aim of the celebration in which a brass band, Brass Proud, was included among the fermentation, as were the name vocalists Staton and Jefferson.

The first Loft Jazz Celebration, held last June, drew turn-away crowds to the four lofts involved then as this year: Environ, Jazzmania, Ladies Fort and Brook.

The fact that there are musicians outside the avant-garde field of influence moving into the loft locations indicates that commercialism is being discovered in these creative cauldrons.

Rashied Ali's own brand of extrovertism has been recorded on his own Survival label, but this former John Coltrane drummer's music touches on the basics of the blues in addition to exploring new ways of improvisation.

So there are examples of loft jazz on two known labels. But wait. Listen to Bruce Lundvall, president of the CBS Records Group: "We're looking into it. We haven't signed any artists yet. I've passed on a few. The ones we are looking at are innovative improvisors."

The executive sees loft jazz as "growing . . . there's a vitality in this music," he admits, while asiding that in the main the avant-gardists "won't say anything to a sizeable audience." Therefore he has to carefully search out the right artists.

Now hear this: "Loft jazz is very important. It's growing like crazy." The speaker? WEA International's jazz expert and president Nesuhi Ertegun. "I'm sure some important musicians will emerge from it. For sure. There are enough clubs for it to grow. But originally there weren't enough clubs which

(Continued on page 68)

## NEW YORK'S CEREBRAL TRIP

# LOFT JAZZ

tees have been gigging in empty lofts and other vacant surroundings for the past six years, usually as their only means of promoting their concept of jazz.

For the first time several months ago, an "outsider," Dave Brubeck and his musical sons ventured into the loft arena to appear at an afternoon session. Up until that point the musicians had generally been either unknown or lacking of top billing stature. Recently singers Dakota Staton and Eddie Jefferson performed at Ladies Fort.

Nonetheless, there is a frontline of loft names upon whose efforts the movement has been propagated: reedman Sam Rivers, pianist Randy Weston, drummer Rashied Ali, alto saxophonist Arthur Blythe, saxophonist Roscoe Mitchell and recently reedman Anthony Braxton.

## SANDCASTLE RECORDS



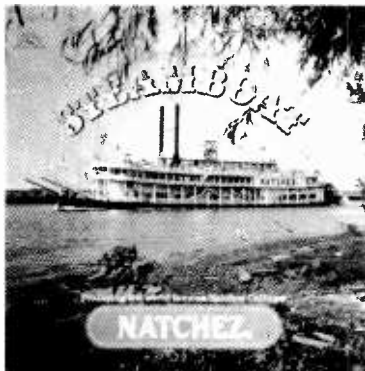
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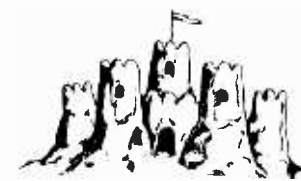


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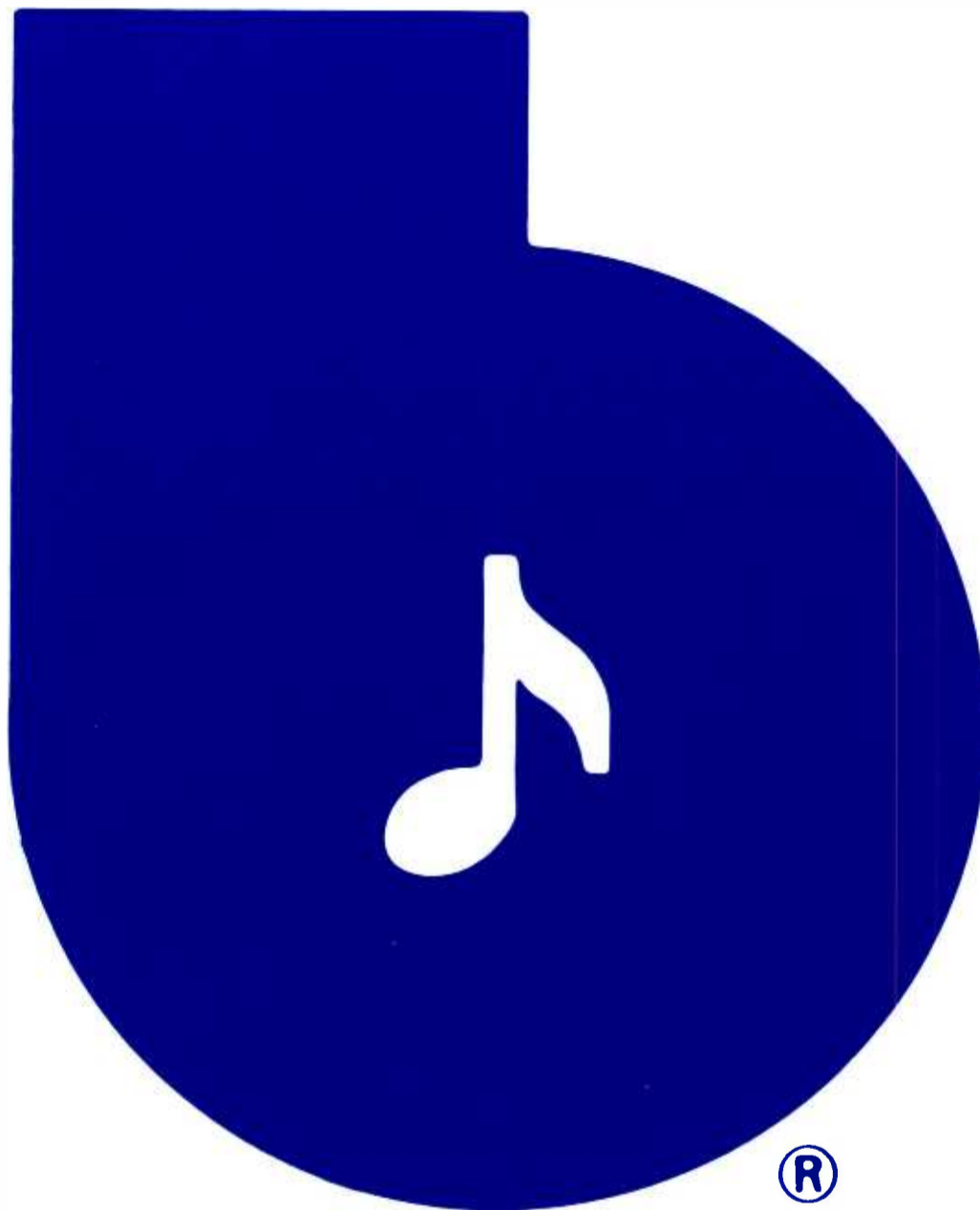
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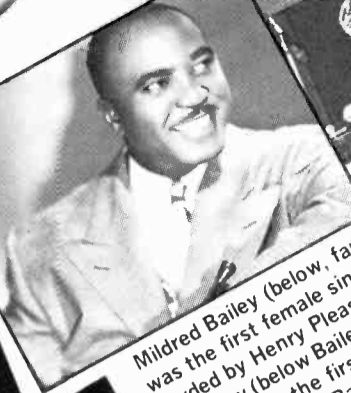


**Blue Note**

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Benny Carter (upper right) was in Europe when the big band era took America. He was the first American Jazzman to play in Spain. Leading popular bands in the '30s and '40s, his longevity is evidenced by his recent Monterey performance. Jimmie Simon has called "the most exciting big band of all time." Lunceford's band was showy and as a whole gave off an exuberance. Dave Brubeck (far right) at a festival with some of the legendary figures of jazz's "cool school." From left: Cal Tjader, Gerry Mulligan, Alan Dawson, Brubeck, Jack Six and Paul Desmond. Today, Brubeck has a broader audience with works such as "The Light in the Wilderness."

# SIMPLY YEARS OF JAZZ



Mildred Bailey (below, far right) regarded as one of the most natural jazz singers. Ahead of her time, she was the first female singer to front a jazz band (Paul Whitman, 1929), and along with Connee Boswell is regarded by Henry Pleasants as the first white singer to master the blues and early jazz idiom. Julian "Cannonball" Adderley (below Bailey), the late alto saxophonist, famed along with brother Nat for a form of folk-rooted jazz. Cannonball was among the first jazz musicians to bring credit to academic training (he taught music for over eight years at a Florida high school). Count Basie (directly below), whose band remained tremendously popular for over 30 years without radical changes, credit to Basie's choice of musicians and the freedom he gave them. The Basie band improved with numerous famous players weaving through it (trumpeters Clark Terry and Thad Jones; tenor saxes Herschel Evans and Lester Young; the list requires paragraphs). George Benson (upper right next to Basie), veteran guitarist turned singer, is one of the newest of the "crossover" jazz artists, bringing jazz-styled music not to thousands but millions. LPs such as "White Rabbit," "Breezin'" and "In Flight" have established Benson as the guitar stylist of the '70s.

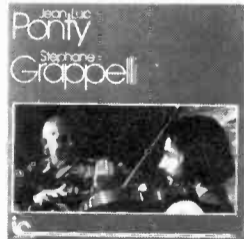


Jack Teagarden (above left), probably one of the most admired and beloved musicians in jazz history. His music spanned from the Goodman and Miller days until the '60s. An accomplished trombonist, his warm vocals are memorable, as in "Basin Street Blues." Dizzy Gillespie (left) being kidded by jazz deejay Freddy Robbins (center) and Scandinavian jazzman Stan Hasse (right). A founder of the bebop '40s jazz revolution, Gillespie's big band was one of the last black big bands to win success. Benny Goodman (far left), whose pioneering extended mercurous classical orchestras moved in and out of many famous musicians' units.

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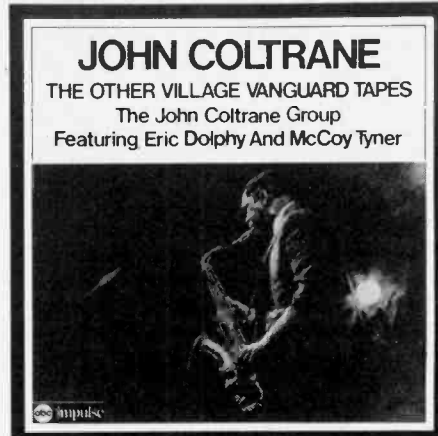
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# HARDCORE LISTENERS FIND FEWER BUT MORE DETERMINED JAZZ FORMATS

By CLAUDE HALL

Jazz radio is alive and well and living on the backwaters of radio almost coast to coast in the United States. Of course, you still have a few—only a handful, unfortunately—fulltime jazz radio stations and the foremost of these has to be the almost legendary KJAZ located in San Francisco managed by Patrick Henry. And WRVR in New York, having just moved into new studios, is slowly getting into high gear with a unique format approach to jazz radio that may eventually revolutionize the industry and bring jazz back stronger in other markets.

And one certainly must pay tribute to the great personality Felix Grant, who has been featuring jazz 7 to midnight on WMAL in Washington, D.C., for years.

But jazz has been making inroads—though not with much publicity—at such stations as WHUR in Washington, D.C.; WQRS in Detroit, which features a big band show on Saturday nights 10 p.m. to 1 a.m. and might occasionally play jazz; WWMM in the Chicago suburb of Arlington Heights that plays jazz midnight to 5:30 a.m. in a show hosted by Joe McClurg called "Collage"; in a show that features about 20% jazz on WGRP in Detroit from 10 p.m. to 3 a.m.; WJPC in Chicago, which plays some jazz between 3 p.m. and sign-off on Sunday; and countless other radio stations in markets large and small which program an hour of jazz here and an hour of jazz there or mix it into regular programming. For example, KRE in Berkeley, Calif. weaves in jazz with r&b music and KJLH in Los Angeles, managed by Rod McGrew, features soft jazz in the station's MOR-black format. WYJZ in Pittsburgh plays jazz 2 p.m. until sunset.

Of course, the stanchions of jazz have long been such stations as KJAZ in San Francisco, undoubtedly the nation's best; KBCA in Los Angeles, which, unfortunately, has shifted slightly away from being a pure jazz station in order to try to appeal to a wider audience; WJZZ in Detroit; and WRVR in New York.

To tell the truth, though, fulltime jazz formats are extremely rare. Yet besides those other stations that program an hour of jazz here and there, jazz has been receiving excellent exposure on America's progressive rock FM stations, believes Scott Muni, program director and air personality of WNEW-FM in New York.



Charlie Brown, deejay at WRVR when this photo was taken at a station-sponsored concert, along with (all from left) trumpeter Joe Newman, WRVR general manager Bob Orenbach and Benny Goodman. At right, members of jazz station WRVR-FM crew in New York. Shown

from left to right are Barry Skidelsky, production director and d.j.; Dennis Waters, program director; Roberta Altman, news director; Les Davis, morning drive d.j.; Donna Halper, music director, afternoon drive d.j.; Robin Zachary, programming assistant; G. Keith Alexander, midday d.j. Not shown are Herschel, Doug Harris, Stella Marrs.

"The term 'jazz' is strange today . . . like how much of any record is really rock. But also, is Chuck Mangione a rock artist or a jazz artist and who else falls into that category? Herbie Mann? Is George Benson a jazz artist to you? But he just had a

tremendous pop seller."

Still, for one reason or another, WNEW-FM has a ready rack in the studio in easy reach of the air personality. Out of 300 albums in the ready rack, anywhere from 30-40 of them are jazz, though Muni wonders if the traditionalist would question about the records being "legit jazz. Still, they're marked jazz for one reason or another. Herbie Mann has been in that rack at one time and there's some Latin jazz in there along with Chick Corea, Return to Forever and Journey. I consider them jazz. And Weather Report considers itself jazz and they're in there.

"See? Jazz is a damned loose word.

"But our format is still freeform . . . there's no rotation pattern. The rule is that the air personality has to look at the music sheet of the personality who just finished his show so you don't duplicate the same music.

"So, it's hard to give you a percentage of how much jazz really goes on the air. But we have a total of 12,000 albums in the studio in reach of the air personality and another 300 in the ready rack. I wouldn't be surprised if maybe 10% of what we play is jazz. Who knows?"

Donna Halper, music director and air personality of WRVR in New York, says she does extensive research on jazz, calling maybe 20-25 stores a week . . . "all kinds of stores and not just those that specialize in jazz. We want to find out what the public feels is jazz." She says that WRVR is trying to turn people on to jazz and it's working . . . the

last two Arbitron surveys have shown an increasing audience. "We're taking listeners from the black disco stations and the progressive stations . . . those people who might want to hear more of a Ronnie Laws than just the hit single."

WRVR has a playlist and a format. It's geared to expose traditional jazz 50% of the time and the best current material the rest of the time, as well as what Halper calls "the fusion artists." But you'll hear Coltrane, Miles Davis and even Art Tatum on the station—"from swing to bebop and even, occasionally, the esoteric stuff. But you'll never hear us talking about the tasteful use of the flugelhorn on a given record. I don't think the average listener gives a rat's ass about who had a hangnail when the session was made."

John Lyday, program director of WWMM in Arlington Heights, about 25 miles northwest of Chicago proper, says his station has a very loyal following with its midnight to 5:30 a.m. jazz programming. "Joe McClurg has been doing a jazz show in this market close to five years and with us, almost three years." The station doesn't feel it's competition for Chicago's radio stations, "but every damned Chicago station is competition for us." So WWMM localizes to the nth degree and jazz helps it have a definite image.

George White, vice president and program director of WGPR in Detroit, says his station mixes jazz in with contemporary music 10 p.m. to 3 a.m., but that at least 20% of the programming is jazz by black artists. White, an ex-jazz drummer, had his own jazz music show on WCIN in Cincinnati 1953 to 1956 and still has a fondness for the music.

Cathy Liggins, general manager of WHUR in Washington, D.C., say the station is making a phenomenal impact in the market and her station begins jazz programming about 7 p.m. (though a 10 a.m. to 3 p.m. show may also feature a little jazz mixed with contemporary music) and as the evening grows on, so does the jazz. Sheila Eldridge, a former student at Howard University (the station serves as a training ground for the students) now is fulltime and scoring quite well with a 7 to midnight show. After midnight, the programming becomes more and more traditional. Because of jazz, the station is now in the top 10-rated stations in the market, says Liggins. "And though the station has been profitable the past three years, it's making even more money now." On Sunday, the station plays diverse music such as Caribbean, African and West Indian. Throughout the summer, 30 students will be working in the station. Liggins feels she has the perfect format structure for a largely student operation.

One interesting aspect of the radio jazz market is the Miles High Jazz Network, which provides affiliates with jazz programming for persons who aren't primarily jazz fans. Provided by the Newspace Radio Network, the format is provided in modular hours, so it can be used as a special weekly program or can be adapted by the affiliate for use as a complete air shift with local intros, IDs and commercials. Stations presently subscribing are KTYD-FM, Santa Barbara; KZOZ-FM, San Luis Obispo; and KMMT-FM, Mammoth Lakes.

The show is hosted by Joe Collins who has been music director of KMET in Los Angeles and program director at KQIV, Portland, and KFIG, Fresno. Collins is now with KMAK in Fresno and also produces national radio commercials and programming such as "The History Of Rock & Roll" and "The Creedence Clearwater Special."

## Jazz Label Survey

• Continued from page 52

<b>Polydor</b> Roy Ayers Ubiquity Chick Corea	<b>Rocket (MCA)</b> Solution
<b>ECM (Polydor)</b> John Abercrombie Richard Beirach Gary Burton Jack DeJohnette Jan Garbarek Keith Jarrett Steve Kuhn Pat Metheny Paul Motian Enrico Rava Terje Rypdal Ralph Towner Eberhard Weber	<b>Roulette</b> Art Blakey & The Jazz Messengers Betty Carter Lee Konitz Bobby Watson Leo Wright
<b>RCA</b> Toshiko Akiyoshi/Lew Tabackin John Dankworth Ryo Kawaski Cleo Laine Mysterious Flying Orchestra Perigeo Buddy Rich Lonnie Liston Smith	<b>Shady Brook</b> Doug Lucas
<b>Gryphon (RCA)</b> Lena Horne Woody Herman Michel Legrand Barry Miles Phil Woods	<b>20th Century</b> Bobbye Hall
<b>Buddah (RCA)</b> Norman Connors Michael Henderson	<b>United Artists</b> Tim Weisberg Jorge Dalto
<b>Pablo (RCA)</b> Count Basie Ray Bryant Benny Carter Paulinho da Costa Eddie "Lockjaw" Davis Harry "Sweets" Edison Ella Fitzgerald Tommy Flanagan John Burks "Dizzy" Gillespie Milt Jackson Jo Jones Joe Pass Oscar Peterson Dom Um Romao Zoot Sims Joe Turner	<b>Blue Note (United Artists)</b> Willie Bobo Donald Byrd Barbara Carroll Gene Harris Bobby Hutcherson Earl Klugh Robbie Krieger Ronnie Laws John Lee/Gerry Brown Carmen McRae Horace Silver Maxi
	<b>Vanguard</b> Bunky Green Elvin Jones James Moody Oregon Players Association Glen Moore/David Friesen Roland Prince Clark Terry
	<b>Warner Bros.</b> George Benson Alice Coltrane Randy Crawford Deodato Michael Franks Joao Gilberto Al Jarreau Antonio Carlos Jobim Rahsaan Roland Kirk Pat Martino Flora Purim David Sanborn Stuff
	<b>World Jazz (Audiofidelity)</b> World's Greatest Jazz Band Bobby Hackett Yank Lawson

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# Building careers- the real goal of our record company.

Sure we love to have big hit singles (in fact we've had a lot of them lately), but our main goal is to take artists with great potential and develop them to a point where they are expanding both their music and their audiences with each successive release.

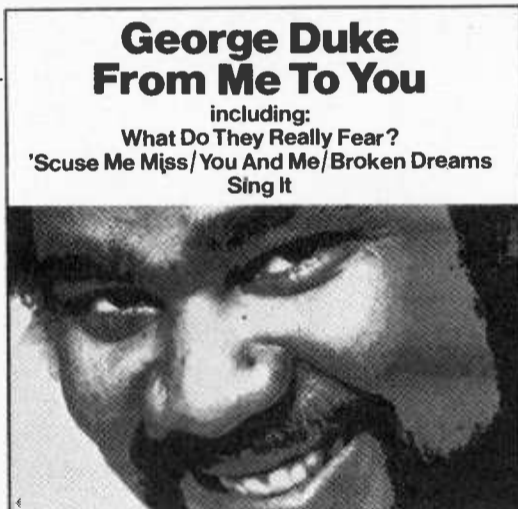
We'd like to present four acts on Epic and Associated Labels who have shown real growth in their skill and their commitment to making music with us.

They are George Duke, Dexter Wansel, Bobbi Humphrey and Lee Ritenour.

## George Duke

"From Me to You" PE 34469

Although this is George's first Epic album, he had been making the kind of music that immediately caught our attention, with the Cobham-Duke band, Frank Zappa, Cannonball Adderley and Freddie Hubbard. This album was greeted with enormous critical acclaim and airplay at a variety of formats.



## Dexter Wansel

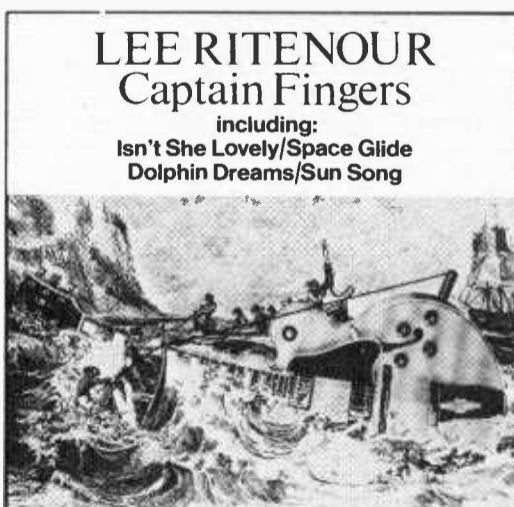
"What the World Is Coming To" PZ 3448

Dexter was once hidden in the MFSB orchestra, but his talents were so extraordinary (even within that ensemble) that he quickly became a solo artist on the Philadelphia International label. Thus far he's released two albums, each gaining him a large and assorted number of fans. Dexter is a writer, producer, arranger and keyboard wizard. But perhaps his greatest talent is in searching out musical corners and creating space for his diverse and prophetic music.

## Bobbi Humphrey

"Tailor Made" PE 34704

Holding a unique place amongst musicians is Bobbi Humphrey. She is only now beginning to show the world what she can do. Playing the flute, she is a commanding figure on the new music scene. Bobbi is going to surprise many people for years to come. She is a startling and dynamic young talent.



## Lee Ritenour

"Captain Fingers" PE 34426

Just twenty-four and already Lee has amassed a staggering list of credits as a guitarist. This is his second solo album, and people are picking up on the virtuosity and raw skill of Lee's playing. A prodigious legend in music circles, he's reaching out for that wider and ever growing audience just now getting into the kind of progressive music he has staked his career on.

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Hart

**HUMMINGBIRD**

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Owens

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Sullivan

On A&M and Horizon Records & Tapes.

Japan has been playing an important role in preserving, developing and spreading one of the most sophisticated forms of American culture of the twentieth century, jazz.

Japan experienced a number of booms centered around a certain form of music in the past. One of them was the "jazz boom" which spread around this country in 1960 when such jazz musicians as Art Blakey, MJQ, John Coltrane and Sonny Rollins enjoyed, and in fact are still enjoying, great popularity here.

Even though the country no longer has this jazz boom and the share of the jazz market accounts for less than 5% of the total market, the jazz market here is live and active and it is supported by thousands of jazz fans made up of both young and old record buyers. A closer look at record buyers shows that the largest group of buyers of jazz records falls between the ages of 18 and 22. This is one of the indications that the Japanese jazz market, which is already showing a sign of gradual growth, will continue to expand in the future.

Jimmy Lyons, general manager of the Monterey Jazz Festival who was recently in Japan, indicated he has a plan of holding a festival in Japan in the future. It would be the first time that the Monterey event will be held outside the U.S.

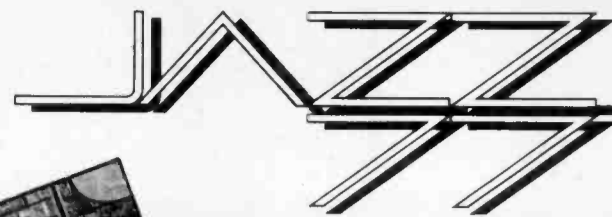
Virtually all major jazz labels are represented in this country. Contemporary, Metronome, Savoy, Blue Note, Pablo, Impulse, Milestone, Prestige, Riverside, Bethlehem, Main-

especially for budget lines, have discontinued the Japanese liner notes.

On average, an ordinary jazz album in Japan sells 3,000 to 5,000 copies. Japanese jazz fans are particularly fond of jazz products created during the "beginning of modern jazz" era. New jazz, or rather abstract jazz, does not sell here. Even though a lot of records are imported into Japan, the market is not affected to any large extent. Domestic pressings are competitive both quality and price-wise. Local record companies are coming up with a lot of reissues, many of which are sold at budget prices, and it is not surprising to find records which have been cut out of catalogs in the U.S. or Europe or which have never been released in other parts of the world. Therefore, a lot of collector's items are found here. One of the largest record retailers in Paris, Lido Musique on Champs Elysees, has a special section for jazz records imported from Japan.

The Japanese companies are not only exporting finished products, but they are also signing catalog deals with record companies overseas.

Victor Musical Industries has signed deals for its jazz catalog comprising products produced in Japan by Japanese and foreign artists on which it has master rights. Its licensees include Chian Fuat (Singapore), Disc'AZ (France), Ifesa (Equa-



Sadao Watanabe (right) is a leading Japanese jazz artist, shown with Charlie Mariano.

## Japanese Develop Domestic Jazz Amid Flourishing Import Scene

By ALEX ABRAMOFF

stream, Xanadu, BYG, Freedom, Black Lion, ECM, ESP and Fantasy are all represented in this world's second largest record market.

There are also local jazz labels such as East Wind and Frasco (both owned by Nippon Phonogram), and an independent jazz label called Three Blind Mice.

Japanese jazz record buyers are extremely conscious. Beside the fact that they demand a high quality of recorded sound, they demand record jackets and labels with the original artwork design and liner notes. Therefore, many jazz records released in this country do not have a word of Japanese on either the record jacket or label and they look exactly the same as the original. Liner notes in Japanese are printed on separate sheets and these are inserted into record jackets. Because this adds to the total cost, many record companies,

dor), King Yoko (Hong Kong), Ri-Fi (Italy), Springboard International (U.S.A.), Vicor (Philippines) and Zafiro (Spain). There is an increasing number of foreign jazz artists who record in Japan for the Japanese record companies.

Jazz artists often visit Japan for concert tours. This year alone, Japanese audiences have already been or will be exposed to such jazz artists as Herb Ellis, Art Pepper, Buddy Rich, Max Roach Quartet, Esther Phillips, Barney Kessel, Art Farmer & Jackie McLean Quintet, Benny Carter & Jazz All Stars, Toshiko Akiyoshi-Lew Tabackin Big Band, Sonny Rollins, Zoot Sims, J.J. Johnson, Nat Adderley, Maynard Ferguson, Ray Brown and Milt Jackson. Prices of tickets for jazz concerts are comparable to those for pop concerts.

Japanese jazz artists such as Martha Miyake, Kimiko Kasai, Terumasa Hino, Masahiko Togashi, Akira Miyazawa, Yousuke

Yamashita, Sadao Watanabe, Toshiko Akiyoshi, Masabumi Kikuchi, Ryo Kawasaki, Takehiro Honda, Masuo Yoshiaki and Teruo Nakamura are active and well-known both in Japan and overseas.

There is an increasing number of live spots for jazz music in this country where not only Japanese, but also foreign jazz artists touring Japan perform. An average entrance charge with one drink is \$15. Live recordings are often made in these venues.

JULY 9, 1977, BILLBOARD



Gato Barbieri is an Argentinian born saxophonist who is one of the most highly regarded jazz musicians today. His music fuses the sounds of Charlie Parker and John Coltrane with his afro-latin roots for a highly original style. Among his accomplishments is the acclaimed score for Bertolucci's "Last Tango In Paris." About playing music, Barbieri has said "Where I want to arrive musically is the point at which I will be able to express what is in me through the horn as naturally as the act of walking, or breathing." In pursuit of this goal, Barbieri created albums such as "Caliente."

## LATIN JAZZ



Born in Brooklyn, raised in East Harlem, Ray Barretto has been, along with Eddie Palmieri and Mongo Santamaria, one of the leading spokesmen for salsa in the jazz world. His pure salsa recordings have won him recognition and a following among Latin audiences; his jazz-fusion works have made him one of the best known Latin musicians among jazz enthusiasts. He has been associated with Tito Puente, Machito, Dizzy Gillespie, Cannonball Adderly and Freddie Hubbard, among others.

Caldera is a new international group. Wayne Henderson (formerly of the Crusaders) has produced a first LP for the band that contains (left to right) Steve Tavaglione, of Riverside, California, saxophonist and veteran of Sly Stone's Band; Carlos Vega, drummer from Cuba and Southern California; Mike Azevedo, Brazilian born conga player and percussionist; Eduardo del Barrio, keyboardist from Argentina who was first trained in classical music; Dean Cortez, bassist from Florida; and Jorge Strunz, guitarist from Costa Rica, Arizona, Colombia, England, Spain and other points. All are top session artists and the band is blazing new trails through territory first charted by bands such as Weather Report and Return To Forever.



Flora Purim first became interested in jazz in her native Brazil. Both her parents were amateur classical musicians. First successes came as she became an established singer in Brazil with the bossa-nova sound, recording several hit albums and singles and hosting her own tv show. She came to the U.S. in 1968 to further her artistic career and soon was playing with Duke Pearson, Stan Getz, Gil Evans and others. A big break came when she joined with Chick Corea and the original Return To Forever. An 18 month prison term for a drug charge in 1974 set back her career momentarily, but she is again performing and growing in popularity.

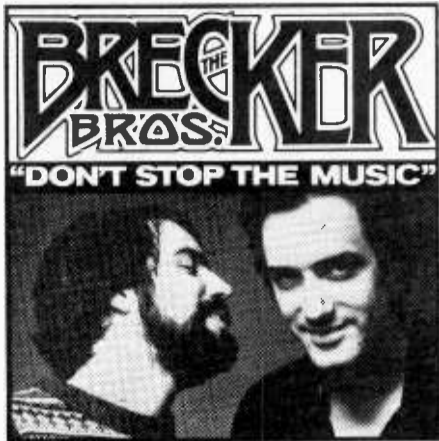


Willie Bobo plays music that blends Latin, Afro-Cuban, jazz and rock idioms. The percussionist has been associated with such musicians as Tito Puente, Miles Davis, Gil Evans, Stan Getz, Cannonball Adderley.



Singer Milton Nascimento was introduced to the U.S. by fellow Brazilian Eumir Deodato and was featured on the 1975 solo LP by Weather Report saxophonist Wayne Shorter.

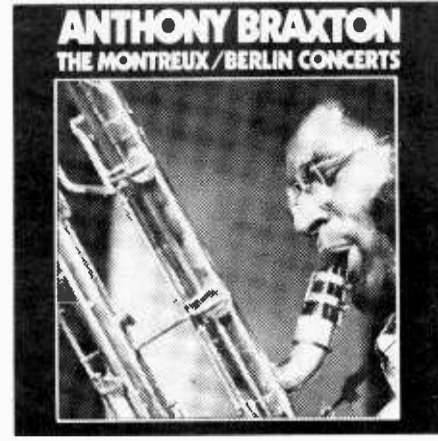
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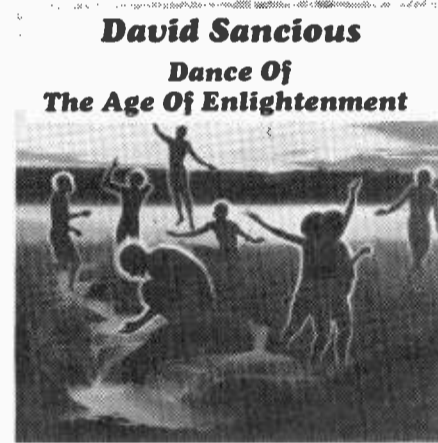
## And coming soon...



"Love Play" is the eagerly-awaited solo album by renowned vibraphone virtuoso and composer Mike Mainieri. Long a key figure on the music scene, his return to recording is a very special event.

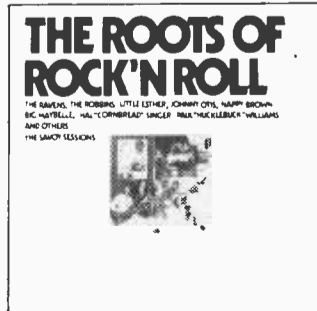
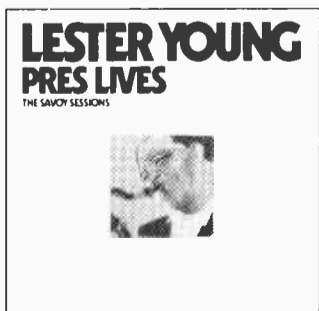
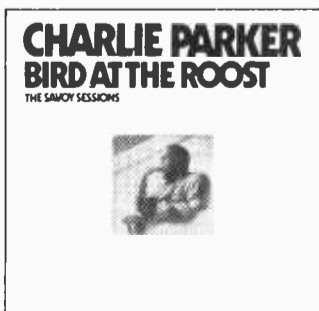


"Midnight Rain" is the new album Urszula Dudziak, who has been hailed by critics as the most exciting vocalist in contemporary music. Produced by Michael Urbaniak.



David Sancious' "Dance Of The Age Of Enlightenment" features a stunning major work composed and brilliantly performed by this remarkably versatile instrumentalist.

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Art Tatum (right), whose technical brilliance has been rated by some as pretentious and over-named, according to Lillian Erlich, is still regarded for his delicacy and subtlety. George Wein (far right), caught at the piano. His Newport Jazz Festival, still so-named though it moved in New York, has been the vehicle for hundreds of jazz stars and jazz stars-to-be. Roy Eldridge and Billy Eckstine (right in lower left photo). Eldridge was Dizzy Gillespie's big band featured Budd Johnson and Dizzy Gillespie. Charlie Parker, Dexter Gordon, Gene Ammons, Fats Navarro, Miles Davis, Art Blakey, and Sarah Vaughan.

# 50 YEARS OF JAZZ

An all-star '50s session featuring (from left, top photo far right) Serge Chaloff, Kai Winding, Billy Bauer, John LaPort, Lee Konitz, Stan Getz and Miles Davis. Of them all Davis stands as the pillar and a force that changed jazz. Earl "Fatha" Hines (bottom right), considered as the innovator of "trumpet style" piano, which he obviously borrowed from Armstrong. As "far out" in the '20s as Monk in the '40s, Hines brought jazz to a level of almost rhythm instrument obscurity. Charlie Parker (below), credited with helping to return jazz to the small group format. His long solos by individual horns, duets occasionally and ensemble treatments with two or more horns along with freeing the drummer from a set pattern are among other innovations credited to "Yardbird." Bob James (left above Deodato), along with Herbie Mann and George Benson, is credited with bringing jazz to a wider audience. The pianist, whose reputation as an electric keyboardist belies his acoustical abilities, feels electronic instruments such as the electric guitar and bass have "changed the bottom of the rhythm section." Wes Montgomery (right, above Deodato), who worked in a field crowded with other great guitarists including Charlie Christian.

Eumir Deodato (left) gave jazz a new sound with electronic effects and moved the genre into some new listener areas as one of the more modern, if brief influences in recent jazz.

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## Crossover Connection

• Continued from page 48

While crossover jazz is today's sales darling in America, the same is not true in Europe, claims Borje Ekberg, president of Metronome, the famous Swedish company formed in 1949 and a WEA licensee.

"Americans are amazed because they think Sweden is the home for jazz. It's not the case anymore. Crossover is not selling. The jazz fans say it's not enough jazz and it's too sweet. I've spoken to a lot of people and they think Benson is mood music.

"It's nice to listen to but people don't go out and buy that kind of record. We release all Benson and CTI product, and it sells, but not in the quantities they sell in America.

"I don't know what can be done. The jazz and rock critics don't like it."

Ekberg, whose company was one of the first European jazz flavored labels, says the same holds true "all over Europe."

Crossover has still to break through in massive proportions in Europe, although Nesuhi Ertegun claims interest for jazz in Japan "is unbelievable."

The music of America is not only crossover—with its well arranged and produced sessions which give the music a more professional, controlled feeling—but it is also wildly avant-garde. Many releases on Arista aside from any Savoy reissues, have been very determined modernistic.

This is all to the good, lauds WEA's Ertegun, because companies recording the avant-garde are doing a service to the industry. Echoing this feeling is CBS' Lundvall as well as freelance producer Teo Macero, a modern composer and former staff producer at CBS.

Macero is working with a new group, Auracle, under the financial tutelage of ATV Music. This six-piece group (all graduates of the Eastman School of Music, Syracuse, N.Y.) is not crossover a la the Crusaders or Hubert Laws, but "bridges a lot of gaps," in Macero's respected opinion.

"Its music is well constructed and they play tight compositions," says Macero, whose experience as Miles Davis' producer placed him in the forefront of jazz musicians breaking into the rock rhythm idiom to link it to free form music.

Macero finds crossover music not very adventurous. "It's good and pleasant and may be a passing fad. What I call crossover is something successful like 'Take Five' (by Dave Brubeck) or 'Bitches Brew' (by Miles) which were on the pop charts."

Macero hopes to find a recording home for Auracle because he believes in this act's capabilities as technicians and composers.

If one thing is certain about jazz right now it is that it has

more people recording it, selling it, playing it, writing it (Macero did the score for an NBC-TV fall special "Sgt. Matlovich Versus The U.S. Army Air Corps"), knocking it, defending it, intellectualizing over it and praying for it than at any other high watermark in the past five years.

You can groove to its flowing tempos, be engulfed by its ethereal stylists or be confused by its electronic complexities and wonder "what the hell is going on?"

It sells out concert halls and keeps studio cats working in New York and Los Angeles. It keeps on going despite the death last year of the first jazz trade group, the World Jazz Assn.

It is a magnet with drawing powers which engulfs the best of other musical forms and gives birth to halfbreeds and hybrids, seminals and neophytes, rebellious spirits and conformists.

For many people jazz is a new-found source of energy.

## The Breakout Trio

• Continued from page 68

George Benson certainly communicates in a distinct manner. The veteran guitarist turned singer earlier this year continues to play melodically haunting jazz guitar. He may be categorized as a crossover artist because his music appeals to millions, not thousands, but he is still a certified jazz musician, improvising and playing with rhythmic configurations and exploring colorations in moods and feelings.

His guitar playing is heard on Warner Bros., CTI Columbia and Prestige. His "White Rabbit," "Breezin'" and "In Flight" albums have established him as the distinctive guitar stylist of the '70s, filling a void created with the death in the late '60s of Wes Montgomery.

Benson can play funky but he doesn't play fuzzy, a delightful revelation in a business where distortion has been looked upon as sacrosanct.

His singing voice is amazingly clear and polished and if it still sounds good after a recent gruelling tour of Japan and Europe, he's in good stead. For like Nat Cole who opened his mouth after starting to gain a reputation as a jazz trio pianist, and was catapulted into a new career, so too has this happened to Mr. Benson.

ELIOT TIEGEL

### CREDITS

Editor, Earl Paige. Editorial planning, Eliot Tiegel, Managing Editor (writer of lead, loft jazz and breakout trio stories). Other staff writers: John Sippel, Marketing Editor; Claude Hall, Radio & TV Programming editor; Mike Hennessey, European Editorial Director; Alex Abramoff, Japan Bureau Chief; Barry O'Neil, label survey. Art: J. Daniel Chapman and Kim Bucknam. Production, John Halloran.



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MINNEAPOLIS FANS—Guitarist Al DiMeola performs at a QORS Concert For Sharing in Minneapolis before an estimated 19,000 persons. Each person attending had to bring a can of food as a donation for a local charity.

## Concord Label Going Self-Sustaining

By JOHN SIPPEL

LOS ANGELES—On the eve of his ninth annual Concord Jazz Festival, Carl Jefferson, the dynamo behind the bash, is splitting off his four-year-old label, Concord Jazz, from its national distributor to become self-sustaining.

Earl Horwitz, veteran distribution executive, who has handled marketing for California Record Distributors, Glendale, Calif., simultaneously is breaking with that firm to set up his own independent marketing firm. But he will continue to handle four of the CRD-distributed labels, in addition to Concord Jazz, as his initial clients.

Horwitz explains he will quarter in the same building with the George Hocutt-Ray Avery independent label distributorship. Jefferson felt his jazz label was large enough to operate on its own, so the

opportunity was ideal for Horwitz to go independent. CRD remains Concord Jazz distributor for California, Nevada and Arizona. Horwitz will also market nationally Mark 56, Stanyan and the Glendale Record group for Hocutt and Avery.

Jefferson has firmed his three-weekend jazz fest at the Concord, Calif., Pavilion. The talent lineup for the six nights includes: the Dave Frishberg Five with Marshal Royal, Rosemary Clooney, Jake Hanna Quintet and Ramsey Lewis, July 22; Harold Land/Blue Mitchell and the Toshiko Akiyoshi-Lew Tabackin Big Band, 23; Freddie Hubbard, Carmen McRae and the Bill Berry

Big Band, 29; Kelly Burrell and the Frankie Capp/Nat Pierce Jugger-naut, with Ernie Andrews, 30; Soprano Summit, Bob Wilber, Kenny Davern and Marty Grosz; the Ross Tompkins Quintet with Ray Brown, Joe Venuti and Jake Hanna; and the Milt Jackson All-Stars, Aug. 5; and the L.A. Four, the George Barnes Quartet and Sergio Mendes and Brazil '77, Aug. 6.

Ducats run from \$5 to \$7.50 each evening. Capacity with outdoor seating is 7,000. Concord is located about 35 miles east of San Francisco. This is the ninth year of the Jefferson-promoted jazz series (Billboard, May 14, 1977).

## Jazz Beat

LOS ANGELES—Harold Lieberman, music professor at Ramapo College in New Jersey, is the man behind the school's jazz festival Monday-Tuesday (11-12) which will feature Woody Herman's Young Thundering Herd, Toots Thielemans, the Heath Brothers, Jackie & Roy and others. Student workshops also are scheduled. . . . UCLA, on the rise in presenting jazz, serves up the Toshiko Akiyoshi-Lew Tabackin big band at Royce Hall July 15.

The second annual Vermont Jazz Festival is carded for Waitsfield Aug. 6-7 and will be produced by Ted Kurland Associates, a Boston-based firm which also produced the ECM Festival of Music last fall. Chick Corea's combo and Gary Burton will be headliners. . . . A 40-day tour abroad sponsored by American embassies and cultural centers has ended for trumpeter Buck Clayton, blowing beautifully again after several years of inactivity. With Bull Moose Jackson, Dave Burns, John Phillips and Jackie Williams, the group played Athens, Cairo, Khartoum, Lisbon and other cities triumphantly. The surprise element was Clayton's fluency in speaking French in press and television interviews. . . . Stan Getz is taping an album of commercial music for Columbia with Bob James and Phoebe Snow. In exchange, Columbia also will allow the tenor saxist to record a second LP with veteran arranger Eddie Sauter.

Good news for L.A. listeners to KBCA, the all-jazz FMer: Chuck Niles is back on the air afternoons. Chuck is one of the most knowledgeable jazz DJs whose relaxed style has been with the station on and off several times. He's even playing some mainstream players which gives the station some balance from its too heavy emphasis on current material.

P. Norman Grant writes he's playing jazz from midnight to 5:30 a.m. over WBBY-FM in Columbus, Ohio, and needs material from labels. He's currently using his own library. Station is situated on Westerville.

The Travelers Hotel in Miami Springs, Fla., across from the Miami airport, has gone into record production with an LP cut in its lounge featuring Al Grey, Jimmy Forrest, Pete Minger

and John Duke, all members of the Count Basie Band, plus Shirley Scott and Bobby Durham.

Leonard Zeif, general manager of Travelers Productions, says the LP is on sale at the motel and he plans setting up national distribution.

Grusin/Rosen Productions, run by Dave Grusin and Larry Rosen, has signed Dave Valentin, New York flutist. The production firm's current releases are by Earl Klugh on Blue Note and Noel Pointer, violinist. . . . Matrix, the spectacular band which scored so impressively at the Monterey Calif. Jazz Festival last year, has been signed by RCA. . . . Wild Bill Davison, 71 years strong, is playing his cornet at Eddie Condon's in New York. . . . Cobi Narita and the Universal Jazz Coalition presented eight concerts in four days at the New York Jazz Museum, Friday through Monday (1-4) to tie-in with the Newport Jazz Festival going on around the city. Artists featured included Harold Ousley, Cecil Payne, Joe Carrol, Norman Simmons, Bill Hardman, Jamil Nasser, Bob Cunningham, Billy Harper, Youseff Yancy, and Tom Pierson. The Coalition is a service group designed to help jazz musicians with management, bookings and promotion. The

(Continued on page 92)

### New N.J. Club

LONG BRANCH, N.J.—Le Jazz Hot Cafe, a new nightclub blending French cafe atmosphere with nightly performances by top jazz musicians, has opened here. Formerly operated as Alberto's Lounge, some \$5,000 has been spent in renovations to change the club's theme by Dr. Dante Sesin, orthopedic surgeon, who owns the building.

Singer Chris Lowell is the opening attraction, supported by Joe Puma on guitar; Buddy Lowell, drums; Bill Pemberion, bass, and Carmen Leggio, sax. Sharing the spotlight with Lowell is the Danny Stiles Quintet. In addition to performing, Lowell will book the room.

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	5	5	<b>FREE AS THE WIND</b> Crusaders, ABC/Blue Thumb BT 6029
2	2	9	<b>FRIENDS &amp; STRANGERS</b> Ronnie Laws, Blue Note BN-LA730-H (United Artists)
3	7	5	<b>LIFESTYLE (Living &amp; Loving)</b> John Klemmer, ABC AB 1007
4	1	21	<b>IN FLIGHT</b> George Benson, Warner Bros. BSK 2983
5	4	13	<b>HEAVY WEATHER</b> Weather Report, Columbia PC 34418
6	6	13	<b>FOUR</b> Bob James, CTI 7074
7	13	7	<b>LOVE NOTES</b> Ramsey Lewis, Columbia PC 34696
8	9	9	<b>V.S.O.P.</b> Herbie Hancock, Columbia PG 34688
9	3	13	<b>CONQUISTADOR</b> Maynard Ferguson, Columbia PC 34457
10	15	5	<b>RIGHT ON TIME</b> Brothers Johnson, A&M SP 4644
11	8	9	<b>ELEGANT GYPSY</b> Al DiMeola, Columbia PC 34461
12	21	5	<b>PHANTAZIA</b> Noel Pointer, Blue Note BN-LA736-H (United Artists)
13	10	66	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
14	14	13	<b>MUSICMAGIC</b> Return To Forever, Columbia PC 34682
15	37	3	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN Europe</b> Warner Bros. 2BZ 3052
16	16	15	<b>SWEET BEGINNINGS</b> Marlena Shaw, Columbia PC 34458
17	17	13	<b>GINSENG WOMAN</b> Eric Gale, Columbia PC 34421
18	11	9	<b>HOMECOMING: LIVE AT THE VILLAGE VANGUARD</b> Dexter Gordon, Columbia PG 34651
19	19	5	<b>TURN THIS MUTHA OUT</b> Idris Muhammad, Kudu KU 34 (CTI)
20	36	3	<b>LIFELINE</b> Roy Ayers Ubiquity, Polydor PD-1-6108
21	<b>NEW ENTRY</b>		<b>FINGER PAINTINGS</b> Earl Klugh, Blue Note BN-LA737-H (United Artists)
22	22	32	<b>IMAGINARY VOYAGE</b> Jean-Luc Ponty, Atlantic SD 18195
23	23	9	<b>SHORT TRIP TO SPACE</b> Tropea, Marlin 2204 (TK)
24	<b>NEW ENTRY</b>		<b>TAILOR MADE</b> Bobbi Humphrey, Epic PE 34704
25	25	5	<b>ENCOUNTER</b> Flora Purim, Milestone M 9077 (Fantasy)
26	24	34	<b>MAIN SQUEEZE</b> Chuck Mangione, A&M SP 4612
27	<b>NEW ENTRY</b>		<b>STAIRCASE</b> Keith Jarrett, ECM-2-1090 (Polydor)
28	18	13	<b>ROMANTIC JOURNEY</b> Norman Connors, Buddah BDS 5682
29	29	15	<b>NOTHING WILL BE AS IT WAS . . . TOMORROW</b> Flora Purim, Warner Bros. BS 2985
30	30	3	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
31	31	5	<b>CAPTAIN FINGERS</b> Lee Ritenour, Epic PE 34426
32	33	3	<b>PROMISE ME THE MOON</b> David Sanborn Band, Warner Bros. BS 3051
33	<b>NEW ENTRY</b>		<b>AFRO BLUE IMPRESSIONS</b> John Coltrane, Pablo 2620-101 (RCA)
34	12	25	<b>A SECRET PLACE</b> Grover Washington Jr., Kudu KU 32S1 (Motown)
35	35	5	<b>KILLER JOE</b> Benny Golson, Columbia PC 34678
36	28	5	<b>PASSENGERS</b> Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
37	40	3	<b>SUPERTRIOS</b> McCoy Tyner, Milestone M 55003 (Fantasy)
38	38	3	<b>MUSIC IS MY SANCTUARY</b> Gary Bartz, Capitol ST 11647
39	20	9	<b>DON'T STOP THE MUSIC</b> Brecker Brothers, Arista AL 4122
40	<b>NEW ENTRY</b>		<b>WATERCOLORS</b> Pat Metheny, ECM-1-1097 (Polydor)

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## In Vegas, Jazz Gets A Big Lift

LAS VEGAS—Jazz fans here have reason for elation. May was proclaimed jazz month by the mayor. Clark county changed the name of the street outside the musicians union headquarters from Scott to Duke Ellington Way.

A coalition of civic-minded groups has formed the D St. Plus Corp. to present free jazz concerts in the ghetto area of the west side. Local agencies have donated \$2,000 toward festival shows.

A coordinator from the National Endowment for the Arts, Washington, has been here to discuss providing \$10,000 in funds for west side activities.

Chick Corea and Return To Forever played to a solid audience at the Aladdin Hotel's Theatre For The Performing Arts June 10. The city and the AFM collectively donated \$5,000 for 10 free jazz concerts around town.

On June 26 Jimmy Smith played at the Las Vegas Jazz Society's monthly Sunday concert at the Tropicana Hotel's Fountain Room.

Last month Herbie Hancock played the society's Sunday bash to "turnaway crowds," according to society president Monk Montgomery who broadcasts Sundays over KLAV from 6-midnight with his "Reality Of Jazz" program.

When she waves that silver wand, she commands all the power and magic of a musical giant.

Bobbi Humphrey came from Dallas to New York full of dreams and drive. Six smash albums came spinning out, alongside performances with Duke Ellington, Herbie Mann, Stevie Wonder, Sly Stone... Quickly her stature leaped to that of one of America's premiere flute players.

Now a mass audience waits to be dazzled by her magic once again. They won't be disappointed! "Tailor Made," Bobbi's debut album for Epic Records, is her best yet, mixing flute and vocals in a tour de force of the new-music.

Already it's getting heavy air-play from coast to coast, from Washington to L.A., Atlanta to Cleveland, Chicago to Houston, New York to Miami, and all that in just three weeks. Magic, right?

Bobbi Humphrey: a multi-award winner, a dynamo of talent, a masterful artist. Her new album is "Tailor Made" just for you.

**On Epic Records and Tapes.**

## Bobbi Humphrey's Magic Wand....



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# 'RAZORS & BLADES' First Phase Of RIAA/EIA Survey Points Out Problems, Co-op Areas

By STEPHEN TRAIMAN

NEW YORK—There's as much food for thought for the hardware side of the music industry as for the software people in the first phase of the RIAA Market Expansion Project survey co-sponsored by the EIA/CEG.

The suggestions for a successful approach to tomorrow's record, tape and audio/video buyers covered a broad range of cooperative ventures, with the awareness of mutual benefits to both groups probably the prime result of the report (Billboard, July 2, 1977).

Given a preview of the findings prior to its recent meeting at the Summer CES in Chicago, the EIA/CEG board agreed to add another \$10,000 to its initial \$6,500 funding of the project.

This was obviously in recognition of the survey's value to the hardware group's members, a premise endorsed by both Jack Wayman, EIA/CEG senior vice president and John Hollands, BSR (U.S.) chairman and head of the EIA/CEG audio committee who supplied the list of "equipment" interviewees.

Both see a growing relationship between the "razors and blades" with many opportunities to further some of the survey suggestions at both future CES events and at NARM.

Four of the 10 ideas most frequently mentioned as worth the time and money of the RIAA to pursue involve possible co-op ventures with EIA. Included are separate recordings/audio sections in Sunday newspapers, more promotion of recordings and tape players in cars, inclusion of printed inserts on recordings with equipment, and direct mail for prerecorded product to equipment purchasers for aftersale followup.

One basic complaint is lack of communication between the two industries, with a trade press comment that "the relationship is practically non-existent. There is no cooperation between the two industries."

An equipment interviewee says the same, adding "This is one reason quad never got off the ground. We need more tie-ins. We used to sell an equipment/record package, but we haven't for two or three years."

Among the suggestions as to how the hardware and software people could work together for common benefit:

- "What about more cooperative merchandising," notes a distributor. "In our record

stores we had a very successful promotion when people could bring in their turntables and we had equipment people who gave these a free check, as well as the stylus, and just saw that the whole thing was working right."

- "We should work to get combined equipment and recording industry sponsorship of television shows," suggests a record company executive.

- "Cooperation should include sampler records given with equipment purchases, and we should sell records in equipment stores," says one hardware supplier.

- "There should be tie-ins with equipment companies to work with older customers and develop this segment of the market," urges a record label executive. This concept is endorsed by an equipment interviewee who notes: "At our store there's a solid middle-age nucleus. They're still buying, and they are buying better equipment."

While it seems logical for playback equipment and recordings to be sold at the same outlet, the comments on why there aren't more stores doing this are inconclusive.

A label executive charges that equipment stores won't carry records although record stores carry equipment. "Equipment stores won't even carry a listed stock of records or tapes when they should have the basic library of the top 50. It isn't done."

In reply, as hardware retailer notes, "We tried it. It was very hard and would not work because the music business has an entirely different type of pricing structure than we had been accustomed to in equipment."

"The next move that we are making in our new building is that we want a record merchandiser next to us. The two things, the records and equipment, go hand-in-hand."

Another equipment dealer comments, "Why should the average affluent household which has two or three music systems, all of different quality, have to go to many different stores in order to get what they want? That is why we are sorry we are not into records. They're part of the package we are selling."

(This in-depth look at the first phase survey results will continue in future issues with comments on the state of the business, market expansion and questions for phase two consumer interviews.)

## Audio Showcase



ACCUTRAC +6 turntable can play six albums, and program tracks on each in any sequence and frequency, with remote control and remote volume control, Accuglide transport system, at suggested list under \$400.



CLUBMAN FOUR is Meteor's most advanced and flexible mixer with nine inputs, full-band stereo equalizer, comprehensive cueing, multiple LED level display, at suggested \$1,160.



TEAC Tascam expander unit for use with series model 5 mixer can increase inputs from eight to 20. Model 5EX is equipped with eight 201 input modules; advertised value under \$1,300.



SOUNDCRAFTSMEN super-power amp MA5002 offers 250 watts/channel RMS with "vari-portion" analog logic circuitry that anticipates power demands and supplies proportional amount required; suggested list: \$699.

## L.A. Dealers Eye Lines At Preview 78

By JIM McCULLAUGH

LOS ANGELES—A mix of several thousand retailers, distributors, mass merchandisers, reps and buying groups converged here on Preview 78 at the L.A. Convention Center June 26-28.

The event—billed as a West Coast CES and inaugurated last year—featured on two levels some 250 manufacturers' products ranging from audio components, blank tape, car stereo and accessories.

Booths were put together and manned primarily by West Coast factory sales people and rep organizations with the entire second level devoted exclusively to audio products.

Most of the product and merchandising (Continued on page 78)

## Manufacturers Given Supreme Court Okay On Franchise Control

Continued from page 4

Continental is expected to make this challenge.

This ruling has obvious implications for the just emerging marketing of the new home video systems, where RCA, Magnavox and others have gone on record as saying that distribution will be limited to only certain of their dealers.

The Supreme Court decision would further permit them to designate which of a chain's outlets could sell the video systems (e.g., Sears will be marketing the Sanyo Betacord units, but not necessarily at all its retail outlets, according to the manufacturer's dictates).

Sylvania pulled out of a 1960s sales slump by revamping its marketing strategy, bypassing whole-

salers and dealing directly with franchised dealers of its own choice and at designated locations. The franchised dealers do have the right to set their own prices, sell to any buyers—including discounters—and sell competing brands.

Sylvania originally lost its case to Continental TV, and faced a damage award of \$1.8 million made by a jury decision in a lower court. However, an appeals court reversed, and its decision was upheld by the Supreme Court's five-vote ruling, giving Sylvania the right to its controlled retail marketing strategy.

The case arose because Continental was satisfied with its own sales in San Francisco, but Sylvania was not. The manufacturer franchised a (Continued on page 77)

## KIEF'S GOES ACROSS THE BOARD

### Blank Tape Key In Kan. Success Rx

By GRIER LOWRY

LAWRENCE, Kan.—"The time when a small investor could say 'I think I'll open a little record shop and make a little money' is over," says John Kiefer, owner of Kief's Discount Records & Stereo, a leading independent Kansas City area retailer.

"To do well in software today—both prerecorded and blank—demands a total entity of source. That means a big investment in a wide selection to generate the kind of traffic needed to offset the price discounting and impulse-sales impact of the discount houses."

Kief's recently moved into a 10,000-square-foot Scandinavian-styled facility in the new Holiday Plaza Center. Though his intentions were merely to build a new store, Kiefer wound up being a co-developer of a 17-shop mall—so far. The assemblage of businesses is devoted entirely to leisure time goods, including skiing, tennis, mountain climbing, etc.

The "stereo structure" embodies a chalet roof and vaulted ceiling with 4,000 square feet of space for software display and 3,000 square feet to accommodate three sound rooms and audio hardware displays.

Last year, Kief's racked up a \$1.4 million gross business, with stereo software accounting for 65% of volume, and audio lines and blank tape contributing the remainder.

One reason for success is the growing blank tape volume, and in this area seminars, demonstrations and kindred events are worth every bit of the time, money and blood, sweat and tears devoted to them, says Kiefer.

"One key reason seminars are so effective is tied to the increasing hunger to learn manifested by many consumers today," believes the blank tape-oriented dealer. "Your average guy is puzzled by a lot of aspects about blank tape."

"Like, for example, why is one tape priced at \$5 and another at \$2?"

They look alike. So it pays to get semi-technical at seminars. Enlighten him on rollers and what happens to heads when tape has a silicone lubricant. Tell him about saturation, why some tapes saturate and others don't. Talk consistency of movement of tape through recorder.

"But a big point to lay down hard is value," says Kiefer. Everybody is discounting blank tape and it's hurting. Consumers stream lemming-like to the cheapest-in-town outlet. Value takes a heavy beating.

Not that price doesn't play a big role in the heavy volume of blank tape racked up at Kief's. It does. The retailer buys tape in master cartons which runs 120 tapes per carton in some brands. He may put in an order for 10 master cartons, or 1,200 tapes in a C-90 in one brand.

Price is one reason buyers travel 150 miles to shop for blank tape here. By buying in quantity, the firm offers up to 40% discounts to case-lot (Continued on page 78)

## AUDIO-TECHNICA BOW

## New 'Pro' Cartridge Trio

CHICAGO — Audio-Technica U.S., Inc. has introduced its first series of professional phono cartridges, including three new pickups. The line, called the Professionals, is "completely new from the ground up," says Jon Kelly, A-T general manager.

Features of the new cartridge series, which is being promoted for disco and broadcast applications, include tapered cantilevers for rigidity with low mass, visible day-glo coating about the stylus tip to allow cueing in low light conditions, and cartridge bodies designed so that the stylus is readily visible from typical working angles. The cartridges utilize A-T's patented "dual magnet" generating system, for which is claimed superior channel separation and lower moving mass.

"Cartridges that previously have addressed themselves to the professional market haven't represented the best possible compromise between performance and reliability," explains Jon Kelly.

"In fact," he notes, "there is no

one best compromise and we are offering three."

The top-of-the-line ATP-3, to list at \$40, features tracking force of 2-3 grams and frequency response of 15,25,000 Hz. The ATF-2, listing at \$30, tracks at 3-5 grams and has a frequency response of 15-22,000 Hz. Listing at \$25, the ATF-1 delivers frequency response of 20-20,000 Hz, and tracks at 3-5 grams.

In contrast to list prices affixed to consumer cartridges, these tickets represent "real selling prices," says Kelly.

Kelly says the new line will be handled through existing A-T distribution channels, while the firm also is exploring the OEM disco equipment market.

The A-T head points to another prospective market for the new cartridge line.

"Down the road AM stereo is going to happen, and when it does an awful lot of stations are going to need stereo cartridges that are also rugged. We're looking forward to that day."

## Tape Duplicator

"The Video Storyboard" from Standard Oil Co. (Ind.) and "Use of TV At State Farm Insurance Companies" are the two newest programs in continuing series of 3/4-inch U-Matic videocassettes available from the Producers Advisory Council of ITA.

The State Farm program can be rented for one week at \$10 prepaid, with permission to make and retain a copy, while the Standard Oil feature is \$50 (\$30 to ITA members) for purchase. Information on complete program availability from ITA, 10 W. 66 St., New York 10023.

Joining TeleMation as Northeastern field sale engineer is Alan Schoenberg, formerly co-owner and vice president of Telesource, Reno, Nev. Don Rhodes, national sales manager for the Salt Lake City-based professional tv equipment manufacturer, reports Schoenberg will be temporarily located in Newtown, Conn., with responsibility for Canada to Virginia territory.

Grants and courtesy subsidies are available to educators, librarians, non-profit institutions and students to partially defray registration fees at the second annual International Videodisc/Home Video Programming Conference, sponsored by Visiondisc Corp., Nov. 16-19 in New York.

Entitled to discounts are members in good standing of AIA, ISAD, SMPTE, NAEB, IEEE, EFLA, ACET, AWRT, MPAA, AFI, ITVA and NCTA, according to chairman Charles Arden. Limited transportation rebates are offered to overseas

registrants as well. Information is available from Box 102, Cooper Station, New York 10003.

A planning meeting is scheduled for July 11 for the ITA Home Video Systems Seminar, set for Oct. 26-27 at the New York Sheraton, executive director Larry Finley announces. The conference will encompass systems, technology, programs and marketing, with the aim to bring together retailers and programmers with video systems' manufacturer members of ITA.

Lynn Ronam has been promoted to assistant manager/video administration in Sony Corp. of America's video products division, with broadened responsibilities in a move designed to strengthen the headquarters dealer support function in New York.

## Almo Trade Expo Set

PHILADELPHIA—More than 50 manufacturers, including subsidiary AlmoTronics CB and audio accessories, and Quoters auto speakers, will be featured at Almo Electronics Corp.'s annual trade show. Aug. 2-3 at City Line Holiday Inn here.

Arthur Seltzer, executive vice president of the locally based distributor, notes admission is by invitation only for Delaware Valley retailers, with the show running from 3 to 9 p.m. both days.

## New Video Units Seen As Upping Music Promo Use

MONTREUX—Newly developed lightweight and low-cost video equipment will enable the record industry to make substantially more use of video for promotional purposes.

This was the clear message to emerge from the recent 10th TV Symposium and Exhibition here, where Philips demonstrated a comprehensive modular system of professional color television equipment for the first time in Europe.

The Video 80 system, already seen at the U.S. NAB show in March, was one of the main centers of interest in the Montreux event. Philips representatives point out that the reasons why promotion had been used only on a limited basis by record companies were that broadcast-standard equipment was too expensive for the record industry in general and costly in use, while the low-cost hardware previously available—particularly

cameras—have not been of adequate standard.

A two-camera Video 80 production setup with video recording facilities would cost in the region of \$70,000, a Philips spokesman stated. This would enable a record company to record auditions by new artists, produce video productions for professional broadcasting and monitor rehearsals for major personal appearances by established artists.

The new generation of equipment requires less technical know-how to operate and the output signal from cameras and production equipment can be accepted by all types of video recorders.

The Video 80 system will be used at Montreux to record the first two weekend presentations of the 11th Montreux International Festival, July 1-3 and July 8-10.

## RepRap

At the recent BSR/ADC national sales meeting in Palm Springs, Calif., R.J. Assoc., Seattle, was named BSR (USA) Ltd. rep of the year and also won the ADC highest over quota award. Principal Ray Johnston and his associate, Jim Fjetland, were presented the awards by Bill McDaid, consumer products division president.

Also cited were John Woods and Dick Merryman, Century Sales, Dallas and Houston, ADC professional products group sales rep of the year; Carmine Vignola, Carmine A. Vignola Assoc., Jefferson City, Mo., BSR-McDonald rep of the year; Howard Arbetter, Arbetter Sales, Newtonville, Mass., ADC rep of the year, and in a new award category, Mark Markman, R. Mark Markman Co., Van Nuys, Calif., communications award.

Named Burwen Boosters to recognize their efforts for Burwen Research signal processors, stereo headphones and Indirect To Disc records are Bill Kist, Audio Plus, metro New York; Bill Senescu, Karet-Senescu Assoc., Northern Illinois and Southern/Central Wisconsin; Andrew Segal, The Segal Organization, upstate New York, and John Steinberg, The John W. Steinberg Co., Arizona, Nevada and Southern California. The commemorative plaques were presented at the Burwen Research KLH dinner during CES in Chicago.

Newest reps for the Burwen Research line, announced by president Michael Brown, are Boston-based Cowan Assoc., New England, and The Pringle Group, distributor for Canada.

## High Court OK's Franchise Control

• Continued from page 76

Young Brothers outlet nearby, and Continental began selling its Sylvania sets out of a Sacramento store. When Sylvania decided to cancel Continental's franchise, the retailer brought suit.

Exactly how the courts, the FTC and the International Trade Commission (ITC) view the Supreme Court's ruling in cases where retailers complain of being unfairly restricted or disenfranchised by audio/video product manufacturers' control over sales locations is yet to be seen.

A local ITC case here, begun in 1973 and ending in 1976, was brought by audio retailer District Sound against importer JVC America for canceling a franchise—but the final ruling in favor of JVC was not clearcut (Billboard, April 24, 1976).

The D.C. retailer claimed he was being denied goods because of his transshipping and discounting, which allegedly went against JVC's attempts to control resale prices in

added in the rep firm's Central and Northern Florida district.

Two Philadelphia area firms have been elected to membership in the Mid-Lantic Chapter, ERA. Campbell Assoc., headed by Robert Campbell in Southampton, Pa., handles component manufacturers, and Richard S. Pass Assoc., Philadelphia, with Dick Pass as president, services commercial sales accounts.

R. H. "Van" Van Dusen, retired vice president of Morris F. Taylor Co., Silver Spring, Md., passed away recently in Winter Haven, Fla. The veteran rep joined the firm in November 1939 and served in various capacities until his retirement in 1974. His widow, daughter and several grandchildren survive.

the District, a non-fair traded area (all fair trading was outlawed under federal law as of March 11, 1976).

In an admittedly "narrow" ruling, ITC decided the case on the basis of the JVC contracts which called for a quality "sound" room to sell its "sophisticated audio equipment." ITC held that JVC's refusal to deal with District Sound was reasonably based on the store's failure to meet this criteria.

ITC also said it found that JVC franchised dealers who discounted and transshipped, but met the standards for quality selling.

The wording of the ITC 1976 conclusion seems to be in line with that of the new Supreme Court decision. ITC found JVC's refusal to sell to District Sound "based on legitimate business dealings." Also, JVC's general policy for franchising turned down any dealers who "would not comply with its commercially reasonable attempts to improve the consumer image of JVC products. . . ."

## CAPRON SOUND FOR R.I. JAZZ

LOS ANGELES—Uni-Sync, live music mixing equipment specialist here, along with BGW Systems and Electro-Voice, provided the sound system for the Jazz Returns To Newport R.I. '77 festival produced by Phyllis Adessi's Phoenix Productions Friday-Sunday (1-3).

The entire sound and lighting package was provided through Capron Lighting & Sound, a large professional dealer in the Northeast, based in Needham, Mass.

Capron packaged the system consisting of mixers and electronics from Uni-Sync, amplifiers by BWG, and speakers and microphones by E-V with custom accessories, protective devices, equalizers and limiters under the direction of Jim Warwick, vice president.

## U.K. Audio Fest SRO For Sept.

LONDON—Audio '77, the northern international hi fi festival to be held Sept. 1-4 in hotels in Harrogate, Yorkshire, is already soldout and fully booked.

Because of demand for space, the organizers, Exhibition and Conference Services, added the ground floor of the Old Swan Hotel to previously booked areas for the festival. More than 150 exhibitors are taking part, including many from abroad.

## Build 1st Polish 'Q' Radio Units

WARSAW—The Diora radio company here has started production on the first Polish radio receivers based on the quadrasonic system. The product is trade-named Cezar and was developed by Polish designers.

This year Diora is expected to provide the Polish market with around 1,700 quadrasonic radios, though only one station, Wroclaw, is currently broadcasting quadrasonic programs here.

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Billboard photos by Stephen Trainman

**SEMI-PRO AT CES**—Among product intros of interest to dealers in growing home recording mart at the recent Summer CES in Chicago: Left, Sansui's Phil Vaughan points out new AX-7 audio mixer in portable rack that includes SR838 quartz-servo turntable, TU717 FM/AM tuner, SC1110 Dolby cassette deck, AU717 power amp. Center, headphoned Larry Jaffe shows off Uni-Sync Trouper I live music mixing system to Mike Napolitano, Professional Performance Systems' sound/light contractor. Right, William Hammond and Norm Wieland of Hammond Industries show off modular, expandable Click Systems (U.K.) component racks now being distributed in U.S., holding Klark-Teknik DN22 equalizer, Cambridge Cybervox P80 power amp and Meteor Light & Sound Sonolite 3 disco lighting controller.



Billboard photo by Grier Lowry

**Only part of the 40-foot-long wall of blank tape is seen across LP display in 4,000-square-foot software portion of new Kief's Discworld Records & Stereo.**

with pinch rollers and other mechanism displayed and that gets attention.

"This is a factory tool and you don't find many factory aids on blank tape sitting around in a back-room getting dusty here," he advises.

*(This look at Kief's operations concludes next week with a profile of prerecorded tape and disk merchandising and promotion tactics.)*

## Blank Tape Big In Kief's Profits

• Continued from page 76

buyers. Selection is another reason they travel those distances. Brands represented on the 40-foot stretch of open shelving devoted to blank tape include Maxell, Memorex, TDK, Ampex, BASF, Aiwa (Sony), Capitol, Audio Magnetics, all the majors.

"We like a 'Promotion Of The Week' approach," says Kiefer. "We'll get with a factory on a deal and push a good value hot and heavy on newspaper and radio for a week. It may be an item like Maxell's UD-XL-90 one week and then three weeks later we'll strike back with Maxell's LM-90 which appeals to an entirely different type of buyer.

"We'll come on with splash newspaper advertising hacked by heavy spot radio and talk up the entire Maxell line but push the 'Special Of The Week.' It can be a get-so-many-free deal. When we go with this type promotion we can always count on other numbers in the line getting a healthy sales boost.

"We do a lot of other things to put extra ginger into these 'Special Of The Week' promotions," the retailer says. "Over at Kansas Univ. we'll hire students to carry sandwich boards around on the campus to promote the price offer. We'll put some blank tape over in the audio department. We use a big blow-up of a tape showing it disassembled

## Sound Waves

### 'Digital Preamp' By Crown

By JOHN WORAM

NEW YORK—Pro-pleasing features on Crown's new DL-400 Stereo Control System may find wide application in recording studio control rooms and production centers, as well as in home listening rooms.

Highlighting the impressive front panel are two seven-segment LED displays, which indicate output level in half-dB increments over a range of 129 discrete steps. A series of six push buttons allows the user to control the volume of each channel either independently or together, with a tracking accuracy of 0.2 dB. By observing the LED read-outs, listening levels may be logged and precisely duplicated at a later date.

An 11-position loudness compensation control takes into account the varying frequency response characteristics—as level changes—of the typical listener. The so-called equal loudness contours, made famous years ago by Fletcher and Munson, indicate that as listening level is reduced, the ear quickly loses its sensitivity to low frequency sounds. This accounts for the apparent loss in bass when your "ultimate mix-down" is played back at low level. A similar, though not so severe, sensitivity loss occurs at high frequencies.

Equal loudness contours are calibrated in units called "phons," and the DL-400's loudness compensation may be adjusted in 5 phon increments between 50 and 100 phons. This is roughly equivalent to the

range between low-average and high level listening. By adjusting the loudness compensation control on the DL-400, the user may adjust the system's sensitivity to correspond to that of the ear over this range of listening levels.

Additional features include a series of three 31-position concentric controls for regulating the width of the image, from normal stereo, to mono, to reverse stereo. The controls may also be used to mix an external second program source. A series of slide faders offer ±15 dB equalization in low (20-80 Hz), mid (400-1600 Hz) and high frequency (5-20 kHz) ranges.

The control system will accommodate up to eight high-level stereo inputs, and includes tape monitoring facilities for three tape recorders. Switching logic within the system links each recorder's output to the inputs of the other two machines for any mode of tape-to-tape copying.

For phono inputs, an accessory phono preamp module is available for mounting at the turntable, thus keeping the length of RF-sensitive low voltage phono leads to an absolute minimum. The high-level output of the phono module may be plugged into any input on the control system mainframe. By adding phono preamp modules, the unit will accommodate up to eight phono inputs. A two-position switch on the phono module allows it to be used for microphone level inputs as well.

Two accessory signal processing devices, such as a noise reduction system and a graphic equalizer, may be plugged into the system and inserted ahead of, or after the tape recorders, depending on the position of the front panel controls.

The DL-400 power supply is contained in a separate module which supplies three DC voltage levels to the control system. The preliminary specification sheet notes that the control system has been designed for future interface with a micro-processor. So, if you can't afford an automated console, at least your computer can turn the volume down when the phone rings.

Although the DL-400 made its debut at the recent Summer CES in Chicago its high technology and sophistication should place it high on the shopping lists of many.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Norman Whitfield was in mixing *Rose Royce's* new release at Kendun, Lee Jackson at the board. In other Kendun action, Billy Preston and crew were in overdubbing and mixing a new LP. They were also in the mastering room working on their new single. Michael Schuman did the studio engineering; Terry More did the mastering. Kendun mastering engineer John Golden cut Pat Gleason's Star Wars single for Phonogram, Inc. He also worked with Leon Haywood on the *Garland Green* LP for RCA, as well as with Billy Page on Paul Kelly's Warner Bros. single. Jean-Luc Ponty was in laying tracks for his new project for JLP Productions with engineer Larry Hirsch. Michael Stokes was also in producing Mark Radice for Roadshow Records with Mike Stone engineering the sessions.

Jimmy Ienner, president of Millennium Records, and Skip Konte of International Automated Media, were producing *Brooklyn Dreams* at I.A.M.'s new studios, Irvine, Calif. The LP will be released on Millennium, distributed by Casablanca.

Side Effect, with Wayne Henderson producing, was working on its new LP at Total Experience.

Jeff Barry was in producing *Tommy James at One Step Up*, Mark Piscatelli at the board. In other activity there, Spencer Proffer was mixing a *Randy Pie* LP with Larry Brown engineering, and Wendy Waldman was working on an LP being produced by Peter Bernstein with Ron Hitchcock engineering.

Enrique Elizondo, former director of production and a&r for Musimex, Inc., L.A., and Discos Musart, Mexico City, has joined Spectrum Studios. Elizondo was associated with Audio Grabaciones, Monterrey, Mexico, for seven years as chief recording engineer. Both Elizondo and Spectrum will be creating an opportunity for Latin artists to record in a situation that is responsive to an expanding Latin market.

## Old RCA Studios In L.A. Opened

LOS ANGELES—Filmways/Heider has opened its new studios—the completely refurbished RCA rooms the firm recently acquired—for outside clients.

The new complex on Sunset Blvd. has three 24-track rooms, all with Neve consoles, with a mixdown and mastering studio upstairs.

With nine rooms in L.A., four in San Francisco, two remote units, and a total staff numbering over 75, Filmways/Heider is the largest independent recording complex in the U.S., according to Ron Trowbridge, president of the recording division.

## Preview/78: L.A. Dealers

• Continued from page 76

dising programs were carried over from the recently concluded CES in Chicago.

However, many of the dealers in attendance, a raft of them small independents, were eying them for the first time.

"That was really the major feature of this show," explained Arthur Schwartz, executive director of Preview. "Getting dealers from the Coast, who don't have the time or financial power to go to Chicago, to become exposed to the same type of trade show."

"The West Coast is a \$2-billion market for both electronics and appliances," added Herman Platt, president of the Platt Music Corp. which runs the electronics/appliances/record/tape departments of the May Co. department store chain in Southern California and the Emporium department store chain in Northern California.

"In addition, it's a unique market and extremely diverse. The area merits its own type of regional trade show," he added.

Platt also acted as chairman of the three-day event.

Attendees were also exposed to a program of 16 seminars designed to assist dealers in their merchandising programs for the second half of the year. Separate seminars were devoted to car stereo, audio components and tapes and accessories.

Among audio products showcased were Bose, Stanton Magnetics, Discwasher, Revox, and Beyer through Trego Sales Co.; Aiwa, Braun, Ohm Acoustics, Elac and Satin through Audio Merchandisers; BSR, ADC, Sherwood, Fuji, Infinity, Dynaco and Dokoder through Markman Co.; S.T.A.R. Industries, Celestion, Simplector, Rotel and Audio International through Eliot Davis & Associates; Interstate Electronics, Gamber-Johnson, Carter Corp., Matrecs Industries, Fournier, Support Systems and Arthur Fulmer through H.M. Merrick & Co.; and Hitachi and Cerwin-Vega through Mike Fellen & Associates.

## Countervailing Duties Opposed By Craig, Others

LOS ANGELES—Craig Corp., along with several other consumer electronics importers, have filed an action against the Treasury Dept. and Customs authorities in U.S. District Court, Central District of California.

The move seeks declaratory and injunctive relief as to the constitutionality of provisions of the Tariff Act which permit domestic manufacturers to seek the imposition of countervailing duties on the imposition of bonding requirements and countervailing duties violates their rights to due process and equal protection under the U.S. Constitution.

# Discos

## A Turntable Strictly For Discos Gerantium Uses TEAC, Thorens, Stanton Components

By RADCLIFFE JOE

NEW YORK—Gerantium Labs Inc. (GLI) has developed a prototype of a turntable designed exclusively for use in discotheques.

The unit is a modified TEAC broadcast system with a Thorens tonearm capable of flawless tracking on warped records, and a specially-designed Stanton cartridge.

This disco hybrid was first shown at Billboard's last disco convention and more recently at the Summer CES in Chicago. It is now being used on an experimental basis at New York, N.Y., Manhattan's first full-laser discotheque.

According to Michael Klasco, president of GLI, the unit was developed in response to the industry's requests for a turntable that incorporated the features of broadcast and direct drive systems, without the feedback disadvantages inherent in those machines.

Performance of the machine is being closely monitored by GLI engineers, in an effort to more clearly define what features should be incorporated in a disco turntable.

After an assessment of these features has been made, the firm's officials will decide on whether they should continue working with the modified Teac system, or build their own unit "from the ground up."

GLI's success in the disco industry has been built on its commitment to the development of equipment geared exclusively to the needs to the business. The firm began operations

in 1971 as a consultant to the commercial sound industry.

It was at that time that Klasco realized there was a gap existing between broadcast sound systems and commercial equipment.

Wallowing in this gap was the emerging disco industry which was forced to make do with equipment not really designed to adequately service its needs. GLI recognized the need and developed its model 3700 mixer in 1972. By the following year the unit had been upgraded to the model 3800 mixer, along with four basic disco speaker systems: models I, II, III, IV.

The speakers, like other units in the GLI line, were designed specifically for disco. As Klasco explains, the company found that with the advent of the disco industry, conventional speaker systems could not cope with the specialized need involved. Available systems were either designed for studios, or public address systems, and neither was quite practical for use in discos where loud, clean sound was essential.

Two weeks ago GLI began shipping another of its specialized systems, a speaker unit, the Monolith II, designed especially for use in mobile disco operations. According to Klasco the unit incorporates most of the features of the GLI Disco I system, except that it is geared for portability.

Klasco sees the sound reinforcement business as an increasingly challenging industry, and stresses that emphasis is no longer on loudness. "Instead," he says, "the shift is to artistry in sound, with a demand for studio quality systems."

For this reason, the New York, N.Y. club was one of Klasco's greatest challenges. The more than \$50,000 worth of sound equipment in the club includes a recently developed Time Domain Synthesizer, which Klasco claims is capable of "moving" the sound ceiling upwards through use of spatial and delay effects.

Phasing and flanging, such as is used in the New York, N.Y. club will

also go into more widespread use in discos in an effort to create a sound sweep of the rooms. These effects are being further augmented by electronic reverb units that assist in moving sound up, down and around.

Klasco explains that with growing sophistication at all levels of the industry, sound suppliers and installers can no longer slap a system together and hope for the best.

"Many factors must now be taken into consideration," he discloses. "They include the acoustics and capacity of a room, the size of a dance floor, the structure of the club's clientele, and the height of ceilings. All these will tell the sound equipment designer what he must do for the ultimate in sound reproduction in the room in which he is working."

Although the disco business is GLI's prime customer, the firm also sells extensively to hi fi buffs, and disco deejays who want equipment similar to what they use at their clubs for practice at home.

Other markets include the broadcast industry, amusement parks, ski slopes, ice and roller skating rinks, and "any other place where music is needed but live bands are impractical." Hi fi equipment retailers are among its prime distributors.

The firm claims to have its equipment installed in no fewer than 3,000 clubs in this country. It has also started exporting to Italy, France, Australia and Latin America, and is negotiating with its export representative for distribution in Japan.

GLI, comprised of former employees of Harvey Sound, a chain of hi fi retail shops, began operations in 5,000 square feet of space in Brooklyn. To facilitate its expansion program it recently shifted to 15,000 square feet in Queens, N.Y.

Future projects include the development of a 4-channel console system for quadraphonic sound reproduction.

## One Death In N.Y. Blaze

NEW YORK—A fire which gutted a Brooklyn, N.Y., discotheque last weekend killed a fire captain and slightly injured three other firemen when a brick parapet atop the club collapsed and pinned the victims.

The fire at the Revelation 2 disco in the Bay Ridge section of Brooklyn, came in the wake of a major city crackdown against fire hazards in discos, nightclubs, hotels and rooming houses.

Less than two weeks ago concerned members of the disco industry here urged some form of training seminar to educate local firemen and club inspectors on what to look for when sniffing out fire hazards in sophisticated new clubs (Billboard, July 2, 1977).

According to Fire Dept. sources, the death-dealing parapet at Revelation 2 was supposed to have been secured to the roof of the building by three steel bars. However, a preliminary investigation allegedly revealed that the bars had not been bolted to the club's roof.

Fire officials theorize that construction workers may have neglected to bolt the parapet after a new roof was installed on the building following a 1974 fire. Building inspectors apparently failed to notice the unbolted roof on their tour of duty.

OVERLOOKS LAKE GENEVA

## U.S. Investors Build Alpine Cloud 9 Club

NEW YORK—A consortium of American investors headed by Joseph Segel, founder of the Franklin Mint, and chairman of Presidential Airways, are going into the discotheque business in the Swiss Alps on Mont Pelerin, Switzerland.

The club designated Cloud 9, and scheduled for a July 23 opening, is located in the Le Mirador Hotel and country club, also owned by the American consortium.

According to Segel the club's design by Chauvet & Eyster of Lucerne, Switzerland, emphasizes the spectacular view of the city of Montreux and Lake Geneva. However, there will also be a computerized light show and a multi-screen slide show, designed by Tim Carter who also worked for the Franklin Mint.

The sound system, featuring speakers by Bose, turntables by Technics, tape recorders by Teac, amplifiers by Quad, equalizers by Klark-Teknik of Germany, and noise reducers by DBX, was hand selected by Segel.

When opened the club will cater exclusively to members of the country club and their guests, as well as to

guests of the hotel. It will hold about 120 patrons which will be drawn largely from among international business executives, diplomats and entertainers.

Music will be progressive disco, but there are plans for special nights of jazz, and pop/MOR.

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JULY 9, 1977, BILLBOARD

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## National Disco Action Top 40

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- 1 I FEEL LOVE / I REMEMBER YESTERDAY MEDLEY / TAKE ME—Donna Summer—Casablanca (LP)
- 2 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 3 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 4 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
- 5 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 6 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
- 7 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
- 8 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 9 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
- 10 DR. LOVE—First Choice—Gold Mind (12-inch)
- 11 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
- 12 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 13 WHY MUST A GIRL LIKE ME / SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 14 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
- 15 BEST OF MY LOVE—Emotions—Columbia (LP)
- 16 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
- 17 COULD HEAVEN EVER BE LIKE THIS / TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 18 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 19 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 20 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 21 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
- 22 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 23 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 24 CARRY ME, TURN ME ON / MAMBO DE SPACE—Space—United Artists (12-inch)
- 25 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
- 26 JOURNEY INTO LOVE—Kebekeletrik—Direction (12-inch import)
- 27 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 28 MISS BROADWAY / BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
- 29 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
- 30 LASO SQUARE / ANOTHER STAR—LaSo—MCA (LP)
- 31 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
- 32 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)
- 33 SHUT OUT / HEAVEN IS A DISCO / DANCE—Paul Jabara—Casablanca (LP)
- 34 YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
- 35 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 36 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 37 BABY COME ON—Sex O'Clock U.S.A.—Prelude (LP)
- 38 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)
- 39 SUPER ELTON—Paul Vincent—Salsoul (12-inch)
- 40 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)

### PITTSBURGH

- This Week
- 1 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 2 I FEEL LOVE / REMEMBER YESTERDAY MEDLEY / TAKE ME—Donna Summer—Casablanca (LP)
  - 3 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 5 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 6 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 7 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
  - 8 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 9 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 10 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 11 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 12 CERRONE'S PARADISES / TAKE ME—Cerrone—Malligator (LP import)
  - 13 BOOGIETHON / FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
  - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 15 I NEED A MAN—Grace Jones—Beam Junction (12-inch)

### NEW ORLEANS

- This Week
- 1 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 2 I FEEL LOVE / TAKE ME—Donna Summer—Casablanca (LP)
  - 3 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 4 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 5 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 7 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 8 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 9 BEE STING / DISCO SYMPHONY—Camouflage—Honeybee (12-inch)
  - 10 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 12 TRANS EUROPE EXPRESS—Kraftwerk—Capitol (LP)
  - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 14 STOP, I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 15 LASO SQUARE—LaSo—MCA (LP)

### DALLAS/HOUSTON

- This Week
- 1 I FEEL LOVE / LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 2 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 3 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 4 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 5 SWEET DYNAMITE / WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 6 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
  - 7 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 8 DEVIL'S GUN—C.J. & Company—Westbound (LP)
  - 9 FEEL THE NEED—Detroit Emeralds—Westbound (LP)
  - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 11 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
  - 12 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
  - 14 BABY COME ON—Sex O'Clock U.S.A.—Prelude (12-inch)
  - 15 I FOUND LOVE—Love & Kisses—Casablanca (LP)

### ATLANTA

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 3 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 4 ANDREA / DISCO SYMPHONY / WHAT IS A DREAM—Hamilton Bohannon—Mercury (12-inch)
  - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 6 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 7 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 8 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 9 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 10 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
  - 11 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 12 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
  - 13 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 14 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
  - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

### SAN FRANCISCO

- This Week
- 1 I FEEL LOVE / I REMEMBER YESTERDAY MEDLEY / LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 2 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 3 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 4 MISS BROADWAY / BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
  - 5 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 6 JOURNEY INTO LOVE—Kebekeletrik—Direction (12-inch import)
  - 7 DON'T TAKE AWAY YOUR LOVE / SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 8 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
  - 9 DOWN DOWN DOWN / OVER & OVER—Sylvester—Fantasy (LP)
  - 10 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 12 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 13 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 14 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

### NEW YORK

- This Week
- 1 I FEEL LOVE / LOVE'S UNKIND / I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 3 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 4 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 5 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 6 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 7 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 8 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
  - 9 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 10 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 11 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
  - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 13 CARRY ME, TURN ME ON—Space—United Artists (12-inch)
  - 14 FIRE ISLAND—Village People—Casablanca (LP)
  - 15 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)

### DETROIT

- This Week
- 1 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 3 RUNAWAY / MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
  - 4 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
  - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 6 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 7 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 8 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 9 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 10 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
  - 11 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 12 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 13 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 14 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
  - 15 DON'T TURN AWAY—Midnite Flite—TK (12-inch)

### BALT./WASH. D.C.

- This Week
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 2 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
  - 3 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 4 HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
  - 5 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 6 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 8 WINGS OF FIRE / FREE SPIRIT—Dennis Coffee—Westbound (LP)
  - 9 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 10 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 11 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 12 ANDREA / DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
  - 13 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 14 MISS BROADWAY / BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
  - 15 I NEED A MAN—Grace Jones—Beam Junction (12-inch)

### SEATTLE

- This Week
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
  - 3 DISCOMANIA—Lovers—TK (12-inch)
  - 4 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
  - 6 I FEEL LOVE—Donna Summer—Casablanca (LP)
  - 7 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
  - 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
  - 9 SHUT OUT / HEAVEN IS A DISCO / DANCE—Paul Jabara—Casablanca (LP)
  - 10 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
  - 11 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 12 STOP! DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 13 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
  - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 15 THE FINAL THING—Steve Bender—London (12-inch)

### PHILADELPHIA

- This Week
- 1 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 2 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 3 I FEEL LOVE / I REMEMBER YESTERDAY MEDLEY / LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 4 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 5 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 6 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 7 I DON'T LOVE YOU ANYMORE / YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
  - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 9 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 10 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 11 JOURNEY INTO LOVE—Kebekeletrik—Direction (12-inch)
  - 12 BABY COME ON—Sex O'Clock U.S.A.—Prelude (LP)
  - 13 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
  - 14 SHUT OUT / HEAVEN IS A DISCO—Paul Jabara—Casablanca (LP)
  - 15 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

### LOS ANGELES/SAN DIEGO

- This Week
- 1 I FEEL LOVE / LOVE'S UNKIND / I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
  - 2 I FOUND LOVE / ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
  - 3 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 4 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 5 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 6 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 7 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 8 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 9 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 10 CARRY ON, TURN ME ON / MAMBO DE SPACE / MAGIC FLY—Space—United Artists (12-inch)
  - 11 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
  - 12 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)
  - 13 ANDREA / DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
  - 14 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 15 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)

### BOSTON

- This Week
- 1 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 2 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 3 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 4 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 5 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 6 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
  - 7 I FEEL LOVE / I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
  - 8 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 9 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 10 LASO SQUARE—LaSo—MCA (LP)
  - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 12 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 13 EXPRESS YOURSELF / HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
  - 14 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
  - 15 PIPELINE—Bruce Johnson—Columbia

### MONTREAL

- This Week
- 1 MISS BROADWAY—Belle Epoque—Trans Canada
  - 2 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
  - 3 SUPERMAN—Celi Bee & The Buzzy Bunch—RCA (12-inch)
  - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—RCA (LP)
  - 5 SOUL SISTER—Ronnie Jones—London (12-inch)
  - 6 DISCOMANIA—Lovers—London (12-inch)
  - 7 JOURNEY INTO LOVE—Kebekeletrik—RCA (12-inch)
  - 8 GOT TO GIVE IT UP—Marvin Gaye—Alta
  - 9 I FEEL LOVE—Donna Summer—Quality (LP)
  - 10 MACUMBA—Marboo—CBS (12-inch)
  - 11 COME TO AMERICA—Gibson Brothers—Polydor (12-inch)
  - 12 DO WHAT YOU WANNA DO—T Connection—RCA (12-inch)
  - 13 UPTOWN FESTIVAL—Shalamar—RCA (12-inch)
  - 14 STOP! DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
  - 15 GIRL, YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)

### PHOENIX

- This Week
- 1 I FEEL LOVE / I REMEMBER YESTERDAY MEDLEY / TAKE ME—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 3 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
  - 4 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 5 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 6 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 7 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 8 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 9 SUPER ELTON—Paul Vincent—Salsoul (12-inch)
  - 10 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
  - 11 SHUT OUT / HEAVEN IS A DISCO—Paul Jabara—Casablanca (LP)
  - 12 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
  - 13 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 14 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 15 DON'T TURN AWAY—Midnite Flite—TK (12-inch)

### MIAMI AREA

- This Week
- 1 I FEEL LOVE / I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
  - 2 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - 3 SWEET DYNAMITE / WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
  - 4 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 5 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
  - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 7 DR. LOVE—First Choice—Gold Mind (12-inch)
  - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 9 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
  - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
  - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 13 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 14 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 15 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)

### CHICAGO

- This Week
- 1 DEVIL'S GUN / WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
  - DR. LOVE—First Choice—Gold Mind (12-inch)
  - 3 I FEEL LOVE / LOVE'S UNKIND—Donna Summer—Casablanca (LP)
  - 4 MAGIC BIRD OF FIRE / RUNAWAY—Salsoul Orchestra—Salsoul (LP)
  - 5 GET ON THE FUNK TRAIN / MEDLEY—Munich Machine—Casablanca (LP)
  - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
  - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
  - 8 BEST OF MY LOVE—Emotions—Columbia (LP)
  - 9 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
  - 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
  - 11 CERRONE'S PARADISE / TAKE ME—Cerrone—Malligator (LP import)
  - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
  - 13 QUIET VILLAGE / AFRICAN QUEENS—Ritchie Family—TK (LP)
  - 14 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch)
  - 15 BURNING LOVE—D.D. Sound—Baby (LP import)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.



# BILLBOARD'S DISCO III



## AUGUST 28-31, 1977 AMERICANA HOTEL, NEW YORK CITY

### DISCO III AGENDA

**Sunday, August 28**  
10 am-6 pm

REGISTRATION

8 pm-1:30 am

ENTERTAINMENT & DISCO DANCING  
GLORIA GAYNOR, THE TRAMMPS, and others

**Monday, August 29**  
9 am-10 am

CONTINENTAL BREAKFAST

10 am-11 am

WELCOMING REMARKS  
KEYNOTE SPEECH—"The Impact of Discos on the Recording Industry"  
LARRY HARRIS, Exec V-P  
Casablanca Records & Filmworks

11 am-11:15 am

COFFEE BREAK

11:15 am-12:45 pm

CONCURRENT SESSIONS  
(1) Disco Club Owner/Manager Seminar  
(2) Disco DJ Seminar  
(3) Mobile Disco Seminar

1 pm-2:30 pm

LUNCHEON

2:30 pm-4 pm

CONCURRENT SESSIONS  
(4) The Communications Gap between Club Owners/Managers and Disco DJs  
(5) Disco Product Promotion and Marketing  
(6) Franchising

4 pm-4:15 pm

COFFEE BREAK

4:15 pm-5:45 pm

CONCURRENT SESSIONS  
(7) Disco Theme Movies—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product  
(8) Disco Hardware Package Concept—Hotel & Restaurant Chain Operators  
(9) Merchandising Disco Product in Retail Stores and Discotheques

12 noon-7 pm

EXHIBITS OPEN

7 pm-12:30 am

ENTERTAINMENT & DISCO DANCING  
CROWN HEIGHTS AFFAIR, TAVARES, SILVER CONVENTION, VICKIE SUE ROBINSON

**Tuesday, August 30**  
9 am-10 am

CONTINENTAL BREAKFAST

10 am-12 pm

CONCURRENT SESSIONS  
(10) Television (cable TV, Syndicated TV, Network TV)—A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product  
(11) Disco Pool Seminar

12:15-1:45 pm

LUNCHEON

1:45 pm-3:15 pm

CONCURRENT SESSIONS  
(12) Disco Sound & Lighting—Manufacturers Presentation Seminar, Part I  
(13) The 12-Inch Single Seminar (Profitability of use as a promotional tool)  
(14) The Euro-Disco Music Scene

3:15-3:30 pm

COFFEE BREAK

3:30-5 pm

CONCURRENT SESSIONS  
(15) Disco Sound & Lighting Manufacturer Presentation Seminar, Part II  
(16) Promotion of the Disco Artist (Disco Artists, Their Managers & Promoters)  
(17) Producers Panel—Disco Sound Trends

12 noon-7 pm

EXHIBITS OPEN

7 pm-1 am

ENTERTAINMENT & DISCO DANCING DOUBLE EXPOSURE. 1st CHOICE, CLAUDJA BARRY, K.C. & THE SUNSHINE BAND, and others.

**Wednesday, August 31**  
9 am-10 am

CONTINENTAL BREAKFAST

10 am-12 noon

HOT SEAT SESSION  
Moderator: BILL WARDLOW, Billboard  
Panelists from every facet of the disco world in a question and answer session

12 noon on

Forum attendees free to make plans for individual meetings, visit Disco III Exhibits

12 noon-5 pm

EXHIBITS OPEN

6:30-9pm

DISCO AWARDS DINNER

9 pm-1:30 am

ENTERTAINMENT & DISCO DANCING  
SALSOU ORCHESTRA, Featuring CHARO and LOLEATTA HOLLOWAY, and others

**THREE TIMES THE NUMBER OF EXHIBIT BOOTHS THIS YEAR ... SEPARATE SOUND AND NON-SOUND EXHIBIT AREAS. CONTACT YOUR NEAREST BILLBOARD OFFICE FOR DETAILS ON AN EXHIBIT BOOTH AT AMERICA'S ONLY DISCO FORUM AND SHOW!**

**REGISTER NOW** for Billboard's Disco III. Complete this registration form and mail to Diane Kirkland, c/o Billboard, 9000 Sunset Boulevard, 12th Floor, Los Angeles 90069. Please register me for Billboard's International Disco III Forum at the Americana Hotel, New York August 28-31, 1977. I am enclosing a check or money order in the amount of: (Please check)

- \$225—Early Bird Rate (Before Aug. 1)  
 \$240—Regular Rate (After Aug. 1)  
 \$175—Disco D.J.'s/Disco III Panelists/Student/Military/Spouses

You can charge your registration if you wish:

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Signature \_\_\_\_\_

Registrant (Please print): \_\_\_\_\_

Company/Disco: \_\_\_\_\_

Title: \_\_\_\_\_

Address \_\_\_\_\_

Phone: \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

All information on hotel rooms will be sent immediately upon receipt of your reservation. For further information, contact: Diane Kirkland, Billboard, 9000 Sunset Blvd., 12th Floor, Los Angeles, Calif. 90069 (213) 273-7040

**REGISTRATION DOES NOT INCLUDE HOTEL OR AIRFARE. NO REFUNDS AFTER AUGUST 12.**

**REGISTER NOW! REGISTRATION AT THE DOOR WILL BE \$25 HIGHER THAN NOTED ABOVE.**

## Free Wedding At An Ohio Harry O's

NEW YORK—A Canton, Ohio, couple was treated to a free disco wedding by the Harry O's chain of clubs.

According to Todd Taylor, operations manager of Harry O's, the club, in association with a number of suppliers in the Akron/Canton area, provided the couple with a complete, all-expenses paid wedding, including a free honeymoon to the resort of their choice, and a life insurance policy with the first year's premiums paid by Harry O's.

Taylor explains that one level of the three-tiered club was converted into a chapel for the occasion, and the wedding ceremony, also do-

nated, was performed by Judge Paul Paulson of Massillon.

The couple, Tina and Gale Charnetzky, were selected from among seven eligible applicants. They were provided with the following items: free flowers and decorations, a wedding gown, tuxedos, wedding cake, wedding pictures and a honeymoon wardrobe.

According to Taylor, the wedding was held on a regular business night, and while the club picked up the tabs for the bride and groom and their immediate families, guests and other patrons were required to pay regular admission and other charges.

## Discos

# Retailer Relies On Specialization

• Continued from page 8

at the retail level. At present hard-to-find imports account for 20% of all Downstairs' sales.

Acutely aware of the competition that would encroach on his territory, de Krechewo cannot risk relaxing his vigilance on market trends, or ignoring the needs of his customers.

To ensure that his firm is several jumps ahead of anything that is new, or any trends that may be developing, de Krechewo has retained a staff of experts in the field of music he covers. They include David Rodriguez, a disco deejay whom he describes as his right hand assistant;

Lisa Hazel, an expert in disco music who also handles much of the mail-order business; Barry Terry and Warren Tesoro, formerly of the Gary Toms Empire, who are oldies experts. The firm also stocks what de Krechewo describes as the largest selection of country singles in the city.

Downstairs Records carries an inventory of 10,000 record titles, representing about one million records. The vast majority of these are singles.

De Krechewo is confident that 12-inch disco disks will never replace conventional 7-inch singles. He states that although the 12-inchers

enjoy popularity because of their length and fidelity, they are causing confusion by the lack of standardization. De Krechewo states that customers grumble because they cannot stack the 12-inchers because of their varying speeds. He also lambasts the 12-inchers as being too expensive, difficult to store, and representing vinyl waste in an era when emphasis is on conservation. He also states that unlike 18 months ago when they were first introduced, the quality of the 12-inch disk has dropped, and "a lot of garbage" is being released in this format.

As part of its strategy to maintain longevity through service, Downstairs functions as a consulting and programming service for deejays who are either too busy or too inexperienced to stay on top of all that is new in disco. The firm advises, suggests, and compiles entire programs for disco deejays at no additional costs to them. They also offer special deejay discounts, and a 100% returnable warranty on all products.

In spite of this offer, the return rate has remained at around 3% with only a handful of buyers abusing it.

The firm has also released its first disco single on its newly established Downstairs label on an experimental basis. The first release is a British import, "For The Love Of Money," by the Disco Dub Band. The record is on yellow vinyl because, as de Krechewo explains, multi-colored vinyl appears to provide a substantial incentive for impulse buyers.

## Disco Mix

By TOM MOULTON

NEW YORK—The New York Community Choir is the name of a group and LP on RCA Records. It has been some time since a gospel LP has been released with so many strong cuts. "Nothing Can Separate Me" is uptempo with much handclapping and tambourines. A driving gospel/soul piano maintain the momentum into which is woven a break with voices and more handclaps.

"Express Yourself" is slower and features a funkier style. There is also a strong instrumental break which features some Brass Construction qualities. "Reborn" is the faster tune on the album and the most gospel-sounding. It will have to be slowed to work. Warren Schatz produced.

Island Records is releasing the new Wilton Place Street Band's 12-inch 33 $\frac{1}{2}$  r.p.m. disco disk titled, "Baby Love, Sweet, Sweet Love." This is a much stronger record than the group's last offering, and is not a cover record. It incorporates good melody and arrangements with some excellent breaks and a temp in the style of "Disco Lucy." The flipside features "Gonna Have A Party" which is as strong as the "A" side. It incorporates a piano groove like Bumblebee Unlimited, and is a catchy, likeable sort of tune.

Also new from RCA is the new Memphis Horns LP titled "Get Up And Dance." The album has two good cuts with the title song being the stronger. The tune is done in the style of the Fatback Band, and Kool & the Gang, and should turn out to be popular.

The second cut, "Waitin' For The Flood," is instrumental and faster, with the synthesizer used as the lead instrument. There are some background vocals in the vamp toward the end. This album is funkier and incorporates much more excitement than the group's last.

"The New York Community Choir" is the name of a new group and LP on RCA. It has been some time since a gospel LP has been released with so many strong cuts. "Nothing Can Separate Me" is uptempo with much handclapping and tambourines. A driving gospel/soul piano maintains the momentum into which is woven a break with voices and more handclaps.

"Express Yourself" is slower and features a funkier style. There is also a strong instrumental break that features some Brass Construction qualities. "Reborn" is the fastest tune on the album and the most gospel sounding. It will have to be slowed down to work. Warren Schatz produced.

# LIGHTS FANTASTIC

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## 200 Attend 15th Confab On Country In Colorado

By GERRY WOOD

NASHVILLE—More than 200 registrants made the 15th annual Colorado Country Music Festival a successful event from both business and show business aspects.

Celebrating Colorado Country Music Week, proclaimed by Gov. Richard Lamm, the June 20-25 festival served as a trade convention with daily business seminars and showcases. The Colorado confab drew a healthy assortment of industry executives, radio personnel, promoters, talent buyers, bookers, fans and artists.

On June 21, registrants participated in a discussion concerning the country music industry in Colorado, its growth and importance. R.T. Simpson of KERE, Denver, hosted a country deejay session. On June 22, the talks took a specific career angle in the fourth annual "C&W Musicians Seminar" hosted by Gary Courtney and Patty Gallagher.

A lively songwriter/publisher meeting highlighted the Thursday seminar spiced by a sometimes rambling, sometimes incisive, always opinionated give-and-take between panel members and the audience. Curley Rhodes of Cedarwood Music, Nashville, hosted the session.

A news media seminar June 24 allowed attendees to discuss methods of publicizing acts, furthering careers and understanding the media. The panel featured Betty Cox of Music City News, Buster Doss of Country Gazette, Gerry Wood of Billboard and Jack and Bonnie Shaffer of Showcase Magazine.

While business ruled the day, music reigned at night as scores of acts took the stage to display their wares or lack of wares. Among the outstanding acts were Bonnie Nelson, Albert Young Eagle, Norma Jean McCall, Alabama Rain, Bobby Hood, Glen Hurley (Cuzzin Sipe), the powerful Cooder Brown Band, Dick Woods, Laura Lee McBride, Squad IV, Rudy Grant, and, from Canada, Neil Arthurs and Doug Stuart.

Bonnie Nelson's third annual celebrity golf tournament inaugurated activities June 19, benefitting the Denver Police Orphans Fund. The Denver Musicians Union sponsored its second annual Country-Western Ball June 20. Some 15 bands were showcased.

The annual mile-high event was held again at the Continental-Denver and was guided by Gladys Hart, the indefatigable president of the Country Music Foundation of Colorado and the Colorado Country Music Hall Of Fame. Among the attendees at the festival was Jo Walker, executive director of the CMA.

The fete drew registrants from a dozen states and Canada. Sponsored by the Country Music Foundation of Colorado, the event also received panel contributions from such participants as Johnny Dollar of Nashville, and Little Richie Johnson of Belen, N.M.

The panels stressed the hard facts of life about breaking into the music business, warned about songsharks, and provided some meaningful insights to the registrants, many of them perplexed over a complete lack of success

in breaking into the highly competitive business.

KLAK broadcast live from the festival, pinning down several executives and artists for interviews.

More than 200 persons attended the Saturday awards banquet, climaxing the festival. Pioneer awards went to Laura Lee McBride, Pee Wee King, Morrie Devolt and Jimmy Wakely. The Gladys Hart award went to Tumbleweed Turner. Receiving Hall of Fame awards were McBride, Devolt, Wakely, Betty Cox, Jo Walker, Gerry Wood, Johnny Dollar,

## Festival Doubles As a Trade Meet

Tiny Smith, Norma Jean McCall and Lucky Chamberlain.

Golden Mike awards were presented to Lucky Chamberlain of KDYL, Tooele, Utah; Bill Blough, WFVR, Aurora, Ill.; KLAK, Denver; and KERE, Denver. Hal Southern presented 40 Golden Guitar awards.

The Colorado Country Music Hall of Fame received more mementos for display, including suits from the Statler Brothers, boots from Little Jimmy Dickens, glasses from Ronnie Milsap and valuable records and instruments.



**PROMOTIONAL HIGH:** Mickey Gilley reaches new highs in promotion by flying his hot air balloon over Nashville several times during Fan Fair Week. On one trip Gilley took along Mike Haines of WKDA, Nashville, who broadcasted a remote over a two-way radio.



**PROMOTIONAL LOW—**Mickey Gilley hopes his next Nashville landing will be less traumatic than his last one. Attempting to land his Gilley's Club promotional balloon at Vanderbilt Univ., the balloon hit a light tower, ripped and dumped Gilley who escaped without injury.

## Judge Names Administrator Of 4 Star

\* NASHVILLE—Federal Bankruptcy Judge Ruth M. Kinnard has confirmed the appointment of the Copyright Service Bureau, Ltd. as the exclusive administrator of the Four Star Music Publishing catalog. The appointment resulted after the receiver of the catalog, Irwin Deutcher, selected the bureau as his choice of administrator.

The Four Star catalog includes, among some 3,000 recorded titles, such major standards as "Don't Let The Stars Get In Your Eyes," "Release Me" and "Tequilla."

The catalogs were originally overseen by Joe E. Johnson, who had used them to secure bank loans for the purpose of building an entertainment complex in Nashville. When the project was not completed, the bank foreclosed on the building and attempted to foreclose on the catalog.

Following numerous legal battles to stop the transfer of the catalogs, Four Star filed Chapter XI proceedings and Deutcher was appointed receiver. Lawsuits claiming rights in and to the catalog are still pending.

## Nashville Taping

NASHVILLE—Recent negotiations between RCA-Canada and Chardon, Inc. in Nashville have resulted in Ronnie Prophet recording for the first time in Nashville. Prophet, a Canadian, had previously recorded in Canada. He cut four songs at Nashville's Studio One, using Nashville musicians with Don Tweedy producing. Prophet's second LP for RCA-Canada is due for completion in July.

## Talk Show Offer

NASHVILLE—A new one-hour country-flavored talk show hosted by T. Tommy Cutrer will be offered to radio and television markets Sept. 1. Taping the pilot segment of "Nashville U.S.A." were Jack Greene, Jeannie Seely, Del Reeves and Barbara Mandrell. Some 133 markets have opted for the show which also features Dan Miller with news and weather plus top Nashville musicians.

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*for the record*

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Mary Miller

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records



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**BEHIND BLUE EYES" MUND0 EARWOOD**

Exclusively On TRUE RECORDS #T-104

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/9/77

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)				
1	2	3	1	2	3			1	2	3	1	2	3						
1	2	8				8	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	35	22	9				9	I'M A MEMORY—Willie Nelson (W. Nelson), RCA 10969, (Willie Nelson, BMI)	68	58	7	COMING AROUND—Connie Smith (R. Lane), Monument 45219, (Tree, BMI)
2	4	7	★			7	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	36	28	14				14	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallnote, BMI)	69	76	4	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)
3	1	11				11	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	37	37	7				7	I DON'T HURT ANYMORE—Marvel Felts (J. Rollins-D. Robertson), ABC/Dot 17700, (Intersong, ASCAP)	70	NEW ENTRY	NEW ENTRY	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)
4	11	6	★			6	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down "N" Dixie/Tring/Screen Gems-EMI, BMI)	38	65	2				2	RAMBLIN' FEVER—Merle Haggard (M. Haggard), MCA 40743, (Shade Tree, BMI)	71	81	5	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)
5	5	10				10	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	39	26	15				15	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle-F. Miller), ABC/Dot 17688 (Ordena/Bridgeport, BMI)	72	NEW ENTRY	NEW ENTRY	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)
6	6	9				9	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	40	32	13				13	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (R. Rogers), MCA 40708 (Newkeys, BMI)	73	77	3	WHY NOT TONIGHT—Jacky Ward (J. Foster, B. Rice), Mercury 73918, (Phonogram) (Jack & Bill, ASCAP)
7	3	13				13	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	41	41	7				7	MERRY-GO-ROUND—Freddie Weller (F. Weller-T. Roe), Columbia 3-10539, (Low-Twi/Young World, BMI)	74	78	3	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)
8	8	10				10	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	42	53	3				3	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-Clement/Vogue, BMI)	75	82	5	YOU'RE SO GOOD FOR ME (And That's Bad)—Bobby Wayne Loftis (C. Fields, D. Riss, T. Christian), Charta 108 (NSD), (Sandburn, ASCAP/Stars & Stripes, BMI)
9	10	9				9	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	43	31	12				12	IT'S NOTHING TO ME—Jim Reeves (P. Patterson), RCA 10956 (Gregmark/Libjon, BMI)	76	86	2	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)
10	13	8	★			8	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRO-Cromwell, ASCAP)	44	33	15				15	I CAN'T HELP MYSELF—Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45390 (Brnarpatch/Deb Dave, BMI)	77	87	2	WITH HIS PANTS IN HIS HANDS—Jerry Reed (C. Parks), RCA 11008, (Greenwood, BMI)
11	16	7	★			7	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	45	42	8				8	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis), Columbia 3-10535, (Song Painter, BMI)	78	75	6	WHAT DID I PROMISE HER LAST NIGHT—Billy Parker (R. McCowen), SCR 144, (Sawgrass, BMI)
12	15	7	★			7	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	46	50	5				5	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)	79	84	4	HOME SWEET HOME—L.E. White/Lola Jean Dillon (L.E. White, L.J. Dillon), Epic 8-50389, (Twitty Bird/Coal Miners, BMI)
13	14	11				11	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reefer, BMI)	47	43	12				12	BURNING MEMORIES—Mel Tillis (M. Tillis, P. Walker), MCA 40710 (Cedarwood, BMI)	80	NEW ENTRY	NEW ENTRY	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)
14	18	7	★			7	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	48	34	8				8	OLD KING KONG—George Jones (S. Lyons), Epic 8-50385, (Julep, BMI)	81	NEW ENTRY	NEW ENTRY	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Brio 121 (NSD), (Con Brio/Dale McBride/Val Rio, BMI)
15	20	6	★			6	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	49	46	14				14	SILVER BIRD—Tina Turney (R. Vaples), Epic 8-50340 (Intersong, ASCAP)	82	NEW ENTRY	NEW ENTRY	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pletsch-D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)
16	23	6	★			6	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	50	57	4				4	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	83	85	3	COCONUT GROVE—Maury Finney (J. Sebastian, Z. Yanavsky), Soundwaves 4548 (NSD), (Hudson Bay, BMI)
17	17	8				8	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/Rose Bridge, BMI)	51	49	7				7	ISHABILLY—Mac Vickery (M. Vickery), Playboy 8-5800 (Epic), (Tree, BMI)	84	80	5	WE'RE STILL HANGIN' IN THERE AIN'T WE JESS!—Jeannie Seely (J. Seely), Columbia 3-10550, (Great Legend, BMI)
18	19	11				11	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	52	67	3				3	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	85	89	2	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reichg), Mercury 73930, (Phonogram) (Warner Bros., ASCAP)
19	21	8				8	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	53	55	6				6	SWEET DECEIVER—Cristy Lane (B. & F. Bryant), LS 121 (GRT), (House Of Bryant, BMI)	86	94	2	JULIANNE—Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)
20	25	5	★			5	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	54	83	2				2	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	87	97	2	GOOD EVENING HENRY—Peggy Sue (C. Branz), Door Knob 7-036 (WIG), (Door Knob, BMI)
21	7	10				10	HEAD TO TOE—Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	55	72	2				2	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	88	88	5	DON'T HAND ME NO HAND ME DOWN LOVE—Beverly Heckel (C. Silver, R. Bourke), RCA 10981, (Chappell, ASCAP)
22	24	7				7	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	56	66	4				4	I LOVE WHAT MY WOMAN DOES TO ME—David Rogers (R. Klang, B. Thunderkloud), Republic/IRDA 001 (Singletree, BMI)	89	NEW ENTRY	NEW ENTRY	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Oak 1001, (Calente, ASCAP)
23	29	5	★			5	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	57	61	5				5	UNTIL I MET YOU—Tom Bresh (T. Bresh), ABC/Dot 17703, (Papoose, BMI)	90	NEW ENTRY	NEW ENTRY	TWEEDLE-O-TWILL—Kathy Barnes (G. Aulry-F. Rose), Republic/IRDA 389 (IRDA), (Western/Milene, ASCAP)
24	12	10				10	BORN BELIEVER—Jim Ed Brown & Helen Cornelius (G. Harju), RCA 10067 (Filmways, ASCAP)	58	62	4				4	TELEPHONE MAN—Meri Wilson (M. Wilson), GRT 127, (Casteridge, BMI)	91	92	3	BUT TONIGHT I'M GONNA LOVE YOU—Daniel (Monhan, Connors), LS 122 (GRT), (Smile/Tammy Lee, BMI)
25	35	4	★			4	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	59	59	7				7	SOMEONE TOOK HER LOVE (And Didn't Give It Back)—Jimmy Peters (J. Peters-M. McNair), Mercury 73911, (Phonogram) (Twitty Bird/Spinback, BMI)	92	93	3	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)
26	36	6	★			6	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy (K. Robbins), RCA 10982, (Pi-Gem, BMI)	60	60	6				6	I'LL BUY YOU CHATTANOOGA—Kenny Price (R. Pennington), MRC 1001, (Universal) (Tuckahoe, BMI)	93	NEW ENTRY	NEW ENTRY	WALK RIGHT IN—Dr. Hook (Cannon, Woods), Capitol 4423, (Peer, BMI)
27	9	11				11	I WAS THERE—Statler Brothers (D. Reid), Mercury 73906 (Phonogram) (American Cowboy, BMI)	61	71	3				3	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazelle/IRDA 413 (IRDA), (Frebar, BMI)	94	95	3	PAINTED LADY—Chuck Woolery (N. Wilson-C. Woolery-L. Hargrove), Warner Bros. 8381, (Al Gallico/Algee/Window, BMI)
28	38	4	★			4	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia 310551, (Peer, BMI)	62	68	4				4	I'M NOT THE ONE YOU LOVE (I'm The One You Make Love To)—Sunday Sharpe (J. Foster, B. Rice), Playboy 85806 (Epic) (Jack & Bill, ASCAP)	95	98	2	HURTIN' KIND OF LOVE—Ron Shaw (R. Shaw), Pacific Challenger 1511 (CDC), (Pacific Challenger, BMI)
29	44	3	★			3	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Lion, BMI)	63	73	2				2	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	96	96	3	GOODBYE MY FRIEND—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50365, Not Listed
30	30	7				7	DIFFERENT KIND OF FLOWER—Ray Price (G. Sefton), ABC/Dot 17690, (Memory, BMI)	64	74	2				2	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	97	NEW ENTRY	NEW ENTRY	MIDNIGHT TRAIN TO GEORGIA—Eddie Middleton (J. Weatherly), Epic 8-50388, (Keca, ASCAP)
31	39	6	★			6	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	65	70	4				4	IS EVERYBODY READY—Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)	98	NEW ENTRY	NEW ENTRY	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Music Of The Times/Ray Moondo, BMI)
32	40	6	★			6	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	66	52	8				8	THE BEST PART OF MY DAYS (Are My Nights With You)—David Wills (R. Zimmerman), United Artists 988, (Hacienda, ASCAP)	99	NEW ENTRY	NEW ENTRY	THE COWBOY AND THE LADY—Bobby Goldsboro (B. Goldsboro), Epic 8-50413, (House of Gold, BMI)
33	27	9				9	I CAN'T STOP LOVING YOU—Sammie Smith (D. Gibson), Elektra 45398 (Acuff-Rose, BMI)	67	69	4				4	LITTLE WHITE MOON—Hoyt Axton (M. Dawson), MCA 731, (Lady Jane, BMI)	100	91	3	OBSCENE PHONE CALL—Johnny Russell (J. Schweers), RCA 10984, (Chess, ASCAP)
34	48	3	★			3	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)												

**"Love is all there is."**  
-Emily Dickinson

**"Love is blind."**  
-William Shakespeare

**"Love is a merry-go-round."\***  
-Freddy Weller

Each of these people created a philosophy of love.  
Only one of them has a hit single about it.

**"Merry-Go-Round." <sup>3-10539</sup> Freddy Weller's new single,  
featured on his latest album, "One Man Show."<sub>KC 34709\*\*</sub>**

**On Columbia Records.**

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## "LEFT OVER LOVE" BARBARA WYRICK

CLS 8005

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**BILLBOARD—Country Singles Pick**  
**RECORD WORLD—Country Singles Pick**

On the way to the Charts and  
happening on:

KJJJ	WJLC	KNUZ
KSOP	KKYX	WHK
WWVA	KVDO	KXOL
WMNI	WSDS	KOYN
WCMS		WDD



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## Country

### Summer Blitz Of UA Promo, LPs Launched

NASHVILLE—The most ambitious marketing program in the history of the United Artists Records country division is being geared behind the largest LP release the division has ever attempted.

UA's "Number One For The Summer Campaign" will utilize an advertising package of radio spots plugging each of the LPs, posters, newspapers, trade and consumer ads, radio station contests and a performance contest at the distributor level. The distributor contest will be tabulated by UA with awards and prizes awarded to the winner.

The seven-LP release includes new product from Billie Jo Spears, Dottie West, Slim Whitman, Susan Raye, Larry Butler, Crystal Gayle and Johnny Tillotson.

Lynn Shults, director of country product, and his staff which has been trimmed down recently have been working on particulars of the campaign, along with Joe Carbone, UA's vice president of sales.

"July is Country Month at UA," comments Shults. "This massive national campaign is the biggest country program UA has ever had. And it goes along with our largest release."

UA plans to view the LP package with an international eye since Whitman enjoys immense popularity in Europe, once leaping to the top of England's music chart in the first week of release. Gayle and Spears have also been active in the European market, gaining high chart positions and being booked on European tours and television shows.

Butler, former vice president of UA's country division, is now working as an independent producer. His LP features piano instrumentals with cameo appearances by Crystal Gayle, Spears and West.

## Nashville Scene

By PAT NELSON

Billboard's doing it again. Our fourth annual Nashville Music Scramble is set for Aug. 1 at Crockett Springs golf course. And, as our resident golf pro and southern advertising manager John McCartney says, it's the most fun-filled, action-packed, one-day golf tournament held in Music City complete with great companionship, cold beer, tasty food and an abundance of prizes. There's a good possibility that the Reflections, who made an impressive one-night appearance at the Commodore Lounge in Nashville at Fan Fair, will be performing at the tourney awards banquet that night. Invitations have been mailed, but we don't know everyone who plays golf in the music industry, so if you're interested in joining us be sure to contact our Nashville office.

Universal Pictures has purchased movie rights to Loretta Lynn's autobiography, "Coalminer's Daughter." Writer Tom Rickman who wrote screenplays for "W.W. & The Dixie Dance Kings" and "Kansas City Bombers" began this assignment by spending two weeks with Lynn and her husband Mooney on their Hurricane Mills, Tenn., farm and accompanying them at Fan Fair. A tentative time table calls for a first draft screenplay to be completed by late August with filming set to begin in late fall. If plans go as scheduled, the movie should be on the market by summer of 1978. Much of the filming will be done in Nashville, Butcher Hollow, Ky. and Custer, Wash., as well as the Universal Studios in Los Angeles.

Artists from Top Billing's roster of talent have been busy taping tv segments for fall viewing. Jack Greene and Jeannie Seely taped "That Good Ole Nashville Music," as well as the "Marty Robbins Spotlight," along with Jim Ed

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 7/9/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	8	1	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	3	17	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
3	2	12	KENNY ROGERS, United Artists UA-LA689-G
4	5	8	BEST OF FREDDY FENDER, ABC/Dot D02079
5	6	18	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
6	4	9	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
7	7	11	I REMEMBER PATSY—Loretta Lynn, MCA 2265
8	8	8	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
9	10	5	RAMBLIN' FEVER—Merle Haggard, MCA 2267
★ 10	12	3	RABBITT—Eddie Rabbitt, Elektra 7E1105
11	11	24	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
12	14	12	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
13	15	6	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
14	9	17	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
★ 15	31	2	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
★ 16	18	44	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
★ 17	25	3	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
18	20	5	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
19	21	5	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
★ 20	24	4	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
21	19	12	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
22	22	17	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
23	13	20	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
24	27	4	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
25	16	14	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
26	17	9	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SAB8-11531
27	29	5	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
28	30	3	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
★ 29	NEW ENTRY		TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
★ 30	38	3	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
31	23	6	SCORPIO—Bill Anderson, MCA 2264
32	33	4	IT'S NOTHIN' TO ME—Jim Reeves, RCA APL1-2309
33	36	4	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34692
34	26	21	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
35	37	22	VISIONS—Don Williams, ABC/DOT D0SD 2064
36	28	10	ABOUT LOVE—Tom T. Hall, Mercury SRM1-1139 (Phonogram)
37	39	19	THE BEST OF DONNA FARGO, ABC/Dot D0A 2075
38	32	27	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
39	34	12	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
40	40	17	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1-2195
41	47	4	JERRY REED RIDES AGAIN RCA APL1-2346
42	35	30	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
43	41	19	HEART HEALER—Mel Tillis, MCA 2252
44	45	4	THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST-11626
45	42	11	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
46	49	3	CHEAT, FLOYD & DANNY—Chet Atkins, Floyd Cramer & Danny Davis, RCA APL1 2311
47	48	2	REUNITED—Ray Price ABC/Dot D0 2073
48	46	6	REX—Rex Allen Jr., Warner Bros. BS 3054
49	NEW ENTRY		THE BEST OF JOHNNY CARVER, ABC/Dot D0 2083
50	50	2	STACKED DECK—Rusty Wier, Columbia PC 34775

Brown and Helen Cornelius. Tom T. Hall and Dottie West taped "Hee Haw" the first of June while Johnny Carver took time out between dates to fly to Georgia for a taping of "Nashville On the Road."

Banjo player Larry Beasley, formerly with Carl Story and his Ramblin' Mountaineers, has joined Bill Monroe's Bluegrass Boys. ... Patrick Shanahan has replaced Spencer Dryden as drummer

for New Riders of the Purple Sage. Dryden will be devoting his time to managing the group. ...

The Kitty Wells Show and Johnny Carver headlined a free country music concert in Maspeth, Queens, Monday (27), presented by Richie Seinfeld and Metropolitan Friends of Country. This is the third free concert sponsored by the organization which is dedicated to the cultivation of country music in the metropolitan area.

# IS THIS COUNTRY ENOUGH FOR Y'ALL?

Who'd believe that this bucolic setting is really a front for Nashville's fastest-growing, most progressive, and (not coincidentally) successful music-marketing organization? The original Tiffany porch light may be light years from Hollywood chrome fluorescent drafting lamps, but the folks at E/A Nashville can see into the future just as well. Maybe better.

Our Nashville office is only three years old but you wouldn't know it by reading the trades. 85% of our releases are not simply chart records. They're hit records. Top 20 and above. Our roster is a mere handful and that means our artists get the attention they earn and deserve. Not solely in the country markets, but also in the super-national pop marketplace that can turn a roadhouse picker into an across-the-board household family friend. In short, we don't treat our musicians as simple country folk. Nor are we concerned simply with "crossover potential." At E/A we deal in Crossover Reality and we have the track records to prove it.



The people responsible for the fine performance are looking pretty fine out here on the front porch: The Three Marketeers. That's Terry Fletcher with his feet propped on a well-ridden saddle. Terry also rides the expert E/A Promotion Force. He never uses the whip. Just a nice,

gentle Southern manner. Y'all know that hospitality always works. And that's Jan Rhees sitting in the old rocking chair with her favorite stuffed tiger ready to bite. The tiger is perfectly capable of raisin' hell but feline threats aren't necessary



to motivate the crack E/A Sales Team. Even the folks up North understand the quiet charm of a Southern woman. Finally, it's Mike Suttle standing by the doorway disproving the notion that he never stops moving. As E/A Nashville Marketing Director, Mike is responsible for getting it all together and keeping it that way. He never calls the Los Angeles office before 9 o'clock in the morning which is a blessing for

those who find themselves drawling well before the phone rings at 9:01.

You get the idea. The feeling is soft and slow here but the Nashville office is Kickin' In The Country this summer. Getting used to the Big Time. If you don't believe it, call (615) 320-7525 and you'll get an E.A.R. ful that'd put any wise and witty Top 40 DJ to shame. If you don't get Terry or Jan, you'll get an even more Suttle response. Artist, manager, retailer, rack, or plain innocent bystander, you'll get the help you need. At E/A Country, we deliver. Always have.  

# Nashville Sound's Crossover Captures 12% Of Hot 100

• Continued from page 1

with their current releases and Buffett has reached number 13.

Perhaps even more surprising is the country explosion on the Easy Listening chart. Led by Buffett's hit which reached No. 1, the previous four records join seven other songs to achieve a 22% representation of songs on the Easy Listening chart that are also on the Hot Country Singles chart.

Other songs sharing both Country and Easy Listening charts are B.J. Thomas with "Don't Worry Baby," Mac Davis with "Picking Up The Pieces Of My Life," Ronnie Milsap's "It Was Almost Like A Song," Glen Campbell's "Southern Nights," Elvis Presley's "Way Down," and the two pop-turned-country/pop artists, Engelbert Humperdinck and Tom Jones with "Goodbye My Friend" and "Take Me Tonight," respectively.

The 22% figure compares with only 6%—or three songs—just one year ago when only Bobby Goldsboro, Roy Clark and Crystal Gayle enjoyed country/easy listening crossover hits.

The pop/country comparison is even more dramatic: 12 songs now as compared to only two exactly a year ago when Crystal Gayle and Freddy Fender were the only two acts common to both charts (Gayle at number 72 and Fender at 96).

Hot 100/Hot Country crossover tunes also include Meri Wilson's "Telephone Man," "Way Down" by Presley, "It Was Almost Like A Song" by Milsap, Dr. Hook's "Walk Right In," "Don't Worry Baby" by Thomas, Dolly Parton's "Light Of A Clear Blue Morning," "I Can't Help Myself" by Eddie Rabbitt and "Southern Nights" by Campbell.

The new thrust carries over to the Billboard Top LPs & Tape chart

with eight releases common to both the top 50 country chart and the top 100 of the pop chart, compared to only three last year. Buffett, Jennings, Marshall Tucker Band, Rogers, Jerry Jeff Walker, Parton, Linda Ronstadt and Willie Nelson are now on both charts while, one year ago, only Charlie Daniels, Elvis Presley and the Tucker Band shared activity on both charts. Out of eight acts, the Tucker Band is the only repeater.

Out of 200 listings on the Top LPs & Tape chart, this week's figure is 11 LPs to both charts, as opposed to a total of eight a year ago. Significantly, the first 100 positions included eight LPs this year and three last year while the 101-200 listings contain three in this week's chart, compared to five a year ago.

This indicates that the country thrust is affecting the higher rungs of the chart, not the tail end—an important development.

Three reasons account for the mushrooming crossover trend: more country songs striking the pop charts, more pop artists gaining country chart activity and more pop hits out of Nashville, period.

The country assault on the Hot 100, Easy Listening and Top LPs & Tape charts is the result of the increasing acceptance of modern country music by the mass market radio listening and record and tape buyers. Buffett, from Mobile, Ala., hit Nashville in 1970, flunked with Barnaby Records (or vice versa), and headed for Key West and Aspen before his ribald country style songs, caught the fancy of both country and pop audiences.

Rogers, from Houston, started pop, first with the Christy Minstrels, then his own group—the First Edition, then, hitting a cold spell, disbanded the group to go it alone country. "Lucille," one of his biggest hits ever, is the product of that decision.

The Capricorn act, the Marshall Tucker Band, hailing from South Carolina, successfully merges hard rock with a country feel—and has historically pleased both markets.

Jennings, the man who gave up his death seat on the plane that carried Buddy Holly to his grave, emerged from the country/rock beat of the Crickets to become one of the biggest stars on the country music horizon and is now making his mark on the pop market.

Meri Wilson performed a pop version of a Nashville number—and hit both pop and country charts.

Presley emerged as a country singer on Sam Phillips' Sun Records and only after his contract was sold to RCA for \$40,000 did his label conceive of him in pop terms. The country heritage of the Tupelo, Miss., native kept him on the country charts during his hardest rock days.

Milsap, who spent a large portion of his show business life playing T.J.'s Lounge in Memphis, enjoyed pop activity five years ago, but when the well went dry, he migrated to Nashville where his career was revitalized with a country base. Now, he's once again pop as well as country.

Dr. Hook, once the name of a person, is now the name of a group. Ray Sawyer and company gained pop success with such great Shel Silverstein songs as "Sylvia's Mother." The troupe joined the migration to Nashville by moving from San Francisco to the Tennessee music capital. Now they hit both charts with regularity.

Thomas has gone from the uppers of the pop world to the downers of near-oblivion, racking up countless hits along the way such as "Raindrops Keep Falling On My Head." A gospel album preceded his re-entry onto both the country and pop charts with "Don't Worry Baby," re-

corded in Nashville with Chris Christian producing.

Parton has become everybody's Dolly, drawing SRO crowds from Nashville to New York at venues normally the domain of rock or pop acts. RCA officials expect her to become one of the label's hottest chart potentialities regardless of pop, easy listening or country classification.

Rabbitt is enjoying his first pop hit as an artist, though he has written such pop chart songs as "Kentucky Rain" by Presley. Campbell is a frequent visitor to all three charts, using his Southern and Nashville background to forge himself into a top multi-chart threat. Mac Davis is another crossover king with frequent success on two or three charts.

Conversely, Humperdinck and Jones frequented only the pop charts. After a frigid spell, Jones backed into more pop chart success with his country-based hit "Say You'll Stay Until Tomorrow" and his new "Take Me Tonight" which is much more pop sounding than the former record. Humperdinck has done likewise with two crossover songs, including his latest.

A final reason for the pop/country cross-breeding is the emergence of Nashville as a legitimate pop music center.

Pop acts, long without hits, come to Nashville or the country sound for a shot of adrenalin that can send a lethargic career into instant high gear. It often works. Other acts, such as Bob Dylan or Joan Baez, come to Nashville for a refreshing change of pace.

But there are many songs recorded in Nashville that hit the pop and soul charts without touching the country chart. The Joe Tex million seller, "Ain't Gonna Bump No More (With No Big Fat Woman)," which hit the pop and soul charts is one example, along with the Addis Brothers' "Slow Dancin' Don't Turn Me On."

Many pop and soul songs recorded in Nashville are carefully handled so the general populace doesn't know the recording site, since some record officials fear that the "Nashville" tag—with all its country music implications—will harm the chances of the record's success in non-country markets.

## Fete Nancy Hanks

NASHVILLE—Nancy Hanks, chairman of the National Endowment For the Arts, was honored by ASCAP's Ed Shea on her recent trip to Nashville. Shea presented Hanks with a traditional four-string hand-crafted Appalachian dulcimer "with deep appreciation from the thousands of ASCAP members and music industry folk for her outstanding support of performing arts in America."

## Permanent Festival Site

• Continued from page 31

the event is that WWVA plans to broadcast the two-day event live.

150 tour buses will be bringing people in from as far away as Canada. Lawrence says. Lodging is being handled through a central reservation system tied to motels and hotels within driving distance.

Compared to Woodstock, he admits, the forthcoming "Jamboree In The Hills" will actually be a picnic.

"The cooperation on this event is incredible," he notes. "All the other festivals were rock and the communities were always against them. It was always a fight with the health

department, the police department, the fire department, everybody. We spent all our energies overcoming resistance."

WWVA will continue to sponsor its annual Labor Day "Trucker's Jamboree" as well as the July event, Lawrence points out.

As announced earlier (Billboard, June 25, 1977), Columbia will be filming the event for two hour-long specials to be distributed via its pay tv operation.

With that in mind, a fully-covered stage with a 50-foot opening and backstage tv production facilities is part of the package in which Columbia is investing its money.



BILLBOARD'S  
4TH ANNUAL

# NASHVILLE MUSIC SCRAMBLE

You are cordially invited to participate in the most fun-filled, action packed, one day golf tournament held in Nashville. It's a fantastic and unique golf spectacular August 1 (Monday) at 1:00 p.m. at Crockett Springs Golf Course. Great competition, pretty girls, cold beer, tasty food and numerous prizes will be in abundance. Good golfers, fair golfers, poor golfers and once a year golfers will assemble to take a crack at over 40 individual prizes. Everyone has a chance to win in this competitively, balanced tournament. It's a best ball team event with the teams being paired up equally based on handicaps. We're going all out to make this years scramble the best ever. There will be over \$3,000 worth of golf equipment and other prizes up for grabs. The entry fee is \$35.00 for participants and an additional \$5.00 if you wish to bring a guest to the evening banquet. Please return the entry blank as soon as possible since the deadline isn't too far off. Entry is set up on a first come, first serve basis with a maximum field of 144 participants. Don't be left out because you didn't enter in time. Your money will be returned if something comes up unexpectedly as long as you notify us no later than July 12. Pass the word to your music buddies and have them call for an entry blank. We'll look forward to seeing you at Crockett Springs August 1.

## Absolute entry

deadline

July 27th

### BILLBOARD'S NASHVILLE MUSIC SCRAMBLE

Tournament Director - John McCartney 1717 West End Ave.  
Nashville, Tn. 37203 (615) 329-3925

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

MAILING ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_

Handicap or average score \_\_\_\_\_ Extra \$5.00 banquet ticket? \_\_\_\_\_

Are you a Crockett Springs member?  Yes  No

FILL OUT COMPLETELY & RETURN WITH CHECK



# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	7	<b>BEST OF MY LOVE</b> —Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steelchest, ASCAP)	35	38	6	<b>I LIKE THE FEELING</b> —Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	68	71	5	<b>PARTY LIFE</b> —Symbol 8 (W. Lowery), Shock 5 (Janus), (Duchess/Old Sparta/Heavy, BMI)
2	2	7	<b>EASY</b> —Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	36	35	10	<b>(I'm A) SUPERSTAR</b> —Brenda & The Tabulations (J. Davis), Chocolate City 009 (Casablanca) (Midsong/John Davis, ASCAP)	69	42	16	<b>UPTOWN FESTIVAL</b> —Shalamar (Holland, Dozier, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Agate, BMI)
3	3	8	<b>SLIDE</b> —Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, D. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI)	37	56	5	<b>DEVIL'S GUN</b> —C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	70	70	5	<b>POST MORTEM</b> —Cameo (L. Blackmon, G. Johnson), Chocolate City 010 (Casablanca), (Belter Days, BMI)
4	6	7	<b>SUNSHINE</b> —Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	38	47	5	<b>I GET LIFTED</b> —Latimore (H.W. Casey, R. Finch), Glades 174 (TK), (Sherlyn, BMI)	71	81	2	<b>MAKE IT WITH YOU</b> —Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)
5	5	6	<b>A REAL MOTHA FOR YA</b> —Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	39	49	5	<b>I CAN MAKE IT BETTER</b> —Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	72	82	2	<b>THAT'S WHAT FRIENDS ARE FOR</b> —Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
6	4	14	<b>GOT TO GIVE IT UP Pt. 1</b> —Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	40	61	2	<b>PARTY LIGHTS</b> —Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	73	83	2	<b>I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)</b> —Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)
7	7	9	<b>THIS I SWEAR</b> —Tyrone Davis (L. Graham), Columbia 3-10528 (Buttermilk Sky/Content/Alynn, BMI)	41	51	6	<b>NIGHTS ON BROADWAY</b> —Cardi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros 8387 (Grasserie/Unichappell/Stamm, BMI)	74	77	3	<b>LOVE IS SO GOOD WHEN YOU'RE STEALING IT</b> —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)
8	19	4	<b>LIVIN' IN THE LIFE</b> —Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2264 (Epic) (Bovina, ASCAP)	42	41	5	<b>GONNA LOVE YOU MORE</b> —George Benson (M. Aliber), Warner Bros. 8377 (Sunbury/Fermata International, ASCAP)	75	76	3	<b>BITE YOUR GRANNY</b> —Morning, Noon & Night (J. Worlthy), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)
9	13	7	<b>SEE YOU WHEN I GET THERE</b> —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	43	45	4	<b>ME AND THE MUSIC</b> —Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	76	87	2	<b>ALIBOM-BA-YA</b> —Michael Masser & Mandrill (M. Masser), Arista 0250 (Colgems-EMI, BMI)
10	11	7	<b>BABY DON'T CHANGE YOUR MIND</b> —Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	44	37	15	<b>WHILE I'M ALONE</b> —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4392 (Pecie, BMI)	77	88	2	<b>BOOGIE NIGHTS</b> —Heatwave (R. Templeton), Epic 8-50370 (Rondor/Almo, ASCAP)
11	8	11	<b>I DON'T LOVE YOU ANYMORE</b> —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	45	39	16	<b>ANGEL IN YOUR ARMS</b> —Hot (T. Woodford, C. Iney, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI/I've Got The Music, ASCAP)	78	54	11	<b>GIRL</b> —Billy Preston (P. Preston, B. Fisher), A&M 1925 (Irving/WEA, BMI/Almo/Rich-Fish, ASCAP)
12	10	9	<b>I'M GOING DOWN</b> —Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	46	58	4	<b>VITAMIN U</b> —Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown) (Jobete, ASCAP)	79	62	9	<b>I CAUGHT YOUR ACT</b> —Hues Corporation (W. Holmes), Warner/Curb 8334, (Jimi Lane/Ensign, BMI)
13	12	10	<b>IF IT'S THE LAST THING I DO</b> —Thelma Houston (S. Cain, C. Chaplin), Tamla 54283 (Motown) (Chappell, ASCAP)	47	50	6	<b>I SHO LIKE GROOVIN' WITH YA</b> —Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	80	84	6	<b>TURN ON THE LIGHTS</b> —Kellee Patterson (L. Farrow, C. Johns), Shadybrook 1037 (Funks Bump, BMI)
14	24	4	<b>STRAWBERRY LETTER 23</b> —Brothers Johnson (S. Dits), A&M 1949 (Kidada/Ori The Wall, BMI)	48	48	7	<b>JOYOUS</b> —Pleasure (Heppburn, Pleasure), Fantasy 793 (Funky P.O./Al-Home, ASCAP)	81	80	7	<b>YOU DIDN'T HAVE TO PLAY NO GAMES</b> —Joe Simon (J. Weaver), Spring 172 (Polydor) (Muscle Shoals Sound, BMI)
15	14	8	<b>NOW DO-U-WANNA DANCE</b> —Graham Central Station (L. Graham), Warner Bros. 8378 (Nineteen-Eighty-Five, BMI)	49	59	5	<b>OVER AND OVER</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Vai, ASCAP)	82	86	2	<b>BABY LOVE, SWEET SWEET LOVE</b> —Wilton Place Street Band (T. Lawrence), Island 086 (Island/Tira, BMI)
16	18	8	<b>ONCE I'VE BEEN THERE</b> —Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	50	60	4	<b>THE SOUL OF A MAN</b> —Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	83	89	2	<b>WHAT THE FUNK</b> —Memphis Horns (C. McDonald, D. Shields, A. Abrahams, T. Wender), RCA 10999 (Bridgwood, ASCAP)
17	17	7	<b>YOUR LOVE IS RATED X</b> —Johnnie Taylor (R. Moore), Columbia 3-10541 (Groovesville, BMI)	51	46	10	<b>WHATCHA GONNA DO?</b> —Pablo Cruise (Leros, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)	84	85	2	<b>IN A VERY SPECIAL WAY</b> —Brief Encounter (L. Bailey, Brief Encounter), Capitol 4426 (Ashley Hall, BMI)
18	26	9	<b>LOVING IS REALLY MY GAME</b> —Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	52	29	13	<b>SIR DUKE</b> —Stevie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)	85	NEW ENTRY	→	<b>GOOD THING QUEEN PART 1</b> —Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)
19	53	3	<b>FLOAT ON</b> —Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	53	63	4	<b>GETAWAY</b> —Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	86	NEW ENTRY	→	<b>BLOCKBUSTER BOY</b> —Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosalba, ASCAP)
20	9	11	<b>BREAK IT TO ME GENTLY</b> —Aretha Franklin (M. Hamlish, C. B. Sager), Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	54	52	7	<b>BACK UP (Hit It Again)</b> —Tornado (L. Alexander, S. Torano), Polydor 14389 (Tornado/Tellurian, BMI)	87	NEW ENTRY	→	<b>IF THIS IS HEAVEN</b> —Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
21	21	8	<b>GO AWAY LITTLE BOY</b> —Marlena Shaw (C. King/G. Goffin), Columbia 3-10542, (Screen Gems-EMI, BMI)	55	55	14	<b>DANCE AND SHAKE YOUR TAMBOURINE</b> —Universal Robot Band (P. Adams), Red Reg 207 (Sug-Sug/PAP, ASCAP)	88	NEW ENTRY	→	<b>SHARING</b> —Vitamin E (P. Smith), Buddah 574 (Buddah, BMI)
22	22	21	<b>GOOD THING MAN</b> —Frank Lucas (F. Lucas, V. Pea), Ica 001	56	78	2	<b>O-H-I-O</b> —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	89	NEW ENTRY	→	<b>I DON'T WANNA GO</b> —Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)
23	20	10	<b>OUR LOVE</b> —Dells (A. Felder, T.G. Conway, R. Tyson), Mercury 73909 (Phonogram) (Six Strings, BMI)	57	67	3	<b>L.A. SUNSHINE</b> —War (S. Allen, H. Brown, M. Dickerson, L. Jorlan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	90	NEW ENTRY	→	<b>SPRING HIGH</b> —Ramsey Lewis (S. Wonder), Columbia 3-10571 (Blackbull/Jobete, ASCAP)
24	15	10	<b>AFTER YOU LOVE ME WHY DO YOU LEAVE ME</b> —Harold Melvin & The Blue Notes (H. J. Melvin, K. Gamble), ABC 12268 (HAL MEL/Mighty Three, BMI)	58	68	4	<b>ALL BECAUSE OF YOUR LOVE</b> —Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	91	91	4	<b>DARLIN'</b> —Donny Gerrard (J. Burton), Greedy 114 (Joyfully Sad/Heavy Starch, BMI)
25	23	14	<b>I CAN'T GET OVER YOU</b> —Dramatics (J. Brinson, E. McGhee, F. Freshman), ABC 12258 (Conquistador, ASCAP)	59	69	3	<b>CAN'T STAY AWAY</b> —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	92	92	5	<b>DISCO TRAIN</b> —Jerry Rix (Levay/Prager), AVI 131 (Sounds of Jupiter, BMI)
26	25	11	<b>THIS WILL BE A NIGHT TO REMEMBER</b> —Eddie Holman (R. Tyson, R. Baker), Salsoul 2026 (Lucky Three/Burma East, BMI)	60	73	2	<b>LET'S CLEAN UP THE GHETTO</b> —Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	93	95	4	<b>GOODIE-GOODIE-GOOD TIMES</b> —Syl Johnson (J. Dickerson, S. Johnson), Shama 1235 (Syl-Zel, BMI)
27	33	6	<b>CAN'T WE JUST SIT DOWN (And Talk It Over)</b> —Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	61	64	5	<b>JAM ON THE GROOVE</b> —Ralph MacDonald (R. MacDonald, W. Saiter), Marlin 2202 (TK), (Anitra, ASCAP)	94	93	4	<b>LIBERATED LADY</b> —Street People (R. Darrouge), Vigor 1737 (Sister John, BMI)
28	32	6	<b>GET IT UP</b> —Ben E. King & AWB (N. Ooheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	62	75	3	<b>I NEED SOMEBODY TO LOVE ME</b> —Shirley Brown (J. Mason), Arista 0254 (Masong, ASCAP)	95	96	3	<b>LITTLE BIT OF LOVE</b> —Gap Band (P. Kossoff, S. Kirke, P. Rogers, A. Fraser), Tattoo 10990 (RCA) (Ackee, ASCAP)
29	16	16	<b>WHODUNIT</b> —Tavares (K. St. Lewis, F. Perren), Capitol 4398 (Bull Pen, BMI/Perren-Vibes, ASCAP)	63	65	5	<b>FEEL IT</b> —Crusaders (S. Hooper, W. Felder, L. Carlon, R. Popwell, L. Dozier), ABC/Blue Thumb 272, (Four Knights, BMI)	96	97	2	<b>I HEARD THE VOICE OF MUSIC SAY</b> —Sunbear (A. Oliver, W. Schuchner), Soul Train 11001 (RCA) (Hip Trip/Sunbear, BMI)
30	31	7	<b>PARTY LAND</b> —Blackbyrds (D. Byrd, M. Saunders), Fantasy 794 (Debyrd/Blackbyrd, BMI)	64	74	3	<b>I NEED LOVE</b> —Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	97	NEW ENTRY	→	<b>GONNA FLY NOW (Theme From "Rocky")</b> —Maynard Ferguson (B. Conti, C. Connors, A. Robbins), Columbia 3-10468 (United Artists, ASCAP/Unart, BMI)
31	44	3	<b>I BELIEVE YOU</b> —Dorothy Moore (D. Address, D. Address), Malaco 1042 (TK) (Muscoways/Flying Adonis, BMI)	65	27	11	<b>HOLLYWOOD</b> —Rufus Featuring Chaka Khan (D. Wolinski, A. Fischer), ABC 12269 (Big Elk/American Broadcasting, ASCAP)	98	NEW ENTRY	→	<b>FEEL LIKE BEING FUNKY</b> —Avalanche 77 (N. Petta, I. Petta, R. Ostrow), Boblo 527 (NSD) (Boggie Bear/Hitkit, BMI)
32	34	7	<b>SPELLBOUND</b> —Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	66	66	5	<b>COMING BACK FOR MORE</b> —William Bell (J. Bell, P. Mitchell), Mercury 73922 (Phonogram), (Bell-Kal, ASCAP/Belinda, BMI)	99	99	2	<b>ENERGIZER</b> —Touch (S. Robbins, T. Valor, Touch), Brunswick 55538 (Julie-Brian/List, BMI)
33	30	17	<b>IT FEELS SO GOOD TO BE LOVED SO BAD</b> —Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI)	67	28	16	<b>DO WHAT YDU WANNA DO</b> —T-Connection (T. Coakley), Dash 5032 (TK) (Sherlyn/Decibel, BMI)	100	NEW ENTRY	→	<b>MY HEART JUST CAN'T STOP DANCING</b> —Swamp Dogg & Riders Of The New Funk (J. Williams Jr.), Musicor/Privilege 6306 (Springboard) (Atomic Art/Demain, BMI)
34	36	6	<b>FUNKY MUSIC</b> —Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)								

## Soul Sauce

### Femme Act Shuns Pure R&B Promo

By JEAN WILLIAMS

LOS ANGELES—Hodges, James & Smith, London Records' only female act, signed with the label because it promised not to promote the group as a straight r&b act, reveals the trio.

"We are an MOR/r&b/pop group," says Pat Hodges. "We knew London had the facilities to take us across the board and they're doing it," she adds.

The group has a new LP, "What's On Your Mind" and a 12-inch disco and standard single of "Since I Fell For You/Falling In Love." London is attempting to break the records and the act in both the European and U.S. markets simultaneously.

"They (London) are doing a market saturation campaign in Europe with videotapes and other special merchandising aids," says Jessica Smith.

The group will support the LP with a national promotion tour and a three-month European concert tour set to begin in August.

Hodges, James & Smith, who have been together more than seven years, believe that for aspiring female groups, being able to put a tune across vocally is no longer enough to sell an act.

Says Denita James: "Through our manager (Mickey Stevenson) we learned early that drama lessons are essential for a female singing group. We also had to take dancing lessons, grooming and attend special classes in proper stage and street makeup. We're also learning stage techniques including lighting."

Mickey Stevenson, former head of Venture Records, is a playwright/composer as well as personal manager. The trio recently started in a play written by him and Victoria Basemore with Stevens producing.

The play, "I Heard That," was recently performed at the Whisky in Los Angeles and according to Hodges, Stevenson is negotiating for a television pilot.

"Our next step is to move into films and/or television," says Smith. "'I Heard That' was built to give us the experience needed to move into these areas as well as the Broadway stage," she adds.

The group, which performed with Charo for two years and Ann-Margret for a year, recently won the most promising vocal group of 1976 award at the First Rhythm & Blues Awards held earlier this year in Washington, D.C.

Services for Victoria "Vickie" Basemore were held at Forest Lawn in Los Angeles June 25. She died at her L.A. home of a heart attack.

The music industry veteran had been ill for some time but was recuperating at home with plans to return to record promotion.

Basemore had been a staffer at Fred Rector Enterprises and prior to that headed up Master Productions and People Records, both owned by William "Mickey" Stevenson.

She is survived by five children, Chris Clay of Chelsea Records, Victoria Basemore-Stevenson, a playwright/composer; Joyce Basemore of Fred Rector Enterprises, Robert Basemore also of Rector Enterprises and Jerome Basemore.

(Continued on page 90)



# MARKETPLACE

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(Continued on page 92)



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**General News**  
**Rev. Jackson Readies PUSH Parley**

• Continued from page 90  
market stations and we must change  
this."

According to Jackson, onhand  
will be PUSH delegates from these  
25 markets who will visit the stations  
following the convention.

On employment, the fiery min-  
ister says, "The major labels must  
actively pursue affirmative action in  
employment practices because that's  
the only way blacks will learn how to  
become managers and develop up-  
ward mobility in the record industry.

"We still have too few opportuni-  
ties for blacks to development up-  
ward mobility and that's why there  
are so few black executives by com-  
parison. Just having an a&r section  
for blacks is no substitute for a pol-  
icy of affirmative action."

Enterprise deals with small busi-  
ness development. "There must be  
room in the record industry for small

independents to survive. This is not  
a black problem but it deals with all  
small businesses.

"They must be able to get their  
product played, distributed and  
their civil economics potential and  
civil rights must be protected. We  
must not allow the small companies  
to be eaten up by the monopolistic  
tendencies of the giants."

Jackson, who says he's expecting  
approximately 2,000 persons from  
44 states to attend the conference,  
points out that contrary to popular

opinion, he was involved with the  
music industry long before his plea  
for moral responsibility in music.

"PUSH has stood for negotiating  
the salaries of black radio an-  
nouncers. At WVON (Chicago) we  
signed that contract where for the  
first time announcers began to make  
more than \$20,000. We also helped  
to establish the Institute of Black  
American Music in Chicago along  
with Quincy Jones, Jerry Butler and  
Cannonball Adderley."

**Ithacans Enjoy WICB-FM**

• Continued from page 40

college departments supply regular  
service although the others are reluc-  
tant. "The stumbling block is that  
we're not a commercial station," says  
Goldstein. "We often get product  
two and a half weeks after it's out."

The station operates on a \$7,000 a  
year budget which goes for operat-  
ing expenses and equipment. The  
school absorbs telephone costs.

In the summer months WICB is  
paying its staff members wages al-  
though it's on a voluntary basis dur-  
ing the school year.

Adds Goldstein: "We have set  
high standards for ourselves and it  
has won us a large portion of the 18-  
34-year-old audience."

**8 New Presses  
At CBS Plant**

NEW YORK—CBS Records is in-  
stalling eight new automatic presses  
at its Santa Maria, Calif., plant. The  
presses are expected to increase LP  
production by 1 1/2% at the plant.

The new presses will differ from  
the 56 existing presses in that they  
include solid state control systems. A  
new logic system has been devel-  
oped in cooperation with the Eagle  
Signal Co. by Matt Carley, of the  
CBS research and development  
staff.

The system is made up of 69 cir-  
cuit boards on cards, called PC  
boards, that are plug-in units. This  
aids in trouble shooting, operation  
checks and replacements when  
needed.

Plans call for converting all  
presses to solid state operation by  
1978.

**A Jazz Fest At 8,745-Foot Altitude**

TELLURIDE, Colo.—You'll  
never see as many "high" musicians  
as those appearing at the Telluride  
Jazz Festival here Aug. 26-28.

This little city in the San Juan  
mountains, for centuries the home of  
the Ute Indians, lies 8,745 feet above  
sea level. Once a mining center, the  
city has been restored and it now of-  
fers festivals devoted to classical mu-  
sic and motion pictures as well as to  
jazz.

On the bill next month are Dizzy  
Gillespie, Muddy Waters, the  
Crusaders with Stix Hooper on  
drums, the Gary Burton Quartet and  
the posthumous Glenn Miller big  
band fronted by trombonist Jimmy  
Henderson.

Ducats are going at \$25 for the

complete three-day program or \$10  
a day. Camping facilities are avail-  
able along with smart lodges and  
boarding houses, which in the win-  
ter months are jammed with skiers.  
Telluride is just northwest of Du-  
rango.

**2 Retailers  
Hit By Suits**

LOS ANGELES—WCRR Corp.,  
doing business as West Coast Music  
Sales, a local one-stop, is suing two  
different sets of defendants over al-  
leged money owed in Superior  
Court here.

WCRR claims that Music Odys-  
sey, the Westwood retail outlet run  
by Steve Gabor, owes \$31,286.05.

In another action, WCRR names  
Robert and Diane Crane Warden  
and Jailhouse Records, Inc., as de-  
fendants.

The Wardens and Jailhouse are  
into the one-stop for \$10,249.26, it's  
argued.

Diane Crane Warden allegedly  
owes the plaintiff \$4,839.33. The  
pleading claims she was manager of  
a Ventura, Calif., retail outlet owned  
by WCRR.

During her tenure with the store,  
she failed to make bank payments to  
cover credit card transactions, which  
totalled \$4,839.33, it's charged.  
WCRR asks the court for an addi-  
tional \$10,000 in punitive and exem-  
plary damages from the defendants.

**Arista-Shelter Pact**

NEW YORK—Arista Records has  
signed a long-term licensing agree-  
ment with Shelter Records under  
which Arista will release recordings  
by the Dwight Twilley Band on the  
Arista label. The Shelter logo will  
appear on all the records.

**Jazz Beat**

• Continued from page 74

organization's new board of directors includes  
founder Narita plus Fred Gretsck, Bob James,  
Dr. Robert Moog, Paul Ash, Dizzy Gillespie, Ah-  
mad Jamal, Marian McPartland and Jymie Mer-  
ritt.

"Who Is Chicago's Number One Jazz Expert?"  
That question is expected to be determined here  
July 17 at the second annual Mr. T's Jazz Blind-  
fold Contest, to which all jazz buffs are invited,  
Southside retailer/one-stop operator Max Tan-  
nenbaum "Mr. T" again is offering cash prizes to  
the city's three most astute jazz listeners. Pop's  
Garage, 610 E. 50th St., will be the site of the  
identification test, which begins at 3 p.m. There  
is no entry fee.

The Jazz Institute Of Chicago hosted a "Guit-  
tar Summit Meeting," June 20 at Rick's Cafe  
American, one of a series of concert events the  
Society has sponsored at the Chicago club.  
Tapped for the event were Chicago jazz pickers  
George Freeman, Bud Roberts, John DeFauw,  
Honeyboy Edwards, Ross Traut and Steve  
Rodby.

**NARM Slide Offer**

NEW YORK—NARM reports  
strong initial response to its offer to  
provide regular and associate mem-  
bers with slides used at its recent  
convention. Presented at the organi-  
zation's "merchandise mart" semi-  
nar, the slides are still available,  
along with a brochure offering addi-  
tional merchandising ideas.

**Talent At Charlie's**

NEW YORK—Beefsteak Charlie's,  
one of the metropolitan area's largest  
restaurant chains, inaugurates a live  
music booking policy at its newest  
eatery, a Westchester club dubbed  
Syncopation.

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## U.K. DEALERS UNHAPPY

## WEA &amp; CBS Prices Rise; Other Increases Expected

LONDON—Two majors here, CBS and WEA, have increased disk prices, a move which introduces a top price tag of \$1.28 to the singles market and assorted new levels for album and tape product.

Dealer hopes that the current sales stagnation might persuade manufacturers to delay price rises until later on this year, when consumers might better stand them, have been dashed.

The trade expects other companies to follow suit, though Leslie Hill, EMI managing director, says no application from his company is before the Price Commission.

But he adds: "We can't delay increases indefinitely. Our last price increase was in August last year."

No imminent rises are reported by Phonogram, Polydor, Decca, Pye or RCA, and despite new distribution arrangements Arista and Chrysalis prices remain broadly unchanged.

Apart from the new \$1.28 price for

## Austrians Switch Wholesale Setup

VIENNA—The eight Austrian record companies who are members of the local group of the International Federation of Producers of Phonograms and Videograms (IFPI) have reorganized their wholesale business.

The previous wholesaler, Phono, a company belonging to the record industry, is being put into liquidation and the industry has instead acquired the wholesale company Sonotrade, which until now belonged to the Polydor group.

Sonotrade has moved to a new headquarters (A-1060 Vienna, Gumpendorferstrasse 13) and all employees from Phono are now working for Sonotrade. Managing director is Alfred Kretschmer. The eight main record companies look for an annual turnover in the future of \$2.9 million to \$4.1 million.

## Disk Prices Up By 2% In France

PARIS—French record prices have risen by 2% at retail level. In agreement with the French Price Commission, all records in the catalogs as of April 15 have been granted this increase and all new titles are freed from price controls. From September 1, an extra 1% is likely to be added.

In effect, the record companies here are expected to stick to an overall 2% rise even for new titles. This decision has been taken already by Barclay, Pathe Marconi-EMI and Decca.

While some have yet to announce a policy decision, it is felt by no means certain that the extra 1% would be put on immediately it is available.

## Imudico Is Now EMI

COPENHAGEN—Imudico, the Danish publishing house and an affiliate of EMI Publishing in London, has now formally changed its name to EMI Music Ltd. (Denmark), so conforming with other publishing arms within the group.

It has also moved to new premises: EMI Music, 10 Ny Oestergade, Copenhagen K. Phone: 11 56 26.

singles (previously \$1.19), CBS is unveiling a \$6.48 tag for mainstream pop albums, with a \$6.82 level for equivalent cassettes and cartridges.

Like CBS, WEA singles move to the new level from \$1.19. The company's main pop albums go to \$5.96 from \$5.62 while the deluxe line (Rod Stewart, Eagles, Led Zeppelin, Stones) now has a \$6.82 pricing, up from \$6.48.

WEA has also moved to encourage retailers to stock tape by increasing the margin from 30 to 33½% and bringing prices into line with those of the corresponding records.

## 'COLOSSAL FLOW'

## MCPS Drives To Repair Holes In Royalty Net On Disk Imports

• Continued from page 1

Most of these "illegal" imports, it is charged, come from the U.S.

Griff Rigby, investigator for the Mechanical Copyright Protection Society (MCPS), maintains that if Customs would cooperate with the society by identifying the importers the problem would be virtually solved overnight.

However, despite repeated requests, Customs—which knows the firms involved and collects duty on the hundreds of thousands of disks

brought in each year—has refused so far to cooperate because it is bound by a section of the Official Secrets Act.

Now there is a good chance that the law may be altered or even rescinded. MCPS for the first time is publicly stating its dissatisfaction with the "one-sided arrangement." Customs, it charges, can and does demand the names of importers who pay a royalty to the society, to collect a further duty on the royalty stamp, but will not help the society collect from illegal importers.

The importers are mostly from the U.S. because so far it has not been possible to negotiate a reciprocal royalty arrangement between Britain and the U.S. Such arrangements exist with European countries where royalties are collected by the copyright society of that country and sent on to Britain—and vice-versa.

But for the vigilance of the MCPS and the willingness of British manufacturers to conduct their business properly, the U.S. situation and its much lower mechanical copyright rate would, according to Rigby, mean that it would be cheaper for the British companies to have all their records pressed in the U.S. and brought in as imports.

Some 90% of the music on imported records involves either a British publisher or subpublisher. This percentage applies to all disks imported and then sold without the

MCPS stamp in contravention of the 1956 Copyright Act.

The MCPS says it has no idea just how large the annual traffic is, but Rigby says one recent discovery unearthed a single consignment of 400,000 albums. In that case, the records were held in a bonded warehouse for movement to Holland and the MCPS was able to warn the Dutch copyright society of their pending, and illegal arrival.

Another indication of the size of the problem comes from the fact that although investigators cannot possibly find and act against many of the importers, they retrieved more than \$180,000 through successful court cases in 1975.

The figure for 1976 is lower because in general the imports were of cheaper records to cater to the inflation-ridden British. The royalty collected is a percentage of the selling price—8% for imports as opposed to 6¼% of retail price for records made in the U.K.

The MCPS will continue to chase illegal importers through usual methods but the work would be cut to a mere fraction if the Customs cooperation can be enlisted.

Until the Parliamentary Bill, which should make it possible for the MCPS to drive the "hard bargain" with Customs becomes law, Rigby is continuing to check on in-

(Continued on page 97)

## GRAND PRIZE

## U.S. Act Tops In Tokyo

TOKYO—Marilyn McCoo and Billy Davis of the U.S.A. have won the Grand Prize at the Sixth Tokyo Music Festival with the song, "The Two Of Us," written by Steve O'Hara.

The husband and wife team was awarded three million yen (approximately \$10,000) by the 10-judge panel comprised of international music executives, artists and critics.

Winner of the runner-up Gold Prize was Didith Reyes of the Philippines, who performed "Hold Me, Hold Me Tight," composed by Kohji Makaino and Takashi Taka. She received a cash award of one million yen.

Morris Albert of Brazil, who had a big hit in Japan with "Feelings," was selected for the Silver Prize with his self-penned entry, "Someone, Somehow." Another Silver Prize was awarded to Kenji Sawada of Japan who sang "Katteni Shiyagare." Each of these winners received a trophy and 600,000 yen.

Winners of the Bronze Prize were John Gabilou of France with his song "Elle Arrive Aujourd'hui";

Japanese artist Momoe Yamaguchi for "Yumesaki Annainin"; and American Barbi Benton who performed "Morning, Noon And Night Time" by Chris Sciarotta and Dick Monda.

The best singer's award went to Maxine Nightingale of Great Britain for her rendition of "I Wonder Who's Waiting Up For You Tonight," written by Graham Dee and Ed Welch. Michel Colombier received the best arranger's designation for his work on the same song.

Best composer honors were given to Kim Carnes of the U.S.A. for "Love Comes From Unexpected Places," which she wrote with lyricist Dave Ellingson.

The best Japanese singers award, selected by the non-Japanese judges, went to Junko Ohashi, who sang "Simple Love."

The international contest, broadcast live on JNN television and JRN radio, received 312 entries from 20 countries. Out of these, 16 finalists from seven countries were selected. The event was held June 19 at the Nippon Budokan in Tokyo.

## From The Music Capitals Of The World

## LONDON

Transatlantic Records reports "unprecedented" response to a phone-in campaign in the Daily Mirror to re-promote "The Collected Broadcasts of Idi Amin," a John Bird caricature in comedy, with nearly 50,000 in-going calls to 60 lines in five days. ... New Mike Mansfield-produced show "Black Off" having pilot showing on Southern TV (July 30), with live performances of singles. Mansfield says: "We thought the 'Supersonic' series was the ultimate but after a while you can't go on just blowing up Gary Glitter." ... Department of Trade here again subsidizing U.K. participants in Musexpo '77, with two-thirds of the cost of a booth and up to 50% of the fares for two.

Winners of the Britannia Awards, industry-backed scheme to honor U.K. recording talent in Jubilee year, are now known to organizers but are top secret until the special awards concert Oct. 18, but the Beatles and Cliff Richard are among those most "tipped." ... Chiswick Records set up two-and-a-half year pressing and distribution deal with Anchor just in time to handle limited edition 12-inch single from Motorhead.

Around \$25,000-worth of equipment stolen from Ronnie Lane's mobile studio, plus substantial damage to the caravan itself, and Lane is offering a reward for information leading to the conviction of the thieves. ... Van Morrison had a 48-hour band rehearsal before agreeing to a two-hour for-media-folk show in the plush Maunberry club here, back-up men including Dr. John and Mick Ronson.

Princess Margaret among first-nighters at

Neil Diamond's London Palladium season. ... Brian Jeffery to be director, music business development, of EMI's international operations section, and Nicholas Bingham is new resident director for EMI in Japan. ... Christmas season show at the Victoria Palace this year includes guitarist Bert Weedon and pianist Bobby Crush, both U.K. chart names.

Newcomers to Phonogram press office here are Californian Lon Goddard, former editor of Disc magazine here, and Brian Harrigan, recent Melody Maker writer. ... Press reception for Carl Wilson of the Beach Boys to announce group's long-awaited summer tour here. ... First album by Graham Gouldman and Eric Stewart in revamped 10cc, "Deceptive Bends," gone silver in the U.K. ... New Kenny Lynch single "Is It True What They Say About Georgia," produced by the Hollies for Polydor.

With expansion of Pye artist roster and acquisition of additional labels, a new division is being formed headed by Issy Price, in charge of artists relations, with Peter Summerfield relinquishing his a&r duties and becoming head of promotion. ... Publication here through Dragon's World of "The Book Of Record Jackets," a comprehensive study of sleeve-design history, edited by Hippognosis and Roger Dean.

Announced here that Brigitte Bardot is to star with Neil Diamond in movie "Free Man In Paris," the singer recalling his early days and with Jean-Paul Belmondo also taking part. ... Disk jockey David Symonds opened Castle Sound Studios at Rowlands Castle in Hampshire. ... Unveiling of "I Robot," the new Alan

(Continued on page 96)

## SACEM Take Rises 20% To '76 Total Of \$126 Mil

By HENRY KAHN

PARIS—SACEM royalties in 1976 showed a 20% increase over 1975, with \$126 million collected as compared to the previous year's total of \$102 million.

Approximately 17,000 authors and composers benefitted from a 28% increase in royalties from concert tours, gala shows and variety performances.

With 130 million disks and cassettes produced in France during 1976, royalties from these items amounted to \$24 million. It is felt the total figure would have been much higher if it were possible to tax blank tape, a situation which could be rectified when a law being prepared by the Secretary of State for Cultural Affairs is voted on by Parliament.

A major problem recognized by SACEM is that of certain radio stations running their own publishing and record companies. SACEM has charged to the prime minister that such stations often follow airplay policies favorable to themselves, at the expense of other companies.

Royalties from radio and television in 1976 came to \$26 million, with obvious room for a substantial increase if all stations behaved impartially with regard to material used.

The thousand nightclubs in France proved a satisfactory source of revenue, along with local dance-halls, though there was a decline in income from the latter, despite the fact that 150,000 dances were held during the year.

Other important sources included discotheques, cafes and general use of background music.

SACEM reports a 22% increase in royalties from cinemas, due prima-

rily to a rise in box office prices during 1976.

On the international front, the organization collected \$17 million in royalties, an increase of 25%. This has been interpreted as evidence that the French musical image is improving worldwide. Though a good portion of this came from classical music usage, there is evidence that the gap between classics and pop is finally closing.

In 1976, there were 6,000 classical performances in France, though much of the music involved was in public domain.

Foreign compositions played in France earned \$12 million, placing the country well in the black on the musical balance of payments scale.

Says George Auric, SACEM president, "France may not have oil, but she does have Ravel."

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## 40,000 TUNES

## Reversionary Case Settled

• Continued from page 6

Google" and in the U.K. of "You've Got To See Mama Every Night." Similarly, Feldman was declared owner in the Commonwealth of "Come On Spark Plug" and to have the exclusive right to publish "Pales-teena" in the U.K.

The judge also granted that Chappell owned, in all countries outside the U.S., "Two Cigarettes In The

Dark"; that Francis Day and Hunter had the exclusive rights to publish in all countries excluding the U.S., Canada, Australia and France "Dear Old Southland"; and that Boosey owned the U.K. copyright of "All Joy Be Thine" and "Shipmates O'Mine," composed by Edward Lockton under the name Edward Teschermacher.

Also granted was that Redwood was the owner of the mechanical rights for several works by George Arthurs, including "If You Want To Be Popular Girls," "I'm Aristocratic," "Leaf Of Shamrock," "Madam," "One Of The Sights Of London," "She'll Always Love You," and "Joshua."

These legal decisions ended a battle in the High Court which ran for 20 days during November and December of last year. On Feb. 21 this year, the judge gave his decision on a group of eight actions in which Redwood, part of the Carlin group, was suing and being sued by Francis Day and Hunter and the other publishing houses.

The main point, he said, was that songs composed by one writer but having lyrics by a different writer were to be regarded as collective works and did not therefore revert to the estate of the original copyright owner 25 years after his death.

## Alquin Disbands

DELFT, Holland—Alquin, voted in most pop polls here as the best Dutch progressive group, is breaking up at the end of July because of "deep musical differences" within the band. A farewell concert is planned for Epen, a village in the south Dutch province of Limburg.

The group was formed in early 1972. Just a few weeks ago the members started work on their fifth studio album.

days. In addition, the actual concerts themselves will be recorded. Producer Arif Mardin and engineer Gene Paul will be in attendance to work the sessions, with a pair of 24-track machines at their disposal.

WEA artists appearing include the Don Ellis Big Band, Ben E. King, Bonnie Raitt, Average White Band and Larry Coryell. In addition there will be WEA artists from South Africa (Malombo), Brazil (Azymuth), France (Philip Catherine), Germany (Klaus Doldinger and Volker Kriegel) and Czechoslovakia (Jaroslav Jakubovic).



**GOLD, BY GOSH!**—Songwriter Bobby Gosh gets a gold disk from Kelli Ross, Sunbury/Dunbar vice president and general manager, for sales of 700,000 U.K. singles for Gosh's "A Little Bit More" by Dr. Hook. The Bygones hit was acquired earlier by Ross for RCA's Sunbury Music, Ltd., in Britain.

## 'FUN &amp; MONEY'

## Beserkley Set In U.K. Via Split Representation Deal

LONDON—In what is seen here as a unique move, Beserkley Records of San Francisco has set up an independent operation in the U.K. and split its operations via a manufacturing and distribution deal with Decca's Selecta offshoot while tying up the sales and promotion with Island Records.

The deal, following months of negotiation, was finalized by Fred Cantrell, Beserkley's U.K. managing director, and it applies to the world with the exception of North and South America, Japan and Australasia.

Founded on the maxim of Beserkley boss Matthew Kauffman that the company is in the record business for fun as well as for money, the U.K. office is in Kingston-on-Thames, Surrey. First product in-

cludes an album and single from Jonathan Richman and LPs from the Rubinoos, Greg Kihn and Earthquake, with new promotion on the Beserkley "ChartBusters" album.

All back catalog, available only on import here since before January this year, is to materialize over the next three months.

Cantrell, former general manager of Island, is a partner in the U.K. operation with Kauffman, who will soon visit Europe to tie up license deals.

As to the split representation deal, Cantrell says: "We figured that certain companies have really strong points but at the same time no one company had all the facilities we looked for. We managed to convince Decca and Island that they could work together. And the reason we have stayed independent, rather than coming in on a license basis, is that we have to have total creative control over our own destiny."

"We regard Britain as the most important talent source in the world. We need to sign U.K. acts, though we are unlikely to contract more than three or four to match the U.S. roster numbers."

"Our aim in Britain is the same as that of Beserkley in the States: to have enormous amounts of fun, followed by similar amounts of money."

## SCOTS MULL PUNK BAN

GLASGOW—Following a show here by the Stranglers and support group London, it seems likely that all punk and new-wave bands will be banned from appearing in district council halls here.

Councillor William Aitken, chairman of the licensing committee, says he was disgusted with the fans behavior at the Stranglers' gig. Local newspapers here have reported that some members of the audience managed to get up on stage and that the London group was spat upon.

On the other side there have been complaints that security at the hall was inadequate and that, since seats had been removed from the stalls there, there was no way of effectively protecting the stage.

Jan Tomashik, manager of the Apollo Center in Glasgow, believes the council and the newspapers have overreacted. He feels whatever trouble there was at the City Hall was good humored. The Apollo had lost its council license for one night when it attempted to promote a concert by the Sex Pistols, but Tomashik stresses he will still welcome new-wave bands.

## Court Ruling Favors Charly vs. President

LONDON—President Records here has been ordered by a High Court judge to return to Charly Music various materials owned by the independent label. Until recently, Charly had a distribution deal with President but has now signed a new deal with Pye.

In court, Charly was awarded a final injunction against President to acquire stocks of records and other material, including labels and sleeves. In addition, the judge made an arrangement for President to give Charly final accountings no later than July 15 this year.

## INDUSTRY INDICTED

## Record, Radio Ties Attacked In France

By HENRY KAHN

PARIS—In a bitter attack on the record industry, the French consumer magazine "50 Millions de Consommateurs" stresses that a basic difference between disks and other products is that disks have to be "consumed" before they are bought.

Its inference is that before a record is a sales success it has to be heard constantly over a given period on radio. The article was headed "You Are Manipulated" and its line of attack was that the record business is just a vast production-like machine, primarily based on plugging.

The magazine view is that talent is secondary in the industry because technical manipulation can "transform a thin colorless voice into a robust organ on record." But, it said, unless the disk is repeated over and over again on radio, or on television, the record company concerned could lose heavily instead of gain.

It claimed that the press services of record companies held thousands of disks from which a special selection is for radio programs. Without accusing either radio networks or record companies of collusion, the article pushed some strong hints.

One was that every disk label carries the words "radiodiffusion forbidden," yet the broadcasting goes on. The article did not mention the fact that record companies are cur-

rently suing both French radio and the peripheral private stations for broadcasting records without paying royalties. Despite this court action, however, the record companies have never withdrawn their disk service to radio, though they have sometimes threatened to do so.

Another so-called "manipulation" outlined is the setting-up by radio stations of their own record production companies. In one period of two weeks, it was said, of the 22 French songs broadcast by the peripheral stations, eight were produced or coproduced by the stations themselves. A long list of titles, all said to be coproduced by radio with record companies, was printed as "proof of flagrant manipulation."

Referring to the fact that where pop is concerned, French radio does not broadcast criticism of record product by established critics, as it does for plays, books or films, the article said that the European Commission in Brussels is now examining the whole coproduction question and the "manipulation" of which record companies and radio networks are said to be guilty.

Best-seller charts are also attacked in the article. The SEPA chart, for instance, was said not to list disks on the basis of sales but simply on records available to retailers, without taking orders or sales into account.

## VOGELSANG BACK TO HAMBURG

## Polydor Intl Executive Shuffle Looms

• Continued from page 3

Says Bliersbach: "Dr. Vogelsang's transfer to the U.S. was not a permanent move, but at the time we did not know whether the job would take one year or more. As it happened, it has taken three years. The appointment of Freddie Haayen will greatly strengthen the A&B resources of Polydor International."

Succeeding Haayen as managing director of Polydor U.K. will be Tony Morris, the present managing editor of Phonogram U.K. His place at the head of Phonogram will be taken by Ken Maliphant, who is now marketing director.

Bliersbach, who is chairman of

the Polydor International management committee, has been playing a major part in the direction of Polydor International during Dr. Vogelsang's spell in the U.S. He emphasizes that Vogelsang, 52, who has been with Polydor since 1971 and was appointed president in 1974, will continue to exercise his joint functions as president of Polygram Inc., U.S. and of Polydor International.

The new appointment of Haayen as chief of the pop production division means that he will have as one of his lieutenants Mike Hales, who has been head of pop A&R Europe based in Hamburg for the last two

years. The appointment may also be a prelude to a restructuring of Polydor International's A&R setup with production centers in Hamburg, London, New York and Los Angeles.

Morris, who entered the record industry 10 years ago, has been managing director of Phonogram U.K. since 1973 and in that time has presided over a considerable improvement in the company's fortunes.

Maliphant, who was appointed marketing manager of Phonogram U.K. in 1973, has experience in a wide area of record company activity, including pop product management, A&R and car stereo promotion.

## RCA Wins Court Okay To Release Flame In Britain

LONDON—RCA Records here has been given a High Court go-ahead to distribute the new album "Queen Of The Neighborhood" by U.S. group Flame. Release had been held up as a result of legal action against RCA by a U.K. band of the same name.

Vice Chancellor Sir Robert Megarry accepted an agreement by RCA that all future advertisements and publicity relating to its act would make clear the band's U.S. and Brooklyn background. He said this would protect the interests of the U.K. group "without imposing an undue burden on RCA."

The Essex-based group had sought a temporary injunction until a full trial is held. The action is brought by members David Wilson and Dale Crouch. The other two members are minors.

Megarry said it was plain that the U.K. act, which started in 1973, had priority in use of the name, the American band deciding on the name in early 1976. The judge added the limited reputation and goodwill so far obtained by the U.K. group, currently negotiating a recording deal with EMI, was entitled to some degree of protection.

## Montreux: WEA Showcase

NEW YORK — WEA International is gearing for a "festival within the festival" as the eleventh Montreux International Festival takes place July 1-24.

With 21 distinct WEA acts performing in the series of live concerts, Nesuhi Ertegun, WEA International president, is predicting from six to 10 new LPs from this Swiss sojourn.

Ertegun, who will be on hand for the musical events, will be joined by the top level management of Atlantic, Warner Bros., Elektra, WEA International, and the managing directors of all WEA International affiliates in Europe.

Herbie Mann, who will also perform at the Festival, has booked the Mountain Recording Studios in Montreux round the clock for five

## Garfield Works On Second LP

TORONTO—The seven-member Garfield band is recording its second album, its first for Capricorn Records, at Wishbone Studios in Muscle Shoals. It is being co-produced by Terry Woodford and Clayton Ivey.

Garfield French recently signed a world-wide contract with Capricorn, excluding Canada. For Canada the band signed a separate contract with Polydor Ltd., which previously distributed Garfield's first album, "Strange Streets," on the Mercury label.

Dear Marilyn & Billy,  
Congratulations on winning  
the Grand Prize at the  
6<sup>th</sup> annual Tokyo Music Festival  
June 19<sup>th</sup>.

You made us very proud.

Love from all of us  
ABC International



P.S. Thanks for your help Dick

御目出とう!!  
御健闘を祈ります!!

# Nimbus Plans More Direct-To-Disk LPs

By GERALD LEVITCH

TORONTO—Nimbus 9 Productions Ltd. is following up on its initial direct-to-disk releases with new projects and an investment in state of the art technology.

"A lot of the world yet has never seen or heard a direct disk yet," says Peter Clayton, vice president of the firm. "Certainly a lot of people who own high quality equipment are unaware of it. I'm talking about the world, not just North America. And, of course, you can't tell them why it's better: they have to listen."

After a year of operation, Nimbus 9's Umbrella label has four titles in its catalog. According to Clayton, "We have also gone from relatively easily produced direct disk albums to more difficult product, which hopefully has more musical content. Our goal is to provide an interesting catalog of varied musical content."

The company has announced the release of two new direct-to-disk recordings: "Efrem Zimbalist: 'Father & Son,'" featuring violinist Philip Frank and pianist Bernard Frank, performing violin and piano sonatas by Efrem Zimbalist and Efrem Zimbalist Jr.; and "Big Band Jazz" with Rob McConnell and the Boss Brass.

This month, Umbrella is recording five direct disk albums, including the Canadian Brass in repertoire of Bach, Howard Cable and Jelly Roll Morton; the Toronto Chamber Orchestra, conducted by Boyd Neel, for two albums (a Mozart program, and a Bach album, featuring violinist Steven Staryk); pianist Greta Kraus and flutist Robert Aitken in Bach's Sonatas Nos. 1 & 2; and the Humber College Big Band (who have been invited to perform at this year's Montreux Jazz Festival).

Umbrella is distributed in Canada by Superior Electronics Industries Ltd. of Montreal; in the U.S. by Audio Technica U.S. Inc. of Fairlawn, Ohio; and in the U.K. by d.b.h. Cassettes Ltd. of Birmingham.

Catering to a specialist market, Umbrella works hard to keep abreast of the technology. "We're trying always for quietness and the best possible end product. We're constantly striving to clean up our act here in terms of electronics. And we use French Pyral lacquer blanks," says Clayton.

"For a while, we had a diamond cutting stylus, the only one we've seen. They're experimental, made in Japan. And currently, we can't get a replacement for it. But it was quieter than sapphire styli. We go to Germany to get the metal parts, the stampers that press out the records so that they can be as quiet as possible.

"Only in Germany can we get them in sufficient quantities so that we can make this whole process economical. They can make more and maintain better quality control than we have been promised by people in this country. The people there don't do anything extraordinary except take extraordinary care in whatever they're doing.

"We went down to RCA in Indianapolis and had a talk with their people who develop vinyl compounds. They had gone through a lot of experimentation to do two things: one, to provide the quietest possible surface; and the other, to find a compound that would stand up to a lot of wear. We're using the same compound that they used for their CD-4 discs.

"It's difficult to obtain, and when we begin to press in Europe (for European Common Market sales), we won't have access to it. We'll be pressing with Teldec, who is currently manufacturing the metal for us."

## Band To Teach Rock Workshop

TORONTO—The Lenny Solomon Band, formed after the breakup of Myles & Lenny, plans to hold a rock workshop at the Blue Mountain School of Music in Collingwood, Ont., July 18-23.

The band recently opened for Hall & Oates at Maple Leaf Gardens. It is also now working with Micky Erbe and Maribeth Solomon on tracks for an album.

Meanwhile, Erbe, who is Solomon's brother-in-law, and Hagood Hardy have been busy writing a film score for an upcoming CBS Movie Of The Week called "Tell Me My Name," to be aired late next fall. Erbe and Solomon's sister Maribeth have also recently completed the score for "Ocean—Time Machine," which is to be shown at the San Diego Zoo Planetarium.

• Continued from page 93

Parsons Project album via "aural experience" by Arista at the Royal Festival Hall. ... This year's Reading Festival to feature Uriah Heep, Eddie and Hot Rods, Thin Lizzy, Graham Parker, Alex Harvey, Aerosmith and possibly the Doobie Brothers or Gregg Allman Band.

Following success of color Eidophor giant-screen video rock concert at Hyde Park here, Intervention Video and Speywood Communications planning further video concerts through the U.K. this summer. ... Boz Scaggs, currently charting with "Lido Shuffle," in for two gigs at the end of July. PETER JONES

## BRUSSELS

"Don't Cry For Me Argentina" still a huge seller here and in all charts, including Europe No. 1 radio station ratings, and the Petula Clark (CBS) English version doing well. The album of "Evita" is also number one. ... "Whodunnit" by Tavares (EMI) another big hit, the U.S. group recently picking up silver disks here for the single "Heaven Must Be Missing An Angel," plus an antique reproduction of an angel.

"Oh Boy" by U.K. group Brotherhood of Man (Vogue) still climbing. ... Adriano Celentano (RCA) has a hit here with "I Want To Know." ... And Abba (Melba) predictably back in the charts with "Knowing Me Knowing You." ... Ann Christy (RKM-IBC) officially invited by the Country Music Association in Nashville, Tenn. to be the Belgian representative in the festival there this summer, and she is still in the local chart with "In Rook Vergaan," her new album "Bravo" (in Dutch) and "My Love My Life" (in English) also out.

Other big-selling product in Belgium includes "Car Wash" by Rose Royce (MCA); "When" by Showaddywaddy (EMI); Elvis Presley's "Moody Blue"; and Fonior act Boney M, following up the "Sunny" hit with the new album "Ma Baker." ... Shirley MacLaine made successful appearances at the Forest National and the Queen Elizabeth Hall in Antwerp.

Four titles by Chakachas (RKM-IBC), "Eso Es El Amor," "Cannalla," "Rebecca," and "Choucoune," well-received here and abroad. ... The Dexter Gordon-Tete Montoliu Quartet in for concerts at Pol's in Brussels and Anita in Heist-opden-Berg. ... In the last-named club Norwegian singer Karin Krog gave a unique performance.

The Bilzen Festival fixed (Aug. 11-14), with the last day regarded as reserved for jazz. ... Jazz Middelheim in Antwerp also arranged (Aug. 15-20), named booked including Sonny Rollins, Betty Carter, Ted Curson, Kenny Clarke, Ira Sullivan, David Murray, Francy Boland, Barbara Thompson.

Two-Man Sound recorded a new album in the Morgan Studios here, back-up musicians including two guitarists, Kevin Mulligan and Pierre Van Dormael, both ex-students of the Berklee School of Music, drummer Bruno Castellucci, and mouth-harp exponent Toots Thielemans. A single from the LP, "Menina Rainboy" being released through Europe.

Many Belgian groups of promise, such as Banzai, Klepto, Irish Coffee, Mad Curry, Adam's Recital and Daily Live, have had to disband because of lack of commercial success, but there are high hopes for new group Hush (IBC). JUUL ANTHONISSEN

## ATHENS

EOT, the national tourist organization here, has invited suggestions from Greek record companies for the production of a national music record to be handed as a souvenir to visiting VIPs. ... Great boost for Adamo's CBS album "Voyage Jusque A Toi," via his ERT-TV appearance. ... Violinist Vasilis Stavrinos, a professor at Athens Conservatory, in Paris for a concert and as a jury member at the violin examinations for Paris Conservatory.

"Mahogany," the Kurt Weil-Bertold Brecht opera, opens the winter season of the National Lyric Theatre here, directed by composer Manos Hadjidakis. ... Singer Sakis Papanikolaou, who represented Greece at the Golden Orpheus Festival in Bulgaria, won the best-performance prize there. ... "Elefthero Periscopio" title of new album on Music Box, featuring compositions by Lakis Idreos, arranged by Vangelis Pitsiladis.

Pianist George Themelis performed only Beethoven compositions in a sell-out concert at the Herod Atticus ancient theatre as part of the celebrations of Beethoven's 150th anniversary. ... Emial has released the new Nikos Ksylouris album "Ta Epirotika," including compositions by the singer and Stelios Vamkaris. ... Lina Lantani, artistic director of the British Bach Festi-

# From The Music Capitals Of The World

val, expected here soon for talks on Greek involvement.

A new line of albums on the Regal label is to be launched by Emial under the title "Great Solos," featuring Greek artists on folk material. Another series on the same label is "Greek Composers," featuring on a first release this year's Greek Eurovision Song Contest composer Yiorgos Hadjinisios, who has arranged "Mathima Solfege" with a syrtaki beat. ... "Protest Songs From All Over The World" is the new Minos album by Maria Farantouri, out now prior to the singer's tour in the Soviet Union, the itinerary set by promoter Theodore Kritas. ... Roger Marouani, Phonogram International promotion manager in France, in for a visit in Greece and talking to staffers from Phonogram.

The Apollo Chorus of Halkis, under Pan Kotsopoulos, giving a number of concerts in Italy and Sicily at the end of the summer, the shows taking place in cities founded in ancient times by citizens of Halkis. ... Composer Theodore Antoniou, a professor at the Philadelphia Music Academy, awarded the National Prize for Arts 1977 in the U.S., is now music director of the Third Program, ERT-Radio, reporting to noted composer Manos Hadjidakis, also managing director of the station.

Some 35,000 attended a concert given at the Panionios Stadium here by Georges Moustaki (Polydor), Wolf Birman (CBS) and local Minos artists Haris Alexiou, Yiorgos Dailaras and Antonis Kaloyiannis. ... Ken East, U.K. managing director for Motown, vacationing in Corfu, flew to Athens to meet with Alan Boxer (Columbia), B. Toumbakaris (Emial managing director) and Theodore Sarantis, Emial international repertoire manager.

The Athens National Symphony playing four concerts at the Herod Atticus ancient theatre July 18-25, and in August, conducted by Odysseas Dimitriadis, Miltiadis Karidis and Mikis Theodorakis. ... Unofficial as yet firm formed to set up concerts in Greece by international pop and rock names and to investigate record company support for Athens-staged concerts.

Best-selling Emial album, and number one LP here, is Pink Floyd's "Animals," and its top-selling single after many months on sale is Walter Murphy's "Fifth Symphony." ... First ERT-Radio composers' contest a success with young and unknown composers sending melodies to conductor Mike Rozakis who arranges them and performs them with an ERT orchestra on the weekly "Music From Studio B" show. ... Phonogram artists Art Sullivan and the group Ypsilon guests at the Greek Song Festival finals in Thessaloniki in September and also will do special for ERT-TV in Northern Greece cities. LEFTY KONGALIDES

## LISBON

Coral de Letras of Oporto University and pianist Maria Isabel Rocha toured Belgium and the Netherlands, performing songs by Fernando Lopes Graca. ... Pianist Maria Joao Pires invited to international festivals in Geneva, Switzerland. ... The Orfeon of Agueda celebrating its 61st anniversary with cultural acts including a concert by the Choral Phydellius from Torres Novas.

The National Theater of San Carlos in Lisbon invited the Stanislavsky Ballet of Moscow in for a five-day season. ... One of the finest releases of 1977 is the top-selling album "Coisas do Arco da Velha" by local group Banda do Casaco (Philips). ... Plenty of airplay here for the "Bread And Roses" album by Judy Collins (Elektra). ... Os Amigos (Tid) invited to tour the island of Madeira. Manufacturing company Radio Truinfo, pio-

## DIAMOND WAR—CBS VS. MCA

LONDON—A big promotion battle is in progress here between CBS and MCA over rival album product by Neil Diamond, tying in with the singer's first U.K. visit for more than four years.

While CBS, Diamond's current recording company, has been pushing selected television promotion for his latest "official" release "Love At The Greek," a two-record package, MCA has taken small screen time to promote its 12 albums by the singer before he moved to CBS.

The MCA campaign centers round titles such as "12 Greatest Hits," "Brother Love's Travelling Salvation Show," and his first live

near of record industry in Portugal, has put out a book as part of the celebrations of the century of recorded sound, with many advance orders from overseas. ... The single "Rendezvous," by Tina Charles (CBS), rush-released here and taken from the album of the same name.

Fernando Cardoso, sales manager of Phonogram here, reports fast sales on the solo album by Peter Gabriel (Charisma); "Coisas do Arco da Velha," by Banda do Casaco (Philips); "Wind And Wuthering," by Genesis (Charisma); and "World Record," by Van der Graaf Generator (Charisma).

Top-selling singles in Portugal: "Modinha para Gabriela," by Gal Costa (Philips); "Anita nao e Bonita," by Jose Cid (Orfeu); "Mathema Solfege," by Pascalis, Mariana, Robert and Bessy (Philips); and "Somebody To Love," by Queen (EMI). ... Strong radio action in Portugal for the Jennifer (Alvorada) single "Do It For Me," currently chart-topper in France.

"Muppets" tv series here, re-titled "Os Mardetas," already a big ratings success in Portugal. ... Franco-Portuguese singer Marie Myriam (Philips), winner of this year's Eurovision Song Contest, starred in an open-air concert in Guarda, but it was spoiled by rain. ... The Gulbenkian Foundation promoting a series of 11 concerts in Lisbon under the banner "Meetings Of Contemporary Music," premiering music by Iberian and Italian avant-garde composers. FERNANDO TENENTE

## DUBLIN

John Denver to give two concerts in Dublin for promoter Jim Aitken in January 1978. ... Don Williams in for two Belfast shows and one in Dublin in September. ... Limerick trio Reform's new single is "Keep Music Alive" (CBS), a song in praise for live music rather than the recorded sounds in discotheques.

Chieftain's next album recorded live during concerts in Boston and Toronto. ... Country singer Philomena Begley topping a variety show at the Gaiety Theater in the fall. ... First prize in the second Wild Rose Song Contest, to be held in Manorhamilton Aug. 27, is \$500, with 10 songs going through to the finals. ... Two sell-out concerts here for Eric Clapton, his band, Yvonne Elliman and Marcy Levy, and Ronnie Lane's Slim Chance, at the Stadium here.

This is the 10th anniversary year of the opening of the Outlet recording studios in Belfast by Billy McBurney. ... Polydor Ireland issued "Andy Stewart's Greatest Hits" (Pye) and "Very Best of the Alexander Brothers" with a gatefold sleeve, and both albums are new recordings. Country singer Brian Coll has retired because of ill-health, the Omagh, Count Tyrone, singer having sung with the Plattermen and the Buckaroos. ... As part of its general election campaign, the Fianna Fail party released a promotional single, "Your Kind Of Country," though it will not be on general release. The singer is Colm Wilkinson and the song was written by Des O'Meara, Dominic O'Toole and Tommy Ellis. Initial pressing was 5,000 copies and though RTE would not play the single until after the election, it got exposure playing on the Dublin buses. KEN STEWART

## MILAN

U.K. rock group Colosseum II (MCA/Ricordi) visited Italy on a nine-day tour, pulling big audiences of wide age-groups at each of eight gigs, the schedule tying in with the release of the new album "Electric Savage." ... U.S. avant-garde

(Continued on page 103)



# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Song	Label
1	3	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Micky Most)	Island
2	1	SHOW YOU THE WAY TO GO—Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)	Epic
3	8	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)	Atlantic
4	2	LUCILLE—Kenny Rogers (United Artists)—Campbell Connolly (Larry Butler)	United Artists
5	7	BABY DON'T CHANGE YOUR MIND—Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)	Warner Bros.
6	6	YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elektra)—Chappell/Copyright Control (Brooks Arthur)	Elektra
7	4	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)	Warner Bros.
8	10	TELEPHONE LINE—*Electric Light Orch. (Jet)—UA/Jet (Jeff Lynne)	UA/Jet
9	12	SAM—*Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)	EMI
10	16	PEACHES/GO BUDDY GO—*Strangers (United Artists)—Albion/April (Martin Rushent)	United Artists
11	11	HALFWAY DOWN THE STAIRS—Muppets/Jerry Nelson (Pye)—Ascherberg/Chappell (Jim Henson)	Pye
12	9	GOD SAVE THE QUEEN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)	Virgin
13	5	I DON'T WANT TO TALK ABOUT IT/THE FIRST CUT IS THE DEEPEST—Rod Stewart (Riva)—Rondor/Cat (Tom Dowd)	Rondor
14	38	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)	Atlantic
15	17	LIDO SHUFFLE—Boz Scaggs (CBS)—Heath Levy (Joe Wissert)	CBS
16	20	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Ruth Davis (EMI International)—Sunbury (Bo Kirkland)	EMI
17	24	OOO OLD FASHIONED LOVERBOY—*Queen (EMI)—EMI/Queen (Queen)	EMI
18	18	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS —*Heatwave (GTO)—Rondor/Tincabell (Barry Blue)	Rondor
19	21	SPOT THE PIGEON—*Genesis (Charisma)—Fuse (David Hentschel/Genesis)	Charisma
20	22	OH LORJ—Alessi (A&M)—Alessi (Bones Howe)	A&M
21	25	DO WHAT YOU WANNA DO—T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin/Trans America Prod. Co.)	TK
22	30	FEEL THE NEED—Detroit Emeralds (Atlantic)—Carlin (Abrim Tilmon)	Atlantic
23	14	GOT TO GIVE IT UP—Marvin Gaye (Motown)—Jobete (Art Stewart)	Motown
24	40	SLOW DOWN—*John Miles (Decca)—Velvet (Rupert Holmes/Widescreen Prod.)	Decca
25	29	I CAN PROVE IT—*Tony Etoria (GTO)—Fast Western/Andrew Heath (Don Schroeder)	GTO
26	41	EXODUS—*Bob Marley & the Wailers (Island)—Bob Marley/Rondor (B. Marley/Wailers)	Island
27	15	THE SHUFFLE—Van McCoy (H&L)—Warner Bros. (Van McCoy)	Warner Bros.
28	26	NATURE BOY—George Benson (Warner Bros.)—Chappell/Morris (Tommy LiPuma)	Warner Bros.
29	32	COME WITH ME—*Jesse Green (EMI)—Red Bus (Ken Gibson)	EMI
30	13	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)—London Tree (Buddy Killen)	Epic
31	27	BE GOOD TO YOURSELF—*Frankie Miller (Chrysalis)—Island (Chris Thomas)	Chrysalis
32	19	GOOD MORNING JUDGE—*10 CC (Mercury)—St. Annes (10 CC)	Mercury
33	28	BITE YOUR LIP/CHICAGO—*Elton John/Kiki Dee (Rocket)—Various (Elton John /Clive Franks)	Rocket
34	33	KYKLIA—Demis Roussos (Philips)—Leo Leandros (Burlington/Britico)	Philips
35	34	DON'T LET GO—Manhattan Transfer (Atlantic)—Campbell Connolly (Richard Perry)	Atlantic
36	50	ANYTHING THAT'S ROCK & ROLL—*Tom Petty & the Heartbreakers (Island)—ATV (Denny Cordell)	Island
37	48	GIVE A LITTLE BIT—*Supertramp (A&M)—Rondor (Supertramp)	A&M
38	48	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)	A&M
39	45	FARMER BILL'S COWMAN—*Wurzels (EMI)—Belwyn Mills (Bob Barratt)	EMI
40	—	ONE STEP AWAY—Tavares (Capitol)	Capitol
41	—	CENTER CITY—Fat Larry's Band (Atlantic)	Atlantic

## JAPAN

(Courtesy Music Labo)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Song	Label
42	37	RHAPSODY—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)	Warner Bros.
43	—	EASY—Commodores (Tamla Motown)	Tamla Motown
44	42	I JUST WANNA BE YOUR EVERYTHING—*Andy Gibb (Polydor)—Chappell (Albhy Faluten/Karl Richardson)	Polydor
45	39	SHEENA IS A PUNK ROCKA—Ramoness (Sire)—Chappell (Tony Bongiovi/T. Erdely)	Sire
46	—	I KNEW THE BRIDE—*Dave Edmunds (Swan Song)	Swan Song
47	—	GOOD GOLLY MISS MOLLY/RIP IT UP—Little Richard (Creole)	Creole
48	43	EVERYBODY HAVE A GOOD TIME—Archie Bell & the Drells (PIR)—Carlin (Sigler/Whitehead/McFadden/Carstarphen)	PIR
49	—	OLD SCHOLLARY—*Cat Stevens (Island)	Island
50	—	UNDERCOVER ANGEL—*Alan O'Day (Atlantic)	Atlantic

This Week	Last Week	Song	Label
1	4	A STAR IS BORN (Soundtrack) (CBS)	CBS
2	1	THE MUPPET SHOW—Muppets (Pye)	Pye
3	2	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)	Parlophone
4	7	THE JOHNNY MATHIS COLLECTION (CBS)	CBS
5	3	ARRIVAL—Abba (Epic)	Epic
6	5	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
7	6	A NEW WORLD RECORD—Electric Light Orch. (Jet)	Jet
8	10	EXODUS—Bob Marley & the Wailers (Island)	Island
9	8	DECEPTIVE BENDS—10cc (Mercury)	Mercury
10	9	SHEER MAGIC—Acker Bilk (Warwick)	Warwick
11	24	LOVE AT THE GREEK—Neil Diamond (CBS)	CBS
12	11	STRANGLERS IV (United Artists)	United Artists
13	15	RUMOURS—Fleetwood Mac (Warner Bros.)	Warner Bros.
14	23	KENNY ROGERS (United Artists)	United Artists
15	12	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	Chrysalis
16	38	COMING OUT—Manhattan Transfer (Atlantic)	Atlantic
17	13	GREATEST HITS—Abba (Epic)	Epic
18	29	20 ALL TIME GREATS—Connie Francis (Polydor)	Polydor
19	21	I'M IN YOU—Peter Frampton (A&M)	A&M
20	14	20 GOLDEN GREATS—Shadows (EMI)	EMI
21	16	THEIR GREATEST HITS 1971-1975 (Asylum)	Asylum
22	47	WORKS—Emerson, Lake & Palmer (Atlantic)	Atlantic
23	32	ANIMALS—Pink Floyd (Harvest)	Harvest
24	22	SILK DEGREES—Boz Scaggs (CBS)	CBS
25	26	IN FLIGHT—George Benson (Warner Bros.)	Warner Bros.
26	42	I REMEMBER YESTERDAY—Donna Summer (GTO)	GTO
27	19	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	Warner Bros.
28	20	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	A&M
29	17	ROCK FOLLIES OF '77 (Polydor)	Polydor
30	27	BOOK OF DREAMS—Steve Miller Band (Mercury)	Mercury
31	31	A NIGHT ON THE TOWN—Rod Stewart (Riva)	Riva
32	18	GREATEST HITS—Smokie (RAK)	RAK
33	49	THE CLASH (CBS)	CBS
34	52	YOU TAKE MY HEART AWAY—Shirley Bassey (United Artists)	United Artists
35	33	TOM PETTY & THE HEARTBREAKERS (Island)	Island
36	44	THE BEST OF THE MAMAS & PAPAS (Arcade)	Arcade
37	45	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)	Motown
38	39	PETER GABRIEL (Charisma)	Charisma
39	28	ALL TO YOURSELF—Jack Jones (RCA)	RCA
40	—	HEARTBREAKERS—Various Artists (K-Tel)	K-Tel
41	30	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	Harvest
42	25	IN THE CITY—Jam (Polydor)	Polydor
43	50	IZITSO—Cat Stevens (Island)	Island
44	36	TIME LOVES A HERO—Little Feat (Warner Bros.)	Warner Bros.
45	—	TWO DAYS AWAY—Elkie Brooks (A&M)	A&M
46	40	TUBULAR BELLS—Mike Oldfield (Virgin)	Virgin
47	—	BERNI FLINT (EMI)	EMI
48	43	HEAVY WEATHER—Weather Report (CBS)	CBS
49	46	PORTRAIT OF SINATRA—Frank Sinatra (Reprise)	Reprise
50	54	HIT ACTION—Various Artists (K-Tel)	K-Tel
51	41	SNEAKIN' SUSPICION—Dr. Feelgood (United Artists)	United Artists
52	50	OLD FOUR EYES IS BACK—Mike Harding (Philips)	Philips
53	58	VIBRATORS (Epic)	Epic
54	—	MANHATTAN TRANSFER (Atlantic)	Atlantic
55	34	SILVER CONVENTION: GREATEST HITS (Magnet)	Magnet
56	—	RULE BRITANNIA—Various Artists (Arcade)	Arcade
57	—	WIND & WUTHERING—Genesis (Charisma)	Charisma
58	—	CAT SCRATCH FEVER—Ted Nugent (Epic)	Epic
59	—	BEST OF CAR WASH—Rose Royce (MCA)	MCA

## FINLAND

(Courtesy Help and Saura magazines)  
\*Denotes local origin  
SINGLES

This Week	Last Week	Song	Label
1	1	RAKAS—*Tapani Kansa (Scandia)	Scandia
2	2	ONNESTAIN ON PUOLET—*Kisu (EMI)	EMI
3	3	TAHDON OLLA SULLE HELLA—*Danny & Armi (Scandia)	Scandia
4	4	MYRSKYLUODON MAIIJA—*L. Mortensson (Compass)	Compass
5	5	LAPPONIA—*Monica Aspelund (RCA)	RCA
6	6	MANU VIPPAA MUUTAMA MARKKA—*Irwin Goodman (Philips)	Philips
7	7	JATKAN HUMPPA—*Muttakotat (Blue Master)	Blue Master
8	8	LIVING NEXT DOOR TO ALICE—Smokie (RAK)	RAK
9	9	DONDE ESTAN TUS OJOS—Santabarbara (EMI)	EMI
10	10	IF YOU LEAVE ME NOW—Chicago (CBS)	CBS

This Week	Last Week	Song	Label
1	1	A NEW WORLD RECORD—Electric Light Orchestra (Jet)	Jet
2	2	TAKE THE HEAT OFF ME—Boney M (Hansa)	Hansa
3	3	ARRIVAL—Abba (Polar)	Polar
4	4	HOTEL CALIFORNIA—Eagles (Asylum)	Asylum
5	5	FINNITS V—*Various Artists (Finnlevy)	Finnlevy
6	6	SMILE—Harpo (EMI)	EMI
7	7	TAPANI KANSA STORY—*Tapani Kansa (Scandia)	Scandia
8	8	16 GOLDEN HITS—*Hurriganes (Love)	Love
9	9	MARION '77—*Marion Rung (EMI)	EMI
10	10	GREATEST HITS—Smokie (RAK)	RAK

## FRANCE

(Courtesy Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)  
SINGLES

This Week	Last Week	Song	Label
1	1	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)	Polydor
2	2	ROCK COLLECTION—Laurent Vouley (RCA)	RCA
3	3	10 ANS DE PLUS—Michel Sardou (Trema)	Trema
4	4	ONYX—Space Art (Carrere)	Carrere
5	5	MAGIC FLY—Space (Vogue)	Vogue
6	6	BIG BISOU—Carlos (Sonopresse)	Sonopresse
7	7	L'ARCHE DE NOE—Sheila (Carrere)	Carrere
8	8	MOURIR AUPRES DE MON AMOUR—Demis Roussos (Philips/Phonogram)	Philips
9	9	MISS BROADWAY—Belle Epoque (Carrere)	Carrere
10	10	LOVE ME BABY—Shiela B. Devotion (Carrere)	Carrere
11	11	KNOWING ME KNOWING YOU—Abba (Vogue Melba)	Vogue Melba
12	12	ALI BE GOOD—Patrick Topaloff (Polydor)	Polydor
13	13	LE COEUR EN DEUX—Johnny Hallyday (Philips/Phonogram)	Philips
14	14	OOH LA LA—The Rubettes (Polydor)	Polydor
15	15	LES CHANSONS FRANCAISES—La Bande A Basile (Vogue Melba)	Vogue Melba

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)  
SINGLES

This Week	Last Week	Song	Label
1	1	MA BAKER—Boney M. (Hansa)	Hansa
2	2	WHAT KIND OF DANCE IS THIS—Veronica Unlimited (Philips)	Philips
3	3	YOUNG AND IN LOVE—The Internationals (CNR)	CNR
4	4	OXYGENE POUR—Jean Michel Jarre (CNR)	CNR
5	5	CHERCHEZ LA FEMME—Dr. Buzzard's Original Band (RCA)	RCA
6	6	AIN'T GONNA BUMP NO MORE—Joe Tex (CBS)	CBS
7	7	I DON'T STOP—Fleetwood Mac (Warners)	Warners
8	8	WORN DOWN PIANO—Marc and Clark Band (CBS)	CBS
9	9	CALIFORNIA—Highlight (EMI/Bovema)	EMI

## PORTUGAL

(Courtesy Ivan H. Hancock)  
SINGLES

This Week	Last Week	Song	Label
1	1	ANITA NAO E BONITA—Jose Cid (Orfeo)	Orfeo
2	2	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)	Polydor
3	3	DADDY COOL—Boney M. (Ariola)	Ariola
4	4	ROCK BOTTOM—Lynsey de Paul/Mike Moran (Polydor)	Polydor
5	5	MATHEMA SOLFEGE—Pascalis, Mariana, Robert, Bessy (Philips)	Philips
6	6	UNE PETITE FRANCAISE—Michelle Torr (Inavox)	Inavox
7	7	CALIFORNIA—Amelia Rodrigues (Columbia)	Columbia
8	8	TELEGRAM—Silver Convention (Alvorada)	Alvorada
9	9	SOMEBODY TO LOVE—Queen (EMI)	EMI
10	10	MUSIC—John Miles (Decca)	Decca

## MEXICO

(Courtesy Radio Mil)  
As of 6/10/77  
SINGLES

This Week	Last Week	Song	Label
1	1	SIEMPRE EN MI MENTE—Juan Gabriel (RCA)	RCA
2	2	OTRO OCUPA MI LUGAR—Miguel Gallardo (Capitol)	Capitol
3	3	VIVE—Napoleon (Raff)	Raff
4	4	A PESAR DE TODO—Nelson Ned (U.A.)	U.A.

## NEW ZEALAND

(Courtesy Record Publications)  
As of 6/26/77  
SINGLES

This Week	Last Week	Song	Label
1	1	IT DOESN'T MATTER ANYMORE—Mark Williams (EMI)	EMI
2	2	LUCILLE—Kenny Rogers (Festival)	Festival
3	3	DON'T CRY FOR ME ARGENTINA—Judy Covington (MCA)	MCA
4	4	MY BROKEN SOUVENIRS—Pussycat (EMI)	EMI
5	5	WHEN I NEED YOU—Leo Sayer (Festival)	Festival
6	6	THEME FROM A STAR IS BORN—Barbra Streisand (Phon)	Phon
7	7	CAR WASH—Rose Royce (MCA)	MCA
8	8	THEY SHOOT HORSES DON'T THEY—Racing Cars (Festival)	Festival
9	9	SOUND AND VISION—David Bowie (RCA)	RCA
10	10	ANGEL IN YOUR ARMS—Hot (WEA)	WEA

This Week	Last Week	Song	Label
1	1	A STAR IS BORN—Barbra Streisand (Phon)	Phon
2	2	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	A&M
3	3	RUMOURS—Fleetwood Mac (WEA)	WEA
4	4	ENDLESS FLIGHT—Leo Sayer (Festival)	Festival
5	5	HOTEL CALIFORNIA—The Eagles (WEA)	WEA
6	6	EVITA—Various (MCA)	MCA
7	7	CHILDREN OF THE WORLD—Bee Gees (Phon)	Phon
8	8	YEAR OF THE CAT—Al Stewart (RCA)	RCA
9	9	MASTERPIECE—Various (EMI)	EMI
10	10	LOVE AT THE GREEK—Neil Diamond (Phon)	Phon

## Vigne In Sweep Of Song Contest

BRUSSELS—The three most important prizes in the 14th Festival of French Chanson, held in the Casino of Spa in Belgium, went to visiting French contestant Francoise-Marie Vigne.

She took the awards from the official jury, from the public and from the press. Pascal Son just missed winning the press prize with his scat and pop vocals.

The festival, broadcast by RTB-Television, was organized by the Communaute Radiofonique des Programmes de Langue Francaise. Previous events in the series have led to careers for artists such as Serge Davignac, Jacques Hustin and Jean Vallee.

Judging started with heats in Paris in March this year, with candidates representing Belgium, France, Switzerland and Canada going forward to the Belgian finale.

## Colossal Flow

Continued from page 93  
formation received, making spot checks on retail shops and watching for advertisements such as one in a major pop paper in May offering "Largest Tamla And Soul Lists."

Rigby wrote for the list and received one of almost every record put out by Tamla, all imported without payment of a British mechanical royalty. The importer is likely to join the many others successfully taken to court by the MCPS.

Rigby warns retailers against buying any imported record which does not bear the proper stamp.

## Belgian Saga Pact

BRUSSELS—The International Bestseller Company here has gained representation rights for the U.K.-based Saga label, the catalog covering classics, jazz and historical product. The artist roster includes Caruso, Rostropovitch, Janet Baker, Emil Gilels, Leonid Kogan, Charlie Parker, Louis Armstrong, Dizzy Gillespie and Charlie Christian.

## Retailer's Videocassettes

• Continued from page 3

lists every performance on every numbered tape in sequence.

When a customer walks in, he attempts to find out, by watching where the person browses, what kind of music he likes. He tries to find a matching videotape for the Keyser projector. In 75% of his first fortnight's experience, he does interest the customer into going into the darkened alcove area he's set up for the video show.

And now customers are telling their friends. Early last week he had a call from a customer asking if he had taped a particular weekend show which the customer wished to

see as he had been away from a tv set during the show's regular showing.

Savage has wired the store's p.a. system so that he can interchange the regular playback of records and tapes with the Keyser video screenings. When there are customers present, more and more he uses the video playback rather than just the audio only.

Savage, who's built his yearly volume to an estimated \$700,000 in records, tapes, accessories, sheet music and folios, head supplies and local art works, feels the cassette shows of all types of recorded repertoire will put him into seven figures in the next six months.

## Dolby System In Theatres

• Continued from page 4

"The benefit for the average moviegoer," adds Allen, "is that we are also able to get those high frequency

sounds. Sound effects become clearer and more life-like. Music sounds more like its coming from a stereo system.

"Everything sounds better and it enhances the movie's effect all around. And, of course, there's less distortion."

Dolby encoding is particularly effective, says Allen, for a movie like "Star Wars" with its myriad of diverse sounds ranging from extreme low to high frequencies.

Because of "Star Wars" momentum, Allen believes, more theatres will now have the right equipment to handle Dolbyized movie soundtracks in the future.

The firm is also involved with another science fiction film called "Close Encounters Of The Third Kind" directed by Stephen Spielberg of "Jaws" fame.

Allen believes that if music sounds that much better to the moviegoing public, it will be more inclined to purchase a soundtrack album.

## Upswing Seen In Femme Lyricists

LOS ANGELES—Don Blocker, vice president/general manager of Big Heart Music, sees an upswing in female lyricists joining the publishing ranks.

According to Blocker, the one-year-old publishing arm of BNB Management is literally being built by female songwriter and recording artists.

"A few years ago although we had female artists, there were few successful contemporary female songwriters. Now housewives, secretaries and women who have never been connected with the music industry are writing great songs.

"I truly believe that the advent of womens' liberation has given females a new awareness. They are attempting to do the things they like to do without fear of failure," says Blocker.

Of the 15 songs recorded for the firm's catalog, several were written by non-music industry women.

One of the tunes recorded from Big Heart's catalog is "Long Distance Love" by Helen Reddy for Capitol Records. Crystal Gayle has recorded a Becky Hobbs song, "Funny" on her soon to be released United Artists album titled "You Must Believe In Magic"; Liza Minnelli recorded a six-minute disco tune, "Tropical Nights" for Columbia; Becky Hobbs, a Tattoo artist and Big Heart writer, has some tunes in her new LP "Everyday."

Tattoo is BNB Management's recording arm.

BNB has two publishing companies, Mermaid (ASCAP) and Big Heart (BMI).

## Phonogram Upgrading Intl Promotion

• Continued from page 3

cury's artist development director, one who attended the conference.

Bone, who has been handling most of the followup to the meet here, says that international communication between promotional personnel has increased dramatically.

As an example he points to a recent telex from Bob Aird, Phonogram Australia's head of promotion, in which bios, color transparencies and sampler LPs for the group Rush are requested.

And, the artist development director cites requests from Germany for material relating to the Runaways' recent Japanese tour as a further example of communication channels that were not previously open.

"It seems to have created an esprit d'corps among all the people who were attending," observes David Carrico, promotion vice president for Mercury, who also made the trip.

"Everybody shared each country's product," Carrico says. "We went through the entire artists roster and I'm feeling a genuine interest in American product more than before."

The Mercury staffers cite their improved understanding of the promotional idiosyncracies of foreign markets as one of the key benefits of their participation.

"We found we needed more film for our acts, because film is a big part of promotion in the rest of the world," says Bone. "The rest of the world doesn't have the luxury of as many radio stations as we have so they rely on film and press."

Bone says the company now is preparing film on Rush and the Runaways, the two Mercury acts in the forefront of the promotional conference.

Requirements of the foreign press also differ significantly from our own, Bone says, citing the preference for color photographs among French, German and Dutch publications.

Bone also learned of the desire of the German press for what he calls "gimmicky stories," such as one prepared since the meet about the mobile home used in touring by the Canadian group Rush.

As a result of the international meet, Mercury says the recent European tour by Rush was given additional impetus.

"The meeting had a tremendous impact on the Rush tour," Bone explains. "We were able to get all these people together in a room and say Rush is coming. While the band only played the U.K. and Sweden, other countries agreed to fly journalists in."

Other Mercury acts attracting special attention at the promotion council were the Runaways, Esther Phillips and Bohannon. Interest also centered on Mercury's Emarcy jazz series, with discussion on how best to promote the line in foreign markets.

In return, Mercury staffers received promotional briefing on affiliate acts being released here, including Graham Parker and Rumour, Clover, City Boy, Boom Town Rats and Demis Roussos. Affiliate acts Ypsilon and Graham Bonnet were in the spotlight, and are under serious consideration for U.S. release.

Among topics also discussed at the conference were the problem of European sales lost to imports, the need for international exploitation of Phonogram talent and international promotion of Latin American music and jazz.

The meeting was held at the Sonesta Hotel, Amsterdam, and coordinated by Reinhard Klassen and Koos DeVreeze of Phonogram International.



THAT'S ME—Judy Collins observes a bust of herself during a visit to the Songwriters Hall of Fame in New York. With her are Oscar Brand, curator of the museum and Natalie Leventhal, whose husband Harold was formerly her manager.

## Closeup

BARBRA STREISAND—Superman, Columbia JC34830.

While there's no doubt the mercurial rise up the charts of this album in two short weeks to number 12 is due to the public's love affair with Barbra as a result of her "A Star Is Born" film and recording tandem success, the cold fact is the lady is a spectacular musical talent who shouldn't need movies to spark her musical sojourns.

This LP cogently proves the point that one Streisand LP is well worth waiting for and slogging through all the mediocre trash which gets released before one's ears can be caressed by the hauntingly lovely vocal quality of this multitalented lady.

"Superman" is a musical spectacular, paralleling the spectacular sense of being which surrounds everything Barbra does these days.

The LP is the collective achievement of four arrangers, 13 composers, one producer and to this reviewer the woman with the most splendid voice in all of pop music. And the power of the supporting orchestra is obvious but held within bounds.

The arrangements by Nick DeCaro, Charlie Catello, Larry Carlton and Jack Nitzsche are generally outstanding and complementary to Barbra's vocal range and interpretive intensity capabilities.

Six of the 10 selections are excellent with the weak spots easily found in rockish, thinly developed lyrical titles which are designed to make this package a contemporary/middle of the road/crossover/something for the "old" 1962 Streisand fans/link with today's rhythm dominated musical scene.

If that sounds like a large undertaking, it is, and it succeeds. For the ballads which fortunately dominate over the more crassly commercial beat bounties offer Barbra appropriate vehicles with which to soar and cascade and distill her wonderfully individual crystal clear, pristine vocal style.

Fortunately for those of us who remember how exciting it was to discover Barbra on her first Columbia LPs in 1962 when all she did was sing majestically from her heart, there are enough "pure" cuts to indicate she has not tampered with her vocal style.

There is, of course, the delightful and beautiful ballad "My Heart Belongs To Me" by Alan Gordon

which is a smash single. But there are other golden ballads along this line: "Love Comes From Unexpected Places" by Kim Carnes and Dave Ellingson in which Barbra's voice glides along with the gossamer strings; "Lullaby For Myself" by Rupert Holmes which praises solitude but actually wishes for male companionship in an excellent closing lyrical hook; "Answer Me" by Paul Williams and Barbra which shows off her capability for sustained, long held notes and her capability for plaintive probing and has the most meaningful, humanistic verbage.

"I Found You Love" by Alan Gordon is the best of the contemporary works with its tinkling tempo as an under propellant for her discovery of the right man to show her where she's going.

"New York State Of Mind" by Billy Joel is a catchy look over Barbra's shoulder at her former home and is the best of Nitzsche's four charts. There is a welcome—and unexpected—bluesy intro, punctuated by a funky sex solo by Plas Johnson which adds still another dimension to the sonic mix.

Producer Gary Klein's first experience with Barbra is a winning one. The weakest songs are the title cut plus "Don't Believe What You Read," "Baby Me Baby" and "Cabin Fever." Barbra is too good a clear-toned vocalist to work with such mundane compositions. But then all you need do is move the needle to find something of a cherished value. **ELIOT TIEGEL**

## Yen Problem

• Continued from page 8

ments imposed by the April 12 decision (see separate story in Tape/Audio/Video).

Effects of the rising yen exchange rate on pricing for the new home video units is a big question mark. They are just beginning to move in larger numbers from major Japanese supply pipelines—Sony, JVC, Matsushita and Sanyo, among others—to a growing list of U.S. marketers and licensees.

With prices already in the \$1,200-\$1,300 range, a 10% increase at wholesale, for example, would have an indeterminate effect on initial marketing plans. These are keyed to the lowest possible consumer price to launch the new product lines in a positive manner.

## Pop

**MELISSA MANCHESTER—Singin' ...**, Arista 4136. Manchester alternates driving rockers with elegant ballads on her latest LP and makes it all work with impressive sophistication and control. She did not write any of the songs here but the material from a variety of top contemporary writers is chosen and produced in fine style, with horns, strings and synthesizers all brought in at appropriate moments by producer Vini Poncia. Manchester's rich voice is consistently full without any sense of strain or over theatricality. A high-quality product in every respect, with ample singles candidates and proof that an already fine artist has reached another new peak of development.

**Best cuts:** "Sad Eyes," "I Wanna Be Where You Are," "Stand," "My Love Is All I Know."

**Dealers:** The graphics present a winsomely drenched Melissa dancing a parody of the rain scene in "Singin' In The Rain," for effective display.

**STEVE WINWOOD—Island**, ILPS 9494. Since the '60s Winwood's name has been held in high respect as one of the legendary forces in Britain's rock movement shaping the sounds of Spencer Davis, Traffic, Blind Faith and other projects through the presence of his smoothly bending blues-tinged vocals and musical dexterity. Unfortunately this album lacks much of the distinctive lyrical charm that guided most of his efforts in the past. His assorted guitars and keyboards backed by the precise rhythm section of bassist Willie Weeks and Andy Newmark on drums, Winwood's material this time around has a laid-back vamping liquid plainness that pushes most of the six cuts. Though very pleasing and easy to grasp both rhythmically and lyrically, the music floats around in space without the spontaneity and crispness of his more illustrious contributions.

**Best cuts:** "Time Is Running Out," "Midland Maniac," "Let Me Make Something In Your Life."

**Dealers:** Winwood's first and long awaited solo effort.

**ELVIS PRESLEY—Moody Blue**, RCA APL12428. This live album, pressed appropriately on blue vinyl, spotlights the vocalist on 10 selections. When he journeys back into the past to breathe new life into rock and roll classics, this is unbeatable Elvis. His updates of the Diamonds' "Little Darlin'" and Johnny Ace's "Pledging My Love" are outstanding. Less interesting, however, are his slick, orchestrated covers of Olivia Newton-John hits and the like. J.D. Sumner & the Stamps and the Sweet Inspirations provide some excellent accompanying vocals. Elvis produced in association with Felton Jarvis.

**Best cut:** "Unchained Melody," "Little Darlin'," "Pledging My Love," "He'll Have To Go."

**Dealers:** This LP benefits from a particularly attractive cover.

**JOHNNY WINTER—Nothin' But The Blues**, Blue Sky PZ34813 (CBS). Using basically the same lineup as on the critically acclaimed Muddy Waters' "Hard Again" LP, this effort by Winter focuses on his songwriting and guitar playing abilities. Waters contributes on some of the vocals and James Cotton plays the harmonica. As the title promises, the LP is traditional electrified blues, performed by the seven-man band with a great deal of taste.

**Best cuts:** "Everybody's Blues," "TV Mama," "It Was Rainin'."

**Dealers:** This is a return to basics for Winter.

**COUNTRY JOE & THE FISH—Reunion**, Fantasy F9530. All the original members of Country Joe & the Fish have reformed for one album (maybe more) updating the entire scene of San Francisco and the flower child/hippie movement of the '60s into the '70s. The album does not ring with the old style as much as it reflects, in both sound and theme, youth hardening into maturity and paying the price of disillusionment. This casts a whole new light on an album that otherwise would stand as merely 11 well constructed and pleasant songs. The country/folk/rock, washtub band and fuzztone/portable organ sound that filled the Fish's slot in San Francisco 10 years ago is the same now as it was then.

**Best cuts:** "Come To The Reunion," "Not So Sweet Martha Lorraine," "Dreams."

**Dealers:** As well as bringing back a lot of memories, this album has the potential of grabbing a whole new audience.

## Soul

**CONTROLLERS—In Control**, Juana 200001 (TK). Tight quartet from Mississippi pumps mainstream soul a la disco, backed with strings and the Muscle Shoals Horns. The vocals are smooth, well-blended harmonies with lyrics a step above the disco average. An altogether tight, very danceable LP which shows that the group is serious.

**Best cuts:** "People Want Music," "This Train," "You Ain't Fooling Me," "The Reaper," "Somebody's Gotta Win."

**Dealers:** This LP cooks and the group has past hits.

## Country

**CRYSTAL GAYLE—We Must Believe In Magic**, United Artists UALA771G. Aimed in a crossover direction, Gayle shows her vocal versatility with a wide variety of material from her Broadway-style version of "Don't It Make My Brown Eyes Blue," her new single that debuts on the Billboard Hot Country Singles chart at a starred 70 this week, to the country tome "River Road" spiced by fiddles and steel. The writers range from Nashville's best to Tin Pan Alley—Cole Porter's "It's All Right With Me" is included. Allen Reynolds produces with his usual infallible sense of pace and meter, utilizing bass, keyboards, drums, guitar, flute clarinet, strings and even a moog on the title cut. The cover photography and design—front, back and sleeve—deserves commendation for its brilliant and tasteful display of the artist.

**Best cuts:** "Don't It Make My Brown Eyes Blue," "River Road," "Going Down Slow," "Make A Dream Come True," "Funny," "We Must Believe In Magic."

**Dealers:** Give this a try in pop bins as well as country, especially if you can coordinate some in-store play.

**JESSI COLTER—Mirriam**, Capitol ST11583. A gospel-oriented package that should garner much country airplay and sales. Colter has a soulful, moody LP, a very personal statement that comes off with understated beauty. She wrote these songs, accompanies herself on piano and provides a direct and dramatic vocal delivery. She's aided at times by background vocals from Waylon Jennings, Roy Orbison and Toni Wine and the Greater Christ Temple Choir. A subdued set with almost muted instrumentation through excellent musicianship and a keen producing job from Ken Mansfield and Richie Albright.

**Best cuts:** "For Mama," "I Belong to Him," "Write Your Love Song," "There Ain't No Rain," "New Wine."

**Dealers:** Can be racked country, gospel or pop.

**JOHNNY CASH—The Rambler**, Columbia KC34833. Cash has put together a rather unique collection of song and dialog material in a reflection of his own personal experiences collected from real situations, people and places along the road. Using the road as a focal point, Cash takes on the role of a rambler who has met up with a fisherman trying to fish his lovesick blues away, who joins the rambler on his endless travels and shares the insights of the realities of loneliness, pain of loss, fulfillment of love and the thrill of adventure through the dialogs that give reason to the songs that follow. Cash, who wrote the tunes, is surrounded by basic country instrumentation.

**Best cuts:** "Hit The Road And Go," "If It Wasn't For The Wabash River," "My Cowboy's Last Ride," "Lazy."

**Dealers:** An unusual concept effort for Cash should appeal to his legion of fans.

## First Time Around

**NORTON BUFFALO—Lovin' In The Valley Of The Moon**, Capitol ST11625. Buffalo is not only the virtuoso harmonica player in the Steve Miller Band, he is also a highly interesting songwriter and a vocalist that sounds like James Taylor in an antic mood. With his trademark baggy suits and his Stamped backup quintet, Buffalo has an enviable reputation around San Francisco as an eccentric, entertaining showman. His debut LP is laidback Bay Area country rock at its most pleasant. The mellowness never degenerates into mush and Buffalo's harmonica breaks are awesome in their driving energy.

**Best cuts:** "One Kiss To Say Goodbye," "Another Day," "Rosalie."

**Dealers:** Buffalo will presumably tour as guest act with Steve Miller as well as on his own.

**NIGHTS, ABC ABC1033**. This self-contained sextet's strong point is its ability to tightly tie the six voices together to sound like one. Instruments, while strong, are simple. This H.B. Barnum-produced LP is packed with diversified material much of which is reminiscent of the early Philadelphia International smooth charts.

**Best cuts:** "Love Knocked You Down," "Power," "Face In The Crowd."

**Dealers:** This is a strong r&b group, you can expect label support.

**VARIOUS ARTISTS—Live At The Rat**, Rat 528. This album, recorded live last September at the Rat Night Club in Boston, convincingly captures in its raw and frenzied state 10 local new wave rock bands performing under the guiding influences of the Stones and Led Zeppelin. Though derivative and repetitious to a certain extent, the attitude and energy of the moment is what counts. The Boom Boom Band, Third Rail, the Real Kids, Susan, DMZ, Thundertrain, Marc Thor, Sass, the Inflictors and the Boiz all do their best to inject something provocative and enthusiastic into a medium that some feel has grown too tame.

**Best cuts:** One's as good as another.

**Dealers:** This LP is a prime example of new wave and much more consistent that the similar "Live at CBGB's" set.

**OPA—Magic Time**, Milestone, M9078 (Fantasy). It certainly is. Four Brazilians and guitarist Barry Finnerty take a rolling South American rhythm and lavish it on five long cuts blending jazz, rock, spacey instrumental passages, chants, dreamy lyrics and vague incantations. It works. Hugo and George Fattoruso, drums and keyboards; Ringo Thielmann, bass; Ruben Rada, percussion—all help compose. Flora Purim sings background. Airto produced.

**Best cuts:** "Mind Projects," "Montevideo," "Camino," "Malisimo."

**Dealers:** Try pitching to jazz/rockers who like artists as diverse as Pink Floyd or even Keith Jarrett.

**KAREN PREE, MCA MCA2273**. This singer's clean, mellow vocal style is coupled with a variety of well selected material. She takes vocal changes with ease, never faltering. Instruments are a combination of both large orchestra and small

band. Percussion, guitar and horns are the outstanding instruments here. Background vocals are never at the front but are always there complementing the singer.

**Best cuts:** "Painmaker," "Cry Me A River," "Was I Right, Was I Wrong," "Tell Me What's On Your Mind."

**Dealers:** This LP will do best with r&b female artists.

**RAMP—Come Into Knowledge**, Blue Thumb BT6028 (ABC). This Roy Ayers-produced LP has this self-contained group offering vocals which are as impressive as its musicianship. Strong female vocal leads are particularly satisfying. Ayers' jazz influence is evident on this album. Ramp laces its r&b tunes heavily with jazz. This concept, message LP spotlights the entire group.

**Best cuts:** "The American Promise," "I Just Love You," "Come Into Knowledge," "Looking Into The Sky."

**Dealers:** This is an LP that should sell if properly displayed.

## Billboard's Recommended LPs

### pop

**LITTLE RIVER BAND—Diamantia Cocktail**, Harvest SW11645 (Capitol). This versatile Australian rock sextet now has a U.S. chart single and some well-received stateside appearances under its belt. Little River's second LP released here shows that the group can hit a fine pop-rock uptempo feel as well as the Eagles-like vocal harmony ballads that dominated the first release. **Best cuts:** "Another Runaway," "Home On Monday," "Take Me Home."

**SECTION—Fork It Over**, Capitol ST11656. This star L.A. studio rhythm section and touring band for James Taylor plays its crisp brand of fluent jazz rock with perhaps more commercial organization and peaks than ever. More liquid than the Crusaders, less determinedly funky than AWB, the Section's kind of warm and technically impressive instrumentals would seem to fit better into the expanding marketplace than previously. **Best cuts:** "Suckers On Parade," "Hamsters Of Doom."

**VARIOUS ARTISTS—The South's Greatest Hits**, Capricorn CP0187. This is a collection of the original hits by such artists as Lynrd Skynyrd, Allman Bros., Atlanta Rhythm Section, Dr. John and others. It is a fine sampler of the genre of Southern rock 'n' roll. The songs were all recorded since 1973, and although some cuts are better than others, it is a tribute to the strength of Southern music that there is nothing really bad among the lot. **Best cuts:** "Sweet Home Alabama," "Ramblin' Man," "Right Place, Wrong Time."

**ENGELBERT HUMPERDINCK—Miracles**, Epic PE34730. This is a polished performance by veteran crooner. Joel Diamond's production puts a glossy pop finish on the orchestrations of three arrangers. **Best cuts:** "From Me To You," "What I Did For Love."

**ELECTRIC MOOG ORCHESTRA—Music From Star Wars**, Musicor MUS8801 (Springboard). The second LP of themes from the smash movie of the summer features an all-synthesizer orchestra and a lot of kettle drums. The effect is slightly more spacey than the original orchestrations, but loses nothing in drive and lushness. **Best cuts:** "Cantina Band," "Ben's Death And Tie Fighter Attack," "Star Wars Main Title."

**NANCY WILSON—I've Never Been To Me**, Capitol ST11659. The musicianship surrounding this singer is superior. Production on this semi-mellow pop/jazz offering is equally impressive, however, selection of material does not for the most part complement her rich vocal style. **Best cuts:** "All By Myself," "I've Never Been To Me," "Changes," "Nobody."

**AC/DC—Let There Be Rock**, Atco SD36151 (Atlantic). This band is the Australian entry in the heavy metalpunk sweepstakes. Led by Malcolm and Angus Young on guitars, the band makes up in energy what it lacks in expertise. The band touches the punk base with songs like "Hell Ain't A Bad Place To Be," then moves to rework Led Zeppelin on "Whole Lotta Rosie." **Best cuts:** "Let There Be Rock," "Problem Child."

**STEPHEN SINCLAIR—A-Plus**, United Artists UALA767G. Amiable new L.A. writer-singer works well with studio-star rhythm cooking tracks a la Johnny Rivers. He has a tie-in with Olivia Newton-John's organization and his songs can be expected to appear on future Olivia LPs. **Best cuts:** "Back Down," "Fingertip Away," "You Won't See Me Cry."

### soul

**BEN E. KING/AVERAGE WHITE BAND—Benny And Us**, Atlantic SD19105. Soul singer King and the six-man AWB make mellow r&b, played discreetly, no fuss, no frills. There are additional horns and strings and percussion parts, but the LP remains low-key throughout, setting King's voice in the best light. **Best cuts:** "A Star In The Ghetto," "Get It Up For Love," "What Is Soul."

**PATTY WEAVER—Feelings**, RE SE 1001. This singer offers a smooth, easy yet catchy vocal style. The "Days Of Our Lives" television soap co-star for her second LP, has garnered an impressive lineup of musicians including Pete Jolly on piano, Mundell Lowe, guitar and Terry Harrington, sax and flute. Lowe also produced and arranged this LP of standards and what will possibly be standard tunes. Vocal assistance from Danny Weaver is a perfect contract to Patty. **Best cuts:** "Feelings," "What Are You Doing The Rest Of Your Life," "Breaking Up Is Hard To Do," "For All We Know."

### disco

**CAROL DOUGLAS—Full Bloom**, Midsong BKL12222 (RCA). Carol Douglas is among the most winning of all the disco artists, although her version of "Light My Fire" is going to make many Doors purists wince. But the cut only shows again that just about any piece of music can be put through the disco wringer and put out to dry on the dance floor. Side two, with its greater emphasis on ballad and soul material, shows that Douglas, as a singer, can work outside the narrow disco formulas. **Best cuts:** "I Want To Stay With You," "I Got You On My Mind," "We're Gonna Make It."

**HOT BLOOD—Disco Dracula**, Dynamo DS401. This LP started out as a good idea. The terror on the dance floor concept is good, with the bright lights and the loud music adding to the horror. However, when the music is horribly performed, and is not very interesting in the first place, then that's another story. The bloody, bad taste cover on this should sell a few copies, though. **Best cuts:** "Soul Dracula," "Sex Me."

**JOHN DAVIS & THE MONSTER ORCHESTRA—Up Jumped The Devil**, SAM, SAM701. If Dracula is on the dance floor, can the devil be far behind? But despite the cover art and the title, this LP does not dwell in the nether regions. Lyrics promise that "we can fly to the sky" and the nice beat does the best it can in getting the dancers up there. **Best cuts:** "We Can Fly," "The Magic Is You."

**HEAT WAVE—Too Hot To Handle**, Epic PE34761. This LP offers standard but solid disco material, with an even mix of uptempo and ballad selections. An English-based group that has had some success in the U.K. and Europe, Heat Wave's sound is based on tight vocal harmonies, with a dash of doo-wah. **Best cuts:** "Boogie Nights," "Ain't No Half-Steppin'," "Sho' Nuff Must Be Love."

### jazz

**THE GREAT SOLOISTS—Bunny Berigan**, Biograph BLPC10. It was precisely 35 years ago that hard-drinking Bunny died and like Bix Beiderbecke before him, he has slowly become an American jazz legend. The 14 tracks presented here were cut before Bunny fronted the 1937 big band which produced "I Can't Get Started" and they represent typical New York studio jazz of the period, loose, undisciplined and swinging. **Best cuts:** "Blue Lou," "In A Little Spanish Town," "Dardanella."

**GABOR SZABO—Faces**, Mercury SRM11141. What may have been intended for a jazz LP turns out emphatically popish as Szabo plucks his pretty guitar amid a covey of strings and heavily electrified instruments and gadgets. Szabo's skills overcome some deficiencies so the end result is easy, non-cerebral mood music that can offend only those who expect more from a highly regarded jazzman. **Best cuts:** "Magic Mystic Faces," "Alicia," "The Last Song."

**BOBBY LYLE—The Genie**, Capitol ST11627. Versatile keyboardist offers seven original tunes plus a Rodgers & Hart evergreen in a bid to achieve crossover success. But with the tidal wave of similar sounds, overwhelmingly and ponderously electronic, there's an absence of originality spark that might set Lyle's skyrocket off. Femmes add background vocals in stock 1977 style; Lyle sings and cavorts on Arp, Fender Rhodes, Poly-Moog, Mini-Moog, Clavinet and acoustic piano. **Best cuts:** "I Didn't Know What Time It Was," "Pisces," "Night Breeze."

**JACK TEAGARDEN—The Great Soloist**, Biograph BLPC2. Cut at 78 r.p.m. from 1929 through 1936, the most revered jazz trombonist America has yet produced shows his early, youthful skills with a Jimmy McHugh studio group and the famed Benny Pollack orchestra in 14 tracks. Big Jack sings well, too, on "When You're Smiling." There are numerous other stars of

(Continued on page 101)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough.

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**CARLY SIMON—Nobody Does It Better (3:30)**; producer: Richard Perry; writers: Carole Bayer Sager, Marvin Hamlisch; publisher: United Artists, ASCAP/Unart, BMI. Elektra E45413A. Simon sings a typically inventive and bombastic James Bond film theme, from the upcoming "Spy Who Loved Me," with great gusto and enthusiastic sexiness. Famed songwriters Hamlisch and Sager team with a lush Richard Perry Orchestration for a piece of recording that throws in an endless procession of theatrical colorations. Simon truly sounds, as she cuts through all the crescendo fill effects, as if she believed sincerely in the superhuman love powers of 007.

## recommended

**NEIL YOUNG—Hey Babe (3:35)**; producers: Neil Young, David Briggs, Tim Mulligan; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise RPS1390 (Warner Bros.).

**SEALS & CROFTS—My Fair Share (2:42)**; producers: Louie Shelton, Charles Fox; writers: Paul Williams, Charles Fox; publishers: WB, ASCAP/Warner-Tamerlane, BMI. Warner Bros. WBS8405.

**SWEET—Stairway To The Stars (3:08)**; producer: Sweet; writers: Scott, Tucker, Connolly, Priest; publishers: Sweet/WB, ASCAP. Capitol P4454.

**STEVE WINWOOD—Time Is Running Out (3:59)**; producers: Steve Winwood, Chris Blackwell; writers: Winwood, Capaldi; publisher: A&M, ASCAP. Island IS091A.

**CLIMAX BLUES BAND—Together And Free (2:58)**; producer: Mike Vernon; writer: Climax Blues Band; publisher: Bleu Disque, ASCAP. Sire SA747 (ABC).

**UFO—Too Hot To Handle (3:08)**; producer: Ron Nevison; writers: Way, Mogg; publisher: Intersong, ASCAP. Chrysalis CHS2157.

**MARIE OSMOND—Please Tell Him That I Said Hello (3:20)**; producer: Rick Hall; writers: M. Stepstone, P. Dibbens; publisher: Chrysalis, ASCAP. Polydor PD14405.

**STEVE GIBBONS BAND—Please Don't Say Goodbye (3:18)**; producer: Kenny Laguna; writer: Steve Gibbons; publisher: Towser, BMI. MCA, MCA40751.

**BARRY MANN—The Best That I Know How (2:59)**; producer: Barry Mann; writers: B. Mann, C. Weil; publishers: Laro/ATV/Mann and Weil. United Artists UAXW1021.

**CRACKIN'—Take Me To The Bridge (3:30)**; producer: Russ Titelman; writers: Rick Chudacoff, Leslie Smith; publishers: Big Ears/Crackin', ASCAP. Warner Bros. WBS8409.

**DIONNE WARWICK—Do You Believe In Love At First Sight (2:51)**; producers: Steve Darrl, Michael Omartian; writers: F. McDonald, C. Rae, R. Roker, G. Shury; publisher: Geronimo, ASCAP. Warner Bros. WBS8419.

**JAN BERRY—Little Queenie (2:59)**; producer: Jan Berry; writer: Chuck Berry; publisher: Arc, BMI. A&M 1975S.

**KIM CARNES—Sailin' (3:05)**; producers: Jerry Wexler, Barry Beckett; writers: K. Carnes, D. Ellingson; publishers: Brown Shoes/Chappel, ASCAP. A&M 1943S.

**PAKALAMEREDITH—Thank You Baby (3:27)**; producer: Steve Smith; writers: J. Pakala, D. Chapman; publisher: Pakalameredith. Elektra E45408A.

**PETER BLISS—Tonight (There'll Be Just The Two Of Us) (3:17)**; producer: Michael Sherman; writer: P. Bliss; publisher: Habit Forming, ASCAP. United Artists UAXW1019.

**RICHARD TATE—She's Got The Time To Love Me (3:15)**; producers: Richard Tate, Kelly Kotera; writers: R. Tate, C. McDermott, J. Berthiaume; publisher: April, ASCAP. ABC AB12291.

**LORNA WRIGHT—Slow Dancing (3:55)**; producer: Jay Lewis; writer: Jack Tempchin; publisher: WB, ASCAP. Rocket PIG40750 (MCA).

**ANSON WILLIAMS—I Want To Believe In This One (3:35)**; producer: Charlie Calello; writers: Charles Fox, Norman Gimbel; publisher: Fox-Gimbel, BMI. Chelsea CH3061.

**STARBREAKER—The Sound Of Summer (2:38)**; producer: John Carter; writers: Carter/ Shakespeare; publisher: Moth, BMI. Chrysalis CHS2133.



**GRAHAM CENTRAL STATION—Stomped, Beat-Up And Whooped (2:56)**; producer: Larry Graham Jr.; writer: Larry Graham Jr.; publisher: Nineteen Eighty Four, BMI. Warner Bros. WBS8417. A jumpy summertime number that spotlights a female lead vocalist backed by swinging instruments. Harmony exhibited by group members is timely and vocally satisfying. This single builds, drops with an instrumental solo fused in then builds to a dramatic climax.

**TAVARES—Goodnight My Love (3:40)**; producer: Freddie Perren; writers: G. Motola, J. Marascalco; publishers: Belinda/Quintet/Trio, BMI. Capitol P4453. This group seems to have been moving in the direction of the ballads reminiscent of the 50s and have achieved the sound with this oldie. Tavares has added its distinctive touch but for the most part the tune stays intact. Instruments are simple while lead singer is clear and dramatic.

## recommended

**IMPRESSIONS—Can't Get Along (3:35)**; producer: Johnny Pate; writers: Ellis, Richmond; publisher: High Class, BMI. Cotillion 44222 (Atlantic).

**CHI-LITES—My First Mistake (5:43)**; producer: Richard Rome; writer: Phil Hurtt; publishers: Cookie Box, BMI/Richie Rome, ASCAP/Valerie, BMI. Mercury 73934 (Phonogram).

**KITTY AND THE HAYWOODS—Love Shock (3:04)**; producer: Ohio Players; writers: W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner; publisher: Play One, BMI. Mercury 73931 (Phonogram).

**HOT CHOCOLATE—So You Win Again (3:55)**; producer: Mickey Most; writer: Russ Ballard; publisher: Island, BMI. Big Tree BT16096 (Atlantic).

**JIMMY CASTOR BUNCH—I Don't Want To Lose You (3:50)**; producer: Castor-Pruitt; writers: T. Bell, L. Creed; publishers: Mighty Three, BMI/Blackwood. Atlantic 3396.

**FREDDIE WATERS—I'm Afraid To Let You Into My Life (3:49)**; producers: Bob Holmes, Ted Jarrett; writers: T. Jarrett, R. Holmes, F. Waters; publishers: Ankh, ASCAP/All Night, BMI. October 1011.



**GEORGE JONES & TAMMY WYNETTE—Southern California (2:51)**; producer: Billy Sherrill; writers: Billy Sherrill-George Richey-Roger Bowling; publishers: Brougham/Algee, BMI. Epic 850418. The hot Epic duo continues a string of slow love songs. Bracketed by steel, piano and strings, Jones and Wynette give a classic reading to this ballad of lovers who will never reunite.

**DAVE & SUGAR—That's The Way Love Should Be (2:09)**; producers: Jerry Bradley-Charley Pride; writers: Milton Blackford-David Gillon-Joe Dougherty; publisher: Fumous, ASCAP. RCA JH11034. Fresh sounding uptempo effort that will appeal to the group's present fans and add some new ones in the pop idiom. Mellow instrumentation emphasizes the vocalizing in the fashion of another RCA act, the Starland Vocal Band.

**BILL ANDERSON AND MARY LOU TURNER—Where Are You Going, Billy Boy (2:57)**; producer: Buddy Killen; writers: Glen Martin-Dave Kirby; publisher: Tree, BMI. MCA 40753. Tailor made lyrics and melodies snugly fit the singing style of Anderson and Turner. Some pleasant guitar licks fill in around the blended voices of the duo as the song progresses effectively.

**RAY GRIFF—A Cold Day In July (4:07)**; producer: Ray Griff; writer: Ray Griff; publisher: Blue Echo, ASCAP. Capitol P4446. A mournful love ballad that builds its story novel-like to its tragic end. Written by Griff, the song features a haunting chorus tagged to the title line.

**TANYA TUCKER—You Are So Beautiful (2:41)**; producer: Billy Sherrill; writers: B. Preston-B. Fisher; publishers: Almo, ASCAP/ Irving, BMI. Columbia 310577. Columbia reaches into the vault for a masterful Tucker rendition of the song that Joe Cocker made famous. Sung with sensitivity and beauty, and aided by a buildup of strings, guitar, bass and drum into a fitting crescendo.

## recommended

**STELLA PARTON—The Danger Of A Stranger (2:12)**; producers: Jim & David Malloy; writers: Even Stevens/Snel Silverstein; publishers: DebDave/Devil Eye, BMI. Elektra E45410.

**DARRELL McCALL—Dreams Of A Dreamer (3:20)**; producers: Darrell McCall/Buddy Emmons; writer: D.H. "Jug" Brown; publisher: Mull Ti Hit, BMI. Columbia 310576.

**REBA McENTIRE—Glad I Waited Just For You (2:56)**; producer: Jerry Kennedy; writers: Royce Porter-Bucky E. Jones; publishers: Ma-Ree/WB, ASCAP. Mercury 73929.

**SANDY KANE—Dear Old Dad (3:18)**; producers: Tony Hendrik/Karin Hartmann; writers: T. Hendrik-K. van Haaren; publisher: Al Gallico, BMI. Epic/Cleveland International 850419.

**JIMMY PAYNE—Feelin' The Weight Of My Chains (2:50)**; producer: Bill Holmes; writer: Jimmy Payne; publisher: Clancy, BMI. T.A.M. TAM1001.

**BILL WHITE—Mary Ann (2:52)**; producers: Larry Morton-Chuck Sanders; writers: Steve Pippin-Larry Keith; publisher: Tree, BMI. Prairie Dust PD7615.

**WILLIE RAINSFORD—Cheater's Kit (3:38)**; producer: Harold Shedd; writers: Johnny Wilson-Gene Dobbins-Mory Bourke; publisher: Chappell, ASCAP. Louisiana Hayride RPA7629A.

**MACK DUMIS—No Matter How Long It Takes (I'm Gonna Get You) (2:22)**; producer: Buddy Spicher; writers: Mack Dumis-Jean Nelson; publisher: She's My Lady, BMI. Centennial CR1002P.



**JOHNNY MATHIS—Ariane (3:29)**; producer: Jerry Fuller; writer: C. Roudy; publisher: E.H. Morris, ASCAP. Columbia 310574. Tender love ballad with that characteristic silky vocal. Lush strings and mellow orchestration add a rich texture and romantic feel to the production.

**BOBBY VINTON—Hold Me, Thrill Me, Kiss Me (2:47)**; producer: Bob Morgan; writer: Harry Nobel; publisher: Mills, ASCAP. ABC, AB12293. Vinton's remake of the Mel Carter hit is a soft, airy version that casually sets a serene mood. The singer's inimitable smooth approach brings out the best in his vocals while giving the song some more longevity with a contemporary MOR orchestration.

## recommended

**SERGIO MENDES & THE NEW BRASIL '77—The Real Thing (3:55)**; producer: Sergio Mendes; writer: Stevie Wonder; publishers: Jobete/Black Bull, ASCAP. Elektra E45416A.

**JIM WEATHERLY—All That Keeps Me Going (3:46)**; producers: Jim Weatherly, Larry Gordon; writer: Jim Weatherly; publisher: Keca, ASCAP. ABC AB12288.

**WAYNE NEWTON—Midnight Sun (3:20)**; producer: John Madara; writer: Peter McCann; publisher: American Broadcasting, ASCAP. Warner Bros. WBS8415.

**MARY HYLAN—Tomorrow (3:12)**; producer: Kim Fowley; writers: Charles Strouse, Martin Charnin; publisher: not listed, Dream DM0350.



**GRAFFITI ORCHESTRA—Star Wars Theme (2:59)**; producers: Ernie Freeman; writer: John Williams; publisher: Fox-Fanfare, BMI. Prodigal P0635F (Motown). A blazing hot disco dance treatment of the summer's most popular movie theme

arranged and conducted by veteran jazz giant Ernie Freeman with a studio orchestra. Motown president Barney Ales bought the master two hours after the recording session. Clever original fills by Freeman lead into a catchy dance beat for the march-like film theme. Tono Productions packaged the project.

**VICKI SUE ROBINSON—Hold Tight (3:31)**; producer: Warren Schatz; writer: David Gates; publisher: Kipahulu, ASCAP. RCA JH11028. Another super energy disk for this singer. A charging instrumental intro leads to clean lyrics presented in high disco form. Background singers complement Robinson as she takes on several vocal changes throughout the tune.

**MAXINE NIGHTINGALE—Will You Be My Lover (2:55)**; producer: Denny Diante; writer: J. Fields; publisher: Collings, BMI. United Artists RAXW1015. Catchy disco/rock that begins slow but quickly rockets to danceable proportions. Punctuated by a torchy vocal and a sensuous line backed by heavy rhythm section and full orchestra.

## recommended

**B.T. EXPRESS—Funky Music (Don't Laugh At My Funk) (2:55)**; producer: Jeff Lane; writer: B. Risbrook; publishers: Triple O/Jeffmar/ B.T. Express, BMI. Columbia 310582.

**SPACE—Carry On, Turn Me On (3:45)**; producer: Jean-Philippe Ilesco; writer: Ecama; publishers: United Artists/Virginia City, ASCAP. United Artists UAXW1023.

**CLEVELAND EATON—Bama Boogie Woogie (5:29)**; producer: not listed; writers: C. Eaton Sr.; publisher: Eaton, BMI. Ovation OVD15001.



**PIERCE ARROW—If I Could Be With You (2:57)**; producers: Hank Medress, Dave Appell; writers: J. Kent, J. Marotta; publishers: Harden & Bradford/Little Max/N.Y. Times, BMI. Columbia 310581. This is a good summer love song that shifts gears from light and bouncy with mellow vocals to an ending that steadily builds in intensity. The instrumental rhythm tracks are tight and blend well with catchy vocals.

**LAKE—On The Run (3:28)**; producer: Detlef Peterson; writers: D. Peterson, J. Hopkins; publisher: Colgems-EMI, ASCAP. Columbia 310580. Crisp rock instrumentals backs the high energy vocals and gives the tune a sense of urgency by way of its delivery. Between the vocals, the guitars and keyboards shine through.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

## Billboard's Recommended LPs

• Continued from page 99

the period audible but it is Mr. Tea's show—deservedly. Good liner notes. **Best cuts:** "When You're Smiling," "You Are My Lucky Star," "Diga Diga Doo."

**ART PEPPER—The Trip**, Contemporary S7638. No doubt about it, this veteran alto saxophonist is coming back with a roar after experiencing personal problems which might have ended the careers of other men. George Cables' piano, David Williams' bass and the drumming of Elvin Jones provide felicitous accompaniment to Pepper as he trips and skips through six tunes expertly. Strong graphics and first rate annotation by Pepper himself lend pluses to this welcome package, taped last September in Los Angeles with Lester and John Koenig producing. **Best cuts:** "The Summer Knows," "A Song For Richard," "Sweet Love Of Mine."

**COUNT BASIE AND HIS ORCHESTRA—Prime Time**, Pablo 2310797. Basie's latest features his patented big band sound on six numbers composed by Sam Nestico, who also provided the arrangements. Still it's on the two other tracks, the standards "Ja-Da" and "Sweet Georgia Brown," that the Count and his cohorts swing out most effectively. Norman Granz produced the session with his customary aplomb. **Best cuts:** "Ja-Da," "Sweet Georgia Brown."

**ART BLAKEY & THE JAZZ MESSENGERS—Gypsy Folk Tales**, Roulette SR5008. Blakey's drums and the swift horns of his latest Messengers lineup continue to create classic small-group modern jazz with no concessions to disco-soul production crossover. Featured are bassist Dennis Irwin and saxophonists Dave Schmitter and Bobby Watson. **Best cuts:** "Cami," "Gypsy Folk Tales."

**SONNY STITT—A Tribute To Duke Ellington**, Catalyst CAT7620. Surrounded by strings, Stitt rips and romps in 1940s bop style on his tenor and Bird-like alto. Bill Finegan's charts give Stitt perhaps the most sophisticated backing he's ever enjoyed on seven long tracks dedicated to the Duke. Nice change of pace music for the wee a. m. hours. **Best cuts:** "Jeep's Blues," "Prelude To A Kiss," "In A Sentimental Mood."

**JOHNNY HAMMOND—Storm Warning**, Milestone M9076 (Fantasy). This is a mellow, almost MOR, jazz LP with Hammond on piano and synthesizers. The synthesizer work gives this LP a modern sound, while the strings, voices, horns and a five-man rhythm section provide the many hues and colors. This is an LP that seems to improve as it goes along. **Best cuts:** "Brother Snook," "Quiet Storm," "Imagination."

**EARL KLUGH—Finger Paintings**, Blue Note BNLA737H. (United Artists). The second LP by this acoustic guitar whiz protege of arranger Dave Grusin stays to the pretty, crossover format of Blue Note and features a majority of Klugh's bossa nova influenced original compositions and the usual all-star L.A. studio line-up. Klugh plays clean, inventive lines and could clearly go anywhere on his guitar technique. **Best cuts:** "Long Ago And Far Away," "Catherine," "Jolanta."

**DOLLAR BRAND—Cape Town Fringe**, Chiaroscuro CR2004. Dollar Brand is pianist Abdullah Ibrahim of South Africa. Accompanied by bass, sax, flute and drums, he glides through the title track, easily one of the bounciest, most infectious jazz numbers of recent years. The album's only real drawback is its brevity—a mere 26½ minutes in all. Otherwise, it's a gem. **Best cuts:** "Cape Town Fringe," "The Pilgrim."

**PERIGEO—Fata Morgana**, RCA TPL11228. Under the guidance of bass player/vocalist Giovanni Tommaso, this Italian-based progressive group has long been in the vanguard of the fusion music movement. With this album, produced by Ian Guenther and Willi Morrison, Tommaso and his three main associates make a strong bid for U.S. acceptance. Claudio Fasoli's sax playing is first rate and an orchestra conducted by Pete Pederson adds to the impact. **Best cuts:** "Fata Morgana," "Terra Rosa," "New Vienna."

**FRANKIE CAPP & NAT PIERCE—Juggernaut**, Concord Jazz CJ40. Drummer Capp and pianist Pierce wrap up an eight-track program of big band jazz, most of it in an admirable Basie groove, with old-timer Ernie Andrews singing on three titles. Clean, moving, impressive mainstream fare, attractively packaged. **Best cuts:** "Moten Swing," "Dickie's Dream," "All Heart."

# Cayre Tops 6-Month Latin Label Chart Action In U.S.

• Continued from page 1

the leading Latin music corporation. It captured 28.8% of Billboard's Latin LP chart action for the six-month period from January through June 1977.

But unexpectedly, Alhambra Records eked by second place Caytronics in the national label competition on the strength of six albums, three of which (by Julio Iglesias) appeared every week in almost every city in strong positions.

In addition, Alhambra took the top label and top corporate position in the New York chart breakdown. And it emerged as top label in its Miami home base.

Caytronics won the label lead only in Los Angeles with 22.9% of the chart activity there.

But Cayre Industries (combining Caytronics, Arcano, Pronto, Caliente, Pronto Latino and Mericana) captured a strong first place in Los Angeles, Chicago, Miami and San Antonio.

As expected in the national corporate race, Record Distributors of America (Musart/Peerless lines) took a healthy share, 9.1% of the activity.

Coco and Fania, both New York labels and both relative newcomers to the Latin pop scene, made a respectable show in the lower half of the top 10 corporations.

Ramex, the No. 1 label in San Antonio, emerged as the number nine corporation nationwide based almost exclusively on its Texas strength.

Fama Records, the number four national corporation, got its major boost from its Chicago chart action where it grabbed the No. 1 label position.

And the Mexican label Discos Gas anchored the number seven national corporation position based primarily on the strength of its Manolo Munoz LP, "Llamarada," which was a top five hit in three of the five markets surveyed.

The statistics are a compilation of chart activity, utilizing six published charts for each of the five surveyed cities. The national summary based on the separate charts is the first national breakdown based on consistent and systematic market research.

Nationally, the field of Latin labels was 48 deep. The corporate field was 34 deep.

## Latin Scene

### LOS ANGELES

The West Coast salsa chart this week indicates that Fania has improved somewhat its California distribution. But dealers still complain of late shipment and confusion in order-filling. Most hurt by the distribution doldrums is the latest release by **Ismael Rivera**.

On the positive end, Fania managed to show initial strength in the non-salsa Latin music field as indicated by the six-month chart analysis (see separate feature). Much of the uplift in this area is due to well-known Argentinian producer **Fabian Ross**, who took the helm of Fania's International label about a year ago. Since then, the label's roster of artists has grown steadily, supplied in part by Ross' own production firm in Argentina which he co-owns with **Ricardo Kleinman**. Adding to Fania's pop strength is Ross' production of **Vitin Aviles** on Alegre.

Still, Ross admits it has been an uphill effort, especially in learning to gauge the special tastes of the U.S. market. His label's promotion work, he also confesses, needs energizing. Efforts are planned in that area, and Ross wants to present new talent on the label. He has hopes for six upcoming releases, including a new album by the genius of Spanish lyricists, **Juan Manuel Serrat**. The new album is due this month, and a Serrat concert at Carnegie Hall has been scheduled for February 1978.

Despite the fact that Serrat is not a major commercial draw in the record market here, Coco's promotion man **Bill Martin** reports surprisingly good response from distributors on the Serrat catalog LP released on Zafiro. Unusually, also, Coco's single release from the salsa album by Chicago-based **La Controversia** is a ballad instead of the usual up-tempo choice on salsa albums. The firm is shooting for Latin pop play with the cut. . . . Safari Records, U.S. licensee for Mexico's Coro line, has picked up the license from Guadalajara-based SonoMedios, producers of the Libelula, Magreto and Colibri labels. This according to Safari manager **Bertha Solario**.

Adding specifics to the Safari/Arriba conflict over **Grupo Miramar**, **Julie Baly** reports the Arriba rights to the product came through a Mexican firm she identified as GVC, still operated now by the widow of a man named **Villegas** who was murdered. Baly claims that Grupo Miramar was once signed to GVC before going to Coro in Mexico.

**Jose Carrasco** of the new Discotendencias Fiesta retail operation reports the firm is eyeing a Huntington Park location to open its second store in this area, skeptics notwithstanding. . . . Local producer/engineer **Enrique Elizondo**, who formerly functioned as a one-man a&r department for Musimex, has joined the staff of Spectrum Studios located in the city of Venice. . . . Musical director **Jose Luis Lopez Y Lopez** of

Santa Clara, Calif., station KNTA-AM reports 13,000 attended the station's annual festivities at the Frontier Village amusement park.

Another case of underestimating market potential involves CBS/Indica of Central America and Caytronics in the U.S. Several Latin dealers in L.A. have reported that the market for Central American product is fairly hefty. And one local promoter draws several thousand fans (at \$10 a shot) to see Central American acts live at local venues.

Now, **Ramiro Alvarez** of La FERIA Del Disco here says he's been selling imported CBS product of Central American groups like **Los Hiccos**, **Los Pansers**, and **Los Hermanos Cortez** at a brisk pace despite the \$5.98 retail price. And La FERIA's young sales clerk, **Iris Ibanez**, says the albums move in a volume comparable with some good-selling domestic LPs. Though it might be argued that the demand is circumscribed by population concentrations, it would seem Caytronics could capture the Central American music fanatics, especially with the lower prices on domestic releases.

The above case seems to fortify a claim once made by **"Coco" Baly** to the effect that the Latin record buyer will shell out any amount of money for the music he wants. That's why, he says, he pulled out of the low-balling game on Latin 8-tracks which are going for as low as \$1.78 in the budget bins used to entice customers into the many electronics shops on Broadway downtown. He criticized the distributors who felt they had to "cheapen and degrade" Latin product in order to sell it. He adds, to substantiate, that he sells 8-tracks at the Newberry's record department for just under \$3 and has no problem.

There's still another example to help debunk the Mexican-record-buyer-as-bargain-hunter stereotype. The new **Lola Beltran** album, a 3-record set recorded live at Bellas Artes in Mexico City, is selling well here, much better than other 3-record packages which have had mostly cool response from buyers in the past. And this even though **Edmundo Pedrosa** of Gas Reports he sold the set at \$6 instead of the usual \$5. Pedrosa says his firm is very proud of the work since the veteran Beltran's performance at the renowned Mexican concert hall was one of the few by an artist exclusively in the Mexican folkloric genre. Further prestige came to Beltran at a concert in Spain where she performed for **King Juan Carlos**. And if plans go as scheduled, she'll appear later at the Olympia Theatre in Paris and possibly the Music Center in Los Angeles. The latter show is in the works.

Back in L.A., **Jaime de Aguinaga** of Anahuac Records reports his firm has obtained rights from **Bing Crosby Enterprises** to release a bilingual LP from Crosby titled "Bingo Viejo." The album, set for release next month, has Bing

doing Latin standards like "Eres Tu," "Cuando Calienta El Sol," "Besame Mucho," "Frenesi" and "Maria Bonita." Let's see. Now it's Steve, Eydie and . . . Bing.

One of those cuts, "Maria Bonita," was penned by the revered Mexican composer, the late **Agustin Lara**. In his memory it seems appropriate to note that a cut ("Bernabe") from **Bobby Valentin's** latest album from Fania contains a song within a song which is Lara's classic "Lamento Jarocho." Lara, however, receives no credit on the LP, inside or out. . . . And speaking of the outside of LPs, EMI-Odeon's **Ma. Angeles Blasco** from the Barcelona office has been sending the firm's recent releases by **Lorenzo Santamaria**, **Dyango** and **Miguel Gallardo**. The quality of the cover art is outstanding.

AGUSTIN GURZA

### NEW YORK

According to a list of top hits prepared by the Assn. Brasileira de Produtores de Discos (record producers' Assn. of Brazil) vocalist **Roberto Carlos'** last LP is No. 1 in Rio de Janeiro as well as in San Paulo which are the principal Latin music markets there. The hit from the LP is "Necesito LLamar Su atencion" and "El Progreso." The LP has already sold a reported 1.2 million units since its release a little over a month ago, surpassing sales of his last LP which was on sale for over a year.

Also vocalist **Paloma San Basilio** has a new LP entitled "Donde Vas?" Produced by her in conjunction with **Perales** and **Trovulchelli**, producers of many pop hits in the Latin field on the Caytronics label.

T.R. records has released the debut LP of **Orquesta Guarare**, 11 musicians formerly with the **Ray Barretto Orquesta**. The LP is titled "Guarare," produced by **Ralph Lew**.

The group, which has remained intact since the breakup with Barretto last year, includes artists **Gil Lopez**, **Joseph (Papy) Roman**, and **Tony Fuentes**, whose arrangements and compositions were heard on many of Barretto's tunes.

Vocalist **Celia Cruz** will be appearing in Colombia the first three weeks in August. She will be going on with the **Fania All-Stars** from Aug. 22 to 25. The All-Stars will be appearing in Los Angeles, San Francisco, Mexico City, Venezuela, Brazil, Puerto Rico and Miami. . . . **Willie Colon** and **Ruben Blades** will be appearing in Caracas from July 12 to the 16. . . . **Ralph Mercado** and **Ray Aviles** are negotiating for **Larry Harlow** to do the upcoming Fania All-Stars tour. Harlow may be replacing pianist **Papo Lucca**, a versatile performer from Puerto Rico who also performs with the island's oldest active band, **Sonora Poncena**, directed and conceived by Lucca's father, **Quique Lucca**. . . . Harlow plays Mexico City and Vera Cruz from July 7 to 17. RMM is also negotiating to set up an extended tour of the west coast (including Arizona) for Harlow. . . . **Pete "El Conde" Rodriguez** will be appearing in Martinique July 1, 2, and 3 and will be in Boston July 23. . . . Willie Colon, in addition to putting the finishing touches on Celia Cruz's next LP, is also producing an LP for P.R. vocalist **Mon Rivera**.

AURORA FLORES

## Schirmer Sponsors

NEW YORK—G. Schirmer is sponsoring workshops for piano teachers in 15 Southern and West Coast cities this summer, with pianists **Melvin Stecher** and **Norman Horowitz** hosting the sessions in cooperation with local music dealers. The free workshops begin July 29 in Tampa.

## Caribbeat Relocates

NEW YORK—Caribbeat, a new publication devoted to all forms of Caribbean music, with an emphasis on reggae, is now located at 159 W. 33 St., N.Y. Publisher is **Harold Belgrave**.

## Publisher Moves

NEW YORK—Screen Gems/Colgems-EMI Music Inc. has moved its offices here. New address is 1370 Ave. of the Americas, N.Y., 10019, (212) 489-6740.

Billboard SPECIAL SURVEY For Week Ending 7/9/77

# Billboard Hot Latin LPs<sup>TM</sup>

Special Survey

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NEW YORK (Pop)		WEST COAST (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>JULIO IGLESIAS</b> America, Alhambra 27	1	<b>WILLIE COLON/RUBEN BLADES</b> Metiendo Mano, Fania 500
2	<b>CAMILO SESTO</b> Memorias, Pronto 1021	2	<b>JUSTO BETANCOURT</b> Distinto Y Diferente, Fania 502
3	<b>EYDIE GORME/DANNY RIVERA</b> Muy Amigos/Close Friends, Gala 2003	3	<b>JOHNNY PACHECO</b> The Artist, Fania 503
4	<b>JULIO IGLESIAS</b> El Amor, Alhambra 23	4	<b>CELIA, JOHNNY, JUSTO Y PAPO</b> Recordando El Ayer, Vaya 52
5	<b>LOLITA</b> Abrazame, Caytronics 1489	5	<b>ROBERTO ROENA</b> La Octava Maravilla, International 914
6	<b>RICARDO CERRATTO</b> Me Estoy Acostumbrando A Ti, Latin International 5042	6	<b>ORCHESTRA HARLOW</b> El Jardinero Del Amor, Fania 499
7	<b>JUAN GABRIEL</b> Con Mariachi, Vol. 2, Arcano 3353	7	<b>JOHNNY PACHECO</b> El Maestro, Fania 485
8	<b>NYDIA CARO</b> Nydia Caro, Alhambra 147	8	<b>CHEO FELICIANO</b> The Singer, Vaya 48
9	<b>LISSETTE</b> Quiereme, Borinquen 1302	9	<b>EDDIE PALMIERI</b> Eddie Palmieri Gold, Coco 133
10	<b>ALBERTO CORTEZ</b> Lo Mejor De Alberto Cortez, Vol. 2, Pronto Latino 2022	10	<b>ORQUESTA BROADWAY</b> Pasaporte, Coco 126
11	<b>SOPHY</b> Te Pido Que Te Quedes Esta Noche, Velvet 1517	11	<b>HECTOR LAVOE</b> De Ti Dependes, Fania 492
12	<b>MIGUEL GALLARDO</b> Otro Ocupa Mi Lugar, Latin International 6912	12	<b>PETE CONDE</b> Este Negro Si Es Sabroso, Fania 489
13	<b>CHARYTIN</b> La Dulce Charytin, Latin International 4021	13	<b>EL GRAN COMBO</b> Mejor Que Nunca, EGC 013
14	<b>VICENTE FERNANDEZ</b> La Muerte De Un Gallero, Caytronics 1492	14	<b>BOBBY RODRIGUEZ Y LA COMPANIA</b> Salsa At Woodstock, Vaya 58
15	<b>SOPHY</b> Sophy, Velvet 1521	15	<b>TIPICA 73</b> The Two Sides Of Tipica, Inca 1053
16	<b>EYDIE GORME</b> La Gorme, Gala 2001	16	<b>CELIA CRUZ &amp; JOHNNY PACHECO</b> Celia Y Johnny, Vaya 31
17	<b>DANNY RIVERA</b> Enganada, Velvet 1518	17	<b>CELIA CRUZ &amp; JOHNNY PACHECO</b> Tremendo Cache, Vaya 37
18	<b>JULIO IGLESIAS</b> A Mexico, Alhambra 21	18	<b>VARIOUS ARTISTS</b> Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495
19	<b>NELSON NED</b> En Accion, West Side Latino 4075	19	<b>TITO PUENTE</b> The Legend, Tico 1413
20	<b>DANNY RIVERA/ALBORADA</b> Danny Rivera Y El Grupo Alborada, Graffiti 3001	20	<b>OSCAR DE LEON</b> Con Bajo Y Todo, TH 2012
21	<b>ELIO ROCA</b> Contigo Y Aqui, Miami 6042	21	<b>RAY BARRETTO</b> Energy To Burn, Fania 505
22	<b>ROBERTO CARLOS</b> Lo Mejor De Roberto Carlos, Caytronics 132	22	<b>LARRY HARLOW/ISMAEL MIRANDA</b> Con Mi Viejo Amigo, Fania 493
23	<b>TANIA</b> Increible, TH 2014	23	<b>ANDY HARLOW</b> Latin Fever, Vaya 59
24	<b>CARLOS TORRES VILA</b> Muchas Veces Por Ti Lloro, Microfon 76076	24	<b>RALFI PAGAN</b> Con Amor/With Love, Fania 397
25	<b>YOLANDITA MONGE</b> Reflexiones, Coco 129	25	<b>EDDIE PALMIERI</b> Unfinished Masterpiece, Coco 129

## Infant Label Toddles With 10 L.A. Artists

By AGUSTIN GURZA

LOS ANGELES—A new Latin record company, Discos Puerto Vallarta, opened its doors here recently, entering the Latin record competition with a roster of 10 local artists.

The firm, located at 13615 Victory Blvd. in Van Nuys, is a partnership composed of **Jose Fregoso**, general manager; **Primitivo Vaca**, promotion director, and **Serafin Salas**, sales director.

It is the first record industry effort for the trio, all Los Angeles residents. Fregoso, however, was owner of a night club, since sold, called El Puerto Vallarta. Hence the name of the label and initial supply of talent.

Fregoso says the label's most promising acts are vocalist **Jose Manuel Vaca** and **Nacho Miranda**. It has hopes also for a tropical-style group called **Los Delfines Azules** as well as for the well-respected mariachi group from UCLA, the **Mariachi Uclatlan**.

Unexpectedly for a small young enterprise in the Latin field, the label has produced hard-backed mer-

chandising displays for some of its artists. They are of fairly sophisticated quality.

Other artists include **Pepe Gutierrez** "El Tapatio," **Maria de Jesus Gamez**, **Vicente Gonzalez**, **Conjunto America**, **La Fe** and **Grupo Wind**.

Surprisingly also, the firm has opened an office in Guadalajara, Mexico, where Fregoso says it intends to headquarter in the future. But Mexican authorities may prohibit the use of the name Puerto Vallarta, says Fregoso, in which case it will be known there as **Muralla** in both publishing and recording arms.

"We're farther along with the office here," Fregoso declares, "but we plan to concentrate in Guadalajara where we're thinking ultimately about a recording studio and a pressing plant."

To date, the firm has released two LPs and 14 singles. Fregoso says it has 125 songs under its publishing division.

# 1st Half Latin Chart Action Recap For 1977

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION NATIONALLY

LABEL	%	No. of Albums
ALHAMBRA	11.8	6
CAYTRONICS	11.7	14
PRONTO	8.9	9
MUSART	7.2	11
ARCANO	6.6	9
FAMA	5.4	8
DISCOLANDO	4.9	6
LATIN INTL	4.2	13
DISCOS GAS	3.7	3
RAMEX	3.7	4

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION NATIONALLY

CORPORATION	%	No. of Albums
CAYRE	28.8	37
ALHAMBRA	11.8	6
MUSART/PEERLESS	9.1	17
FAMA	5.4	8
DISCOLANDO	4.9	6
LATIN INTL	4.2	13
COCO	4.2	5
GAS	3.7	3
RAMEX	3.7	4
FANIA	3.0	6

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN LOS ANGELES

LABEL	%	No. of Albums
CAYTRONICS	22.9	9
MUSART	17.0	6
ALHAMBRA	10.7	3
ARCANO	10.1	3
DISCOS GAS	7.6	3
DISCOLANDO	6.4	2
PRONTO	4.0	4
PEERLESS	3.6	2
LATIN INTL	3.5	4
WEST SIDE	2.6	2

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN LOS ANGELES

CORPORATION	%	No. of Albums
CAYRE	37.4	17
MUSART/PEERLESS	20.6	8
ALHAMBRA	10.7	3
DISCOS GAS	7.6	3
DISCOLANDO	6.4	2
LATIN INTL	3.5	4
WEST SIDE	2.6	2
ARRIBA	2.6	1
SAFARI	2.5	1
ORFEON	2.4	1

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN NEW YORK

LABEL	%	No. of Albums
ALHAMBRA	20.8	4
PRONTO	12.1	4
MICROFON	7.3	4
DISCOLANDO	6.9	4
LATIN INTL	6.4	4
VELVET	6.3	4
GRAFFITTI	4.7	1
GALA	4.7	2
INTERNATIONAL	4.5	2
MIAMI	4.4	2

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN NEW YORK

CORPORATION	%	No. of Albums
ALHAMBRA	20.8	4
CAYRE	19.7	16
COCO	12.1	5
MICROFON	7.3	4
DISCOLANDO	6.9	4
LATIN INT'	6.4	4
VELVET	6.2	4
FANIA	5.4	4
MIAMI	4.3	2
AUDIO LATINO	4.2	1

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN CHICAGO

LABEL	%	No. of Albums
FAMA	18.6	7
CAYTRONICS	11.7	8
ALHAMBRA	7.4	3
LATIN INTL	7.3	6
ARCANO	7.1	3
PRONTO	7.0	3
DISCOLANDO	6.7	2
MUSART	6.0	4
RAMEX	5.5	3
CALIENTE	4.8	1

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN CHICAGO

CORPORATION	%	No. of Albums
CAYRE	30.7	15
FAMA	18.6	7
MUSART/PEERLESS	9.4	7
ALHAMBRA	7.4	3
LATIN INTL	7.3	6
DISCOLANDO	6.7	2
RAMEX	5.5	3
MIAMI	4.6	2
DISCOS GAS	3.4	1
ORFEON	1.9	1

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN MIAMI

LABEL	%	No. of Albums
ALHAMBRA	17.6	6
PRONTO	17.6	8
CAYTRONICS	10.1	5
AUDIO LATINO	7.0	2
INTERNATIONAL	5.3	3
BORINQUEN	5.1	2
VELVET	4.6	3
ARCANO	4.3	2
GALA	4.2	1
GEMA	3.6	1

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN MIAMI

CORPORATION	%	No. of Albums
CAYRE	33.0	17
ALHAMBRA	17.6	6
AUDIO LATINO	9.0	3
FANIA	8.0	4
COCO	7.4	3
BORINQUEN	6.7	3
VELVET	4.6	3
GEMA	3.6	1
LATIN INTL	2.7	4
MICROFON	1.5	1

## HOW THE TOP 10 LABELS SHARED THE HOT LATIN LPs POP CHART ACTION IN SAN ANTONIO

LABEL	%	No. of Albums
RAMEX	12.9	3
MUSART	11.0	5
CAYTRONICS	10.0	5
ARCANO	9.6	5
DISCOS GAS	7.3	3
FREDDIE	6.5	4
FAMA	6.0	3
GC	5.2	3
DISCOLANDO	4.3	2
NOVA VOX	4.1	1

## HOW THE TOP 10 CORPORATIONS SHARED THE HOT LATIN LPs POP CHART ACTION IN SAN ANTONIO

CORPORATION	%	No. of Albums
CAYRE	23.2	13
MUSART/PEERLESS	13.5	7
RAMEX	12.9	3
GC PRODUCTIONS	7.4	4
DISCOS GAS	7.3	3
FREDDIE	6.5	4
FAMA	6.0	3
DISCOLANDO	4.3	2
NOVA VOX	4.1	1
WEST SIDE	2.5	1

## International

### From The Music Capitals Of The World

• Continued from page 96

singer Joan La Barbara pulled a small but select crowd for her voice-only free show at Milan's Salvatore Ala Art Gallery.

Two members of Yes (Atlantic/WEA Italiana), Rick Wakeman and Jon Anderson, in Rome for a couple of days, met journalists. . . . Sensations' Fix (Polydor/Phonogram) a progressive rock band with U.S. musicians involved, went from Tuscany to New York with all its equipment to cut a fourth album, and the band is to change its name to Cold Nose.

Italian guitarist Toni Verde, former member of Saint Just, recorded his first solo album "Calypso" (Harvest/EMI) with British and Italian musicians including keyboard men Vincent Crane and David Vorhaus and saxist Lol Coxhill.

Jazz pianist Giorgio Gaslini, owner of the Dischi della Quercia label, in the New Orleans Jazz

Festival for the second successive time this year.

In October, a Neapolitan Song Festival is to be held in Tokyo, promoted by the Japanese Min-On organization which has had representatives here making contacts. . . . U.S. movies "Car Wash" and "Bound For Glory" recently premiered in Milan, both soundtracks distributed by Ricordi, the former on MCA, the latter on United Artists. . . . "San Remo In Tournee," a package tour featuring most of the acts which competed in the San Remo Song Festival, held its own contest, with Ariston group Matia Bazar taking first place, followed by Collage (Saar) and Giardino Dei Semplici (CBS). The actual festival winners, Ri-Fi group Homo Sapiens, were not on the tour which proved a valuable promotional exercise, reflected in the record product of the groups staying long in the charts.

The 14th "Cantagiro," a package tour featuring new artists along with established acts, out

on a 20-town Italian tour, with groups Homo Sapiens and Schola Cantorum (RCA) and singers Gilda Giuliani (Ariston) and Adriano Pappalardo (RCA) staging their own individual gigs along the way. . . . "Saint Vincent Estate 1977," a summer show promoted by Gianni Ravera at the Saint Vincent Casino, was televised live by RAI-TV and featured chart-topped Cerrone (Malligator/WEA Italiana), Demis Roussos (Philips/Phonogram), and local artists Claudio Baglioni (RCA), Riccardo Cocciante (RCA), Fred Bongusto (Warners), Pooh (CBS), Milva (Ricordi), the sisters Loretta and Daniela Goggi (CBS) and Renato Zero (RCA).

DANIELE CAROLI

#### HAMBURG

Italian group Oliver Onions has sold more than 250,000 copies here of "Orzowei," published by Cyclus Musikverlage. . . . Lars Berg-hagen, from Sweden, has a new German single

"Im Weichen Moos." . . . German group Randy Pie back from recording sessions in Los Angeles. . . . Willi Schloesser now international manager of Chappell in Hamburg. . . . EMI Electrola to re-release the Triumvirat single "Take A Break Today." . . . Cycle Musikverlage reporting big sales for "Mare," the single on CBS by guitarist Ricky King.

Producer Joachim Heider from Berlin has launched the group Highway on his Pinball Records label. . . . Hans Joachim Simon is the new press representative of Metronome Records. . . . Concert promoter Hans Werner Funke, who has artists like James Last and Otto, set up a new organization for his office in Hamburg with Bodo Eckmann, Hermann Reher, Monika Gehrecke, Sabine Weg, Mona Straube and Teo Konigstein.

Teldec now has two new labels, Trojan and Janus. . . . Hans Georg Baum, RCA managing director, is to cut back on classical releases in the summer months because so many people are on

holiday. . . . Aleksander Hein new manager of the coin-machine division of Deutsche Grammophon Gesellschaft. . . . Metronome promotion chief Guenter Ehnert getting results from his promotional cassettes covering new releases for media people.

Sikorski Music's arranger Harry Topel has died, age 50. . . . And Sikorski has started a promotional campaign for Ellen, Norwegian artist, produced by Michael Rick. . . . Chocolate Menta Mastik, from Israel, has a new German single "Chanson d'Amour."

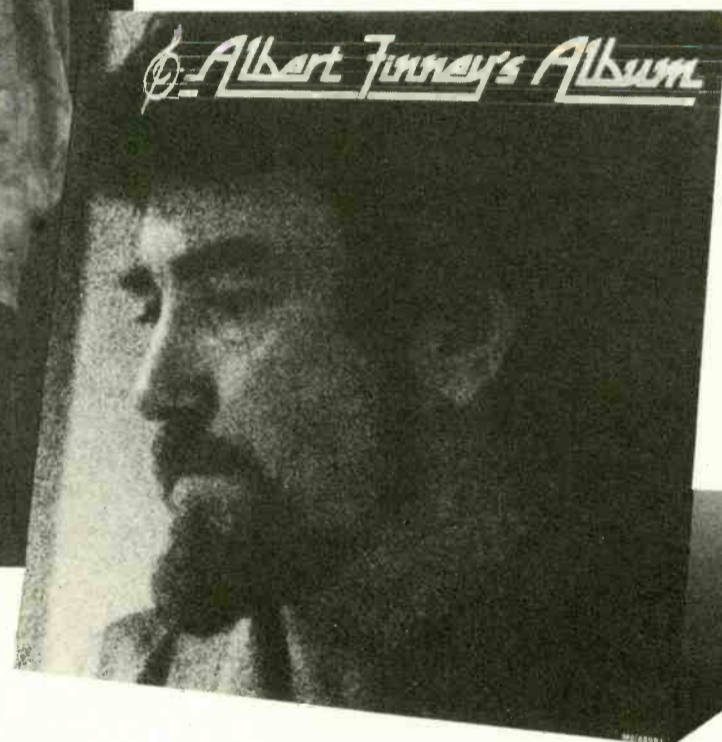
Slezak Music in Hamburg has two hits via Peter McCann's "Do You Wanna Make Love" and Jennifer Warnes' "Right Time Of The Night." . . . Polydor marketing chief Wolfgang Arming working on the first German production by Japanese star Kenki Sawada, "Memories." . . . Maria Myriam out with a German-language version of her Eurovision Song Contest winner, now re-titled "Der Vogel und das Kind." WOLFGANG SPAHR

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NOBODY DOES IT BETTER—Carly Simon (Elektra 45413) CHRISTINE SIXTEEN—Kiss (Casablanca 889) WALK RIGHT IN—Dr. Hook (Capitol 4423) GOODNIGHT MY LOVE—Tavares (Capitol 4453) STOMPED BEAT-UP AND WHOOPED—Graham Central Station (Warner Bros. 8417) SEE TOP SINGLE PICK REVIEWS, page 98

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor) table listing songs and their publishers/licensors, such as 'Ain't Gonna Bump No More (With No Big Fat Woman)' by Tree, BMI.

"OPEN · UP · YOUR · LOVE"

The inside's  
as good as the  
outside.

There's never been a Whispers album like this. "Open Up Your Love" has got everything going for it. From the sensational single, "Make It With You," to the instant classic, "I Fell In Love Last Night (At The Disco)," the out-of-the-box action this album's getting looks like it's going to bring The Whispers the widest popularity of their career. And to make sure, The Whispers will be on the road all summer long with Johnny Guitar Watson and Carrie Lucas, spreading the word to the people.

"Open Up Your Love," the new album by The Whispers. You couldn't ask for anything more.



BVL1-2270



Manufactured and Distributed by RCA Records.

*The Whispers*

# Billboard TOP LPs & TAPE

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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					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL					
★	1	20	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	8.95		36	15	8	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMAS 11638	7.98		7.98		7.98			71	71	15	DOLLY PARTON New Harvest... First Gathering RCA APL1-2188	6.98		7.98		7.98				
★	4	7	BARRY MANILOW Live Arista AL 8500	11.98		11.98		11.98			★	47	5	BOB MARLEY & THE WAILERS Exodus Island IL PS 9498	6.98		7.98		7.98			72	72	15	WEATHER REPORT Heavy Weather Columbia PC 34418	6.98		7.98		7.98				
★	5	3	PETER FRAMPTON I'm In You A&M 4704	7.98		7.98		7.98			38	16	13	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	6.98	7.98	7.98	7.98	7.98			★	NEW ENTRY	74	49	7	BURTON CUMMINGS My Own Way To Rock Portrait/CBS PR 34698	6.98		7.98		7.98		
	4	3	COMMODORES Motown M7-884R1	7.98		7.98		7.98			★	43	15	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	6.98		7.98		7.98			74	49	7	BETTE MIDLER Live At Last Atlantic SD 2-9000	11.98		11.98		11.98				
	5	2	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98		7.98		7.98			★	70	3	SHAUN CASSIDY Warner/Curb BS 3067	6.98		7.97		7.97			★	86	8	HELEN REDDY Ear Candy Capitol SD 11640	7.98		7.98		7.98				
	6	6	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tania T7-352R2 (Motown)	7.98		9.98		9.98			41	45	4	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029	6.98		7.95		7.95			★	88	3	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	7.98		7.98		7.98				
	7	7	CAT STEVENS Izitsa A&M SP 4702	7.98		7.98		7.98			42	42	7	ALICE COOPER Lace And Whiskey Warner Bros. BSK 3027	7.98		7.98		7.98			★	94	3	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	6.98		7.98		7.98				
	8	8	FOREIGNER Atlantic SD 18215	6.98		7.97		7.97			★	53	29	THELMA HOUSTON Anytime You Like It Tania T6-345S1 (Motown)	6.98		7.98		7.98			★	78	58	7	RICHARD PRYOR Are You Serious Laff A196	6.98		7.98		7.98			
★	10	7	HEART Little Queen Portrait/CBS JR 34799	7.98		7.98		7.98			44	44	17	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98		7.98			★	79	79	16	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	7.98		7.98		7.98	8.95		
★	NEW ENTRY		KISS Love Gun Casablanca NBLP 7057	7.98		7.98		7.98			45	22	15	MAYNARD FERGUSON Conquistador Columbia PC 34457	6.98	7.98	7.98	7.98	7.98			★	102	3	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98		7.98		7.98				
★	12	6	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	11.98		12.98		12.98			★	NEW ENTRY		CROSBY, STILLS & NASH CSN Atlantic SD 19104	7.98		7.98		7.98			★	81	81	20	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98			
★	25	2	BARBRA STREISAND Superman Columbia JC 34830	7.98		7.98		7.98			★	62	5	GREGG ALLMAN Playin' Up A Storm Capricorn CP 0181 (Warner Bros.)	6.98		7.98		7.98			★	82	87	35	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98			
	13	14	BROTHERS JOHNSON Right On Time A&M SP 4644	7.98		7.98		7.98			48	48	102	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97	8.95		★	83	77	40	AL STEWART Year Of The Cat Janus JXS 7022	6.98		7.95		7.95			
	14	11	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	6.98		7.98		7.98			49	29	8	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	8.98		8.98		8.98			★	84	51	12	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	6.98		7.97		7.97			
★	17	6	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34105	6.98		7.98		7.98			★	80	2	NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	7.98		7.98		7.98				★	85	84	11	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98		
★	19	22	JIMMY BUFFETT Changes In Latitudes—Changes In Attitudes ABC AB 990	6.98		7.98		7.98			51	54	7	THE OUTLAWS Hurry Sundown Arista AL 4135	6.98		7.98		7.98			★	98	4	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98		7.95		7.95				
	17	18	BOSTON Epic PE 34188	6.98		7.98		7.98			52	50	14	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	13.98		13.98		13.98			★	99	2	THE DEEP/ORIGINAL MOTION PICTURE SOUNDTRACK Casablanca NBLP 7060	8.98		8.98		8.98				
	18	9	EAGLES Hotel California Asylum 6E-103	7.98		7.98		7.98			★	64	5	U.F.O. Lights Out Chrysalis 1127	6.98		7.98		7.98			★	101	5	FIREFALL Atlantic SD 18174	6.98		7.98		7.98				
★	21	12	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	6.98		7.98		7.98			54	30	10	KENNY ROGERS United Artists UA-LA689-G	6.98		7.98		7.98			★	89	55	8	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	6.98		7.98		7.98			
★	23	8	WAYLON JENNINGS Ol' Waylon RCA APL1-2317	6.98		7.98		7.98			55	40	31	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	8.98		8.98		8.98			★	90	92	23	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975	6.98		7.95		7.95			
★	24	38	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98			56	56	10	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98		7.98		7.98			★	91	91	19	NATALIE COLE Unpredictable Capitol SD 11600	7.98		7.98		7.98			
	22	13	STEVIE WONDER Songs In The Key Of Life Tania 113-340C2 (Motown)	13.98		15.98		15.98			57	59	9	POCO Indian Summer ABC AB 989	6.98		7.95		7.95			★	92	96	65	BARRY MANILOW Trying To Get The Feelin' Arista AL 4060	7.98	7.98	7.98	7.98	7.98			
★	32	19	PABLO CRUISE A Place In The Sun A&M SP 4625	6.98		7.98		7.98			58	60	47	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98			★	93	74	30	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97			
★	39	3	EMOTIONS Rejoice Columbia PC 34762	6.98		7.98		7.98			★	69	4	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98		7.98		7.98			★	94	78	8	WILLIE NELSON Before His Time RCA APL1-2210	6.98		7.98		7.98			
★	36	4	STAR WARS/SOUNDTRACK 20th Century 21 541	7.98		8.98		8.98			60	61	7	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98			★	95	97	14	NORMAN CONNORS Romantic Journey Buddah BDS 5682 (RCA)	6.98		7.98		7.98			
	26	26	MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 0180 (Warner Bros.)	7.98		7.98		7.98			61	41	9	LITTLE FEAT Time Loves A Hero Warner Bros. BS 3015	6.98		7.97		7.97			★	96	83	19	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	6.98		7.98		7.98			
	27	28	O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic)	6.98		7.98		7.98			62	57	69	BOZ SCAGGS Silk Degrees Columbia PC 33920	6.98		7.98		7.98			★	97	85	34	JACKSON BROWNE The Pretender Asylum 7E-1079	6.98		7.97		7.97			
★	33	6	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98			63	52	26	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98		7.98		7.98			★	98	95	10	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97			
	29	31	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	6.98		7.98		7.98			★	75	76	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	8.98		9.98		9.98			★	127	3	FLOATERS ABC AB 1030	6.98		7.95		7.95				
★	34	14	SLAVE Cathillon SD 9914 (Atlantic)	6.98		7.97		7.97			65	65	22	GEORGE BENSON In Flight Warner Bros. BSK 2983	7.98		7.98		7.98	8.95		★	100	89	34	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98			
★	35	3	TED NUGENT Cat Scratch Fever Epic PE 34700	6.98		7.98		7.98			66	66	33	LEO SAYER Endless Flight Warner Bros. BS 2962	6.98		7.97		7.97			★	112	4	ANNIE/ORIGINAL CAST RECORDING Columbia PS 34712	7.98		8.98		8.98				
★	38	6	MOODY BLUES Caught Live + 5 London 2PS 690/691	11.98		13.98		13.98			67	67	46	DARYL HALL & JOHN OATES Bigger Than Both Of Us. RCA APL1-1467	6.98		7.98		7.98	8.95		★	102	46	8	LINDA RONSTADT A Retrospective Capitol SK8B 11629	7.98		8.98		8.98			
	33	27	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98		7.98		7.98			68	68	21	PINK FLOYD Animals Columbia JC 34474	7.98		7.98		7.98			★	103	103	36	KANSAS Leftoverture Kirshner PZ 34224 (Epic)	6.98		7.98		7.98			
★	37	37	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	6.98		7.98		7.98			★	82	4	THELMA HOUSTON & JERRY BUTLER Thelma & Jerry Motown M6-887S1	6.98		7.98		7.98			★	104	104	5	STARLAND VOCAL BAND Rear View Mirror Windsong BHL1-2239 (RCA)	6.98		7.98		7.98			
	35	20	JOHNNY GUITAR WATSON A Real Mother For Ya DIM DILPA 7 (Amherst)	6.98		7.98		7.98			★	NEW ENTRY		JAMES TAYLOR JT Columbia JC 34811	7.98		7.98		7.98			★	105	105	71	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97			

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



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William Edward Compton

December 29, 1945–June 21, 1977

“Music is enough for a lifetime,  
but a lifetime is not enough for music.”

– *Rachmaninoff*



TOP LPs & TAPE

POSITION 106-200

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Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, 8- TAPE, CASSETTE, REEL TO REEL. Includes a STAR PERFORMER section at the top right.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists alphabetically with their corresponding chart positions.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.



**NEW SINGER**—Actor Albert Finney's launch as a vocalist on Motown is toasted by label president Barney Ales (center) and guest Elton John during a reception at the Bistro in Beverly Hills. The label has Finney making personals in a number of major markets which will be backed by a marketing campaign.

## Sharell On Touring

• Continued from page 17

the Sager tour are exactly what career development work is about at record companies today," Sharell says.

"Artist relations people at the labels have come a long way since the handholding days of only a few years ago when they weren't expected to do much more than make sure roses and the right brand of wine were in the act's dressing room," Sharell says.

Sharell was moved into the career development slot only 18 months ago after Joe Smith moved over from the Warner Bros. presidency to take the chairmanship of E/A.

He has since built an artist relations staff with Rip Pelley as West Coast coordinator, Brian Rooney in the Midwest and Ralph Ebler on the East Coast.

Like Sharell himself, each of these men comes out of radio promotion. "I'm convinced that promotion is the best starting field for learning about all the facets of the record business," he says. "I would always look for someone with promotion experience in any job I had open."

Sharell had been Buddah Records' promotion vice president for some three years before he joined David Geffen's Asylum Records in 1973 as general manager. When Asylum was merged with Elektra under Geffen he remained general manager of West Coast operations.

"I was more than happy to move away from internal administration and get back to a more creative street level of the music business when Joe asked me to take on the building of an expanded artist development operation," he says.

Earlier on the day of his Billboard interview, Sharell had a strategy meeting with Sager, her agent Howard Rose and her manager John Reid to map the next steps in the songwriter's new performing career. Reid and Rose both work with Elton John and all the Rocket Records acts.

"Carole will take a rest of three or four weeks and then she'll start performing dates again. She'll also be concentrating on more television ap-

pearances, at least four or five national shows plus all the local shows along her route."

Elektra/Asylum's traditionally selective roster has some 50 artists and at least 17 of them will be on tour this summer.

"A number of our acts can draw well on tour even between hits and we aren't about to walk away from them either," says Sharell. "Andrew Gold's first hit single 'Lonely Boy' was a perfect example of the coordination of tour support and strong radio promotion we try for."

## RCA Shifts A&R Focus

• Continued from page 1

activity is seen to the label's future. Pop a&r direction was always a Manhattan function, with L.A. staff producers cutting coast acts but under the aegis of New York.

The shift will be concurrent with the naming of a new pop a&r chief to replace Mike Berniker, who recently resigned. Ilberman is now conducting that search, and anticipates a choice very soon.

It's understood that among the reasons for the shift of pop a&r to L.A. is RCA's desire to take advantage of the talent pool there—including multimedia artists, talent managers, producers and songwriters.

It's also known that Ilberman has been approached by a number of candidates for the job, and that he'll be in the L.A. area shortly to continue the search.

A label spokesman emphasizes that only the pop a&r activity is moving west, with Red Seal and other creative functions remaining in N.Y. Ilberman will continue to headquarter here, with Don Burkheimer, division vice president, West Coast operations, supervising all activities in L.A., other than a&r.

In addition to giving RCA a more visible presence on the West Coast, the shift is seen as a further move by the label toward development of in-house production capability.

Although the L.A. studio was closed, and recently leased to the Wally Heider/Filmways operation, this is not expected to create any problems.

At the time of the shutdown of both the Hollywood and Nashville facilities, it was emphasized that the trend toward flexibility in choice of studio locale by artists and producers would serve the label well in its decision.

Currently the label has seven in-house producers on its staff, most based here in Manhattan.



**GERMAN GRAMMYS**—Killy Kumberger (second from right), chief of WEA in Germany, attends a Los Angeles ceremony where he delivered three 1977 Grammy-equivalent awards to Warner artists from the German Recording Academy. From left: award-winner Al Jarreau; Tom Ruffino, Warner international director; Ron Goldstein, WB general manager; Kumberger; award-winner Ry Cooder. Goldstein accepted the award for Leon Redbone, who was on tour.

## Inside Track

Plans are underway at **Pickwick International** to consolidate its proprietary records division (Pickwick, Quintessence, RCA Camden, etc.) with its recently expanded Minneapolis-headquartered operation. Records arm has been based in Woodbury, N.Y. A high Pickwick corporate source indicates it's premature to disclose actual plans or timetable for a shift of its Long Island-based operations or warehouse facilities. But consolidation is anticipated by late fall. . . . Has **Sam Marmaduke** concluded a deal with Milt Salstone whereby Western Merchandising would buy out the M.S. Distributing point in Denver, merging it into Western's new independent label distribution site there? . . . Is **April/Blackwood** set to re-enter the Nashville publishing picture in a big way by inking three of the town's top writers to big money deals?

**A&M Records** rethinking the future for its **Horizon jazz label**. With a current 20-title catalog, five new releases are still set for the label through September. Beyond that, the horizon blurs with future jazz product possibly released on A&M itself. . . . WEA in the U.K. providing dealers with stickers to slap on damaged goods specifying the flaw's exact nature. Reason? To pinpoint source of what English call "faulties." . . . Pointing to significant upturn in business at recent NAMM International Music Expo in Atlanta (Billboard, July 2, 1977), **Mike Wilkerson** of Sight and Sound in Milwaukee reports his specialty publishing house did more than \$300,000 worth of business on the expo floor. Firm specializes in speed music books for piano, organ, guitar, etc.

An account of Barbara Carr's departure from her publicity director post at Atlantic Records as chronicled by Lou O'Neill in the N.Y. Post is described as unusually accurate by a source close to the firing squad. Post says Carr refused to be fired by all except Ahmet, and so hung around for days until he showed to affirm. No more heavy firings expected as new leadership emerges at the label with prexy Jerry Greenberg taking on more a&r tasks in the fashion of predecessors Ahmet and Jerry Wexler. Top brass, though, reported huddling on "department restructurings" sparked by new senior veep **Mike Klenfner**. . . . **Sidney Justin** inadvertently omitted from story regarding U.S. link with Russia's recording industry (Billboard, June 18, 1977). Justin was founding partner in Celebrity Concerts Corp., Beverly Hills firm which represents Soviet interests in U.S. . . . **Virgin Records** is segregating its punk product in a single browser box to focus attention. Also turning the consumer's eye (and stomach?) is the punk bin's pink, white and black colors. . . . **Sire** reportedly on its way to Warners for distribution following lapse of its ABC pact in August.

**Bill Graham's** continuing war on bootleg T-shirt salesmen was only partly successful during **Fleetwood Mac's** Madison Square Garden appearance June 29-30. The first night only a few very discreet T-shirt hawkers were spotted outside the hall, but the second night the bootleggers returned in droves. . . . CBS Records recently completed in-depth college market survey reveals, among other things, that at least 70% of 400 responding radio stations are staying on the air through summertime. . . . **Jim Maddin**, the Los Angeles man indicted on a cumulative 40 counts of importation of illegal bootleg LPs and copyright infringement (Billboard, June 25, 1977) pled not guilty recently in L.A. Federal District Court. . . . Will **Phil Skaff** rejoin his one-time mentor, **Al Bennett**, at Cream Records now that he has departed the

UA Records scene? . . . MCA's **Olivia Newton-John** makes her film debut alongside John Travolta in RSO's "Grease," fulfilling L.A. Times pop music critic Robert Hilburn's analysis that the vocalist "oughta be in pictures." Hilburn's article in the June 19 edition fixed Newton-John and Peter Frampton as lead exponents of what he calls the "pretty pop" trend of the '70s.

Thursday (7) is the new date for **Video Tape Network** and **Satori Productions** to return the show cause order in U.S. District Court, Southern District of N.Y., filed by **Ashwood House** alleging copyright infringement on a "non-commercial" videotape of its group **Star Spangled Washboard Band** distributed to cable television (Billboard, July 2, 1977).

The Dylans divorce was granted with an L.A. court retaining jurisdiction over the couples' joint assets until a property settlement is reached. . . . **Sergio Mendes** and **Elton John** both made appearances Saturday (2) at the Los Angeles Aztecs/New York Cosmos soccer game at the L.A. Coliseum. Mendes presented the teams the game ball and then gave Cosmos superstar Pele a plaque from the city making him an honorary citizen of Los Angeles. John, one of the Aztecs' owners, gave Pele, who is retiring at the end of this, his third season, a plaque in recognition for his contribution to the development of professional soccer in the U.S. . . . **Ahmet Ertegun** was just named president of the Cosmos; brother Nesuhi is a team chairman. . . . L.A.'s retirement center to benefit from a \$500-per-plate testimonial for Frank Sinatra's late mother set for November in Las Vegas. . . . Is **Peter Banks**, former Yes guitarist, huddling with **Alan Mink** of Tatum Records regarding an LP release on the label?

A Tuesday (27) morning car crash sent country singer **Jeanie Seely** to Nashville's Memorial Hospital with serious injuries, but singer listed in fair condition. . . . WEA v.p. **Richard Lionetti** introduced a futuristic audio/visual production dubbed "Star Trx" at the June 24 sales seminar of Western Merchandisers in Amarillo. The production was part of a combined Western Merch/WEA sales program showcasing nine selections from the WEA labels. The program, to run July 20 through Aug. 31, to be supported by in-store merchandising efforts. Inventors of the most creative and innovative displays stand to win cash prizes and an Atari Video Music unit. At the confab also, WEA Dallas branch head **Tom Sims** presented **Sam Marmaduke** and Western Merch with a gold record for outstanding marketing achievements.

"**Summertime is dance-time**," is the pronouncement of **Larry Harris**, executive v.p. of Casablanca. It better be, since the label's summer plans include an "especially heavy disco release" schedule. Emerging from "The Deep" comes Beckett's "Calypso Disco"; Latin hustler Eddie Drennon will have a followup LP; and debuting will be **Village People** (on Millenium Records) and **Meco** with "Star Wars And Other Galactic Funk." Label plans major ad thrust "promoting the spirit of dance music." Label now has five LPs on the disco charts. . . . Meanwhile, "The Deep," Casablanca's first film venture (in combination with Columbia Pictures) grossed \$8,124,316 in its first three days of domestic release. Take said to be largest ever recorded for three-day opening in film industry history. Contemplating the success of both film and disk (and thumbing through his pocket Webster's) Casablanca prexy Neil Bogart declared, "We have already accomplished the synergism which we hoped to obtain by the merger of Casablanca Record and Film-Works."

## 'Star Wars' Cover

• Continued from page 17

strict Court here, alleges the Springboard album simulates the 20th Century LP so as to constitute an infringement of copyright and unfair competition.

The firms believe that Springboard's LP jacket, packaging and advertising will cause potential customers to believe they are purchasing the original soundtrack.

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