

SUCCESS ON ALL LEVELS

MIDEM Report: \$20 Mil In Deals

By MIKE HENNESSEY

CANNES—The 11th International Music Industry Market—MIDEM—closed up shop here Thursday (27) after a hectic, record-breaking seven days of activity in which a reported \$20 million worth of business was transacted.

Offering a wider range of events than ever before and a record number of exhibitors, MIDEM was a success on all levels—except for the newly added ground floor of exhibition space in the Palais Des Festivals where 23 exhibitors complained of a

Additional MIDEM coverage on page 57.

disheartening lack of traffic because participants were unused to exploring that part of the exhibition complex.

A key event at MIDEM was to have been the announcement by Polydor of the worldwide signing of the Rolling Stones, but discussions were still underway in Hamburg while MIDEM was in full swing. A projected press junket which would

have taken a party from Cannes to Sardinia to celebrate the signing had to be cancelled. (Early reports filtering into the U.S. had the group signed for a reported \$12 million with RSO the domestic distributor.)

Cancelled, too, was the much-advertised appearance of Paul Anka at the French Variety Club gala in aid
(Continued on page 63)

Termination Part Of C'right Law Brings Pub Flak

By MILDRED HALL

WASHINGTON—The controversial termination of transfer section in the new copyright law, allowing authors and composers to reclaim existing copyrights during their 19-year extension of renewal period, has brought considerable flak to the Copyright Office.

Comments challenge and criticize
(Continued on page 65)

U.S. Grand Jury Eyes Wholesale, Retail Procedures

By JOHN SIPPEL

LOS ANGELES—Wholesaling and retailing of records/tapes nationally are being investigated here by a local federal grand jury.

The investigation centers around NARM members, some of whom have received notices advising them

that they could possibly be subpoenaed for personal appearances before the grand jury here.

The directive also asks for definitive information concerning marketing activity from individual NARM wholesale and retail members.

The documents or documented information sought is to be sent to Assistant U.S. Attorney Johnathan C. Gordon, antitrust division, Room 1444, Federal Court House, Los Angeles. Gordon, when contacted, would offer no comment on the probe.

NARM is not directly involved in the investigation. Its list of approximately 150 to 200 members was used as a guide to prominent firms in wholesale and retail with whom the government's investigation could be conducted.

NARM is asked to produce minutes of its meetings, as an example,
(Continued on page 78)

Clearer Focus For Home Video Market

By STEPHEN TRAIMAN

NEW YORK—Major developments here and abroad in the past month are bringing the potentially giant home video market into clearer focus for the music industry.

And its role in the much larger consumer entertainment mart also is getting attention from both software producers and hardware manufacturers.

Consider these developments:
• RCA announces that its videodisk system will not bow in the U.S. before the fourth quarter of 1978, a year later than anticipated. The

player is targeted for under \$500 and a two-hour, two-sided disk, now in the lab, could sell for as little as \$12.

• MCA/Philips maintains its timetable for a regional U.S. market entry by late 1977 for its joint optical videodisk will be met, after evaluation and analysis of field testing to start soon in demographically selected homes.

• Separately, MCA is manufacturing its own industrial videodisk machine for a U.S. government agency. And Philips officials here and in Holland flatly deny rumors of

a record/play videodisk in the lab that could sell for \$2 to \$3.
(Continued on page 45)

MCA In Steps To License Music Usage On Videodisk

By IS HOROWITZ

NEW YORK—Steps to provide for interim licensing of music on videodisk are being taken by MCA Inc., which is stockpiling program material in anticipation of the market launch of the optical disk system in conjunction with Philips at year's end.

The company's latest contract form for music synchronization rights includes specific provisos for videodisk and/or videocassette transfer.

It represents the first overt move by a user of major potential to regularize a revenue flow to copyright holders for videodisk sales.

Although the MCA form does not fix a rate, it does provide for negotiated advances and a timetable for
(Continued on page 18)

Public's Voice Heard In N.Y. Disco Policy

By RADCLIFFE JOE

NEW YORK—The owners of Abracadabra, Manhattan's newest disco, will depend heavily on public opinion for its design, facilities and basic operational ideas.

Roy Webb, who heads the venture, explains that although Abracadabra's basic theme will revolve around magical and occultist concepts, vital aspects of the facility will be structured to facilitate the needs of the people who will use it.

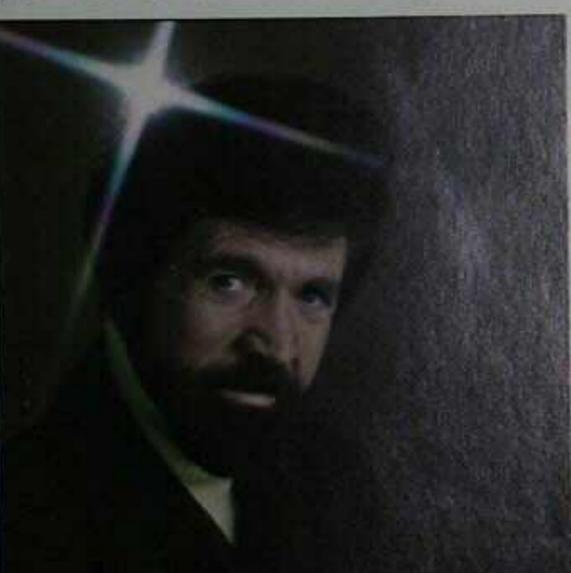
The club will be a membership-only room geared largely to music industry people. These members will decide what nights Abracadabra
(Continued on page 41)



"WIND & WUTHERING," the fourth ATCO album from Genesis, is already an FM airplay monster and has been making dramatic jumps towards the top of the charts. A masterpiece in the magically distinctive Genesis style, the music ranges from beautiful melodies to out-front rockers. Known for their unparalleled live show, Genesis has embarked on a massive World Tour '77, with over 40 U.S. dates set to begin Feb. 2.
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- 3 Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques.
- 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios.
- 5 Recording artists, performers, attorneys, agents, managers.
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- 7 Schools, colleges, students, faculty, Libraries, music fans, and audiophiles.
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fers studio has fared better than mbine Music. Below zero tem-) for the pipes which burst and (dio, causing moderate damage. at, supplied by TVA, encoun-) gas, an energy form that soon biggest headaches. "It's cold in dains Paul Tannen, head of the operation here.

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By ELIOT TIEGEL

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It is the superstar acts, which Don Zimmermann, the label's executive vice president and chief operating officer, says require higher royalty rates, merchandising, packaging and advertising budgets.

Zimmermann emphasizes that it will be a "selective increase when it occurs," but there is no timetable for this rise to put Capitol on a parity with WEA Corp., RCA, Columbia and CTI which have all entered the \$7.98 battleground.

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Simone's Chicago location would directly buck Milt Salstone's 31-year-old MS Distributing, which now is the stronghold for indie labels in Chicago.

ABC Launching New Distributing Arm

LOS ANGELES—ABC Records has formed a new division, ABC Records Distributing Inc., placing Don England, its former label marketing chief, at the helm.

The new division is comprised of the label's total sales, distribution and manufacturing operations, according to England.

He notes there will be some reorganization within the division including bringing in specialists to handle various areas like manufacturing and distribution.

"The division was formed in an effort to closer supervise our sales distribution and production," England says.

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Basically, distribution personnel duties will not shift but there will be promotions and additions, which England will name shortly.

All personnel previously working under England will now be employed by ABC Records Distributors Inc.

ABC Records Distributors Inc., has depots and sales offices in Woodside, N.Y.; Woburn, Mass.; Burbank, Calif.; San Francisco, Atlanta, Collingswood, N.J.; Cleveland, Dallas and Chicago.

EAST, WEST MOVE CLOSER AT MIDEM

By PETER JONES

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two other defendants, Thomas Diorio, 31, and Joseph Francis Frick, 39, who reside in Marina Del Rey and Burbank here, respectively, suspended sentences and \$500 fines.

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Lee Hartstone Dec. 14, 1975, seeking an anti-theft consultancy job with the 70-plus California retail chain.

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(Continued on page 63)

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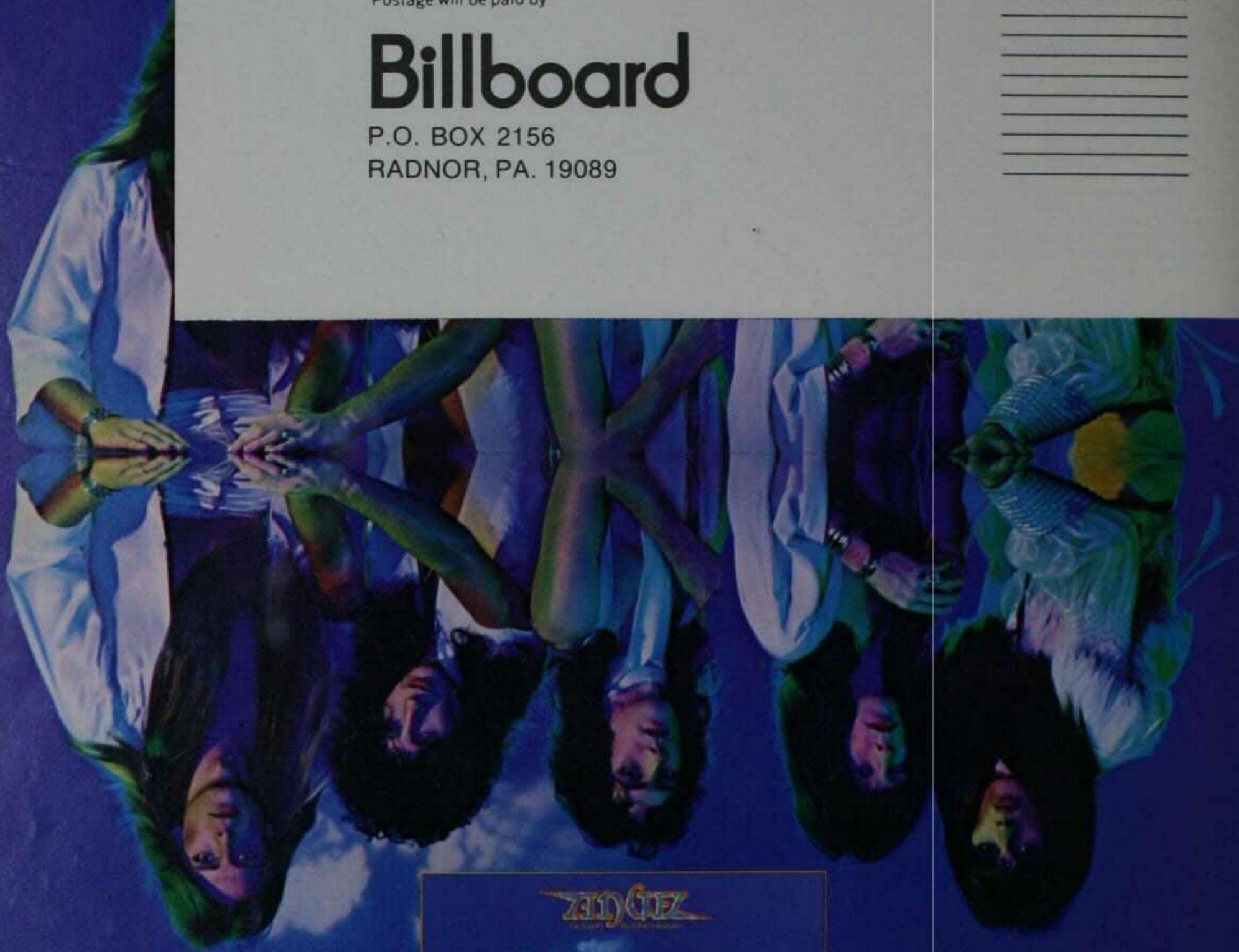
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CBS ATLANTA MEET

Pact 4 Name Acts,
Stress Marketing

By SALLY HINKLE

ATLANTA—CBS Records held its beginning of the year marketing meet this past weekend in Atlanta, announcing four new artist acquisitions and stressing its commitment to "central core marketing."

The four-day meet, which began Thursday (27) at the Omni International Hotel, was co-chaired by Jack Craig, senior vice president and general manager of marketing for CBS and Paul Smith, vice president marketing branch, distribution, who gave the keynote address.

The meetings brought together 550 CBS personnel including executives from New York, L.A., Nashville, members of CBS branches and CBS Records International, along with artists, managers and press.

The new signings announced over the weekend include James Taylor, Bobby Goldsboro, Mick Taylor and Bob James. In making the announcement concerning

Taylor, Walter Yetnikoff, president, CBS Records Group, said Columbia has acquired exclusive worldwide distribution to all of Taylor's future LPs. His first record for the label will be produced by Peter Asher and will be released by the middle of the year.

The Goldsboro announcement was made by Ron Alexenburg, senior vice president Epic and Associated Labels. Goldsboro's first single will be released next week.

Bruce Lundvall, president CBS Records Division, announced Columbia had signed Mick Taylor and Bob James to that label.

A Saturday morning multimedia product presentation and a Sunday morning merchandising seminar, chaired by Don Dempsey, Columbia vice president of marketing, centered around a 60 LP release within the next 90 days. Among the LPs highlighted were Pink Floyd, Jeff Beck, Neil Dia-

(Continued on page 78)

Nashville's Music Industry
Frozen By Winter Weather

By GERRY WOOD

NASHVILLE—Severe winter conditions with resultant gas shortages and cold weather problems have crippled the Nashville music industry literally and figuratively.

Everything from broken appointments to broken pipes to broken bones have put a crimp in the publishing, recording and booking operations in this usually mild-weathered recording capital.

Thousands, perhaps millions of dollars have been lost because of the adverse weather effects on the Nashville music business.

Though most of the effects have been physical and tangible, many industry leaders agree with Jerry Crutchfield, head of MCA Music, who observes, "This is a deterrent to creativity—everybody's put themselves in a holding pattern."

Claiming, "You can have your choice in studio time," Crutchfield, also an independent producer, reflects an optimistic note that many Nashville executives have voiced: "There has been a slowdown in studios because everybody's cooling it. Since the first of January, I've done one session. But I've used the time to catch up."

Jack Logan of Music City Recorders studio also has

felt the pinch of the weather. "We've had four or five sessions cancelled over the last 45 days. We've lost up to \$3,000 because of the weather," Logan, in a town where natural gas is at a premium, admits. "We're running on gas at the moment, and I'm holding my breath that they won't cut it off."

The Music City Recorders studio has fared better than the RATS Studio of Combine Music. Below zero temperatures were too much for the pipes which burst and flooded the basement studio, causing moderate damage. Firms with electric heat, supplied by TVA, encountered few problems. But gas, an energy form that soon dwindled, provided the biggest headaches. "It's cold in these old houses," complains Paul Tannen, head of the Colgems/Screen Gems operation here.

Broken pipes were one problem, but Tannen emphasized an even more important one: "This has affected attitudes. People don't feel like getting into it. It's been quiet studio-wise. And it's been harder getting songs cut because producers are saying they aren't doing anything."

Beyond affecting retail sales and pressing plant oper-

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Stax Masters Auctioned To L.A.'s NMC

By ELTON WHISENHUNT
 MEMPHIS—NMC Co. of Los Angeles, a subsidiary of Sam Nassi and Assoc., has bought the master tapes of bankrupt Stax Records for \$1.3 million at a bankrupt auction in bankruptcy court here.
 Jesse Selter, chairman of the board of NMC Company, says: "A new Stax is a possibility, a definite possibility. But I doubt if it would be based in Memphis. Los Angeles, maybe."

The Nassi firm is a "professional liquidating company" which buys bankrupt or failing companies or properties for resale or resurrection.

Other assets of Stax were sold at the auction as follows:

The Stax recording equipment to Leonard Lubin, manager of White-way Pharmacy, Memphis, for \$50,000.

Office furniture and equipment from the Stax main office to Delta Auction and Real Estate Co., for \$36,000.

The master tapes owned by Stax were the most valuable of its remaining assets after Stax was forced into bankruptcy and closed down in December 1975. Also included in the inventory of tapes were unreleased tapes of recordings and old recordings which have reissue value.

Selter says his main interest in the tapes were the unreleased albums of Isaac Hayes and the Staple Singers.

The bid of the Nassi firm was accepted by attorney A.J. Calhoun.

(Continued on page 16)

Executive Turntable

Don England, vice president of sales and distribution at ABC Records, Los Angeles, becomes president of the newly created ABC Records Distributing Inc., an arm of the label. England joined ABC Records one year ago. ... Albert B. Earl appointed senior vice president, operations, CBS Records Group, New York. He was vice president, operations of the CBS Records division. William P. Fox named vice president, finance and administration for CBS Records. Most recently he was vice president and controller, CBS Records. ... At MCA Records, Los Angeles, Ray D'Ariano named vice president, promotion, replacing Vince Cosgrave, who had been with the label seven years; Ed Spacek appointed to newly created position of vice president product development; John Brown moves into another newly created



England



Earl

post, country marketing director from national country promotion director, Jeff Lyman replaces Brown as national country promotion director, and Sarah Jane Boyers replaces Frank Molloy in the company's legal department. She was previously with United Artists Records and the law firm of Loeb & Loeb. ... Clyde Wallichs, with the Wallichs Music City record/tape retail chain, Los Angeles, since World War II, has retired as president. The new chief is John O'Leary, who has been with the firm since 1967. ... At Atlantic Records, New York, Tunc Erim appointed national pop album promotion director. He was FM/special projects coordinator. Steve Leeds, former WEA promotion rep for New York, has been appointed assistant to Erim. Beth Rosengard named national FM promotion coordinator; she was assistant FM/special projects coordinator. Gunter Hauer, the former director of the college promotion department, named national MOR promotion manager. Judy Libow promoted from assistant college promotion manager to national college promotion manager. Barbara Kayen named pop singles promotion coordinator. She was secretary in the promotion department.



Fox



D'Ariano

And Patricia Neuman joins the staff as secretary to Tunc Erim and liaison with the other members of the department. ... Bob Russo appointed director, product management, for Lifesong Records, New York. Most recently he was director of promotion, Eastern region. ... Dan Kelley named national secondary promotion director at Warner Bros., relocating from Pittsburgh to the firm's Burbank, Calif., office. Sam Cerami joins the company in Chicago as director of country sales and promotion for the Midwest region. ... Stephan Greenberg named New York promotion manager for Arista Records. He was New York promotion manager for RCA. ... Hyllton Hawkins has been promoted to assistant to the director of country promotion at United Artists Records, Nashville. ... At Chrysalis Records, Los Angeles, Rick Ambrose joins as manager of national publicity. ... Arnie Smith joins Beam Junction Records, Los Angeles, as national promotion director. Prior to joining the label, he was involved with independent disco promotion. ... Charles Wilkens to the staff of Roller Productions Ltd., New York, to work on national promotion for the independent record production firm. He has done promotion for Thruppence Management and Moving Up Productions.



Spacek



J. Brown

Carl Wise named administrative assistant to the president and professional manager of Hopewell Publishing, a division of Soultastic Productions, Memphis. He was with East Memphis Music. ... Kelli G. Ross named director, music publishing, to head the Sunbury/Dunbar Publishing activity at RCA Records, New York. The daughter of Irving Green, long-time Mercury executive, she has been manager, RCA International publishing. She succeeds Allen Stanton, who remains associated with the label in Los Angeles in production, copyright acquisition and master purchase. ... Freddie Salzberg promoted to head of the contemporary department of Morton Wax & Associates, New York. He has been with the public relations firm since autumn. ... National Rock Distribution of Nashville has appointed Deborah Stone to the post of administrative vice president in charge of operations and Charles Howe as director of promotion and product manager. Ted Johnson, Sandy Cartier and John Hawkins are holding down regional promotion slots. ... Nick Fearnley moves into the newly created post of director of special projects at Steve Binder Productions, Los Angeles. ... Richard M. Shelton and Eliot Kalcheim have formed Shelton, Kalcheim & Cotnoir, Chicago, together with Nelson Cotnoir. They will continue to specialize in music industry litigation. ... Jack Gold, Oda & Rotsten have opened a law firm in Los Angeles, specializing in, among other things, copyright and entertainment law. ... Richard Bradley becomes president of Bradley Publications, Miami, a new division of RBR Companies Inc. Joining the firm are Bill Radics as vice president/general manager and Linda Galgano as executive administrative assistant.



Lyman



Erim

Carl Wise named administrative assistant to the president and professional manager of Hopewell Publishing, a division of Soultastic Productions, Memphis. He was with East Memphis Music. ... Kelli G. Ross named director, music publishing, to head the Sunbury/Dunbar Publishing activity at RCA Records, New York. The daughter of Irving Green, long-time Mercury executive, she has been manager, RCA International publishing. She succeeds Allen Stanton, who remains associated with the label in Los Angeles in production, copyright acquisition and master purchase. ... Freddie Salzberg promoted to head of the contemporary department of Morton Wax & Associates, New York. He has been with the public relations firm since autumn. ... National Rock Distribution of Nashville has appointed Deborah Stone to the post of administrative vice president in charge of operations and Charles Howe as director of promotion and product manager. Ted Johnson, Sandy Cartier and John Hawkins are holding down regional promotion slots. ... Nick Fearnley moves into the newly created post of director of special projects at Steve Binder Productions, Los Angeles. ... Richard M. Shelton and Eliot Kalcheim have formed Shelton, Kalcheim & Cotnoir, Chicago, together with Nelson Cotnoir. They will continue to specialize in music industry litigation. ... Jack Gold, Oda & Rotsten have opened a law firm in Los Angeles, specializing in, among other things, copyright and entertainment law. ... Richard Bradley becomes president of Bradley Publications, Miami, a new division of RBR Companies Inc. Joining the firm are Bill Radics as vice president/general manager and Linda Galgano as executive administrative assistant.



Hauer



Russo

Eliot Kalcheim have formed Shelton, Kalcheim & Cotnoir, Chicago, together with Nelson Cotnoir. They will continue to specialize in music industry litigation. ... Jack Gold, Oda & Rotsten have opened a law firm in Los Angeles, specializing in, among other things, copyright and entertainment law. ... Richard Bradley becomes president of Bradley Publications, Miami, a new division of RBR Companies Inc. Joining the firm are Bill Radics as vice president/general manager and Linda Galgano as executive administrative assistant.



Greenberg



Ross

Archie C. Purvis Jr. joins the staff of MCA Disco-Vision, Los Angeles, as director of industrial marketing, working in the non-consumer area. ... Richard M. Shelton and Eliot Kalcheim have formed Shelton, Kalcheim & Cotnoir, Chicago, together with Nelson Cotnoir. They will continue to specialize in music industry litigation. ... Jack Gold, Oda & Rotsten have opened a law firm in Los Angeles, specializing in, among other things, copyright and entertainment law. ... Richard Bradley becomes president of Bradley Publications, Miami, a new division of RBR Companies Inc. Joining the firm are Bill Radics as vice president/general manager and Linda Galgano as executive administrative assistant.

(Continued on page 78)



TRUST ME—Sam Trust, ATV Music president (right) has the same smile on his face today as he had in the vintage photo of him in the poster with the slogan: "Would You Trust This Man With Your Songs?" Spence Proffer, producer/songwriter, thinks so. He's signed with the company for worldwide song representation. ATV will also be involved in co-publishing with Proffer's SashaSongs Ltd.

AN INDUSTRY FIRST?

Mercury Compiles Master Tape List

By ALAN PENCHANSKY

CHICAGO—In what is believed to be an unprecedented industry move, a complete inventory of existing master tapes owned by Phonogram/Mercury is scheduled for publication and distribution in the spring.

Release of the master catalog, expected to contain more than 1,000 pages, culminates work begun in 1973 when 55 tons of tape masters were moved by truck from New York to Chicago.

Covering 30 years of recordings, the listing supersedes a dual volume, 1,055-page master compilation released in July 1976. That earlier volume, itself unprecedented, is a computer program based on the label's royalty files and dealing fundamentally with released masters.

A herculean physical inventory of Mercury's tape holdings, begun when the label's New York studios and production facilities were shuttered in 1973, is the basis for the new effort, which also will emerge from the computer.

Unlike its predecessor, the new index will indicate recording dates, whether the master is stereo or mono and original album catalog numbers and titles.

The volume, appearing in Mercury's 30th anniversary year, will be used primarily in licensing operations.

VARIETY OF TALENT SET FOR NARM

NEW YORK—Disco, country and MOR acts provide the entertainment at this year's NARM convention at Los Angeles' Century Plaza Hotel, with the Salsoul Orchestra headlining the opening night bash March 4.

Engelbert Humperdinck and Janis Ian are billed March 5 at the Columbia/Epic party. UA's Shirley Bassey swings the evening of March 6 at the scholarship awards dinner. RCA's Ronnie Milsap stars at the installation and awards lunch earlier that day.

Tony Orlando & Dawn, Elektra artists, appear at the awards banquet March 7 which Elektra/sylum president Joe Smith will emcee.

"There's more opportunity today than ever before to license old masters, not only ones that we've cut out, but ones we've forgotten about," explains Charlie Fach, executive vice president.

"The purpose of the volume is to provide outside sources and ourselves with a telephone index of what we've done," Fach states.

"There won't be anything like it for companies looking to build compilations, no other source that makes it this easy," comments Robin McBride, Midwest a&r director and executive producer of the label's Emarcy jazz reissues.

"The new catalog will save us 25% of the work we're now spending in developing the Emarcy packages," McBride says.

Jack McMahon, formerly the label's production chief in New York, recalls that one of the original goals of the cataloging project was to reduce Mercury's tape file to its essentials.

"A hell of a lot of garbage had accumulated," he remembers.

McMahon, who had retreated to his country inn in Northeast Pennsylvania, was called to Chicago in 1973 to supervise the inventory. The label had just moved to its IBM Plaza headquarters where the more than 100,000 tape boxes were spread alphabetically across an unused quarter of the 25th floor—a most bizarre vista, according to accounts.

McMahon says only 25% of the original tapes have been preserved. Stereo/mono duplicates and reference and backup copies represent the vast majority of what was destroyed, he notes.

Information from the tape boxes that remained after the sorting and eliminating was photocopied, then reorganized and transferred to ledgers and finally punched into a computer program designed by Dennis McCarthy, Phonogram's controller.

"The computer feeding itself occupied two years," notes McCarthy.

Most of Phonogram's tape library since has been removed from the IBM skyscraper to two warehouses here. Based upon systems developed in the cataloging project, an inventory of masters owned by Polydor/MGM, the sister Polygram company, has been undertaken.

Ohio Crisis Hurts

LOS ANGELES—An energy crisis in Ohio late last week affected Billboard's press facilities and resulted in this week's issue being printed under severe technical difficulties. We apologize for any inconvenience this may have produced.

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33-1/3's Second 45!

By popular demand, the new George Harrison single is
"CRACKERBOX PALACE"
b/w "Learning How To Love You" DRC 8313

Produced by George Harrison on Dark Horse Records.
Manufactured and distributed by Warner Bros. Records & Tapes.

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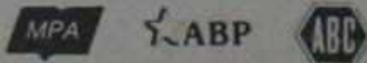
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Vol. 89 No. 5



AJC HONOR—Atlantic chairman Ahmet Ertegun, right, presents label president Jerry Greenberg with the American Jewish Committee's annual Human Relations award at the recent testimonial dinner in New York's Plaza Hotel.

Schlachter Tees Prelude Label; In Tie With Pye

NEW YORK—Marvin Schlachter, former head of the now-defunct Pye/ATV Records, has formed Prelude Records, and has entered into an agreement with Pye Records U.K., to acquire most of the Pye/ATV product affected by the firm's recent decision to re-evaluate the U.S. market (Billboard Jan. 8, 1977).

Schlachter's move to form Prelude was made following the successful negotiation of his contractual release from Pye/ATV. Among the artists acquired by Prelude are Lorraine Frisaura, Jumbo, Silk, Broadway and 9th Creation. Jumbo and Frisaura who had had new products released on Pye/ATV shortly before the closing of that company, will have their albums re-released on Prelude.

Schlachter also promises to mount a significant promotion campaign behind the Jumbo and Frisaura albums to inform key radio stations, dealers, one stops and other major accounts of the switch in labels.

Prelude will be distributed domestically through a network of independent distributors who, according to Schlachter will, in many cases, be the same people that handled the Pye/ATV products. RCA will be the international distributor.

Stan Hoffman who worked with Schlachter on Pye/ATV will join him at Prelude, and together they plan to mount a search for qualified personnel to fill key positions on the label.

Letters To The Editor

Dear Sir:
As I write this letter I am sure there are bright young men and women scurrying to come up with catchy ad copy, intended to "Blow Out" the new \$7.98 list Queen album at \$4.99, maybe less.

Opportunity has knocked before and we were so busy worrying about what the other guy was doing that record retailing has nearly become a non-profit venture.

Regardless of the manufacturers reason for raising list prices now, it is inevitable that the \$7.98 list price will soon become the rule rather than the exception.

Wake up. The state is being wiped clean and the opportunity to make a healthy profit by selling records is here, don't let it slip away again.

Harry E. Suttmiller
Record Buyer
Cook United, Inc.
Comland

CHICAGO'S WILLIE BARNEY One-Stopper Asks Pricing Guidelines

By JEAN WILLIAMS

LOS ANGELES—Small record dealers and one-stops will continue to suffer financially if manufacturers refuse to try to exercise some kind of pricing guidelines.

So says Willie Barney, owner of Barney's one-stop, retail outlets and president of Consolidated, a group of Chicago one-stop owners.

Barney, a 24-year industry veteran and believed to be the first black one-stop owner in the country, is fully aware that price fixing is illegal.

Nevertheless, he feels that label and one-stop representatives should come together in an effort to see if some kind of guidelines can be drawn up.

He feels labels are in part responsible for chain operations taking the major chunk of Chicago record business while squeezing out the small dealers.

Although many small one-stops and dealers across country seem to be singing the same tune, Barney feels that with enough support for change new legislation might be forthcoming.

He suggests a maximum and minimum for what a piece of product should be sold for, with dealers and one-stops working within this price range. This would help to eliminate price wars, he says.

He feels there should also be a timetable placed on the structured price, 45 days for singles and 60 days for LPs.

"The large chains are crushing the dealers and one-stops. Most times they (manufacturers) don't make much money on these large operations because they sell them on 100% return and they don't tend to carry catalog merchandise," says Barney.

Barney claims many small accounts are not educated in the art of spending manufacturers' advertising dollars, consequently some manufacturers do not appropriate enough dollars to help small accounts promote their artists.

He suggests another method for handling these dollars. "A lot of manufacturers come into a market and promote whatever they want. That's their right but I've seen this mistake made many times.

"Dealers for the most part know

what will sell in their areas much better than manufacturers. Labels could save some of their advertising dollars if they would appropriate a certain amount to accounts to be used on the label's behalf. This would help both of us because we won't waste the money on a record we know is not going to sell.

"There is one major label that I am familiar with that has an advertising budget based on a percentage of your sales. And this company puts out more advertising dollars for r&b accounts than any other."

Discounting is another area Barney believes should be cleaned up if all companies are to have the same opportunity to sell product.

"I talked to one of the majors and asked why it gives a certain percentage of a deal, then comes back and gives another deal if the record looks like it's going to sell.

"I suggested the deal be made available at the beginning of the record so that everybody will have the same opportunity at the same time.

"I was told that if the label is trying to introduce the record to rack-jobbers, it will give them a special deal in order to get them to take it.

"But mind you, the label will first dish out the record to small accounts to test it. If it looks like it's going to sell, they give it to the chains and racks at a discount. They are asking them to take a proven hit."

Chiaroscuro Sale Brings Expansion Of Jazz Roster

NEW YORK—Chiaroscuro Records is expanding its artist roster to include avant-garde jazz artists and young, but largely unknown, crossover acts.

The move, by Audiofidelity Enterprises which recently acquired the label from Hank O'Neal, is to broaden the commercial appeal of small, highly specialized company.

O'Neal, who has been retained by Audiofidelity as consultant/producer, continues to play an important role in the selection of artists and repertoire for the label.

O'Neal promises that in its move to broaden the commercial appeal of Chiaroscuro, Audiofidelity will not abandon the broad base of traditional jazz artists which had been the label's mainstay since its formation in 1969.

To emphasize this he points to the fact the label is in the process of re-releasing product by Gerry Mulligan, Earl Hines, Mary Lou Williams and Eddie Condon.

Audiofidelity's pact with O'Neal also includes the acquisition of O'Neal's Downtown Sound Studios in Greenwich Village.

This facility is also being expanded to a 16-track studio. It will serve artists from the Audiofidelity group of labels, as well as general music industry needs.

PVC Price

Continued from page 3

But they are keen to the prospect that within two months PVC will be going up. By then, they hope the ice and cold will have become distant memories.

C'right Meets Due In 2 Cities

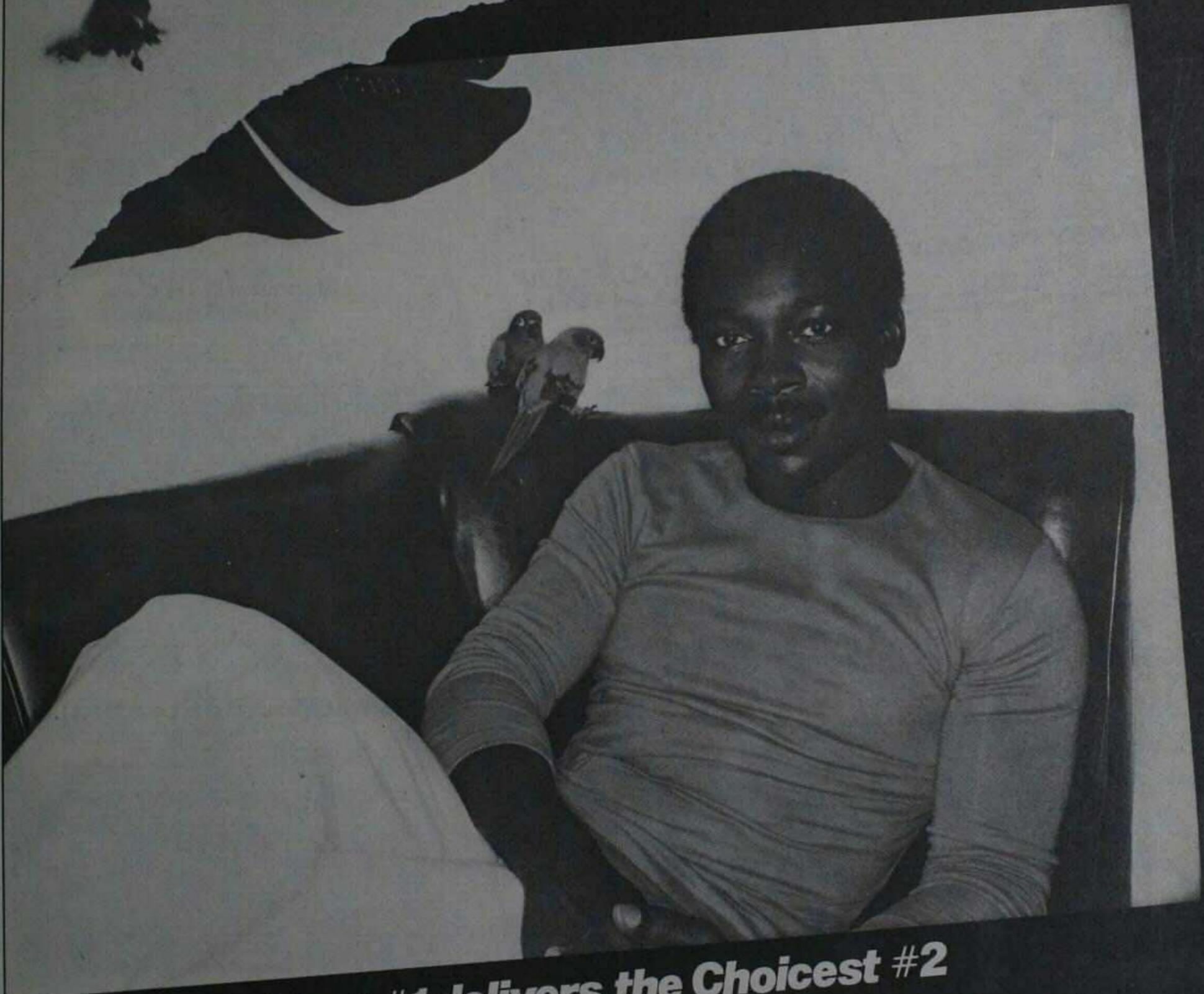
NEW YORK—A two-day "briefing" on the new copyright law will be sponsored by the Copyright Society of the U.S.A. and the New York Law Journal in New York and Los Angeles.

Leading academicians, government officials and private persons from affected industries will be on hand to "educate registrants on provisions of the law and how present practices must be modified to meet the revised law."

The New York conference will be held Feb. 24-25 at the N.Y. Hilton. West Coast dates are March 21-22 at the new Bonaventure Hotel. A tax deduction is allowed.

Keynote speaker will be Barbara Ringer, U.S. Register of Copyrights. Faculty includes lawyers Robert Osterberg, Seymour M. Bricker, Richard Dannay, Peter Nolan, BMI's Edward Cramer, E. Gabriel Perle and professors Paul Goldstein, Stanford, and Arthur Miller.

IN FLIGHT
GEORGE BENSON



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Hot on the Platinum heels of *Breezin'* comes the baddest Benson album yet. Six new performances, including "The World Is A Ghetto," plus Benson versions of songs by Donny Hathaway and Morris Albert.
Produced by Tommy LiPuma

Ken Fritz
Dennis Turner

On Warner Bros. records & tapes. BSK 2983



JODY MILLER
Here's Jody
 including:
 Roll Me On The Water / Try Me Again
 Won't You Stay (Just A Little Bit Longer)
 Montana Cowboy
 When The Now Wears Off Our Love



KE 34436

The Earl Scruggs Revue
Live! From Austin City Limits
 including:
 Nashville Skyline Rag / I Shall Be Released
 Earl's Breakdown / I Just Can't Seem To Care
 Black Mountain Blues



PC 34464

Charly McClain
Here's Charly McClain
 including:
 Lay Down / It's Too Late To Love Me Now
 Lay Something On My Bed Besides A Blanket
 Your Eyes / Hasten Down The Wind



KE 34447

JOHNNY DUNCAN
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 Thinkin' Of A Rendezvous
 Ain't You Something Else / Atlanta Georgia Stray
 It Couldn't Have Been Any Better / Denver Woman



KC 34442

BOB LUMAN
Alive And Well!
 including:
 I Still Miss Someone
 Big River / Blond Haired Woman
 He's Got A Way With Women / Sweet Dreams



KE 34445

David Allan Coe
Rides Again
 including:
 Willie, Waylon And Me / Young Dallas Cowboy
 The Punkin Center Barn Dance
 Under Rachel's Wings
 Greener Than The Grass We Laid On



KC 34310

Charlie Rich
Take Me
 including:
 On My Knees / Easy Look / Spanish Eyes
 Wisdom Of A Fool / Road Song



KE 34444

Tom Jones
Say You'll Stay Until Tomorrow
 including:
 Come To Me
 (Theme From "The Pink Panther Strikes Again")
 Anniversary Song
 When It's Just You And Me
 Take Me Tonight
 We Had It All



HE 34405

Johnny Cash
The Last Gunfighter Ballad
 including:
 I Will Dance With You
 Ridin' On The Cotton Belt / Give It Away
 You're So Close To Me / City Jail

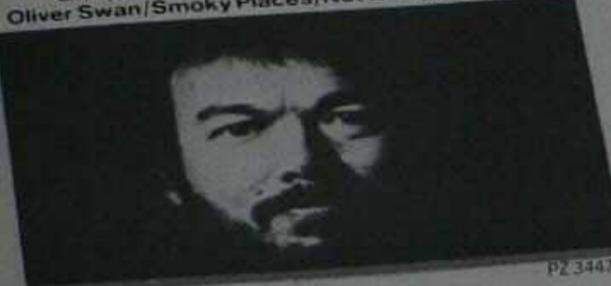


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PZ 34473

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KE 34422

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 I Love You Most Of All/The Day's Not Over Yet



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RCA LEADS THEM ALL

10 Top Entertainment Firms Pegged By Price Waterhouse

By CLAUDE HALL

LOS ANGELES—Price Waterhouse—in a 1976 financial and accounting study that accented accounting procedures on returns of 10 major record companies, reveals that while CBS Records may be No. 1 in terms of revenues from records and music publishing for fiscal 1975, RCA Corp. was the major entertainment giant in the U.S. with total sales for the year of \$4,815,800,000.

The 10 companies studied, in order of gross revenues in records and publishing, were:

CBS Inc. \$484,300,000; Warner Communications \$313,787,000; American Broadcasting Companies \$157,426,000; MCA \$137,921,000; Transamerica Corp. \$98,738,000; GRT Corp. \$33,064,000; Columbia Pictures Industries \$30,100,000; Twentieth Century-Fox Film Corp. \$17,927,000; Walt Disney Productions \$10,203,000.

RCA's separate record and music sales figures were not available. However, an amount of \$1,171,000,000 was disclosed as revenue from RCA's electronics-consumer products and services division. Besides records and tapes this figure included television and audio products, consumer services and parts and accessories.

Interestingly enough, Price Waterhouse is quick to conclude that: "Sales by the recording industry are

volatile due to changing consumer tastes and the public's acceptance of a third party—the artist. The industry is supported by discretionary income and is vulnerable to economic slowdowns.

"Because of the volatile nature of the recording business, several accounting practices have evolved which are unique to the industry. These include practices surrounding record return privileges, inventory evaluation, the matching of royalty and fee costs to related revenues and record master costs."

Price Waterhouse found that sales in the record industry are generally accompanied by a right of return or exchange privilege. "This practice has developed due to the difficulty in assessing consumer preferences and the unwillingness on the part of customers to take the risks associated with unknown artists.

"The return privilege serves to induce customers to carry larger inventories than they might otherwise have held.

"Because of the return privilege,

manufacturers and distributors generally make a provision in their financial statements for the anticipated return of merchandise from current and prior sales. In the balance sheet, an allowance for returns is most often combined with the allowance for doubtful accounts and offset against trade accounts receivable.

"The income statement would normally show the estimated returns as a deduction from gross sales. But estimates of returns are made based upon one or more of the following considerations:

1. the company's historical return experience; 2. the business climate; 3. the nature of the company's product including the popularity of the records and the artists; 4. the company's distribution system."

Five of the 10 companies disclosed provisions for returns. CBS reports the practice of recording revenues from sales of products as shipped and services as rendered. Generally, allowances for estimated returns are provided based upon prior experience.

RECORD YEAR'S INCOME

Memorex Triples '75 Performance

By STEPHEN TRAIMAN

NEW YORK—Record 1976 income of \$24.9 million—triple the prior year's—on a 31% sales increase to \$344.6 million underscores the Memorex Corp. turnaround. And a

multimillion-dollar plant expansion in its Santa Clara, Calif., home base will more than double the firm's capacity for blank audiotape and accessories by this summer.

This forward look at the future of the blank tape industry emanates from Robert Wilson, chairman and president, who announced the record results. The 1976 income is before extraordinary credit, and compares to the 1975 total of \$8.2 million.

Net income for the year was a record \$40.1 million, including an extraordinary credit of \$15.2 million from utilizing tax loss carry forwards. In 1975, the company purchase of Memorex debentures and the related tax loss carryforwards resulted in an extraordinary gain of \$3.9 million, with other extraordinary credit bringing net income to \$18 million.

In the fourth quarter alone, income before extraordinary credit was \$7.2 million, compared to \$3.2 million for the similar 1975 period, on revenue of \$100.1 million, a 43% gain from the \$69.8 million in October-December 1975. The company's total indebtedness was reduced

(Continued on page 43)

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Market Quotations

As of closing, Thursday, January 27, 1977

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
41%	19%	ABC	16	308	40%	39%	40%	
9%	4%	Ampex	15	721	9%	9%	9%	
9%	2%	Automatic Radio	5	17	4%	4%	4%	
61	46%	CBS	11	313	58%	58%	58%	
11%	4%	Columbia Pictures	8	2318	10%	9%	10%	
16%	8%	Craig Corp.	3	79	13%	13%	13%	
63	41%	Disney, Walt	17	578	42%	41%	41%	
5%	2%	EMI	9	17	3%	3%	3%	Unch.
20%	14%	Gulf + Western	4	398	17%	17%	17%	
7%	3%	Handyman	10	132	5%	5%	5%	Unch.
32%	14%	Harman Industries	7	130	31%	31%	31%	
8%	3%	K-Tel	5	1	5%	5%	5%	
11%	6%	Lafayette Radio	7	22	8%	8%	8%	
27%	19%	Matsushita Electronics	12	62	23%	23%	23%	
42%	25%	MCA	7	255	41%	41%	41%	
19	12%	MGM	7	161	18%	17%	17%	
66%	51%	3M	20	683	52%	51%	52%	
4%	1%	Morse Electro Products	—	—	—	—	—	Unch.
59	41%	Motorola	19	193	51%	50%	50%	- 1/4
36	19%	North American Philips	8	48	34%	33%	34%	
23%	14%	Pickwick International	12	262	21%	21%	21%	
8%	2%	Playboy	15	178	8%	7%	8%	
30%	18%	RCA	12	1310	27%	27%	27%	
11%	7%	Sony	18	373	8%	8%	8%	
40%	16%	Superscope	6	135	18%	17%	18%	
47%	26%	Tandy	10	527	39%	38%	39%	
10%	5%	Telecop	7	98	9%	9%	9%	
4%	1%	Telex	16	58	3%	3%	3%	
7%	2%	Tenna	6	6	3%	3%	3%	
14%	8%	Transamerica	8	560	14%	14%	14%	Unch.
15	8%	20th Century	10	217	11%	11%	11%	
29%	17%	Warner Communications	27	90	29%	29%	29%	+ 1/4
40%	23	Zenith	12	417	24%	23%	24%	Unch.

OVER THE COUNTER

	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO, Inc.	54	2	2 1/4	3	M. Josephson	4	63	11	11 1/2
Gates Learjet	5	40	10%	10%	Memorex	7	240	25%	25%
GRT	30	127	3%	3%	Orrco Corp.	—	10	15/16	1 3/16
Goody, Sam	3	—	1 1/2	2	Recoton	26	10	3%	4
Integrity Ent.	3	4	1/2	1	Schwartz Bros.	10	—	1%	2 1/2
Koss Corp.	5	22	4%	4%	Wallich's	—	—	—	—
Kustom Elec.	7	17	2%	3	Music City	—	—	—	—

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 G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

Josephson Reports Good 2nd Quarter

LOS ANGELES—Marvin Josephson Associates reports higher sales and earnings for the second quarter ended Dec. 31.

The company posted earnings of \$1,246,300, or 67 cents a share, on sales of \$7,651,100, compared to earnings of \$1,014,900, or 54 cents a

share, on sales of \$6,703,000 for the same quarter a year ago.

For six months, it reported earnings of \$2,542,800, or \$1.38 a share, on sales of \$15,768,300, compared to earnings of \$2,070,700, or \$1.06 a share, on sales of \$13,815,000 for the same period a year ago.

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Audio/Visual Feast To Debut In L.A.

By ED HARRISON

LOS ANGELES—A multimedia audio/visual feast encompassing laser lights, music and film is set to premiere here sometime in June.

Developed by Hologram International Corp. of Anaheim, the light extravaganza will bow in a specially equipped custom-designed theatre tentatively scheduled for Westwood. Hologram will be working in conjunction with the Philbert Co., the largest interior designers of theatres.

According to Howard Friedman, vice president of marketing, and Sel-

wyn Lissack, engineer and creative director, the inside of the theatre will be in the shape of a spaceship with the audience seated in pilot-like seats.

A motion picture with wild visual and audio effects, resembling "2001, A Space Odyssey," will accompany the light show. The firm has created a 360-degree speaker system designed to spread the sound throughout the theatre.

Macolm Cecil, who has worked with the Isley Brothers and the O'Jays, will do the synthesizing on his Moog. A specialized screen for the light show and regular feature films has also been developed.

Friedman says the show will go beyond Laserium. "Laserium is only a demonstration with patterns. Ours is a sophisticated audio laser show that has a theme and substance," he says.

In addition, Hologram is making available laser light systems in which rock acts can program and choreograph patterns to meet individual specifications for use as background light effects.

Lissack says the desired patterns are programmed into a laser projector. By pressing a button the pattern is placed into a memory bank. When another button is pressed the audio signal is picked up which expands and contracts the light patterns.

These laser light systems are available in one, two or four-color models specifically geared for discos and theatres. One-color models are also compatible for home stereo hookup. All systems have infinite amount of patterns with the larger ones suitable for additional optical effects to create illusions such as cloud formations.

"Hologram is creating a new futuristic area of entertainment. We are supplying parts that will take entertainers and individuals to new levels," says Friedman.

As reported earlier (Billboard, Jan. 22, 1977), Hologram has developed an invisible coding system using holographic impressions to identify the source of pirated records and tapes.

Holographic sculptures are now available for use as record cover art and promotional displays. Three-dimensional color pictures of an artist can come to life when the jacket is exposed to light, company officials claim.

Call Letters Heard On Cunico Single

NEW YORK—To promote his new single "Can't Smile Without You," Arista artist Gino Cunico has gone back into the studio and re-recorded the title line with major radio stations' call letters sung in the place of the word "You."

Cunico sings the call letters twice in songs for each of 25 stations. Among the call letters sung are WIP in Philadelphia, WNEW in New York and WBBM in Chicago.

Group Seeks Blood

NEW YORK—Music and Performing Arts Lodge of B'nai B'rith here is sponsoring an industry blood drive at Central Synagogue's Kolick Lounge Monday (7) between 1:30 and 7 p.m. Larry Uttal will be featured speaker later in the evening at a special program, same location.

27 Disks Vie For Hall Of Fame

Old Big Bands Hog the Nominations For NARAS Glory

By DAVE DEXTER JR.

LOS ANGELES—Analysis of the records nominated for NARAS' Hall of Fame indicates that the leaders of big bands from the swing era of the '30s and '40s are far from forgotten.

Count Basie, Tommy Dorsey, Benny Goodman and Glenn Miller each have two records in the competition. NARAS members will select five records for immortality out of 27 on the ballot. Winners will be disclosed on the Grammy Awards Show, to be beamed over CBS-TV Feb. 19.

Surprising, to some, are the two 50-year-old disks featuring Leon "Bix" Beiderbecke which qualified for the finals. Beiderbecke recorded "In A Mist" as a piano solo and "Singin' The Blues" as a cornetist with Frankie Trumbauer's orchestra in 1927.

The "newest" record to make the finals was Miles Davis' "Birth Of The Cool" which was issued in 1957. Nothing recorded after that year is eligible for Hall of Fame stature.

Solo vocalists including Bessie

Smith, Ray Charles, Gene Austin, Billie Holiday, Nat "King" Cole and Walter Huston are represented.

The only original cast LP to make the finals is "My Fair Lady," taped in 1956.

In the classical field, Wanda Landowska's complete "Well Tempered Clavichord" by Bach, the nine Beethoven symphonies by Arturo Toscanini and the NBC Symphony and Edward R. Murrow's "I Can Hear It Now" qualified.

Ninety veteran NARAS members comprised the blue ribbon elections committee which determined the nominated disks.

Charlie "Bird" Parker's "Parker With Strings" is another entry into the finals, as is "How High The Moon" by Les Paul and Mary Ford.

Remaining candidates are all by big bands. In addition to Basie's "One o'Clock Jump" and "April In Paris"; Dorsey's "I'll Never Smile Again" and "Marie"; Miller's "Moonlight Serenade" and "In The Mood" along with Goodman's "Sing, Sing, Sing" and "Goodman Jazz Concert 1937-38," single disks panded operation.

For The Record

LOS ANGELES—CTI product distributed by Motown will not go up to \$7.98 as previously reported in line with CTI's across the board LP price increase. Motown's price remains at \$6.98, says Mike Lushka, label sales chieftain.

Industry Sales Chart Projected By An L.A. Co.

LOS ANGELES—An industry sales chart, produced from computer printouts of major wholesale and retail entities, is being projected by ASI Market Research here.

The sales data produced by ASI's music research division would be based on data processing information provided by a balanced mix of rackjobbers and retail chains. Labels here have been approached about buying such a service.

Retail chains and rackjobbers, contacted to participate in the market research program, are being promised a share in the profits based upon the contribution their market data makes to the study.

Larry Heller, ASI's director of music research, confirms the project is underway, but says it is premature to discuss it in detail. The music research wing is a division of a parent company, which also does preference testing of ABC and NBC-TV pilots. The music division has been pretesting recorded product for about three years here.

Label Expanding

NEW YORK—In a move aimed at "doubling its business" this year, Midland International Records has begun expanding its operations. The move includes the acquisition of more office space in New York, the opening of a West Coast office, the appointment of a director of promotions for the New England area and an acceleration of its single release schedule.

The label has also appointed several key executives to run the expanded operation.

3 Years Of Vibes

CHICAGO—With a private champagne party and performances by the group City Boys, the Lincoln Ave. club, Vibes, celebrated its third anniversary here, Tuesday (25). The club has booked live talent seven nights a week continuously since it opened.

by Woody Herman, Chick Webb, Artie Shaw and Charlie Barnet will be voted on.

Of these bandleaders, Dorsey, Miller and Webb are deceased.

Billie Holiday was nominated for "Strange Fruit," Bessie Smith for "Empty Bed Blues," Walter Huston for "September Song," Gene Austin for "My Blue Heaven," Nat Cole for "Nature Boy" and Ray Charles for "I've Got A Woman."

Ella Fitzgerald made it, too, in a way. She's the singer on "A-Tisket, A-Tasket" with Webb's orchestra just as Frank Sinatra and the Pied Pipers are showcased on the Dorsey "I'll Never Smile Again."

Chiaroscuro Label Offers 10% Bonus

NEW YORK—Chiaroscuro Records is offering distributors who order a minimum of 10 LPs on each title a 10% free product bonus, including new releases.

The Audiofidelity Enterprises jazz affiliate deal is part of its special "Jazz Saleabration" for February centered around Gerry Mulligan's debut LP for the label, "Idol Gossip." Releases from Buck Clayton and Louis Armstrong, including Armstrong with the Dukes of Dixieland, are also in the February package.

Chiaroscuro artists also include Teddy Wilson, Earl Hines, Bobby Hackett and Joe Venuti.

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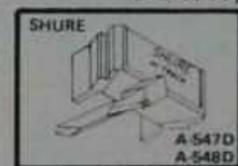
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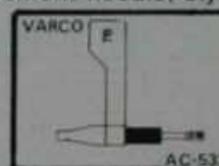
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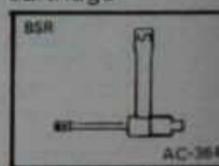
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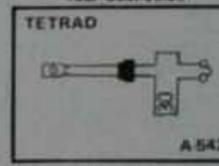
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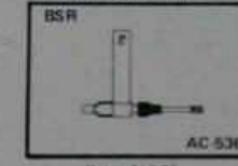
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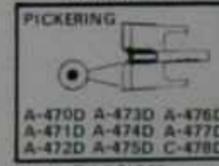
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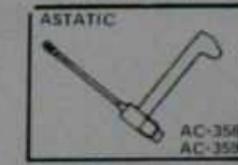
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\$19 Mil Lawsuit Filed By Blue Jac Vs. Springboard

NEW YORK—The Blue Jac Production Co., owned by Burt Bacharach and Hal David, has filed suit against Springboard International Inc. and Springboard International Records, Inc. for \$19 million.

Eastman & Eastman, representing Blue Jac, brought the suit in U.S. District Court, Southern District of New York, charging that Springboard has manufactured and distributed recordings of Dionne Warwick produced by Bacharach and

David without the consent of Blue Jac.

Also the suit charges that Springboard has intruded upon Bacharach's and David's right of privacy by using their names without consent.

The suit follows an arbitration board decision that gave the entire Dionne Warwick catalog back to Bacharach and David after the collapse of Scepter Records. However, Springboard, which purchased portions of the Scepter catalog in 1974, continued to release Warwick records (Billboard, Jan. 15, 1977).

The suit claims that Scepter Records' rights to market records produced by Blue Jac were terminated and that Springboard has no right to deal with Dionne Warwick masters or any Blue Jac recordings.

Cream Gets More Space

LOS ANGELES—Cream Records is expanding its staff and operations as it moves to larger headquarters effective Monday (31). The move was predicated by Cream's international expansion and the finalizing of foreign licensing agreements.

Al Bennett, president, has purchased a 7,700-square-foot building at 8025 Melrose Ave. in a move designed to stress Bennett's commitment to the label's growth.

Concurrent with the office expansion will be the beefing up of product releases and recording activity. According to Don Graham, vice president of promotion, the move to larger quarters is part of Bennett's master plan for a "self-sustaining record company under one roof."

Future plans include the development of a recording studio to be housed in the building, as well as fully staffed advertising, publicity, a&r and photography departments.

The office staff has been expanded to 14 from seven, with further growth slated in the upcoming months. The new building will now house the international staff needed by director Bobby Weiss, Paul Culberg, newly appointed vice president of national sales, and Cream's music publishing firms, Churn and Butter Music under the direction of Bob Todd. Laurie Hersch has also been promoted to product coordinator.

Joe Smith Speaks

LOS ANGELES—Joe Smith, chairman of the board of Elektra Records, will be guest speaker Feb. 8 at a luncheon of the Hollywood Radio And Television Society at the Beverly Wilshire Hotel. Paul Cassidy, vice president and general manager of KTNQ and KGBS here, says anyone who wishes to attend should contact the Society for information.

Grab 4,000 Tapes In Carolina Raid

CHARLOTTE, N.C.—FBI agents and local officials raided a Mt. Airy warehouse and seized about 4,000 allegedly pirated tapes, 100 pancakes, two winders, shrink wrap machines, labels and sleeves. The police identified the warehouse owner as Ivan Monroe Martin.

The investigation is continuing, agents claim. The warehouse is at 121 Muse St.



WOODY'S WORLD—Woody Guthrie is discussed on the Mike Douglas television show by from left: Doug Dillard, Rodney Dillard, Douglas, Marjorie Guthrie (the singer's late wife) and Jess Pearson. The musicians also appear on the Cream LP "We Ain't Down Yet."

ALLEGEDLY PIRATED FBI Raids Snare 7,500 Ohio Tapes

COLUMBUS, Ohio—Five raids by FBI agents in various Ohio cities have netted more than 7,500 allegedly pirated tapes.

More than 2,000 tapes were seized from the Surplus Sales Annex in Marietta; 3,700 more were found at the Belpre Discount Tapes in Belpre; 1,000 were grabbed at Jeff's Tape Land in Zanesville. A raid on Bill's Army & Navy Store in Athens uncovered 400 more. And a raid on Emory Dials, doing business as Rich Oil Company in Ports, uncovered 176 allegedly pirated tapes.

In a separate investigation in New Haven, Conn., FBI agents seized a quantity of alleged bootleg recordings from Cutler's Record Shop valued at \$10,000. The records included

Rosenman Signs

LOS ANGELES—Leonard Rosenman, Academy Award winner for "Barry Lyndon," will compose the score for Universal's "The Car."

The film is a thriller about a mysterious killer vehicle in a small American town. Starring are James Brolin, Kathleen Lloyd, John Marley, Elizabeth Thompson and Ronnie Cox. Rosenman's most recent credit is the background music for "Bound For Glory."

Retail Forays Eyed

LOS ANGELES—All Label Record Service of Cleveland is planning more retail forays, says Bill Glaseman, recently-joined executive. The firm opened its first Music Box store late last year. In addition, All Records has a one-stop and rack operation in Cleveland and a rack in Phoenix.

Campbell Headliner

LOS ANGELES—Glen Campbell has been set to headline the entertainment portion of the 1977 "Spirit Of Life" dinner-tribute to Helen Reddy and Jeff Wald slated here Feb. 6. Proceeds from the affair, co-sponsored by the City of Hope and the music industry, will go to establish the Helen Reddy and Jeff Wald Research Fellowship at the City of Hope Pilot Medical Center.

For The Record

LOS ANGELES—It's the Schwartz Brothers who own the Washington, D.C., and suburban area chain of Harmony Huts not Waxie Maxie as was reported in last week's issue.

Pirates Fined, Face Sentences

LOS ANGELES—Two tape pirates received federal prison sentences and fines recently in District Court here.

Burnette Henry Hall Jr. of 719 Oakstone, Anaheim, Calif., received a one-year sentence and a \$5,000 fine from Judge Warren J. Ferguson for two counts of tape piracy. He was charged with infringing on the ABC recording of "Get Down With Bobby Bland" and the Capitol recording "Inseparable" by Natalie Cole.

Augustin Verdin Hernandez of 1324 Date St., Alhambra, Calif., received a year in custody and a \$2,500 fine for pirating Freddy Fender's "Before the Teardrops Fall" on Dot and "Contraband Y Traicion" by Los Tigres Del Norte on Fama label.

The case dossier indicates that Hernandez ran a business, Discoteca Mexico, 2924 N. Broadway, Los Angeles.

Special John Disk

LOS ANGELES—A 12-inch 45 r.p.m. disco record featuring four cuts from Elton John's "Blue Moves" album will be released by MCA and Rocket Records and serviced to r&b radio stations.

Entitled "Get Up And Dance," the record will include "Bite Your Lip (Get Up And Dance!)," "Boogie Pilgrim," "Crazy Water" and "Out Of The Blue."

The disco release marks the first time that a John song has been specially packaged, remixed and distributed to the disco market.

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FEBRUARY 5, 1977, BILLBOARD

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INSTRUMENTAL COMPOSITION

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JAZZ PERFORMANCE BY A SOLOIST

JIM HALL

"COMMITMENT" SP-715

JAZZ PERFORMANCE BY A BIG BAND

THAD JONES & MEL LEWIS

"NEW LIFE" SP-707

JAZZ PERFORMANCE, GROUP

PAUL DESMOND

"THE PAUL DESMOND QUARTET LIVE" SP-850

ALBUM PACKAGE

CHUCK MANGIONE

"BELLAVIA" SP-4557

PEGGY LEE

"MIRRORS" SP-4547

RICHIE HAVENS

"THE END OF THE BEGINNING" SP-4598

THANKS FOR THE NOMINATIONS!

A&M Records 

Song Festival's Grand Prize To Husband & Wife

LOS ANGELES—The husband/wife team of Kim Carnes and Dave Ellingson have won the American Song Festival's 1976 grand prize in the professional division for their tune "Love Comes From Unexpected Places."

The song will be featured on Carnes' upcoming A&M album "Sailin'," and has already been recorded by Melanie and Jose Feliciano.

Other Carnes/Ellingson compositions have been recorded in the past by Frank Sinatra, Kenny Rogers, Andy Williams, David Cassidy and Rita Coolidge. The team has also written, produced and sung radio commercials for major advertisers.

The couple will receive the award at special presentation festivities in New York on Thursday (13) when the amateur division grand prize winner will also be announced.

Cap Sees \$7.98 LPs With Superstars

• Continued from page 3

the board, assuming the current inflationary trends continue."

Zimmermann feels negative dealer reaction to \$7.98 "is unrealistic because everything's going up; fixed costs continually accelerate. The whole world is on an inflationary spiral."

Major sellers who would qualify for selective pricing include Paul McCartney and Wings, Steve Miller, Helen Reddy, Natalie Cole, Tavares and Bob Seger.

McCartney and cohorts are the label's current top sellers. Interestingly, Beatles catalog LPs are major movers with Capitol annually doing a spring Beatles promotion. "There is always a new generation which falls in love with them," says Zimmermann.

The late Nat Cole's catalog of around one dozen LPs is also a good money maker, Zimmermann notes, adding that daughter Natalie's first two LPs went gold.

And Glen Campbell, recently resigned after 15 years with the label, covers both MOR and country bases.

The label is making a new thrust into the contemporary crossover jazz area. It has just signed avant-gardist Gary Bartz, vocalist Dominic Triano (formerly of the Guess Who) whom Zimmermann says has "jazz roots" and Gonzales, a big band coming out of EMI in England.

Spearheading the crossover effort are two other U.S. groups, Caldera, a Latin-tinged band, and Maze, with r&b overtones.

Zimmermann says Capitol's future "lies in direct signings as opposed to third party affiliations" like handling a custom label for distribution.

During past years of reshuffling and revampment after horrendous financial baths, the label has successfully introduced: Helen Reddy, Tavares, Natalie Cole, Steve Miller, Bob Seger, Starz, Dr. Hook, the Sylvers, Little River Boat Band, Gentle

Giant, Be Bop Deluxe, Paris, Asleep At The Wheel, Freddie Hart, Gene Watson, Ray Sawyer and Jessi Colter. The latter five are in the country area.

Despite Zimmermann's emphasis on signing acts directly and building new names, the company recently signed Carole King and handles distribution for the Ariola of America line run by Jay Lasker.

Zimmermann says Capitol's image in 1977 is "artist-oriented, approaching the marketplace with aggression but good taste and being firmly committed to the development of its artist roster."

Capitol's roster totals 90 names, including 12 in country.

Songwriter/performer King (whose management sought out Capitol), has one more LP due for Ode before she gets into her Capitol business. The Capitol LP should be ready by mid or late summer, Zimmermann estimates.

As for buying a major talent, Zimmermann merely says: "It's a good deal for everyone involved."

Zimmermann says Capitol feels more confident "with things we feel we develop alone, where we can market them through EMI affiliates and have direct communication with the artists. The business is essentially one of artist development."

The brunt of Capitol's artists are produced by freelancers. But the company has eight staff producers, three of them do studio work. The a&r department is headed by Rupert Perry, a young man in the job one year. In L.A. his three studio men are veterans Dave Cavanaugh (who handles special projects), John Paladino and John Carter. In Nashville, Frank Jones oversees country activity and Larkin Arnold handles soul out of L.A. Such acts as McCartney and Steve Miller produce themselves.

Zimmermann, with Capitol 12 years in various posts in various cities, oversees a&r, promotion, marketing and international functions.

He says Bhaskar Menon, president of Capitol Industries EMI and Capitol Records, "sets the tone for the company and has given us a sense of priorities and pride in ourselves."

Referring to Capitol's trimming its staff and the way things used to be, Zimmermann reflects: "We don't have a lot of insular levels of management." This differs from five and 10 years ago when the label had "levels of management in the field."

Hayes Home Sold

MEMPHIS—The \$475,000 home of singer Isaac Hayes, who filed a personal bankruptcy petition last Dec. 23, has been sold at a foreclosure sale on the Courthouse steps for \$375,000.

The buyer was Union Planters National Bank which holds the mortgage on the 8,000-square foot home which is on 10 acres of property in an exclusive residential section.

No one representing Hayes was present at the foreclosure sale.

And the IRS has filed a tax lien against Hayes claiming \$463,969.73 is owed the federal government for income taxes for 1974.

'Soca' New Music

LOS ANGELES—Kaylan, a new band from Trinidad with its first U.S. LP recently released by MCA, plays a special type of music it calls "soca," a mixture of salsa and calypso rhythms.



JAZZ SRO—Keyboard artist Lonnie Liston Smith, high on the jazz chart with his first RCA LP "Renaissance," chalked up two SRO gigs at New York's Carnegie Hall. He is met backstage by RCA division vice presidents Mel Ilberman, commercial operations, center, and Myron Roth, business/talent affairs.

L.A. Board Of NARAS Fills Spots

LOS ANGELES—Ben Jordan, Myron Sandler and Gerald Wilson have accepted appointments to NARAS' local Board of Governors, filling vacancies caused by the recent resignations of Carson Taylor, Neal Hefti and Rick Leemann.

The three new governors, whose terms began Jan. 4 and run until June 1978, will represent three separate membership classifications.

Jordan, a charter Academy member, returns to represent engineers. Sandler and Wilson will represent the classical and leaders/conductors classifications respectively.

Taylor and Hefti resigned because they are moving out of the area. Leemann's resignation was due to a conflict with his faculty duties at USC.

Disney Pushing Mouse Club LP

LOS ANGELES—Walt Disney Productions, which is making a strong effort to resuscitate the long-waning kidisk and subteen record market by reviving the Mickey Mouse Club on TV, has released its first LP correlated to that show.

The syndicated 30-minute across-the-board "All New Mickey Mouse Club" is seen on approximately 40 local stations. An integrated cast of youngsters is featured.

The first 12-inch album, listed at \$3.98, contains 14 songs, two of which are heard daily, while most of the others are reprised weekly. The Disneyland package contains a colorful wallposter. Dealers will receive albums in self-merchandising 25-pack browser boxes, along with wall posters.

Sixty-five shows, comprising a 14-week segment, have already been produced and another 13-week series is in production, Steve Hoch, assistant marketing chief, says. It's expected that another LP from the series will be released in early fall.

Stax Memphis Sale

• Continued from page 4

trustee of the Stax assets, over a bid by Al Bennett, former president of Liberty Records, now head of Cream Records.

Bennett bid \$3.7 million to be paid as follows: \$200,000 cash, \$200,000 after three years and the remaining in royalties through 1982.

Bennett planned to operate Stax in Memphis if he won the bid, he said.

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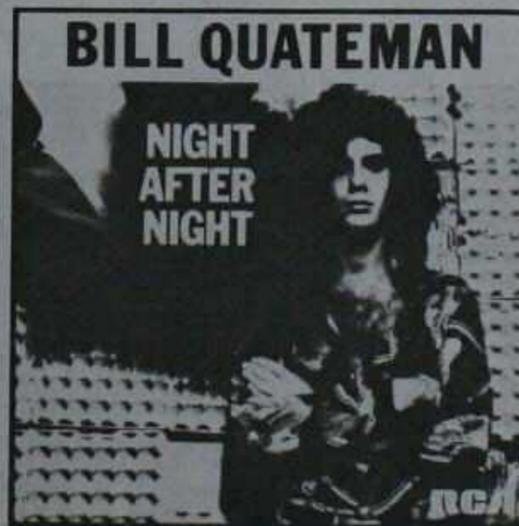
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Nashville's Industry Frozen By Winter

• Continued from page 3

ations (Billboard, Jan. 29, 1977), the frigid weather has played havoc with bookings. "We've had a few cancellations because of the bad weather and crowds have been terrible," advises Joe Taylor, head of the Joe Taylor Artist Agency.

Conditions have even forced a downturn in the normally soldout "Grand Ole Opry" shows. "Our January attendance is down compared with other years," reports Hal Durham, "Opry" general manager. He attributes the lower figures to bad weather in the Midwest where most of the cancellations are coming from.

"We've turned down the heat to where we're all wearing coats in the

office," says Johnny DeGeorge, president of the AFM Nashville chapter.

The CMA has also cut back on its heat and business continues as usual despite late arrivals caused by the snows.

"The cold weather and snows in particular have interrupted our working schedule since many of us

live in outlying areas and encounter problems in getting to work," reports Brad McCuen, head of the Nashville SESAC office. "One day we didn't open until 2 p.m."

Office efficiency has been reduced at most labels. "It has hurt the music business as a whole," opines Dave Burgess, vice president of Republic Records.

United Artists Records has an answer to the problem: a promotion man with a four-wheel drive Jeep goes out and collects the staff, hauling it to the Music Row office. One UA casualty was Lynn Shults, national country sales manager, who fell on ice in his driveway, suffering a broken collarbone.

MCA Moves For Videodisk License

• Continued from page 1

later adjustments once industry patterns are established.

However, says Harry Garfield, MCA executive in charge of music for film and television, an early formula is already evolving.

He says most top publishers contacted are agreeing to an initial additional payment of 25%, the rate now paid for film synchronization to permit their music to be marketed on videodisk as well.

Publishers which have already signed videodisk agreements with MCA for some of its material are identified by Garfield as Chappell, Mills, Warner Bros. and E.B. Marks, among others. A "very few" of those

approached have turned MCA down, he admits.

The music so far figuring in most of the program material being transferred exists in soundtracks of feature and specialty films in the MCA library. Much of the music contained therein is already controlled by MCA's house publishing facility, but in many cases does contain copyrights held by others.

The agreement does recognize that "in view of the early stage of development of exploitation, it will be difficult to determine" proper payments... "until such time as the prevailing experience in the entertainment industry provides a better basis."

It therefore allows for further negotiation after seven years from completing the contract, or five years from the first use, which ever occurs earlier.

If both parties then fail to reach a negotiated bargain, the issue goes to arbitration.

Among the items that the agreement lists seen affecting negotiations are: number of copies sold or leased to the public; prices or rental fees

paid by consumers; "type and number of uses of the composition" and their relation to works on the disk held by other publishers; whether the film is a "dramatico-musical work or other work" and the cost relationship between duplication and music production.

Copies of the form have been sent to the Harry Fox Agency here and other rights organizations abroad for study, says Garfield.

Attorneys Assist Aspiring Writers

LOS ANGELES—Songwriters Resources & Services here has set a group legal plan for its membership. Writers belonging to the service organization will be able to have a one-hour office review of their contracts by participating entertainment attorneys for a fee of no more than \$25.

Firm spokesmen state the new plan will help keep fledgling songwriters from being locked into punitive publishing contracts because of lack of access to qualified lawyers.



WORLD'S LARGEST—Pure Prairie League displays what it calls the world's largest T-shirt, presented to it in Cincinnati by fans from Pasadena, Calif.

Heart Asks End To Mushroom Pact

LOS ANGELES—Rock group Heart has filed suit in Los Angeles Superior Court against Can-Base Productions, owners of Mushroom Records, in an effort to terminate its contract with the label.

When the group signed with Mushroom in 1974, it claims a special clause was inserted in the contract providing that if either Sheldon Siegel, general manager of Mushroom, or Michael Flicker, label executive and Heart's producer ceased working for Mushroom, Heart had the option of terminating its contract.

For reasons unknown Flicker departed Mushroom last week with Heart immediately terminating its contract, it claims. Flicker had been involved with all aspects of Heart's career including marketing and promotion.

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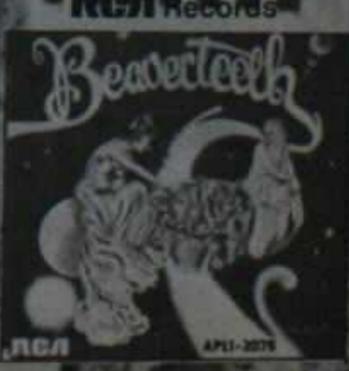
LOS ANGELES—Henry Mancini is being honored for his accomplishments as a composer of film scores by the Golden Key Foundation, a charitable fund-raising agency that will present Mancini a Golden Key at a March 4 fund-raising tribute.

FEBRUARY 5, 1977, BILLBOARD



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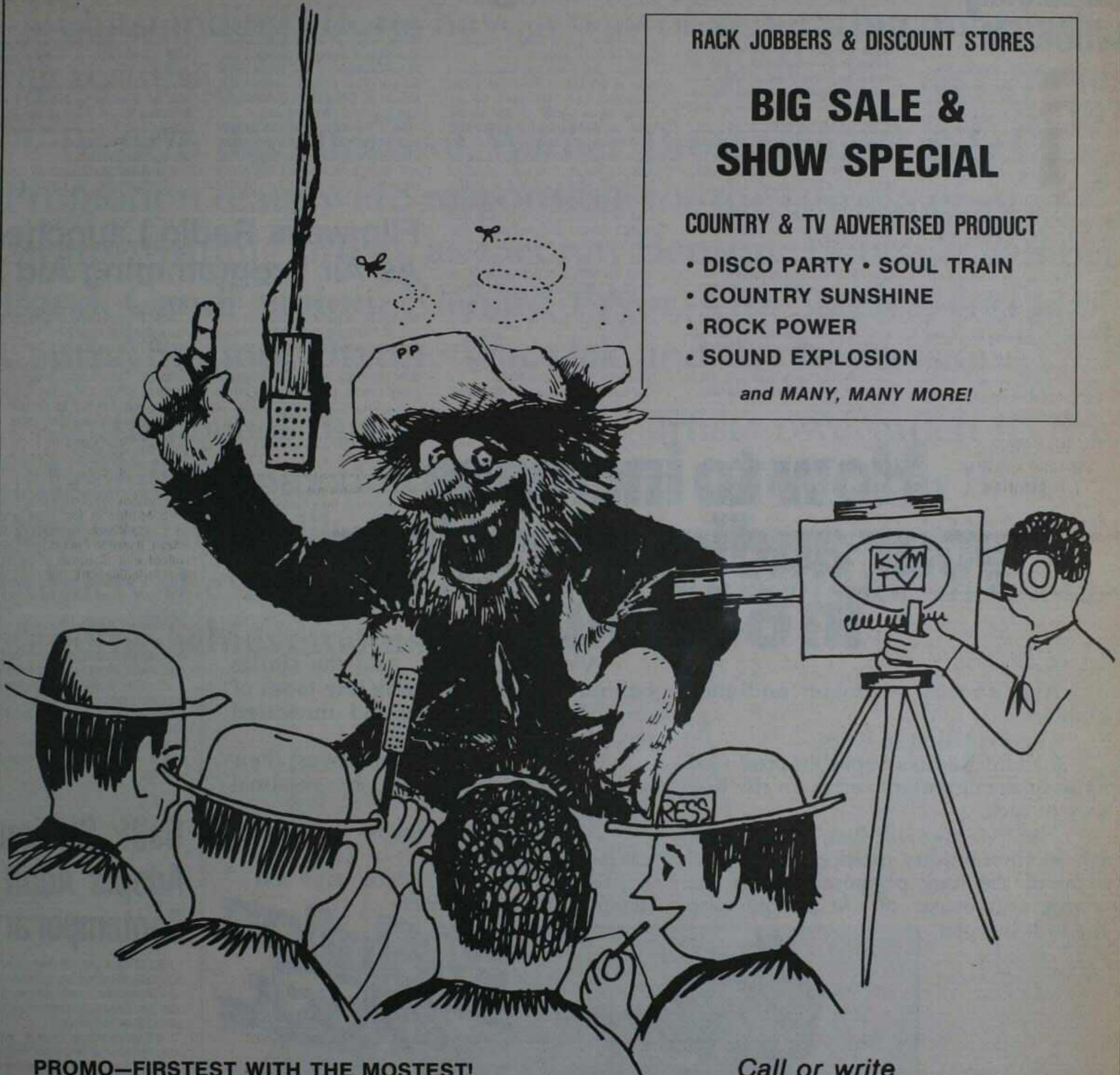
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Black Hits Dominating WOOK-FM

WASHINGTON—WOOK-FM, called KO-100, is now featuring a black-oriented album rock format, according to programming consultant Bill Parris. Clifton D. Holland is vice president and director of special programming on the FM station; program director is Leonard R. Roberts II.

Parris says the OK-100 format features the album versions of top black hits of the last three years. A unique demographic music sequence concentrates on each day-part's largest available audience.

He says he has designed the format along the same lines of other Top 40-oriented stations "for efficient come to quarterhour conversion efficiency."

An aggressive promotional schedule will soon be launched. The station

(Continued on page 32)

SONDERLING EXEC TELLS HIS STORY

Nashville Background Aids All Allen

EDITOR'S NOTE: This is an in-depth interview with Mac Allen, vice president of programming for the Sonderling Broadcasting chain who now headquarters in Miami. The interview is conducted by Claude Hall, Billboard's radio editor.

HALL: How long have you been at Sonderling Broadcasting?

ALLEN: More than a year and a half. I first became operating manager at KIKK in Houston, then national program director with a program director at each station under me. For the first time, I really had to learn to delegate responsibility and learn how to manage people.

In the old days, if you were a program director... especially back in my rock days... if you wanted a spot or promo produced, you obviously thought you could do it better than anybody else, so you hung around after work and you did it yourself. But now I'm faced with a

situation where there's no way that I can do that sort of thing. I must depend on other people.

Back when I was operations manager at WKDA in Nashville, I can remember one night—and I'd already taken myself off the air by then—an AM personality called and said he was sick and couldn't do his show. I said that I would come in and pull his shift. As I was about to step into the shower to kinda get myself together, the FM man called and said he was sick, too. It was at that point I went to the general manager and told him we had to have a program director on each of those stations. So, we put Ron Huntsman on FM and Allen Dannis on AM. It was great training—depending on other people. It has been invaluable over the years.

I was in Nashville about three years. Did a short stint of about a year with Acuff-Rose Music.

I think, like a lot of folks, espe-

cially people who're into country music, we're all kind of frustrated musicians. I suppose I certainly am. There's nothing I like better—with the exception of radio—than to sit around my living room with three or four guys and pick and sing.

So, I wanted to produce records and I went to the one company where I could find everything, learn everything and also have access to a recording studio where I could find

out what happens in a studio. Wesley Rose has everything under one roof—three large publishing companies, a record label, a recording studio. It's a complete company. He also has a talent agency and I was fortunate to get a job in the talent agency and I was also fortunate in that Wesley was kind enough to let me run rampant.

I wound up producing demo (Continued on page 31)

Filmways Radio Launched As Air Programming Aid

LOS ANGELES—Filmways Radio has been launched as a subsidiary of Filmways Inc., a firm which has been primarily involved in television and films. First product of the new company is a radio programming service for automated radio

stations. The new format is called "20/40 Format," and refers to target demographics ages. Program director of Filmways Radio is Steve Epstein. Consultant to the firm for the format is Roger Layng, program director of KPOL-FM in Los Angeles. Layng and KPOL-FM air personality Caron Allen are announcers on the programming service which accents soft-rock records.

The music service will be provided on reels with a library of 40 music reels. Music will be in segments, back-announced. A minimum of two new reels of music will be provided subscribers weekly.

The music is being mastered at Wally Heider Recording, Los Angeles, a recording studio complex that is also part of the Filmways Inc. operation.

Filmways Radio claims to provide also as part of the service a computerized market analysis, based on ratings, and airchecks of competing stations, plus a daily computerized rotation chart of the music. Voice tracks are shipped on reels for dubbing to carts.

A demo album of the music format is now available to interested stations.

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Calif. Station Adopts Adult Contemporary

FRESNO, Calif.—K-104 (K10Y) in nearby Hanford has gone on the air with an adult contemporary format, according to programming consultant Ken Sutherland.

"We're operating from a 50-60 record playlist drawn from the easy listening and adult contemporary charts available and influenced by local sales," says Sutherland. "We feature approximately 50% oldies, going back about 10 years. Music is in three and four-record sweeps."

Staff includes program director Jefferson Stone from KUPD in Phoenix, program director Richard Cano from KFIG in Fresno and Lopaka Smith from KEAP, Fresno.

"As for myself, I'm consultant in residence" and acting as program director for six weeks. Then I return to KSJO in San Jose, Calif., and consult this station from my office in Hayward."

Sutherland adds that the FM station, which programs to both Fresno and Hanford, is seeking a morning personality.

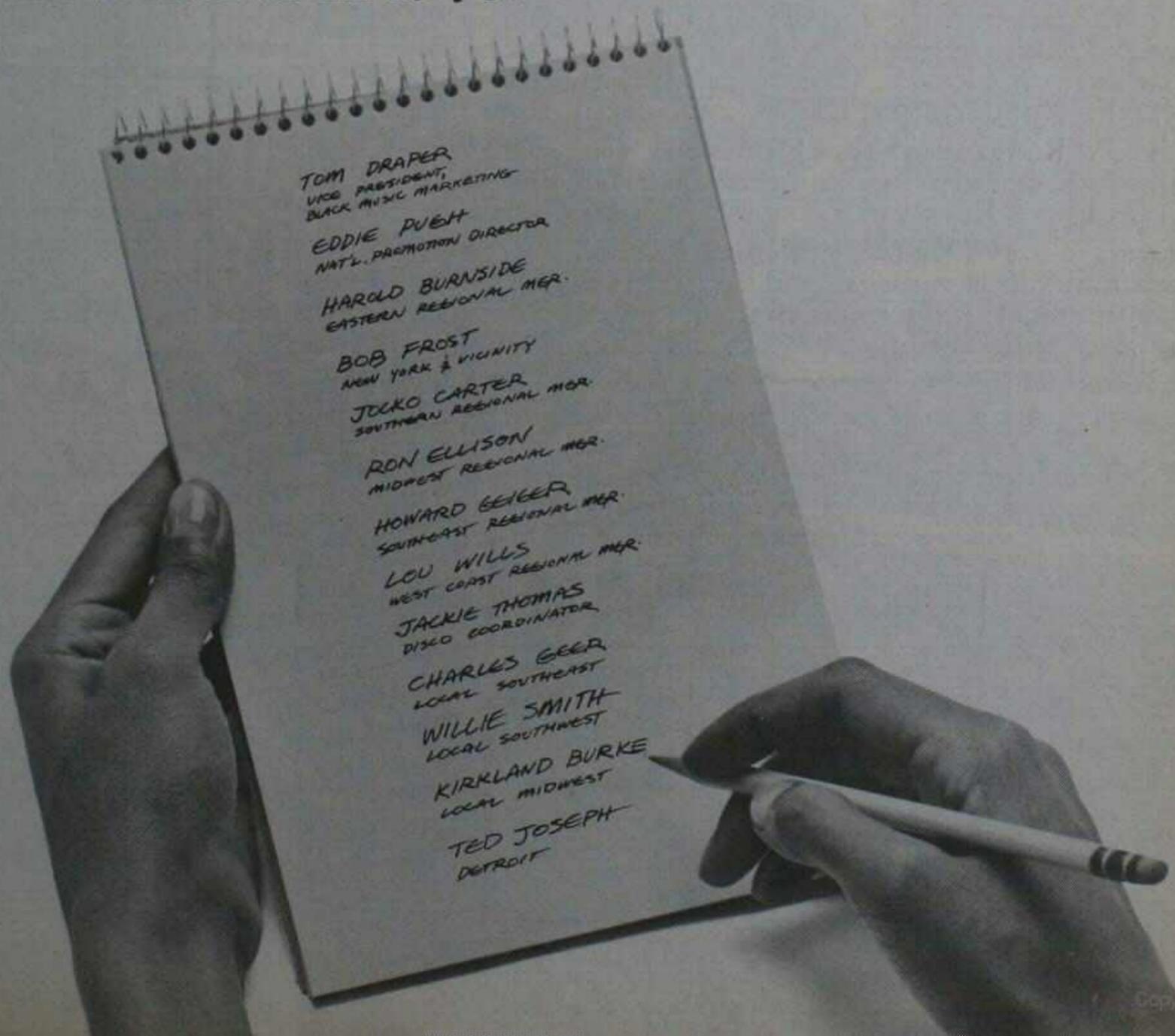
Owner is Gary Willson, formerly an account executive with KRON-TV, San Francisco.

Teamworth

Outstanding efforts have a way of generating outstanding results.

In 1976 the efforts of Warner Bros.' regional R & B Promotion team were responsible for the success of such award-winning artists as George Benson, Bootsy's Rubber Band, Candi Staton, Richard Pryor, The Staples, Graham Central Station, Dionne Warwick and the Impressions.

In the belief that unstoppable artists owe much to the unbeatable promotion teams behind them, Warner Bros. Records would like to take this opportunity to thank publicly the following Promotion Managers for their outstanding achievements in 1976.



Billboard Singles Radio Action

Based on station playlists through Thursday (1/27/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 22

WMET—Chicago

- KANSAS—Carry On Wayward Son (Kirtshner)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 17-8
- QUEEN—Somebody To Love (Elektra) 18-11

WVON—Chicago

- ARETHA FRANKLIN—Look Into Your Heart (Atlantic)
- AL GREEN—I Tried To Tell Myself (Hi)
- FACTS OF LIFE—Sometimes (Kayvette) 18-6
- TAMIKO JONES—Let It Flow (Contempo) 10-9

WVDE—Indianapolis

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 8-1
- STYLVERS—Hit Line (Capitol) 12-6

WOKY—Milwaukee

- KANSAS—Carry On Wayward Son (Kirtshner)
- ABBA—Dancing Queen (Atlantic)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 8-2
- BARRY MANILOW—Weekend In New England (Arista) 22-16

WZUJ—Milwaukee

- NONE
- BARRY MANILOW—Weekend In New England (Arista) 15-5
- KENNY NOLAN—I Like Dreamin' (20th Century) 17-7

WRL—Peoria, Ill.

- HEART—Dreamboat Annie (Mushroom)
- OLIVIA NEWTON JOHN—Sam (MCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) EX-15
- AL STEWART—Year Of The Cat (Janus) EX-21

SLQ-FM—St. Louis

- ABBA—Dancing Queen (Atlantic)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- EAGLES—New Kid In Town (Asylum) 18-10
- FLEETWOOD MAC—Go Your Own Way (W.B.) 28-23

KXOR—St. Louis

- BOSTON—Long Time (Epic)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 11-1
- FLEETWOOD MAC—Go Your Own Way (W.B.) 16-7

KIDA—Des Moines

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- AL STEWART—Year Of The Cat (Janus)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 23-12
- KENNY NOLAN—I Like Dreamin' (20th Century) 15-9

KDWB—Minneapolis

- STEVIE WONDER—I Wish (Tamla)
- HALL & OATES—Rich Girl (RCA)
- EAGLES—New Kid In Town (Asylum) 23-9
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 20-14

WDGY—Minneapolis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- STEVIE WONDER—I Wish (Tamla) 32-17
- EAGLES—New Kid In Town (Asylum) 8-2

KSTP—Minneapolis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- SMOKIE—Living Next Door To Alice (RSO)
- AL STEWART—Year Of The Cat (Janus) 13-7
- KISS—Hard Luck Woman (Casablanca) 15-11

WHB—Kansas City

- KISS—Hard Luck Woman (Casablanca)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 20-9
- JACKSONS—Enjoy Yourself (Epic) 15-11

KKLS—Rapid City, S.D.

- HALL & OATES—Rich Girl (RCA)
- OLIVIA NEWTON JOHN—Sam (MCA)
- ROSE ROYCE—Car Wash (MCA) 22-15
- KISS—Hard Luck Woman (Casablanca) 17-12

KQWB— Fargo, N.D.

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 C C—The Things We Do For Love (Mercury)
- ABBA—Dancing Queen (Atlantic) 15-10
- SMOKIE—Living Next Door To Alice (RSO) 12-8

Northeast Region

TOP ADD ONS:

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- SMOKIE—Living Next Door To Alice (RSO)

PRIME MOVERS:

- AL STEWART—Year Of The Cat (Janus)
- ABBA—Dancing Queen (Atlantic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.)

BREAKOUTS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- 10 C C—The Things We Do For Love (Mercury)
- KANSAS—Carry On Wayward Son (Kirtshner)

WABC—New York

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- BARRY MANILOW—Weekend In New England (Arista)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 27-12
- STEVIE WONDER—I Wish (Tamla) 5-2

WBLS—New York

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- OHIO PLAYERS—Feel The Beat (Mercury)
- NONE

WPIX—New York

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- AL STEWART—Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 18-10
- AEROSMITH—Walk This Way (Columbia) 20-14

WWRL—New York

- WILTON PLACE STREET BAND—Disco Lucy (Island)
- BRAINSTORM—Wake Up (Tabu)
- HAROLD MELVIN & THE BLUENOTES—Reaching For The World (ABC) 23-18
- DONNA SUMMER—Spring Affair (Casablanca) 6-2

WPTV—Albany

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- HALL & OATES—Rich Girl (RCA)
- KANSAS—Carry On Wayward Son (Kirtshner) 34-25
- AL STEWART—Year Of The Cat (Janus) 22-17

WTRY—Albany

- BOSTON—Long Time (Epic)
- ELVIS PRESLEY—Moody Blue (RCA)
- BEE GEES—Boogie Child (RSO) HB-29
- AEROSMITH—Walk This Way (Columbia) 10-5

WKBW—Buffalo

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- 10 C C—The Things We Do For Love (Mercury)
- ABBA—Dancing Queen (Atlantic) 19-9
- AL STEWART—Year Of The Cat (Janus) 25-16

WYSL—Buffalo

- KENNY NOLAN—I Like Dreamin' (20th Century)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 19-7
- AL STEWART—Year Of The Cat (Janus) 23-14

WBBF—Rochester, N.Y.

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ABBA—Dancing Queen (Atlantic) 13-1
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 24-12

WRKO—Boston

- SMOKIE—Living Next Door To Alice (RSO)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BARRY MANILOW—Weekend In New England (Arista) 24-18
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 13-8

WBZ-FM—Boston

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- MR. BIG—Romeo
- AL STEWART—Year Of The Cat (Janus) 25-14
- 10 C C—The Things We Do For Love (Mercury) 20-11

WVBF-FM—Boston

- NONE
- NONE

WORC—Worcester, Mass.

- RINGO STARR—Hey Baby (Atlantic)
- ORLEANS—Reach (Asylum)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 20-14
- ABBA—Dancing Queen (Atlantic) 23-17

WORC—Hartford

- KANSAS—Carry On Wayward Son (Kirtshner)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 16-7
- BRICK—Dazz (Bang) 26-19

WPRO—Providence

- AL STEWART—Year Of The Cat (Janus)
- JACKSONS—Enjoy Yourself (Epic) 18-11
- FLEETWOOD MAC—Go Your Own Way (W.B.) 20-13

Mid-Atlantic Region

TOP ADD ONS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus)

PRIME MOVERS:

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- STEVIE WONDER—I Wish (Tamla)

BREAKOUTS:

- SMOKIE—Living Next Door To Alice (RSO)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ELVIS PRESLEY—Moody Blue (RCA)

WFIL—Philadelphia

- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- JACKSONS—Enjoy Yourself (Epic) 17-9
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 5-1

WIBC—Philadelphia

- AL STEWART—Year Of The Cat (Janus)
- NONE

WIFI-FM—Philadelphia

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- PARKER McGEE—I Just Can't Say No To You (Big Tree)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 6-1
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 19-14

WPGC—Washington

- BOSTON—Long Time (Epic)
- AL STEWART—Year Of The Cat (Janus) 25-17
- HALL & OATES—Rich Girl (RCA) 13-7

WOL—Washington

- MELBA MOORE—The Way You Make Me Feel (Buddah)
- JOHNNIE TAYLOR—Love Is Better In The A.M. (Columbia)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 8-6

WGH—Washington

- JACKSONS—Enjoy Yourself (Epic)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- STEVIE WONDER—I Wish (Tamla) 10-1
- EAGLES—New Kid In Town (Asylum) 9-2

WCAO—Baltimore

- SMOKIE—Living Next Door To Alice (RSO)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- BARRY MANILOW—Weekend In New England (Arista) 17-11
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 18-13

WYRE—Baltimore

- NONE
- NONE

WLEE—Richmond, Va.

- ELVIS PRESLEY—Moody Blue (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-8
- HEART—Dreamboat Annie (Mushroom) 27-19

WQXI—Atlanta

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 20-7
- ELVIS PRESLEY—Moody Blue (RCA) 13-5

WMFJ—Dayton Beach

- BOSTON—Long Time (Epic)
- HOT—Angel In Your Arms (Big Tree)
- 10 C C—The Things We Do For Love (Mercury) 20-13
- ABBA—Dancing Queen (Atlantic) 17-11

WAPE—Jacksonville

- ABBA—Dancing Queen (Atlantic)
- KENNY NOLAN—I Like Dreamin' (20th Century)
- KANSAS—Carry On Wayward Son (Kirtshner) 27-13
- BREAD—Lost Without Your Love (Elektra) 12-6

WAYS—Charlotte

- KISS—Hard Luck Woman (Casablanca)
- AL STEWART—Year Of The Cat (Janus)
- HALL & OATES—Rich Girl (RCA) 18-12
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 22-16

WGV—Charlotte

- RALPH McDONALD—Where Is The Love (Marlin)
- AL GREEN—I Tried To Tell Myself (Hi)
- FUNKADELIC—Comin' Round The Mountain (W.B.) 45-24
- JIMMY CASTOR BUNCH—Space Age (Atlantic) 20-14

WKII—Raleigh, N.C.

- KANSAS—Carry On Wayward Son (Kirtshner)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-1
- EARTH, WIND & FIRE—Saturday Night (Columbia) 21-14

WTDB—Winston/Salem

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- EXILE—Try It On (Arista)
- JACKSONS—Enjoy Yourself (Epic) 21-18
- 10 C C—The Things We Do For Love (Mercury) 23-20

WFOM—Atlanta

- BOSTON—Long Time (Epic)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 13-5
- JACKSONS—Enjoy Yourself (Epic) 11-4

WGA—Savannah, Ga.

- ELVIS PRESLEY—Moody Blue (RCA)
- DICKIE GOODMAN—King (Shock)
- AL STEWART—Year Of The Cat (Janus) 15-11
- BEE GEES—Boogie Child (RSO) 27-23

WQAM—Miami

- 10 C C—The Things We Do For Love (Mercury)
- AL STEWART—Year Of The Cat (Janus)
- MARY MacGREGOR—Torn Between Two Lovers (Ariola America) 7-2
- JACKSONS—Enjoy Yourself (Epic) 19-15

Y-100 (WHY-FM)—Miami

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- DICKIE GOODMAN—King (Shock)
- AEROSMITH—Walk This Way (Columbia) 19-11
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-5

BJ 105 (WBW-FM)—Orlando

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- 10 C C—The Things We Do For Love (Mercury) 31-17
- GENE COTTON—You've Got Me Runnin' (ABC) 30-20

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- SMOKIE—Living Next Door To Alice (RSO)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-13
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) 20-15

WQPD—Lakeland, Fla.

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 20-7
- ELVIS PRESLEY—Moody Blue (RCA) 13-5

WMP5—Memphis

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- STEVIE WONDER—Isn't She Lovely (Tamla) (LP) 28-18
- BEE GEES—Boogie Child (RSO) 24-17

WGOW—Chattanooga

- OLIVIA NEWTON JOHN—Sam (MCA)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-5
- ELVIS PRESLEY—Moody Blue (RCA) 20-11

WERC—Birmingham

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- BARRY MANILOW—Weekend In New England (Arista) 18-12
- ROSE ROYCE—Car Wash (MCA) 10-5

W5GN—Birmingham

- HALL & OATES—Rich Girl (RCA)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- 10 C C—The Things We Do For Love (Mercury) 21-11
- AL STEWART—Year Of The Cat (Janus) 18-7

WHHT—Montgomery

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- DONNA SUMMER—Water Melody (Casablanca)
- BEE GEES—Boogie Child (RSO) 22-13
- OLIVIA NEWTON JOHN—Sam (MCA) 12-4

KAAY—Little Rock

- JACKSONS—Enjoy Yourself (Epic)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- 10 C C—The Things We Do For Love (Mercury) 25-20
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 17-13

WTMA—Charleston, S.C.

- KENNY NOLAN—I Like Dreamin' (20th Century)
- HALL & OATES—Rich Girl (RCA)
- WALTER JACKSON—Feelings (Chi-Sound) 21-6
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 22-10

WORD—Spartanburg, S.C.

- STYX—Jennifer (A&M)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- GINO CONICO—Can't Smile Without You (Arista) EX-21
- AL STEWART—Year Of The Cat (Janus) EX-22

WLAC—Nashville

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- 10 C C—The Things We Do For Love (Mercury)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 18-10
- AEROSMITH—Walk This Way (Columbia) 13-6

WMAX—Nashville

- BEE GEES—Boogie Child (RSO)
- BOSTON—Long Time (Epic)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 22-12
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 16-7

WHBQ—Memphis

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- AL STEWART—Year Of The Cat (Janus) 24-18
- FLEETWOOD MAC—Go Your Own Way (W.B.) 17-13

WMP5—Memphis

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- STEVIE WONDER—Isn't She Lovely (Tamla) (LP) 28-18
- BEE GEES—Boogie Child (RSO) 24-17

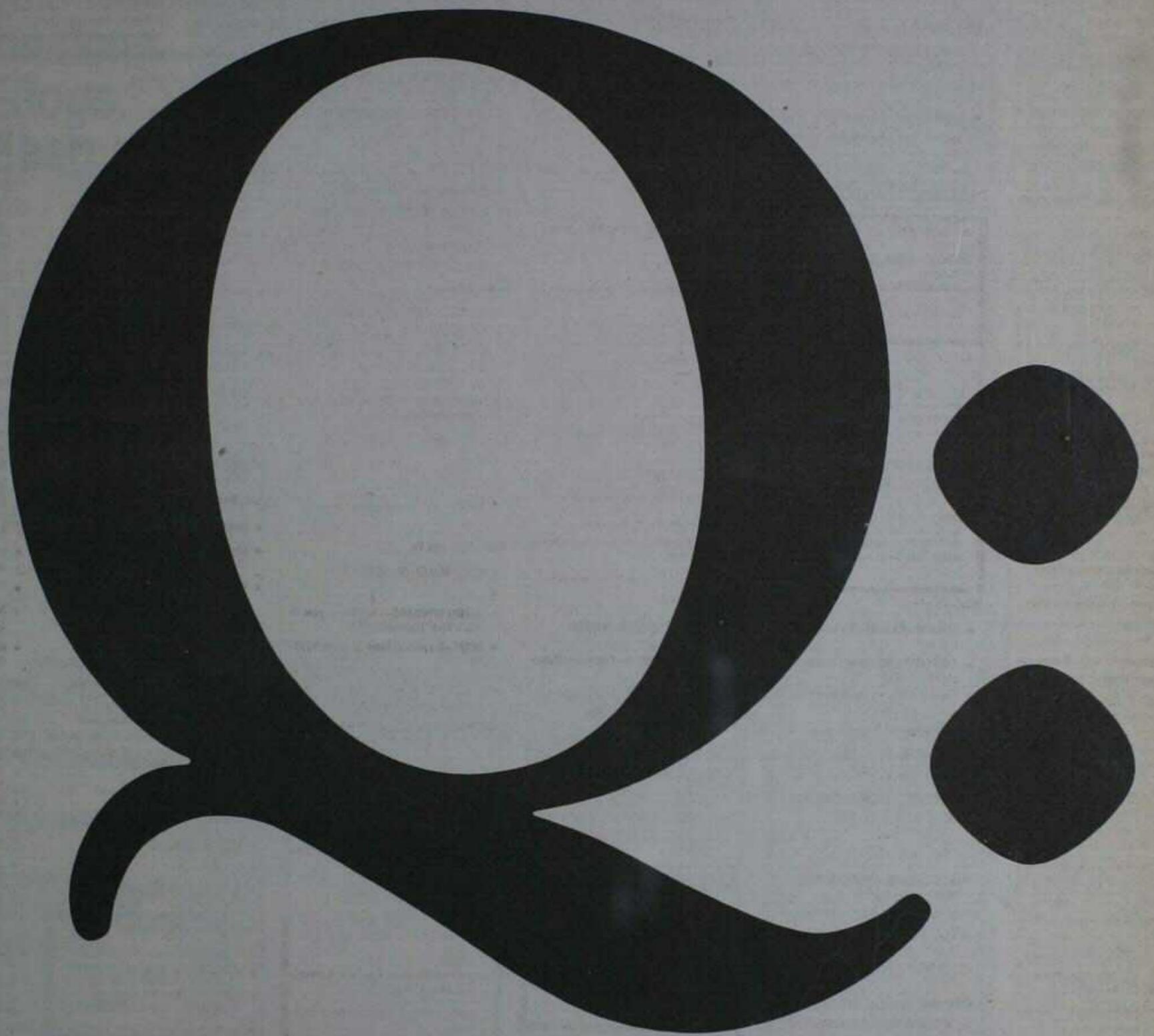
WGOW—Chattanooga

- OLIVIA NEWTON JOHN—Sam (MCA)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 15-5
- ELVIS PRESLEY—Moody Blue (RCA) 20-11

WERC—Birmingham

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- BARRY MANILOW—Weekend In New England (Arista) 18-12
- ROSE ROYCE—Car Wash (MCA) 10-5

W



Do Ya?*

*See page 78 Column 1 for the answer

Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Based on station playlists through Thursday (1/27/77)

Top Add Ons-National

STARCASTLE—Fountains Of Light (Epic)
SAMMY HAGAR—(Capitol)
BARCLAY JAMES HARVEST—Octoberon (MCA)
LEON REDBONE—Double Time (Warner Brothers)

Top Requests/Airplay-National

EAGLES—Hotel California (Asylum)
BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
Z Z TOP—Tejas (London)
GENESIS—Wind & Wuthering (Atco)

National Breakouts

RUFUS—Ask Rufus (ABC)
THE BABYS—(Chrysalis)
MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
DIRK HAMILTON—Alias I (ABC)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFNL AM-FM—Denver (Craig Applegate)

- THE BIG WHA KOD—(ABC)
- DIRK HAMILTON—Alias I (ABC)
- CITY BOY—Dinner At The Ritz (Mercury)
- JIM PAUL GLAZER & HIS DU/LAW BAND—(ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JOURNEY—Next (Columbia)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- JAN AKERMAN & KAZ LUX—Ely (Atlantic)
- LEOKOTRE—(Chrysalis)
- KALYAN—(MCA)

KZLZ-FM—Eugene (Stan Garrett)

- DIRK HAMILTON—Alias I (ABC)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- DIS—Breaking Through (United Artists)
- JAMES TALLY—BlackJack Choir (Capitol)
- GRAHAM PARKER—Booting (Import)
- DENIM—(Epic)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- Z Z TOP—Tejas (London)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- EAGLES—Hotel California (Asylum)

KZOK (OR102)-FM—Seattle (Lori Holder)

- JANIS IAN—Miracle Row (Columbia)
- DAVID BOWIE—Low (RCA)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- JOURNEY—Next (Columbia)
- SAMMY HAGAR—(Capitol)
- GENESIS—Wind & Wuthering (Atco)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- STEVE MILLER—Fly Like An Eagle (Capitol)

WRNO-FM—New Orleans (Tom Owens)

- CITY BOY—Dinner At The Ritz (Mercury)
- GEORGE BENSON—In Flight (Warner Brothers)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- JENNIFER WARNES—(Arista)
- LEETA MBLULU—(A&M)
- HERBIE MANN—Bird In A Silver Cage (Atlantic)
- WINGS—Wings Over America (Capitol)
- BARBARA STREISAND & KRIS KRISTOFFERSON—A Star Is Born (Columbia)
- J J EVIL WONDER—Songs In The Key Of Life (Tamla)
- EAGLES—Hotel California (Asylum)

RY102-FM—Kansas City (Max Floyd)

- BARCLAY JAMES HARVEST—Octoberon (MCA)
- VANGELIS—Albedo (RCA)
- STARCASTLE—Fountains Of Light (Epic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- AL STEWART—The Year Of The Cat (Janus)
- KISS—Rock & Roll Over (Casablanca)

KLBJ-FM—Austin (Steve Smith)

- JOURNEY—Next (Columbia)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- SAMMY HAGAR—(Capitol)
- RUFUS—Ask Rufus (ABC)
- DAVID BOWIE—Low (RCA)
- JONI MITCHELL—Hejira (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- GENESIS—Wind & Wuthering (Atco)

WMMS-FM—Cleveland (Shelly Styles)

- GEORGE BENSON—In Flight (Warner Brothers)
- THE HUMANS—(Mercury)
- THE BABYS—(Chrysalis)
- AL STEWART—The Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—Rising Science (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- DAVID BOWIE—Low (RCA)

WYDD-FM—Pittsburgh (Steve Downs)

- OSI BISA—Dyah Aweska (Island)
- CITY BOY—Dinner At The Ritz (Mercury)
- LEOKOTRE—(Chrysalis)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- GENTLE GIANT—Playing The Fool (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- Z Z TOP—Tejas (London)

WQFM-FM—Milwaukee (Bobbin Beans)

- BARCLAY JAMES HARVEST—Octoberon (MCA)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- RUFUS—Ask Rufus (ABC)
- TAJ MAHAL—Music Fuh Ya (Warner Brothers)
- THE WINTERS BROTHERS BAND—(A&M)
- GENTLE GIANT—Playing The Fool (Capitol)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)
- DAVID BOWIE—Low (RCA)
- STEVE MILLER—Fly Like An Eagle (Capitol)

KSHE-FM—St. Louis (Ron Stevens)

- JANIS IAN—Miracle Row (Columbia)
- JOURNEY—Next (Columbia)
- ACE—No Strings (Anchor)
- STALLION—(Casablanca)
- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (Atco)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

WAFB-FM—Jacksonville (Bill Barhoff)

- THE BABYS—(Chrysalis)
- DAVID BOWIE—Low (RCA)
- BEAVER TEETH—(RCA)
- JANIS IAN—Miracle Row (Columbia)
- RENAISSANCE—Novella (Sire)
- LEON REDBONE—Double Time (Warner Brothers)
- BARBARA STREISAND & KRIS KRISTOFFERSON—A Star Is Born (Columbia)
- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- SANTANA—Festival (Columbia)

WINZ-FM—Miami (Bill Steedman)

- LEON REDBONE—Double Time (Warner Brothers)
- THE WINTERS BROTHERS BAND—(A&M)
- JENNIFER WARNES—(Arista)
- THE BABYS—(Chrysalis)
- RENAISSANCE—Novella (Sire)
- RACING CARS—Downtown Tonight (Chrysalis)
- QUEEN—A Day At The Races (Elektra)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)

WQSR-FM—Tampa (Steve Huntington)

- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- RENAISSANCE—Novella (Sire)
- DENIM—(Epic)
- MARTIN MULL—I'm Everyone I Ever Loved (ABC)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- SPIRIT—Future Games (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- DAVID BOWIE—Low (RCA)
- CHICK COREA—My Spanish Heart (Polydor)

WTKR-FM—Baltimore (St. vs. Cochran)

- RENAISSANCE—Novella (Sire)
- BREAD—Lust Without Your Love (Elektra)
- GENTLE GIANT—Playing The Fool (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- JANIS IAN—Miracle Row (Columbia)
- WINGS—Wings Over America (Capitol)
- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- Z Z TOP—Tejas (London)

WSAB-FM—Baltimore (Bernie Bernard)

- GENTLE GIANT—Playing The Fool (Capitol)
- THE BIG WHA KOD—(ABC)
- ACE—No Strings (Anchor)
- VOLUNTEERS—(Arista)
- STEVE WACH—Lucky (United Artists)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- STANLEY BROWN GROUP—If The Lights Don't Get You The Hots Will (Sire)
- EAGLES—Hotel California (Asylum)
- HOLLIES—Russian Roulette (Polydor Import)

WMMR-FM—Philadelphia (Marie Stever)

- RENAISSANCE—Novella (Sire)
- GENTLE GIANT—Playing The Fool (Capitol)
- RUFUS—Ask Rufus (ABC)
- ESRA MOHAWK—(Private Stock)
- LEON REDBONE—Double Time (Warner Brothers)
- JANIS IAN—Miracle Row (Columbia)
- AVERAGE WHITE BAND—Person To Person (Atlantic)
- CHICK COREA—My Spanish Heart (Polydor)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)

WGRO-FM—Buffalo (Tom Tuben)

- SAMMY HAGAR—(Capitol)
- RACING CARS—Downtown Tonight (Chrysalis)
- STARCASTLE—Fountains Of Light (Epic)
- VANGELIS—Albedo (RCA)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- JANIS IAN—Miracle Row (Columbia)
- GENESIS—Wind & Wuthering (Atco)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- KISS—Rock & Roll Over (Casablanca)

WHCR-FM—Hartford (Paul Payton)

- STARCASTLE—Fountains Of Light (Epic)
- LEON REDBONE—Double Time (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- NEW RIDERS OF THE PURPLE SAGE—Who Are These Guys (MCA)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- JAMES MONTGOMERY BAND—(Island)
- QUEEN—A Day At The Races (Elektra)
- Z Z TOP—Tejas (London)

WYSP-FM—Bala Cynwyd (Sunny Fox)

- SAMMY HAGAR—(Capitol)
- STARCASTLE—Fountains Of Light (Epic)
- JANIS IAN—Miracle Row (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- LOCUST—The Plague (Newell Graph)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- DAVID BOWIE—Low (RCA)
- JACKSON BROWNE—The Pretender (Asylum)
- GENESIS—Wind & Wuthering (Atco)

WPLR-FM—New Haven (Gordon Waingarth)

- GEORGE BENSON—In Flight (Warner Brothers)
- GEORGE BENSON—In Concert—Carnegie Hall (CTI)
- B.B. KING—King Live (ABC)
- LONE STAR—(Columbia)
- BRIAN AUGER'S OBLIVION EXPRESS—Hearst/ABC (Warner Brothers)
- STANLEY BROWN GROUP—If The Lights Don't Get You The Hots Will (Sire)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(A&M)
- JEFFERSON AIRPLANE—Flight Log 1964-1970

WSAN-FM—Albany (Rick Harvey)

- ACE—No Strings (Anchor)
- RUFUS—Ask Rufus (ABC)
- THE PIPER—(A&M)
- DAVID BOWIE—Low (RCA)
- RENAISSANCE—Novella (Sire)
- STARCASTLE—Fountains Of Light (Epic)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- AL STEWART—The Year Of The Cat (Janus)

WYZZ-FM—Albany (Rick Harvey)

- ACE—No Strings (Anchor)
- JOURNEY—Next (Columbia)
- DON HARRISON BAND—Red Hot (Atlantic)
- RUFUS—Ask Rufus (ABC)
- JANIS IAN—Miracle Row (Columbia)
- SAMMY HAGAR—(Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- JONNY LUC PONTY—Imaginary Voyage (Atlantic)
- Z Z TOP—Tejas (London)
- QUEEN—A Day At The Races (Elektra)

Western Region

TOP ADD ONS

- JOURNEY—Next (Columbia)
- JANIS IAN—Miracle Row (Columbia)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- SAMMY HAGAR—(Capitol)

TOP REQUEST/AIRPLAY

- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- Z Z TOP—Tejas (London)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

BREAKOUTS

- THE BABYS—(Chrysalis)
- RUFUS—Ask Rufus (ABC)
- ACE—No Strings (Anchor)
- DIRK HAMILTON—Alias I (ABC)

KFNL-FM—San Francisco (Dan Poloczek)

- SILK SLICK—(Arista)
- ETNA JAMES—Etna Is Better Than Exah (Chess)
- JOE WHITE—Eyes (20th Century)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- MARTIN MULL—I'm Everyone I Ever Loved (ABC)
- SAMMY HAGAR—(Capitol)
- THE BABYS—(Chrysalis)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- DAVID BOWIE—Low (RCA)

WYZZ-FM—Los Angeles (Mark Cooper)

- THE BABYS—(Chrysalis)
- JANIS IAN—Miracle Row (Columbia)
- JOURNEY—Next (Columbia)
- ACE—No Strings (Anchor)
- STALLION—(Casablanca)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)

KZRF-FM—San Diego (Drake Hall)

- AVERAGE WHITE BAND—Person To Person (Atlantic)
- TIM CARNES—Sailor (A&M)
- THE WINTERS BROTHERS BAND—(A&M)
- BREAD—Lust Without Your Love (Elektra)
- JOURNEY—Next (Columbia)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- KARGAS—Lifted (Karnes)
- BOSTON—(Epic)

KDME-FM—San Jose (Dena Tang)

- BARCLAY JAMES HARVEST—Octoberon (MCA)
- THE WINTERS BROTHERS BAND—(A&M)
- RUFUS—Ask Rufus (ABC)
- SYMPHONIC SLAM—(A&M)
- RENAISSANCE—Novella (Sire)
- CITY BOY—Dinner At The Ritz (Mercury)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- JOURNEY—Next (Columbia)
- EAGLES—Hotel California (Asylum)

KZXP-FM—Sacramento (Bruce Meier)

- ACE—No Strings (Anchor)
- JOURNEY—Next (Columbia)
- DON HARRISON BAND—Red Hot (Atlantic)
- RUFUS—Ask Rufus (ABC)
- JANIS IAN—Miracle Row (Columbia)
- SAMMY HAGAR—(Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- JONNY LUC PONTY—Imaginary Voyage (Atlantic)
- Z Z TOP—Tejas (London)
- QUEEN—A Day At The Races (Elektra)

Southwest Region

TOP ADD ONS

- STARCASTLE—Fountains Of Light (Epic)
- CITY BOY—Dinner At The Ritz (Mercury)
- LEON REDBONE—Double Time (Warner Brothers)
- SAMMY HAGAR—(Capitol)

TOP REQUEST/AIRPLAY

- AL STEWART—The Year Of The Cat (Janus)
- JONI MITCHELL—Hejira (Asylum)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

BREAKOUTS

- GEORGE BENSON—In Flight (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- RENAISSANCE—Novella (Sire)
- JOURNEY—Next (Columbia)

KZEX-FM—Dallas (Charlie Kendall)

- LEON REDBONE—Double Time (Warner Brothers)
- WENDY WALDMAN—The Main Rehearsal (Warner Brothers)
- GEORGE BENSON—In Flight (Warner Brothers)
- STEVE MARLEY—Love's A Prima Donna (Capitol)
- SAMMY HAGAR—(Capitol)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- JONI MITCHELL—Hejira (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KFDW-FM—Dallas Ft. Worth (Tim Spencer)

- STARCASTLE—Fountains Of Light (Epic)
- GROVER WASHINGTON JR.—Secret Place (Kudu)
- KID DYKAMITE—(Cream)
- DAVID BOWIE—Low (RCA)
- RENAISSANCE—Novella (Sire)
- CITY BOY—Dinner At The Ritz (Mercury)
- KANGAS—Lifted (Karnes)
- EAGLES—Hotel California (Asylum)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Janus)

KDLZ-FM—Houston (Jim Harty)

- CHICK COREA—My Spanish Heart (Polydor)
- JANIS IAN—Miracle Row (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- STARCASTLE—Fountains Of Light (Epic)
- LEON REDBONE—Double Time (Warner Brothers)
- RUFUS—Ask Rufus (ABC)
- JONI MITCHELL—Hejira (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- JACKSON BROWNE—The Pretender (Asylum)
- MANFRED MANN'S EARTH BAND—Rising Science (Warner Brothers)

Midwest Region

TOP ADD ONS

- SAMMY HAGAR—(Capitol)
- CITY BOY—Dinner At The Ritz (Mercury)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- STARCASTLE—Fountains Of Light (Epic)

TOP REQUEST/AIRPLAY

- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GENESIS—Wind & Wuthering (Atco)
- AL STEWART—The Year Of The Cat (Janus)

BREAKOUTS

- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- GENTLE GIANT—Playing The Fool (Capitol)
- GEORGE BENSON—In Flight (Warner Brothers)
- JOURNEY—Next (Columbia)

WYZZ-FM—Detroit (Greg Gillespie)

- SAMMY HAGAR—(Capitol)
- STARCASTLE—Fountains Of Light (Epic)
- DON HARRISON BAND—Red Hot (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)

WYZZ-FM—Chicago (John Platt)

- DAVID BOWIE—Low (RCA)
- BILL QUATEMAN—Night After Night (RCA)
- CITY BOY—Dinner At The Ritz (Mercury)
- SAMMY HAGAR—(Capitol)
- MARTIN MULL—I'm Everyone I Ever Loved (ABC)
- MUDDY WATERS—Hard Again (Blue Sky)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- GRAHAM PARKER—Booting (Warner)
- GENESIS—Wind & Wuthering (Atco)

WYZZ-FM—Cincinnati (Glen Warren)

- TAJ MAHAL—Music Fuh Ya (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- SAMMY HAGAR—(Capitol)
- CITY BOY—Dinner At The Ritz (Mercury)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- WINGS—Wings Over America (Capitol)
- AL STEWART—The Year Of The Cat (Janus)

Southeast Region

TOP ADD ONS

- RENAISSANCE—Novella (Sire)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- DAVID BOWIE—Low (RCA)
- JANIS IAN—Miracle Row (Columbia)

TOP REQUEST/AIRPLAY

- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- QUEEN—A Day At The Races (Elektra)

BREAKOUTS

- LEON REDBONE—Double Time (Warner Brothers)
- THE BABYS—(Chrysalis)
- GENTLE GIANT—Playing The Fool (Capitol)
- DIRK HAMILTON—Alias I (ABC)

WFLS-FM—Atlanta (Drew Murray)

- DAVID BOWIE—Low (RCA)
- RENAISSANCE—Novella (Sire)
- DIRK HAMILTON—Alias I (ABC)
- TARGET—(A&M)
- RACING CARS—Downtown Tonight (Chrysalis)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- QUEEN—A Day At The Races (Elektra)

WYZZ-FM—Washington D.C. (Mark Kern)

- RENAISSANCE—Novella (Sire)
- ACE—No Strings (Anchor)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- TIM CARNES—Sailor (A&M)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- EMMYLOU HARRIS—Luxury Liner (Warner Brothers)
- JACKSON BROWNE—The Pretender (Asylum)

Northeast Region

TOP ADD ONS

- STARCASTLE—Fountains Of Light (Epic)
- GENTLE GIANT—Playing The Fool (Capitol)
- STANLEY BROWN GROUP—If The Lights Don't Get You The Hots Will (Sire)
- LEON REDBONE—Double Time (Warner Brothers)

TOP REQUEST/AIRPLAY

- EAGLES—Hotel California (Asylum)
- GENESIS—Wind & Wuthering (Atco)
- Z Z TOP—Tejas (London)
- RENAISSANCE—Novella (Sire)

BREAKOUTS

- THE BIG WHA KOD—(ABC)
- THE BABYS—(Chrysalis)
- RUFUS—Ask Rufus (ABC

Pink Floyd's "Animals"— new dimensions in pigs, dogs, and sheep.

JC 34474

The long awaited "Animals" album is here.

It's an amazing demonstration of what makes Pink Floyd world leaders.

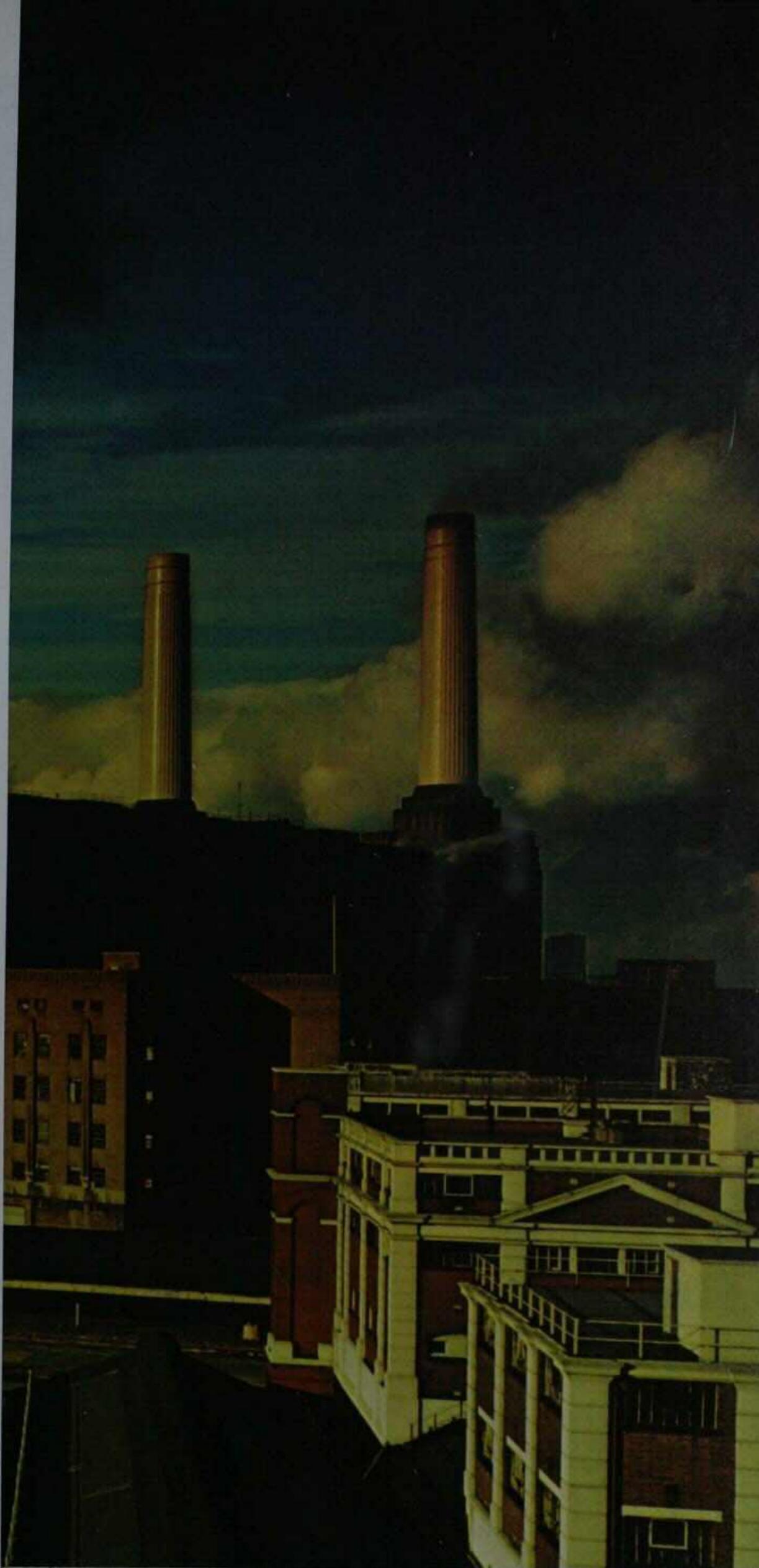
The sound is unmistakably Pink Floyd.

The music is absolutely new.

And the three tracks, "Pigs," "Dogs" and "Sheep" are each destined to become radio mainstays.

Pink Floyd's "Animals" will be supported by a history-making tour, beginning in April and culminating in a July 4th weekend splash.

"Animals"
is new Pink Floyd,
on Columbia Records
and Tapes.



Vox Jox

By CLAUDE HALL

ANGELES—Lots of people are talking about the new album by Jan Basham of A&M Records and Randy Brown of Portrait Records. Paul Cassidy, general manager of KTNQ in Los Angeles, and program director Jimi Fox's wife Patrice, Johnny Magbobb Lee, Derek Church of Motown Records, George Costello of Columbia Records and a few others were gathered under a blazing searchlight at Martoni's Restaurant.

The occasion was not to celebrate Carter's inauguration, but to welcome the Real Don Steele made his grand entrance about 7 p.m.

Jan. 20 wasn't any special occasion, in spite of Steele's grand entrance and flag-waving redneck American speech and the bright outside. It seems that the city is pulling all kinds of numbers from the market to create goodwill support in the music and radio industries. The town, once again, is full of the street excitement created magic when Steele and

W. Morgan first came to the city to be disk jockeys and carry on the Jacobs' briefcase.

★ ★ ★
WAE-FM, Pittsburgh, has adopted new call letters and will be on the air at WXXK and called 96.1 on Jan. 31 was the blastoff day for a new rock format under producer-director Bobby Christian... Reid is the new music director at WTH, Newark, Ohio, replacing Donovan. Mike says he'll talk to somebody in the afternoons Monday through Friday, 614-344-0361.

★ ★ ★
D Thayer, former station manager of KKOK in downtown Los Angeles, is now production manager at KMET, Los Angeles... Old
(Continued on page 32)

lasting'

of the music she plays. Allen says that Donahue will have more than the other personalities on the station, but will never get too far. Donahue will be selling her show on the show.

Allen says KPOL-FM will be targeting a target audience of 25-34 and she's working with Licorice to launch research on record buying habits.

Allen, White and Crist showed the results and unveiled information of a recent market research study of record buying habits which the association had conducted.

hundreds of Deejays RENEWED AGAIN!

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people have predicted. One of the reasons, I think, is that AM stereo will be coming quickly. I hope I'm not just whistling dixie on that. But AM stations, in any case, are not going to just give up. You can't tell a man who owns five or six AM radio stations that it's all over. That guy's going to fight you. Anyway that he can.

The big difference is that FM has stereo—or even quad eventually.

FM station in Memphis about a year ago—it's an automated station—we really hadn't tried and tried the format at that time. We had it on the air in Memphis, but hadn't done a tremendous amount of work with it.

We were too many in the other markets. That station was left to care for itself. Anyway, the soft rock format was really not off the ground at that point. In looking back, under the present circumstances, I would

Allen spoke of problems building a library of records from scratch and this immediately created some questions among the promotion executives about restocking radio stations in general. Crist said he was not concerned with giving a radio station new product on which his label was vying for exposure, but where does a record company draw the line on a complete catalog? He said that providing product for KPOL-FM for

slightly more singles-oriented than the typical KNX-FM or KLOS and, furthermore, will be more friendly toward soul music and even play a little bit of country music.

From 11-midnight, the station will track albums and these may be new or old.

Of interesting news to the executives was the information that Rachel Donahue will be doing a 6-midnight program Saturdays and have

FEBRUARY 5, 1977 BILLBOARD

Top Add O

STARCASTLE—Fo
SAMMY HAGAR—
BARCLAY JAMES
LEON REDBONE

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

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

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

Western Region

TOP ADD ONS:

JOURNEY—Next (Columbia)
JANIS IAN—Miracle Row (Columbia)
BARCLAY JAMES HARVEST—Octoberon (MCA)
SAMMY HAGAR—(Capitol)

★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
GARY WRIGHT—The Light Of Smiles (Warner Brothers)
Z Z TOP—Tejas (London)
CHILLIWACK—Dreams, Dreams, Dreams (Mushroom Records)

BREAKOUTS:

THE BABYS—(Chrysalis)
RUFUS—Ack Rufus (ABC)
ACE—No Strings (Anchor)
DIRK HAMILTON—Aias I (ABC)

KSAN FM—San Francisco (Dan Potoczak)

- SILK SLICK—(Arista)
- ETTA JAMES—Etta Is Better Than Evah (Ches)
- JOE WHITE—Eyes (20th Century)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- MARTIN MULL—I'm Everyone I Ever Loved (ABC)
- SAMMY HAGAR—(Capitol)
- THE BABYS—(Chrysalis)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- DAVID BOWIE—Low (RCA)

KWST FM—Los Angeles (Mark Cooper)

- THE BABYS—(Chrysalis)
- JANIS IAN—Miracle Row (Columbia)
- JOURNEY—Next (Columbia)
- ACE—No Strings (Anchor)
- STALLION—(Casablanca)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- CHILLIWACK—Dreams, Dreams, Dreams (Mushroom Records)

KPBI FM—San Diego (Drake Hall)

- AVERAGE WHITE BAND—Person To Person (Atlantic)
- KIM CARNES—Sailer (A&M)
- THE WINTERS BROTHERS BAND—(A&M)
- BREAD—Lost Without Your Love (Elektra)
- JOURNEY—Next (Columbia)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polygram)
- EAGLES—Hotel California (Asylum)
- KANSAS—Leftoverture (Wichita)
- BOSTON—(Epic)

KOME FM—San Jose (Dana Tang)

- BARCLAY JAMES HARVEST—Octoberon (MCA)
- THE WINTERS BROTHERS BAND—(A&M)
- RUFUS—Ack Rufus (ABC)
- SYMPHONIC SLAM—(A&M)
- RENAISSANCE—Novella (Gord)
- CITY BOY—Dinner At The Ritz (Mercury)
- GENESIS—Wind & Wuthering (Atco)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- JOURNEY—Next (Columbia)
- EAGLES—Hotel California (Asylum)

KZXP FM—Sacramento (Bruce Meyer)

- ACE—No Strings (Anchor)
- JOURNEY—Next (Columbia)
- DON HARRISON BAND—Red Hot (Atlantic)
- RUFUS—Ack Rufus (ABC)
- JANIS IAN—Miracle Row (Columbia)
- SAMMY HAGAR—(Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- JEAN LUC PONTI—Inevitable Woman (Atlantic)
- Z Z TOP—Tejas (London)

- EAGLES—Hotel California (Asylum)
- Z Z TOP—Tejas (London)
- AL STEWART—The Year Of The Cat (Jama)

KLOL FM—Houston (Jim Harty)

- CHICK COREA—My Spanish Heart (Polygram)
- JANIS IAN—Miracle Row (Columbia)
- CITY BOY—Dinner At The Ritz (Mercury)
- STARCASTLE—Fountains Of Light (Epic)
- LEON REDBONE—Daddy Law (Warner Brothers)
- RUFUS—Ack Rufus (ABC)
- JOHN MITCHELL—Heyra (Asylum)
- AL STEWART—The Year Of The Cat (Jama)
- JACKSON BROWNE—The Pretender (Asylum)
- MANFRED MANN'S EARTH BAND—Raging Silence

- GRAHAM PARKER—Heat Treatment (Mercury)
- GENESIS—Wind & Wuthering (Atco)

WZLX FM—Cincinnati (Debra Marx)

- TAI MAHAL—Music, Fish Ya (Warner Brothers)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- BARCLAY JAMES HARVEST—Octoberon (MCA)
- SAMMY HAGAR—(Capitol)
- CITY BOY—Dinner At The Ritz (Mercury)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- WINGS—Wings Over America (Capitol)

- QUEEN—I Day At The Races (Epic)

WMMZ FM—Washington D.C. (Mark Kern)

- RENAISSANCE—Novella (Gord)
- ACE—No Strings (Anchor)
- JIMMY BUFFETT—Chesapeake Lehighes—Changes In Attitudes (ABC)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- STARCASTLE—Fountains Of Light (Epic)
- KIM CARNES—Sailer (A&M)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- ZENYLDU HARRIS—Luxury Lover (Warner Brothers)

- GEORGE HARRISON—Thirty Three & 1/3 (Dark Horse)

WCMZ FM—Baltimore (Barbara Lambert)

- VALERIE CARTER—Just A Stroke From Away (Columbia)
- GENTLE GIANT—Playing The Fool (Capitol)
- STARCASTLE—Fountains Of Light (Epic)
- STANLEY BROWN GROUP—If The Lights Don't Get You The Next Will (Gord)
- GENIE—(Epic)
- THE BABYS—(Chrysalis)
- RENAISSANCE—Novella (Gord)
- GENESIS—Wind & Wuthering (Atco)
- ATLANTA RHYTHM SECTION—Rock & Roll Attitude (Polygram)

- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- AL STEWART—The Year Of The Cat (Jama)

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Nashville Background Aids Allen

Vox Jox

By CLAUDE HALL

Continued from page 20

record sessions which was great timing. I later did a couple of masters. I was also lucky enough to kind of road manage Roy Orbison a little bit. It's great to be around a legend like that. I also traveled with Don Gibson a little bit, one of the great songwriters. And I also pitched songs.

Of course, I met a lot of people and learned a lot. I met guys like Don Gant, a fine singer and great record producer and John Brown, a national promotion executive for MCA Records.

I think I also got one of the big lessons of my life from Wesley. In trying to deal with people, which is obviously important if you're going to make headway in this world, I realized that one of the reasons Wesley was successful is that he's a positive thinker.

I looked around that Acuff-Rose building several times and told myself: This man couldn't build this company, even with the aid of the red Rose and Hank Williams material, and be a lightweight. He has to have something else going for him. Even above and beyond the fact that he's a very bright person.

In order to keep up with Wesley mentally, I got into positive thinking myself.

I've been through a lot of changes since then, but the experience of Acuff-Rose got me going in a positive direction. I came out of there in pretty good shape.

And I didn't really want to leave.

But, in the meantime, Al Greenfield had become the sales manager of WJJD in Chicago, then moved to become general manager at KTKK in Houston. And he was kind enough to remember me. He called and asked me to come to work for him. I told him that I really didn't want to, that I'd just cut my first masters and thought I could make a lot of it in the record business. But he persuaded me to fly down and talk to him.

I went down to Houston and he made me an offer I couldn't refuse. That was about three years ago.

H: Do you like Houston as a radio town?

A: I think it's a great radio town. The competition is fierce. And I love that. It's not cut-throat, in comparison to the old days when people destroyed each other's cars outside the station, hiring janitors to steal memos out of wastebaskets, that kind of thing.

In any case, Houston's not that cut-throat. It's a pretty clean town. There's straight head-on-head competition. It's pleasant to be in a city where you can pick up the phone and call a guy like Bill Young at KILT and talk about common radio problems.

Even amongst the country music stations, where competition is pretty fierce, there's no active dislike among the people involved. We're all doing the best job we can. Fiercely, but fairly.

H: In your total observation of the national radio scene, is FM doing well?

A: Definitely. I don't see, however, AM's death knell as a lot of people have predicted. One of the reasons, I think, is that AM stereo will be coming quickly. I hope I'm not just whistling dixie on that. But AM stations, in any case, are not going to just give up. You can't tell a man who owns five or six AM radio stations that it's all over. That guy's going to fight you. Anyway that he can.

The big difference is that FM has stereo—or even quad eventually.

Quad is coming down the road, though not as fast as I'd like.

But if you take AM radio and add stereo, which is coming along very quickly, you're going to have tremendous radio competition in many markets. As soon as you start balancing AM and FM in sound quality, it's going to be as tough for FM as FM is now tough on AM.

H: What do you think is the most viable format in today's radio, especially in light of new formats?

A: I guess you could mention the disco format, though it's not so new anymore. Actually, I see a lot of variations on a theme. I think you're definitely looking at an adult approach to quote, Top 40 music, unquote, which is a bad misnomer because popular music is becoming a term that should be resurrected, it looks like. What you're talking about is a medium energy approach to the most popular music in the market.

Listen to, for instance, a WLS in Chicago. When "Convoy" was a big hit, it got played. A lot of black product is now a hit and they're playing it.

I think we're talking about the most popular music. The station that plays the most popular music in a presentation that is entertaining and informative—with a news department that is the same, by the way—and a station that basically tries to serve its community is going to ordinarily win. And I think we're going to see the growth of more of those kinds of radio stations or at least a return of that kind of station in many markets.

H: When did you change the format of WMOD in Washington from oldies to Top 40?

A: We had been oldies there for a long time—we get committed to something and work hard at it from the top down. Egmont Sonderling gets committed about projects. We all get committed. With WMOD, we felt we had tried to make that oldies format a success in the best possible way.

In fact, in every way that we could. And, with the exception of one book recently, the station didn't do much.

Washington, incidentally, seems to react to new radio stations. It's a little unique in that fashion; people seem to flock to new stations. So, we brought Fred Figenshu in from Philadelphia. He's certainly an oldies expert. But, with the exception of that first book, nothing happened.

So we decided to do some market research. We had Arbitron do a market report—sat around, laid it out—and did other studies and found out that after four or five oldies, Washington didn't really want to hear anymore. We were great once a week—on Saturday morning when they were trying to get rid of whatever happened to them Monday through Friday. And they only wanted to hear Bill Haley and the Comets.

Of course, we also surveyed them about what they liked and didn't like and that way came up with our current format.

H: How come you didn't go to the soft rock format there?

A: Although I'd put it into our FM station in Memphis about a year ago—it's an automated station—we really hadn't tried and tried the format at that time. We had it on the air in Memphis, but hadn't done a tremendous amount of work with it.

We were too many in the other markets. That station was left to care for itself. Anyway, the soft rock format was really not off the ground at that point. In looking back, under the present circumstances, I would

have probably taken a much harder look at the magic format for Washington.

I also felt, however, that Top 40 radio, in some form or other, is going to be around forever. It's good, basic radio and will succeed. So, I felt it wise at the time to encourage the company to go in that direction with WMOD. Because I felt we could do good, basic radio with the talent we had available. Our general manager is young, talented and creative. And, with Fred Figenshu as a program director, I felt we had a good shot at success.

Also, there's a situation in Washington where you have one dominant rocker—WPGC, an excellent radio station. And we knew that if we could take a good chunk of the market in general, we didn't necessarily have to be No. 1 to make a lot of money. Although, we have always pretty much made money. We knew that—though we wanted to be No. 1—we could live pretty well at Number 4.

We could survive very well. In fact, we've survived at Number 8 and Number 9 in Washington—because of the talent of the sales staff and because the station promotes a great deal and is exciting. We draw people; we have a remote van—a pretty elaborate van—and we do remotes with it. People respond to that kind of radio. So, we've always made money with WMOD.

It was merely a question of making more money. When you're in a market that size and realize that you're eighth or ninth and making money and you sit down and analyze the Arbitron and decide what you've got to do to be about fifth and how much more money you can make with those ratings in a market that size, you begin to realize that it's an enviable position to be in—top five in a major market.

I'd love to be No. 1, but you can do wonders on less.

H: Are you automated at any of your stations now?

A: I'm half automated at WQUD in Memphis. We were automated in Chicago at WBMX, but we've recently done away with the machine there and gone live. I'm not an automation fan, in regard to pure automation. However, I think "live" automation—which is a term that many might not understand—is the way of the future.

Like in Memphis, where we're doing the morning and the afternoon show with live disk jockeys, but really we're punching in and out of an automation machine—the music on instacart units and carousels. This way, we have strict control of the music. The music flows better.

Automation gives better quality control of your broadcast product. With the kind of radio competition now in market after market today, the program director must have quality control.

I'm impressed with the Moffat Computer-Assisted Programming System. And, when talking recently with engineer Eric Small, he told me he'd come up with a similar system. Though his system doesn't play the music. It just tells you what you can do, what you should do, rather than handle the music.

H: What is a typical day like for you as a national program director?

A: This is going to sound like a lie, but there aren't any typical days. I'm on call 24 hours. In several different cities. This is Friday. I haven't been home since Sunday afternoon. But, with a little luck, I'll get home this Sunday. Then, I'll have a week's paperwork to do that accumulated while I was on the road.

And when I get to my office I have to also deal with my notes. For I
(Continued on page 32)

LOS ANGELES—Lots of people including Jan Basham of A&M Records and Randy Brown of Portrait Records, Paul Cassidy, general manager of KTNQ in Los Angeles, and KTNQ program director Jimi Fox and his wife Patrice, Johnny Magnus, Bob Lee, Derek Church of Motown Records, George Costello of Columbia Records and a few others gathered under a blazing searchlight Jan. 20 at Martoni's Restaurant.

The occasion was not to celebrate Jimmy Carter's inauguration, but merely to welcome the Real Don Steele. Steele made his grand entrance about 7 p.m.

Well, Jan. 20 wasn't any special occasion, in spite of Steele's grand entrance and flag-waving red-blooded American speech and the search light outside. It seems that Cassidy is pulling all kinds of numbers in the market to create goodwill and rapport in the music and radio industries. The town, once again, has some of the street excitement that created magic when Steele and Robert W. Morgan first came to town to be disk jockeys and carry Ron Jacobs' briefcase.

WTAE-FM, Pittsburgh, has applied for new call letters and will be on the air at WXXK and called 96 Kicks. Jan. 31 was the blastoff day for the new rock format under program director Bobby Christian. . . . Mike Reid is the new music director of WHTH, Newark, Ohio, replacing Gary Donovan. Mike says he'll talk to anybody in the afternoons Monday through Friday, 614-344-0361.

Todd Thayer, former station manager of KKOK in downtown Lompoc, Calif., is now production manager at KMET, Los Angeles. . . . Old
(Continued on page 32)

Mitch Reed To Face 'Roasting'

By CLAUDE HALL

LOS ANGELES—B. Mitch Reed, a veteran air personality who currently does the morning show for KMET here, will be honored with a dinner and roast by the Southern California Promotion Mens Unassociation, it was announced Monday (24) at a meeting of about 35 promotion executives at Martoni's.

Named to the dinner committee to organize the site and time are Dale White, Bill Brill, Don Stowne, Brad Kramer, Ellen White, Rich Fazekas, Chris Crist, Del Roy and Jan Basham.

Guest speaker for the evening was Caron Allen, music director of KPOL-FM. Describing the station's new soft rock format, she says it lies between a "bright KNX-FM and a mellow KLOS."

The station is automated; music is on carts; air personalities Jim Lafawn, Carol Allen and program director Roger Layng are on reel-to-reel tape produced each day before their show. However, the station is looking for a site for new studios and has plans to go live.

Allen spoke of problems building a library of records from scratch and this immediately created some questions among the promotion executives about restocking radio stations in general. Crist said he was not concerned with giving a radio station new product on which his label was vying for exposure, but where does a record company draw the line on a complete catalog? He said that providing product for KPOL-FM for

his label world mean about 200 to 300 albums, that he'd just handed KFI in Los Angeles a new singles and albums inventory. The problem is that record labels usually no longer need exposure on much of this product. Where should the line be drawn? Should radio stations be willing to pay for this product?

Basham, A&M Records, said her company had delivered 170 albums to Roger Layng at KPOL-FM the first week he arrived at the station. Ordinarily, A&M would charge radio stations \$1.85 for each album.

Crist printed out that the KPOL format change "was certainly not going to be the last."

For the most part, record promotion executives around the conference table dropped the topics like a piece of hot vinyl.

Allen didn't seem to give much indication that her radio station would be willing to expose new artists—which, of course, is a must for the record industry. But she did want to be kept informed of all new product.

However, her station will be slightly more singles-oriented than the typical KNX-FM or KLOS and, furthermore, will be more friendly toward soul music and even play a little bit of country music.

From 11-midnight, the station will track albums and these may be new or old.

Of interesting news to the executives was the information that Rachel Donahue will be doing a 6-midnight program Saturdays and have

control of the music she plays. Allen says that Donahue will have more freedom than the other personalities on the station, but will never get too heavy. Donahue will be selling her own time on the show.

Allen says KPOL-FM will be seeking a target audience of 25-34 and that she's working with Licorice Pizza to launch research on record popularity.

Besham, White and Crist showed slides and unveiled information of the recent market research study of record-buying habits which the Unassociation had conducted.

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Sonderling Exec Tells His Story

• Continued from page 31

write everything down. It's the only way I've found that I can keep up with everything.

In this folder are my notes—the stuff that has happened on this trip. During this particular day, a Thursday, I made a phone call to this station, there are some ratings from KDIA in San Francisco, some other notes on a station that I listened to, some other notes about WQUD—I worked there at WDIA for 2½ days, there's an WMOD page—I caught a disk jockey in the afternoon; we have listen lines into all of our stations so I can listen to everything all of the time.

There are seven basic things we decided to do at WQUD in Memphis.

H: What are some of the decisions?

A: We're going to re-record our music library and put the cue tones on a little later; I think the transitions are too fast. We going to work with the live announcers and make their inflections more important than their projections.

We're going to slow our music, probably all around, and not play any "fast" music. We've been using the "Lovewords" mini-dramas, but not liking the way they sound on the air, so we're going to do some EQ work on them. We decided on a new music mix. We decided on a different news approach, which is to say that we though our news projection was a little heavy. And we got a contest idea that we'd been working on finalized.

So, when I get back to the office, I'll dictate all of this to my secretary; she'll type it up; I'll send the memo back to my home office so they'll know what I'm doing; and I'll send a copy to the program director, who'll thus have a written record of what we've agreed to do. And what dates we've agreed to get each thing done by.

H: In a given week, how many hours would you spend listening to your various stations via the "listen lines"?

A: I generally listen a half-hour at a time. Over a speaker phone. And when depends on what I'm trying to accomplish. If I've been in San Francisco and the program director and I have agreed that a certain disk jockey needs to change his approach a little and we've already gone in and worked with him, I might listen to him a couple of days that week. Since I was just in the city the week before, I know what the station sounds like.

If I've made some pretty elaborate changes, just as I did in Memphis, I'll probably listen to the station every shift at least twice next week. Which means I'll be up early and up late at night.

If I've been away from a station for a couple of weeks—such as being on the road and involved in too many other things to listen—if I feel like I'm out of touch like with WOL at this moment—I haven't been in Washington in about 3½ weeks and haven't listened to them in that length of time, I'll probably do a station profile and catch every shift.

H: What do you do then?

A: I'll send a record of my listen sheets and my suggestions to my boss, Bill Doubleday, the general manager of the station and the program director.

Black Hits

• Continued from page 20

tion is owned by United Broadcasting whose president is Richard Eaton. E. Carlton Myers is general

H: You know a lot of record artists now, don't you? Over the years, surely you've built a good rapport with a lot of country music guys.

A: With a lot of country artists, yes. Country artists appreciate you. It's a pleasure to be with country music people. You know, like a lot of guys, I came out of rock. I spent seven or eight years in rock radio. When the station in Nashville went country under me, I didn't know anything about country music. But I soon found out that beyond the people around you who were promoting the records, you had friends in country music.

H: One of the current trends in country radio that upsets me is that many program directors will no longer play a Kitty Wells or a Faron Young. It's not as if these artists are suddenly turning out bad records. Still, some program directors won't play them.

A: It's difficult to play older artists or younger artists or even middle artists who don't turn out competitive hits and I don't care what the format is. In the old days of country radio you could play 100 records very easily. There was no competition in your market. And the people who were singing were legends; you wouldn't dare not play them.

But competition in country is fierce today. We wind up doing tremendous amounts of audience research and if we don't wind up with people telling us they want to hear Kitty Wells or Roy Acuff or Hank Williams Sr., we don't dare play their music.

Country radio, today, is in the business of playing the hits. And, the competition being what it is, you can't afford to do nothing else but. You just can't.

This is not to say that we don't play oldies. We do. But I will also add something else. The older artists who've decided my career isn't over and I'm going to do something about it in the past few years have come out with some wonderful records—a la Eddy Arnold.

Perhaps this involves a producer rethinking so that when an artist comes to them with a song, they can say, I don't think we should cut that because I don't think we can get on the charts with it.

You can correlate to the mood of the people in the United States today. This is a personal observation; I have no data to back it up. I see people interested in education, keeping a good job and getting ahead, a stability of their family life. Radicalism is nowhere near the event that it was five years ago. You're looking at people who want to keep their surroundings constant. They want to keep things familiar.

And I think that same psychology has to be carried over into radio. We're playing a lot of familiar music. Recurrents, oldies. And we're choosy about what we play at all of our stations. We're created Super Oldies lists—a record that will appeal to every demographic category, from 11 years old to 61 years old, and those people would probably find that record immediately identifiable, something they would like to hear.

That oldie should be played more frequently than other oldies. Generally, we're playing about two Super Oldies an hour. And you've got to understand that the most of these Super Oldies you might have would only be about 200 and the least about 150. So, that's pretty rapid turnover; you're turning those records over pretty quick. You feed that file, incidentally, from your recurrents. And you weed out the file constantly, either cutting them or not

them. But the object in programming is to be immediately familiar. Take no chances.

Now, two Super Oldies don't sound like many in a sound hour, but when you consider that two more records will be a regular oldie and a recurrent, you're building a base of tremendous familiarity for your station. And it's certainly not unheard of today for a radio station to be playing 50% oldies. We aren't quite that bad in any of our operations, but we certainly make use of oldies.

In radio, I try to pick out the mood of the country and program to it. I let the program directors bring me the particulars of their cities. And I also feel that these moods change about every six months or so. It's difficult to pick this mood up out of magazines. You can get a little bit of it out of newspapers, if you have good insight. I don't.

But I think the mood of the nation changes every six to eight months on an overall basis. Obviously, it starts on either the East or West Coasts and works its way inward. Which is sort of a blessing, because I have stations inland, so this gives me a little time to prepare in their case.

To be continued.

Vox Jox

• Continued from page 31

friends who'd like to talk with Tom Clay can reach him via 313-755-5577. . . . Found out that the legendary Barney Pip is now living in Oxnard, Calif. . . . Tom Hayden of 20th Century Records, Los Angeles, and Mark Simon, an independent promotion person, tied for best Los Angeles disco promotion man at the first annual Southern California Disco Assn. awards banquet.

Bubbling Under The HOT 100

- 101—BE MY GIRL—Michael Henderson, Buddah 552
- 102—BETCHA BY GOLLY WOW—Norman Connors, Buddah 554
- 103—FREE AND SINGLE—Brothers Johnson, A&M 1881
- 104—MIDNIGHT LOVE AFFAIR—Carol Douglas, Midland International 10753 (RCA)
- 105—SPY FOR BROTHERHOOD—Miracles, Columbia 3-10464
- 106—THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage, ABC 12243
- 107—THE SHUFFLE—Van McCoy, H&L 4677
- 108—RITZY MAMBO—Salsoul Orchestra, Salsoul 2013 (Caytronics)
- 109—FIRESIGN—Cory Beaverman, RCA 10856
- 110—IT AIN'T EASY COMING DOWN—Charlene Duncan, Prodigal 0632 (Motown)

Bubbling Under The Top LPs

- 201—LABELLE, Chameleon, Epic PE 34189
- 202—SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 203—FIDDLER ON THE ROOF/ORIGINAL CAST, Zero Mostel, RCA LSO 1093
- 204—PETER FRAMPTON, Frampton, A&M SP 4512
- 205—CAT STEVENS' GREATEST HITS, A&M SP 4519
- 206—FOUR TOPS, Catfish, ABC ABCD 968
- 207—THE BEST OF ROD STEWART, Volume II, Mercury SRM-2-7508 (Phonogram)
- 208—DAVID LAFLAMME, White Bird, Amherst AMH 1007
- 209—JOAN ARMATRADING, A&M SP 4588
- 210—SIMON & GARFUNKEL'S GREATEST HITS, Warner Bros. BS 2886

Rock Singles Best Sellers

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As Of 1/25/77

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

- | | |
|--|--|
| 1 TORN BETWEEN TWO LOVERS—Mary MacGregor—Arista America 7638 | 21 SOMEBODY TO LOVE—Queen—Elektra 45362 |
| 2 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252 | 22 HARD LUCK WOMAN—Kiss—Casablanca 873 |
| 3 HOT LINE—Sylvers—Capitol 4336 | 23 NIGHT MOVES—Bob Seger—Capitol 4369 |
| 4 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 | 24 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232 |
| 5 DAZZ—Brick—Bang 727 | 25 ENJOY YOURSELF—Jacksons—Epic 8-50289 |
| 6 CAR WASH—Rose Royce—MCA 40615 | 26 IN THE MOOD—Henhouse Five Plus Too—Warner Bros. 8301 |
| 7 YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW—Marilyn McCoo & Billy Davis Jr.—ABC 12208 | 27 DANCING QUEEN—Abba—Atlantic 3372 |
| 8 JEANS ON—David Dundas—Chrysalis 2094 | 28 MORE THAN A FEELING—Boston—Epic 8-50266 |
| 9 ROCK'N' ME—Steve Miller—Capitol 4323 | 29 IT KEEPS YOU RUNNIN'—Doobie Brothers—Warner Bros. 8282 |
| 10 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287 | 30 9,999,999 TEARS—Dickey Lee—RCA 10764 |
| 11 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 | 31 BETH—Kiss—Casablanca 863 |
| 12 NEW KID IN TOWN—Eagles—Asylum 45373 | 32 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304 |
| 13 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270 | 33 YEAR OF THE CAT—Al Stewart—Janus 266 |
| 14 WALKTHIS WAY—Aerosmith—Columbia 3-10449 | 34 MUSKRAT LOVE—Captain & Tennille—A&M 1870 |
| 15 THE RUBBERBAND MAN—Spinners—Atlantic 3355 | 35 DREAMBOAT ANNIE—Heart—Mushroom 7023 |
| 16 THIS ONE'S FOR YOU—Barry Manilow—Arista 0206 | 36 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand & Kris Kristofferson—Columbia 3-10450 |
| 17 STAND TALL—Burton Cummings—Portrait/CBS 7011 | 37 YOU'VE GOT ME RUNNIN'—Gene Cotton—ABC 12277 |
| 18 I WISH—Stevie Wonder—Tamla 54272 | 38 LIVIN' THING—Electric Light Orchestra—United Artists 888 |
| 19 I NEVER CRY—Alice Cooper—Warner Bros. 8228 | 39 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308 |
| 20 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365 | 40 AIN'T NOTHING LIKE THE REAL THING—Donny & Marie Osmond—Kolob 14363 |

Rock LP Best Sellers

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As Of 1/25/77

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

- | | |
|--|--|
| 1 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 21 CHILDREN OF THE WORLD—Bee Gees—RSD RS-1-3003 |
| 2 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 22 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 3 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 23 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979 |
| 4 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 24 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 |
| 5 BOSTON—Epic PE 34188 | 25 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381 |
| 6 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 26 CHICAGO X—Columbia PC 34200 |
| 7 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 27 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 8 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 28 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094 |
| 9 WINGS OVER AMERICA—Capitol SWCO 11593 | 29 SILK DEGREES—Boyz n the City—Columbia PC 33920 |
| 10 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 30 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 |
| 11 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 31 BLUE MOVES—Elton John—MCA/Rocket 2-11004 |
| 12 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 32 YEAR OF THE CAT—Al Stewart—Janus JXS 7022 |
| 13 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 | 33 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 |
| 14 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G | 34 A FIFTH OF BEETHOVEN—Walter Murphy Band—Private Stock PS 2015 |
| 15 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 35 NADIA'S THEME—Barry DeVorzon & Perry Botkin Jr.—A&M SP 3412 |
| 16 DREAMBOAT ANNIE—Heart—Mushroom MRS 3005 | 36 TEJAS—2.2. Top, London PS 680 |
| 17 ALIVE!—Kiss—Casablanca NBLP 7020 | 37 HEJIRA—Joni Mitchell—Asylum 7E-1087 |
| 18 FLEETWOOD MAC—Reprise MS2225 | 38 THE PRETENDER—Jackson Browne—Asylum 7E-1079 |
| 19 A DAY AT THE RACES—Queen—Elektra 6E-101 | 39 ROCKS—Aerosmith—Columbia PC 34165 |
| 20 ENDLESS SUMMER—Beach Boys—Capitol 5VBO 11307 | 40 GOOD HIGH—Brick—Bang BLP 408 |

Wings Cap Set Sets 2 Records

LOS ANGELES—Paul McCartney and Wings' "Wings Over America" three-LP set on Capitol is reportedly the first such package by a group to reach not only platinum in sales, but hit No. 1 on Billboard's Top LPs & Tapes Chart.

In the past, "Woodstock" and "All Things Must Pass" three-LP sets hit the top of the chart, but neither was

by a single act. In addition, "Wings Over America" pulled off the amazing feat without a hit single, although "Maybe I'm Amazed" backed with "Soily" is set for release in mid-February.

The 30-song set, however, does contain 14 versions of songs which were chart hits in their original studio versions.

AMOA Preps 5th Seminar For Denver

By ALAN PENCHANSKY

CHICAGO—The fifth annual AMOA seminar, conducted through the Business School of the Univ. of Notre Dame, has been scheduled for March 11 and 12 at the Hilton Airport Inn in Denver.

The seminar, designed for managers and owners, will address topics in areas where AMOA members have requested help, the association informs.

"Salesmanship: The Road To New Business Development," fills a particular void amongst operators, notes Fred Granger, AMOA executive vice president. Notre Dame's Dr. Jerry Sequin is slated to deliver the presentation, which will explore the fundamentals and psychology of salesmanship and focuses on market research, customer analysis and prospecting. A sales presentation, complete with handouts and case histories, will be included.

The seminar also is scheduled to include a presentation by Dr. John Malone of Notre Dame entitled "Management By Objectives And Results: A Total Management System For Improving Performance," and one entitled "Patchwork Security: What You Can Do To Help Yourself," to be delivered by security specialist Edward Toepfer.

"Toepfer will discuss the nitty gritty of locks and security devices used to avoid break-ins and silent partners siphoning off profits," Granger says.

All presentations are to be followed by workshops.

The AMOA says the 1977 regional seminar is being held in the Western U.S. at the request of members from the region.

Tuition for the seminar is \$100. The association says it will enroll a maximum of 70 participants.

Columbia Resumes Operators Service

NEW YORK—Columbia Records plans to reestablish direct mail contact with operators. Label claims it serviced its list of 5,000 names in December following a hiatus of eight months.

"We want to do it more often and we won't let it go that long again," explains Denise Scopus, recently named manager of broadcast services for the label. Scopus has responsibility for direct mail contact with jukebox operators.

"We would like to renew our relationship with you," she told operators in her recent cover letter accompanying the Emotions' single, "I Don't Wanna Lose Your Love/Flowers."

Michigan Meet

KALAMAZOO, Mich.—The third annual convention of the Music Operators of Michigan is scheduled to be held here at the Kalamazoo Center Inn, March 11, 12 and 13. More than 100 members and between 15 and 20 exhibitors are expected to attend the gathering that is open also to non-member operators.

L.A. Seeks Taxes

LOS ANGELES—The City of Los Angeles is suing Homegrown Music, a BMI affiliate here, for \$10,000 in local business taxes allegedly due it, in Superior Court here.

Amnesty Group To Benefit From DGG-Bernstein Set

NEW YORK—Deutsche Grammophon has high hopes for the first album with Leonard Bernstein to be issued since its new contract with the conductor, but none of the profits from sales will remain with the record company.

Instead, revenues after expenses are to be donated to Amnesty International, the human rights movement active in 78 countries dedicated to freedom for "prisoners of conscience."

The two-record set, which moves out to the trade this week, documents a live Beethoven concert performed in Munich last October by Bernstein and the Bavarian Radio Symphony Orchestra, with Claudio Arrau as soloist.

All participants donated their services for the cause, with DG's sister Polygram company, Philips, freeing its exclusive artists, Arrau, for the project.

Proceeds from the concert, as well as from a television taping of the event, will be added to sums garnered from world sales of the album.

Programmed on the disks are Beethoven's Fifth Symphony, the Fourth Piano Concerto and the Leonore Overture No. 3.

The double-fold album, containing color photos of rehearsal and

concert, lists main offices of Amnesty International and provides short statements of the organization's goals.

Among these are fair and early trials for all political prisoners, provided they have not used or advocated violence, and the abolition of torture and the death penalty.

Statements of support for the organization by both Arrau and Bernstein are reproduced on the album cover.

SEGOVIA TO RCA INTL

NEW YORK—Andres Segovia has been signed to a worldwide exclusive recording contract by RCA Records International.

For the last few years the eminent guitarist had been signed to Discos Movieplay in Spain, with his records issued here under license by RCA Red Seal. For two decades before that his disks bore the Decca and MCA imprints.

The new signing was announced by Alberto Galtes, general manager of RCA Spain. Segovia is here now on a coast-to-coast concert tour.

Classical Notes

Heavy local promotion in New York via radio spots and newspaper ads in advance of Leontyne Price's appearance in the Sam Goody Sixth Ave. store Monday (31). Festivities are keyed to the soprano's starring role in the new RCA Records album of "La Forza del Destino," just released. An earlier RCA version of the Verdi opera, also with Price, remains very much on the market. . . . The Walter W. Naumburg Foundation presents its 1975 string competition winner, violinist Elmar Oliveira, in a New York recital Feb. 14 at Alice Tully Hall.

Bach Tops New Release Lists In Schwann Recap

NEW YORK—It comes as no surprise that Bach, Mozart and Beethoven led all classical composers, in that order, in new record releases last year. They held those same positions for the two previous years, as well, in listings added to the Schwann Record & Tape catalog.

But Schwann's latest recap shows that Ravel took the fourth spot in 1976, replacing Tchaikovsky, who figured in that slot in 1975 and 1974.

Stravinsky takes last place in the Schwann's top 10 with 31 new titles, the composer closest to the contemporary scene to make the list. Bach had 119 new entries, Mozart 101, and Beethoven 91.

Herbert von Karajan was the most recorded performer in 1976 with 45 new diskings, Schwann reports, followed in order by Neville Marriner with 28, and Daniel Barenboim and Eugene Ormandy with 27 each.

The only instrumentalists to make the top 10, otherwise dominated by conductors, were Jean-Pierre Rampal with 17 titles, and Vladimir Ashkenazy with 16.

Gold For Janus

LOS ANGELES—Janus Records' first gold album ever, as well as Al Stewart's first-ever gold LP, is Stewart's "Year Of The Cat," just certified by the RIAA.

The Brooklyn (N.Y.) Philharmonia mounts a concert by contemporary black composers Feb. 27. Coordination is by composers Talib Hakim and Tania Leon. . . . Composers Recordings Inc. adds three new titles to its catalog of more than 40 diskings by women composers. New entries feature works by Barbara Kolb, Ruth Shaw Wylie and Joan Tower. . . . An audience poll by the Presidential Symphony Orchestra in Ankara, Turkey, names Detroit pianist James Tocco "most successful artist" of the 1976 season.

The Minnesota Orchestra will award \$3,000 to the winner of a composer competition for a new orchestral work in celebration of its 75th anniversary season, 1977-78. Judging panel is headed by Minnesota music director Stanislaw Skrowaczewski, and includes among its members composers Aaron Copland, Gunther Schuller and Dominick Argento. Premiere performance will be in the fall of 1978.

A new community orchestra in Las Vegas officially launched with a concert Jan. 30 at Artemus Ham hall. Ensemble, conducted by Anthony Costa, has a professional core of instrumentalists otherwise engaged on the Strip. . . . The American Symphony Orchestra League to cooperate with the Music Educators National Conference in observance of "Music In Our Schools Week," March 6-12. . . . Adrian Gnam named assistant director of the National Endowment for the Arts music program.

Dussek Sonatas Due On Genesis

SANTA MONICA, Calif.—Genesis Records here has embarked on a project to record the complete piano sonatas of Czech composer Jan Dussek (1760-1812), who figured in the transition between the classical and romantic eras. The first two LPs in the projected series of 14, featuring pianist Frederick Marvin, appear this month.

Piano music of Khachaturian, Leo Ornstein, Ethelbert Nevin and Edward MacDowell also figures in the current Genesis release, along with an LP of violin sonatas by Efrem Zimbalist Sr. and Jr., featuring violinist Roy Malan.

The label, that specializes in nineteenth century piano repertoire, says of its new release that more than 75% of the music is unavailable elsewhere on record.

DISK & TAPE

New Budget Series From Sine Qua Non

By IS HOROWITZ

NEW YORK—Sine Qua Non Productions has entered into a licensing deal with EMI to provide the bulk of a new budget LP series, Superba.

At the same time, the company headquartered in Fall River, Mass., has committed itself to marketing a line of budget cassettes, following field tests over the past three months.

Both the Superba series and the cassettes carry nominal suggested lists of \$4.98, but are discounted to the trade to allow resale at \$2.98. Price to record dealers in both cases is \$1.62.

As in Sine Qua Non's basic line, list price is treated as little more than a formality and much of the merchandise is shipped to retailers in pre-packs ticketed at the low going price. List price for SQN disks is \$3.98, with resale most often at \$2.49. Dealers pay \$1.35.

The company's prime business is servicing a claimed retail universe of more than 1,200 outlets, most of them college and independent bookstores. But more record stores are now carrying SQN product, says Sam Attenberg, company president, and further representation is being solicited.

Of the 11 titles in the initial Superba release, 10 come from EMI, largely from the label's U.K. budget series Music For Pleasure. The other contains performances by the Boston-based Cantata Singers.

Although the basic SQN catalog is made up of reissues, all Superba product consists of material never before released domestically, says Attenberg. Another 12 to 15 records will be released this year, he adds.

Success of the cassette marketing test, which offered 24 titles to a

(Continued on page 65)

Classical Spotlight

Billboard's March 26, 1977 issue centers on the changes, growth and trends within this vital segment of the music recording industry.

Featured articles analyze:

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- ☆ Classical Cassettes
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'Homecoming' Makes It Over 5-Year Pull

By CLAUDE HALL

LOS ANGELES—Hagood Hardy, vibraphonist and composer, is resigned about it taking several years for "Homecoming" to become a hit.

"I've always been five years ahead or five years behind," he says resolutely.

"Homecoming," which won Billboard's No. 1 singles instrumentalists of the year award, was the second record he ever made on his own. He cut it for Hagood Hardy Productions, Toronto, his nine-year-old commercial music firm.

Prior to moving back to Toronto and starting his own music commercials firm, Hagood played vibraphone 1964-67 with George Shearing and previous to that with Herbie Mann from 1961-62.

Born in Indiana Hardy carries dual citizenships from the U.S. and Canada and belongs to Local 47 in Los Angeles as well as the musicians union in Canada. He became a professional musician at the age of 18, playing in Toronto's House Of Hambourg jazz club while still attending the Univ. of Toronto.

In 1972 he wrote and produced the music for a tea commercial for the Leon Burnett agency in Toronto.

"It wasn't written to sell tea, it was written to dramatize a family coming home to visit their parents with their new baby," he says.

Soon, however, the agency and Salada Tea began to badger him



Hagood Hardy: His tea commercial became a top pop hit.

about cutting a record of the instrumental music, "I didn't want to."

Finally, however, he formed his own record company and produced it. The record received considerable airplay and was the most-played record on CFRB in Toronto in 1974.

CFRB's parent company also owned a music production firm called Canadian Talent Library. "They put up money to help produce a full album, since I only had three sides. They also approached Attic Records."

Attic Records, owned by Al Mair, president, and Tom Williams, vice president, decided the tune "Home-

(Continued on page 38)

Talent

McCABE'S SHOP

Santa Monica Spot Becomes Big Folk & Bluegrass Center

By ED HARRISON

LOS ANGELES—Despite annual losses on its concert program, McCabe's Guitar Shop in Santa Monica continues to remain the area's only center for folk and bluegrass music and a viable outlet for aspiring folk singers.

Although McCabe's has been a launching pad for many of today's stellar attractions like Linda Ronstadt, Emmylou Harris, Hoyt Axton, Jackson Browne, Peter Yarrow, Eric Anderson, Ry Cooder, Wendy Waldman and Maria Muldaur, competing showcase clubs such as the Roxy and Troubadour have attracted name recording artists.

Nancy Covey, concert director, says that agents are inclined to pass on McCabe's because of its limited seating capacity of 150 and marginal fees paid to acts. Instead McCabe's is booking non-established local talent with an occasional name headliner. Covey says in the future she will attempt to give the club diversity by booking more contemporary artists.

"McCabe's will never be a rock'n'roll club but there will be some contemporary acts that stand out," says Covey.

Covey says that McCabe's occasionally gets financial support from artists whose roots are planted in the club. Last year Ronstadt did a benefit concert which helped wipe out a \$7,000 loss. Other artists have also offered to lend support by way of benefits.

Peter Yarrow established a traditional musicians fund and donated \$500 in an attempt to attract unknown folk musicians to the club.

Seven days a week McCabe's is primarily a guitar shop with lessons and workshops held in the back room. "Selling guitars and teaching is intimately linked together," Covey says.

"If you came in during the week to buy a guitar you'd never know we hold concerts here. Yet musicians have a particular interest in it because of the environment," she says.

Covey adds that the club's largest expense is the mailing of 7,000 flyers with upcoming events which are sent every two months. The flyers are McCabe's main avenue of advertising.

"If we're having a straight folk or bluegrass show we won't advertise in the local papers. For a special show we'll take an ad in the Los Angeles Times. If it's a pop act, word of mouth will fill the place.

"Many times an artist will come in and ask to play here," says Covey. "John McEuen of the Nitty Gritty Dirt Band walked in and asked to play a night. Other band members like to experiment with a solo show."

McCabe's also sells rare folk, blues and bluegrass albums not obtainable in major record outlets. On performing nights, the club will display the artist's albums.

The club serves no alcohol although coffee, tea, juices and pas-

tries are available. Ticket prices are scaled at \$3-\$5 with most shows a \$3.50 admission.

A "Live At McCabe's" album series on the Takoma label has been instituted, with guitarist Norman Blake the first release. Larry Groce and Batdorf and Rodney have also recorded live there.

Led Zeppelin Tour To Open In Ft. Worth

NEW YORK—Led Zeppelin will play its first concert in almost two years when it mounts the stage at Ft. Worth, Tex., on Feb. 27 to kick off an extensive U.S. tour.

The first Southwest part of the tour will end March 13 in Los Angeles, and will be followed by swings through the Midwest and the East. Tour dates for the East and Midwest have not yet been finalized.

The tour, which includes such secondary markets as Baton Rouge (March 1) and Oklahoma City (3), follows Led Zeppelin's platinum LP and successful film, "The Song Remains The Same." The band last appeared live onstage at Earl's Court in London in May 1975.

UNSHUTTERS IN MARCH

Hop Singhs a New L.A. Music Club

By ELIOT TIEGEL

LOS ANGELES—Rudy Onderwyzer, owner of the Lighthouse, will open a second club, Hop Singhs, with a broad ranging talent policy in March.

The club in the Marina Del Rey section of the city on Lincoln Blvd., will book jazz, pop, rock and blues acts, says Onderwyzer. Onderwyzer, who has operated the Lighthouse in Redondo Beach 4½ years, has been looking for a club location closer to L.A. for the past three years.

The facility, a former bar-disco, is currently being refurbished and will have a new stage and state-of-the-art sound and lighting facilities, Onderwyzer says.

Dressing rooms and a lounge for the entertainers will be provided. The move into pop and rock bookings is a new venture for Onderwyzer, whose background includes helping run Shelly's Manne Hole in Hollywood and the Lighthouse, both noted jazz clubs.

Onderwyzer says the name is something he invented and he jokingly says it will be "The Chinese Shelly's Manne Hole."

Hop Singhs will have a much more expansive seating capacity than the Lighthouse with its 196 seats. Onderwyzer will continue ownership of the Lighthouse, one of Southern California's longest running jazz emporiums.

Onderwyzer hasn't decided on his opening show, although he says he'll be looking for name power.

Will his entry in the pop and rock fields elicit a booking war with the Roxy, Troubadour and Starwood, the city's three leading pop/rock clubs? Onderwyzer sidesteps that question, but parries that "the days

of one person having a stranglehold on this town are over. There are seven-odd million people in this area and there are many acts who want to play L.A. and many people who want to go out at night."

Onderwyzer says he'll have national names and coming acts who "could not fill the Forum."

The room is designed for a sit-down audience (no dancing) with chairs and tables and upholstered booths on the perimeter. The owner says the room will have an appealing atmosphere in addition to top name acts.

He says he hasn't firmed his entertainment budget yet. Will he be competing with himself and the Lighthouse for jazz acts? Answers the knowledgeable saloon operator: "There are many plateaus and schools of jazz. There won't be any problem."

"There are some acts I just can't book at the Lighthouse because of its seating capacity." The new room will have upwards of 400 seats, maybe a few less due to renovations.

Two acts will be on the bill, playing two shows a night, Onderwyzer says. Their engagements will range from one night through six depending on "their willingness, drawing power and the financial gamble involved."

Eagles Fly Into New York Garden

LOS ANGELES—The Eagles, whose "Hotel California" album was recently No. 1, make their venue debut at Madison Square Garden March 18 as part of a 15-show, 12-city tour of the Northeast that covers the last half of March.

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 February 13—University of Tennessee
 February 19—Grammy Awards, Los Angeles
 February 22-25—Seattle and Tacoma, Washington
 March 7—Austin Memorial Auditorium, Texas
 March 13—Municipal Auditorium, Minneapolis
 March 18-27—Latin Casino, Cherry Hill, N.J.
 April 7—Coliseum, New Haven, Conn.
 April 9—Toledo, Ohio
 April 12-17—Westbury Music Theater, N.Y.
 April 18-May 1—Tour of England
 May 7—Charlotte, N.C.
 May 10-27—Tour of Japan
 May 28—New Orleans Jazz Festival
 June 10—San Diego Jazz Festival
 June 13-19—Painters Mill Music Fair, Md.
 June 25-26—Pine Knob Pavilion, Detroit
 July 13-16—Greek Theater, Los Angeles
 July 29—Milwaukee Jazz Festival
 August 4—Saratoga Performing Arts, N.Y.
 August 8-14—Valley Forge Music Fair, Penna.
 August 15-Sept. 1—State Fairs Midwest
 September 13-18—Shady Grove Music Fair, Wash. D.C.
 October—Recording with Thom Bell
 November 23-27—Circle Star Theater, San Carlos, Calif.
 December 29-January 1, 1978—Mill Run Theater, Chicago

Welcome Back JOHN EDWARDS

Boris Weintraub
WASHINGTON STAR Staff Writer
Shady Grove Music Fair

The new element, and an outstanding one at that, was the presence of John Edwards as the lead singer, filling in for a hospitalized Spinner. Edwards set the crowd on edge, bringing shouts and amens time and time again with his gospel-based, infinitely sincere musical preaching. It is a musical form all in itself, and Edwards is a masterful exponent of it.

NIGHTCLUB REVIEW

The Spinners

Gabriel Kaplan

Sahara Tahoe through July 6

Opening night, a young man named John Edwards filled in for an ailing Spinner, but one would never know he was a substitute—he did a remarkable job throughout.

ROCHESTER DEMOCRAT AND CHRONICLE

John Edwards made a lot of friends in a hurry with some remarkable imitations of Sam Cooke and Otis Redding. By the time the Spinners were fifteen minutes into their show, Edwards seemed as much a part of the group as anyone on the stage.

ROCHESTER, N.Y. TIMES UNION

... fans in the front of the hall screamed for a touch from Edwards' fingers ...

BALTIMORE AFRO-AMERICAN

By Vashti McKenzie

Edwards can sing. He did a number on "Sadie" that had the whole audience testifying.

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WILLIAM MORRIS AGENCY...

Signings

Spanky McFarland, of Spanky & Our Gang fame, to ABC. A spring album of Jim Weatherly songs will mark her move back to pop from a recent country period. ... Steve Smith, producer for Island Records, to David Forest Co. for business management.

Black Oak Arkansas to Rod MacSween of International Talent Booking for European representation. ... Dickie Goodman, comedy singles veteran, to Janus with "Kong" his next collage 45. ... Kaleidoscope to Island via co-distribution deal with Michael Nesmith's Pacific Arts label. The group had four Epic LPs dating from the late '60s.

J.J. Williams, writer-singer, to RCA. ... Nina Kahle, Milwaukee writer-singer, to Good Music Agency of Missoula, Mont.

Anson Williams of the hit television series "Happy Days" to Chelsea Records. His debut release on the label, a Gimbel-Fox song "Deeply," premieres on the show this month. ... Art Webb, former Ray Barretto flutist, to Atlantic.

Marty Cooper, consistently chartmaking L.A. country writer, to Warner/Curb as artist. ... Actor Slim Pickens to Blue Canyon Records in L.A.

Rebecca Lynn, country artist, to Calliope Records.

Paul Craft to RCA Records.

Glen Campbell re-signs to Capitol Records with new album, "Southern Nights," set for release in March. ... Charles "Dolo" Coker to Xanadu Records with debut LP set for April.

Billion Dollar Babies to Prevue Management of Michigan, not Million Dollar Babies as reported last issue.

(Continued on page 37)

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Talent

New On The Charts



JENNIFER WARNES
"Right Time Of The Night"—75

Originally from Orange County, California, Warnes' performing credits have ranged from nights in local coffeehouses to the lead in the Los Angeles production of "Hair." She has also worked in such civic light operas as "Oliver," "Bye, Bye Birdie" and "The Fantasticks"; done frequent television guest shots, especially on "The Smothers Brothers Show"; and embarked on a European tour with Leonard Cohen, which was made into the documentary tour with Leonard Cohen, which was made into the documentary, "Bird On The Wire."

Along the way she did, as Jennifer, two albums for London/Parrot and another for Reprise. Warnes (pronounced Warns) signed with Arista two years ago; her first album for the label has been out for about a month.

It was mostly produced by Jim Price, who handled Joe Cocker's "You Are So Beautiful," and features Warnes' lyrically pure, intensely emotional and ethereal vocal style, reminiscent of Joni Mitchell. This single, though, and another cut, were late additions to the LP, and were produced by Jim Ed Norman.

Markedly different in style from the rest of the album, "Right Time Of The Night" features Warnes' vocal instrument in an earthier range, with the vocal and the commercial country steel arrangement suggesting a Linda Ronstadt track.

The album also includes "Love Hurts," a hit last year for Nazareth, and the Rolling Stones' "Shine A Light," with backup from studio stars such as Nicky Hopkins, Sid Sharp, Daniel Moore and Herb Pederson. One of the songs, "Mama," was featured in an episode of ABC-TV's "Rich Man, Poor Man," with Jennifer singing.

Now living in L.A., Warnes is managed by Norman Epstein, (213) 656-3722. The agency is William Morris, (213) 274-7451.



ENCHANTMENT
"Gloria"—74

Enchantment is a five-man group from Detroit which was formed in high school music classes there fully 11 years ago. Its first big break was winning a 1969 talent contest sponsored by Detroit's top black radio station, WCHB. That enabled the group to work top local clubs.

In 1973 Enchantment met Michael Stokes, who had produced Creative Source and Faith, Hope & Charity for Sussex. He was able to get the group a contract with Polydor, which released the group's first album in 1975, the soundtrack to "Deliver Us From Evil."

The act signed with UA last August, with the label debut album following in November. Stokes produced it, and co-wrote this single from the set, a slow, intense, soulful ballad with a soaring, piercing lead vocal, not unlike Earth, Wind & Fire's "Reasons."

The group's next releases will be on Roadshow, with distribution through IJA Roadshow, which first came to attention two years ago with B.T. Express' "Express," is headed by Sid Maurer and Fred Frank, co-managers of Brass Construction.

Maurer is also the head of Desert Moon Enterprises, the management outfit for Enchantment. He or Wynne Smith can be reached in New York at (212) 765-8840. There is no exclusive agency representation.



DAVID SOUL
"Don't Give Up On Us"—73

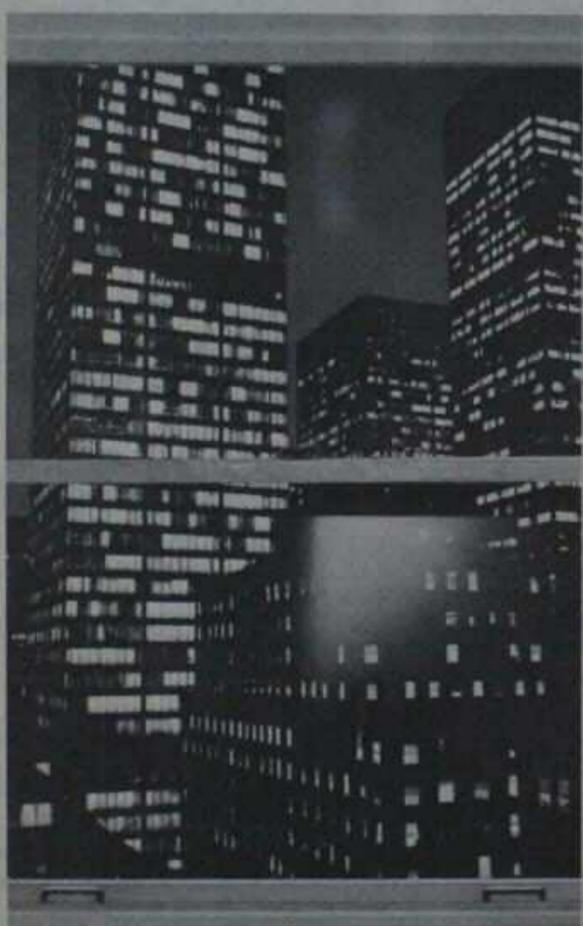
While a number of television comedy stars have made the charts in recent months, Soul is the first actor in a dramatic series to make his way to the Hot 100 this season. Soul co-stars in "Starsky & Hutch," which is in its second season on ABC-TV.

Soul is also enjoying more international success than most of the other TV stars, with this single holding at No. 1 on the British charts as his album climbs the top 10. On the American charts the album is a starred number 166 after three weeks on, boosted by this mellow, pretty ballad that uniquely was drawing heavy play on the RKO chain before it even hit the charts.

Born in Chicago, Soul broke into the business by touring Midwestern college towns performing contemporary/folk material. That led to a 1968 guest spot with Merv Griffin, which in turn led to a starring role on ABC-TV's "Here Come The Brides," which had already served as a disk launching pad for Bobby Sherman. His movie credits include Clint Eastwood's "Magnum Force."

A pro-caliber athlete and onetime State Department brat, Soul was signed to Private Stock a year ago. Based in Los Angeles, he is managed and booked by Jules Sharr of Sharr Enterprises. (213) 278-1581.

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Talent In Action

JOHN DENVER

Palomino, Los Angeles

The regular clientele here received a bonus Jan. 12. Instead of the regular country show in the showcase club owned by Tom and Bill Thomas, patrons were treated to John Denver, who was filming a segment of an ABC-TV network special called "Thank God, I'm A Country Boy" that will be aired March 2.

The evening started with Mary Kay Place of "Baby Boy" hit record fame from tv's "Mary Hartman, Mary Hartman" singing her hit, then doing a duet with Denver.

Because of audio problems, fans were treated to the two songs three or four times. Amazingly enough, Denver and Place varied the songs each time to give them fresh life.

Dance Permit Given Dillon's In West L.A.

LOS ANGELES—Dillon's, 2½-month-old disco and nightclub in Westwood near UCLA, has won a permanent dance hall permit after operating since its opening on temporary permits while police studied effects of the facility on the neighborhood.

Homeowner protests last year stopped, at least temporarily, Dillon's plans to run its fourth floor as a supper club with top name entertainment.

Currently Dillon's has a street-floor restaurant, a disk jockey discotheque on its second floor, and dancing to live groups on the third floor. The fourth floor is being rented as a private banquet room.

Then came a magic time as is seldom seen. Glen Campbell and Roger Miller were in the audience and they joined Denver and Place onstage to sing songs like "Jambalaya," "Orange Blossom Special" with Roger Miller whacking away on fiddle was exciting music. Then Campbell did his hit, "Rhinstone Cowboy."

The quartet material had not been planned, but the director of the show took advantage of the event and put it all on film. It'll be interesting to see if it makes the hour March show.

Backing musicians in the band were also an elite group—including Hal Blaine on drums, James Burton on guitar, and Glen Hardin on piano.

CLAUDE HALL

PARLIAMENT/FUNKADELIC BOOTS'S RUBBER BAND ROSE ROYCE

Forum, Los Angeles

Take Atilla the Hun and his hordes armed with musical instruments onstage dressed for a part in one of the old Flash Gordon serials and an image will emerge resembling that of Parliament/Funkadelic's performance Jan. 19 that left more than 18,000 fans in a state of funk frenzy.

The Parliament/Funkadelic experience consists of 15-20 musicians who retard together under two different names and musical styles but perform as one unit. Fronted by overlord George Clinton, the group staged a lavish spectacle based on Clinton's funk opera that includes an elaborate quarter-million-dollar set designed by Jules Fisher.

Clinton's fantasy revolves around his concept of P-funk, funk in its purest form, lost to mankind since ancient times because of its misuse by the people. The loosely connected musical excursion culminates in the arrival of the Mothership, a vehicle from outer space that holds the

(Continued on page 37)

Daley Heads New Combined Talent Agency

LOS ANGELES—Jack Daley, 20-year personal management veteran, has merged his Company Of Artists with the Company Of Creative Artists to become president of newly expanded Artist Group Inc. here.

Artist Group's recording artist roster includes Pure Prairie League, Shawn Phillips, Volunteers, Timberline and Chunky, Novi & Ernie.

The merged company's other officers are Charles Briel, vice president; Peat Scotty, general manager, and Jaime Clarkson, secretary-treasurer. Scotty and Clarkson were previously the principals of Company Of Creative Artists.

Crouch Euro Trek Triggers Wide Exposure

LONDON—Andrae Crouch's 12-concert tour of England and Scandinavia in January gave progressive gospel music some of the widest exposure it has ever had in Europe, reports Norman Miller of Word Records, England, which supported the tour.

Crouch and his band, the Disciples, played to some 29,000 in halls averaging 3,000 seats, grossing \$127,500, Miller says. Meanwhile Word and DJM Records coordinated a promotion effort with the tour that got Crouch's music played on Top 40 stations and in discos across Europe.

Crouch also taped a BBC television appearance and recorded a live album at London's Hammer-smith Odeon Theatre.

Talent In Action

Continued from page 36

secret and key to P-Funk bringing with it Dr. Funkenstein to deliver the world from funklessness.

Following Rose Royce, whose rousing rhythms and choreography peaked in an energetic rendition of "Car Wash," came Bootsy's Rubber Band, a junior version of Parliament, with a warmup set that kicked off stage one of Clinton's program.

Bootsy's mischievous smile and star-shaped space bass cut a cute and sinky pop idol figure for a chanting crowd stricken with Bootsymania. Between his own songs and constant references to the coming of the Mothership, Bootsy's sparse but punchy bass lines and casually repeated vocals fanned a bonfire of audience enthusiasm.

Bootsy's set provided a funk-saturated atmosphere steaming with crowd anticipation for Parliament/Funkadelic.

Beginning with "Cosmic Slop," Funkadelic's smooth vocals and raucous guitars provided a high energy introduction while backup singers emerged from a gold pyramid in center stage. The opening notes of "P-Funk" signaled Clinton's entrance, climbing from a silver-padded chauffeur-driven limousine, wearing white furs, a long black wig and sunglasses.

Clinton's presentation unfolded through material drawn from Parliament's "Mothership Connection" and "Clones of Dr. Funkenstein" albums. Propelled by a heavy downbeat feel in the bass and drums, Clinton's fluent street slang and space-funk vocabulary churned the crowd during extended monologues.

The duality in musical styles represented onstage added to the fast pace and excitement that became a ritual preparing the audience for the Mothership's arrival. The wild and frenzied guitar dominated Funkadelic material spiced up the basic but infectious repetitive groove of Parliament selections. The stinging guitar solos of Mike Hampton and the floating horns of Fred Wesley and Maceo Parker added extra color and punch to a total sound reminiscent of James Brown, Jimi Hendrix and Sly Stone.

The music's instinctual and earthy appeal came alive through the visual outrageousness of Clinton and his funk mob, whose dress code that night included antlers, diapers, hot pants, varpaint make-up, platform shoes, turbans and of course sunglasses. The effective use of flame throwers, explosives, and hot lighting accented the back and forth, up and down movements both onstage and off.

As the 10-song, 80-minute set progressed, Clinton continued to turn out the funk with "Gamin' On Ya," "Undisco Kid" and "Children of Production" leading to the show's most dramatic and wildly received moment during "Star

Child" with the landing of the Mothership. Descending over the set from a giant blue denim cap, the saucer-shaped vehicle opened its doors presenting Clinton as Dr. Funkenstein.

The roaring audience responded immediately to the doctor's funk injection bringing the eve-

ning to its heated finale with "Tear The Roof Off The Sucker." His mission accomplished, the doctor re-entered the Mothership, blasted off and left those behind dancing in their seats, once again reinforcing Clinton's motto that "Funk Is Its Own Reward." **KEVIN MERRILL**

**JEAN CARN
DEXTER WANSEL**

Village Gate, New York

Philadelphia International Records brought singer Carn and composer/arranger/pianist

Wansel together Jan. 17 and the pair showed a superior ability to sing boy-girl formula tunes.

Alone or in duet, both demonstrated the rapport necessary to sell a song to an audience, but

(Continued on page 38)

NARM CONVENTION COVERAGE

FEBRUARY 5, 1977, BILLBOARD

Be there...in Billboard's Special Show Issue, March 12, 1977

The 19th annual NARM convention will be held at the Century Plaza Hotel in Los Angeles, March 4 through 8, 1977.

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BILLBOARD's SPECIAL NARM ISSUE

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Signings

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Grateful Dead, the Jerry Garcia Band and the Bob Weir Band to Arista Records with first LP to be recorded in Los Angeles, produced by Keith Olson, with a release date expected sometime in spring. The Dead and its spinoffs were best on UA.

FROM L.A. TO N.Y.

Island Artists' New Name, Place

By ED HARRISON

LOS ANGELES—Island Records has moved its campus department to New York and will function under the name of Island Artists, Inc.

According to Eric Dufauré, president of the realigned company, Island Artists will serve as a managerial wing of Island Records. Dufauré, who moved to New York from London to accept the post, says the six-man staff will also serve as "a small promotion wing of the record company."

"We'll be looking after Island's English roster in a booking and managerial capacity," says Dufauré.

Artists included are Robert Palmer, Eddie and the Hot Rods, John Martin, Max Romeo, Rock Diamond and Stevie Winwood. Dufauré adds that acts presently not affiliated with a label will also be included.

"The idea behind the company was to develop an a&r department on the East Coast that will be out on the streets listening to music that is happening," says Dufauré. "When we find something that is exciting we relay it to the record company."

Scott Piering, director of the campus department in Los Angeles,

will continue to function in the same capacity in New York. Because most of Island's artists are perennial campus favorites, Piering will remain the link to East Coast schools.

Dufauré says his small staff will be the "eyes and ears" on the street. He stresses that Island Artists will attempt to establish an identity of its own and is adamantly against being labeled a reggae company.

"We will be looking for many different and exciting acts as long as it's good music," he says. "If we believe strongly in an artist we'll clear it with the label and sign him."

"When Chris Blackwell established Island Artists, he wanted it to be an East Coast company that would specialize in management but have an a&r flavor and serve as the link with London and the West Coast."

Dufauré adds that although Island Artists will work autonomously from Island Records, the two will more than often confer before acting.

Because the move transpired only three weeks ago, Dufauré says that it is still too early to report progress.

Talent In Action

• Continued from page 37

their material was too intimate for the cavernous performing space at the Gate.

Jean Carn and Dexter Wansel have the personalities and ability to sing convincingly. A smaller club or a television screen would better suit the love ballads they favor.

Carn performed cuts from her current LP, including "Free Love," "No Laughing Matter," "Where Did You Ever Go" and "You've Got A Problem" which all drew attentive response despite the separation from the audience brought about by a four-foot raised stage.

After a 10-minute warmup by the band, the Planets, Wansel and Carn performed for an hour and showed that they can stack up with the likes of Ashford & Simpson and other successful soul teams

RICHARD NUSSER

KANSAS

Santa Monica Civic Auditorium

As the curtain rose to a full house of anxious fans, Kansas exploded onstage Jan. 14 in a powerful, well-paced, 90-minute, 11-song performance.

Through five years of nonstop road work and album projects, Kansas has developed into a tightly knit group of six musicians whose teamwork stands out over any single individual.

Opening with the group's current hit "Garry On Wayward Son" and drawing upon material from its four albums, Kansas displayed impressive musical skill in a sizeable performance that unfortunately left the atmosphere a bit sterile.

With each song a grand production, the sophisticated hard rock of Kansas delivers an intense and powerful sound. Rather than weaving together in a subtle fashion, each instrument stands out boldly with a variety of influences emerging simultaneously in its music. Backed by a solid rock rhythm lies a strong emphasis on the driving melodies heard in the keyboards, violin and vocals.

But grandness does not always constitute excellence and in the case of Kansas, the multiple key and chord changes that follow its melodies could use a dash of spontaneity. Though performed impeccably, the group sometimes appears enslaved by the large-scale productions and precise arrangements of each song.

The vocal harmonies of violinist Robby Steinhardt the group's spokesman, and Steve Walsh, who with guitarist/keyboardist Kerry Livgren writes the group's material, provided the most infectious element of its sound. Walsh's sensitive and low-keyed "Lonely Wind" proved that Kansas does have the capacity for the soulful as well as the magnificent.

Fortunately, none of the members engaged in any tedious exhibitions of virtuosity though Livgren, who performed well on both guitar and keyboards, could have displayed a bit more variety in his solos.

Rather than three or four songs standing out above the others, all of Kansas' material, which included "Down The Road," "Child Of Innocence" and "Magnum Opus," received equal approval from an audience consisting mostly of devoted Kansas followers. The group's effective use of pre-recorded material and mood lighting techniques strengthened an impressive performance.

KEVIN MERRILL

Hagood Hits It

• Continued from page 34

coming" was a Top 40 hit and set out to prove it.

Eventually, "Homecoming" as an album sold a reported 150,000 copies in Canada. Sam Trust, president of ATV Music, Los Angeles, which handles Hardy's music in the U.S., says that more than 60,000 copies of the sheet music have sold in the U.S. alone.

He already has music for two movies, six documentaries and three or four television specials under his belt. He also has a series of concerts slated for Canada starting in July with a 26-piece orchestra.

But he's still a small-group jazz musician at heart. He claims that he performs "whenever I can. I played in clubs for 12 years. I like to perform. Anyway, you miss that instant glory."

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BEACH BOYS—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Jan. 18	19,500	\$8	\$156,000*
2	PARLIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE—Feyline Inc., Forum, Inglewood, Calif., Jan. 19	18,323	\$6.25-\$8.25	\$129,574
3	KISS/URIAH HEEP—Celebration Prod., Vets. Mem. Aud., Des Moines, Iowa, Jan. 22	14,234	\$6.50-\$7.50	\$93,146*
4	PARLIAMENT FUNKADELIC/BOOTSYS RUBBER BAND/ROSE ROYCE—Feyline Inc., Coliseum, Oakland, Calif., Jan. 21	13,467	\$5.50-\$7.50	\$92,094*
5	QUEEN/THIN LIZZY—Brass Ring Prod., Cobo Arena, Detroit, Mich., Jan. 18	11,041	\$6.50-\$7.50	\$79,281*
6	BOB SEGER & THE SILVER BULLET BAND/REX—Keener-Clark Concerts, Cobo Arena, Detroit, Mich., Jan. 17	10,800	\$6.50-\$7.50	\$77,503
7	KISS/URIAH HEEP—Feyline Inc., Pershing Municipal Aud., Lincoln, Nebr., Jan. 20	8,387	\$6.50-\$7.50	\$57,605*
8	DAVE MASON/FIREBALL—Wolf & Rissmiller, Convention Center, Anaheim, Calif., Jan. 23	7,508	\$5.50-\$7.50	\$50,318
9	BOB SEGER & SILVER BULLET BAND/PATTI SMITH—Fantasma Prod., Sportatorium, Hollywood, Fla., Jan. 22	9,299	\$5-\$5.50	\$47,722*
10	QUEEN/THIN LIZZY—Brass Ring Prod., Civic Arena, Saginaw, Mich., Jan. 20	7,200	\$5.50-\$6.50	\$42,637*
11	BARRY MANILOW/LADY FLASH—Daydream Prod., Aud., Milwaukee, Wis., Jan. 19	5,895	\$5.50-\$7.50	\$40,484*
12	FOGHAT/RICK DERRINGER—Entam Ltd., Coliseum, Knoxville, Tenn., Jan. 21	5,134	\$6-\$7	\$33,475
13	BOB SEGER & SILVER BULLET BAND/PATTI SMITH—Fantasma Prod., Curtis Hixon Hall, Tampa, Fla., Jan. 23	5,955	\$5-\$6	\$31,962
14	MARSHALL TUCKER BAND/PURE PRAIRIE LEAGUE—Alex Cooley Inc., Civic Center, Montgomery, Ala., Jan. 17	4,341	\$6-\$6.50	\$27,187
15	RUSH/HEAD EAST/ARTFUL DODGER—Mike Clark-Friends Prod. Inc., Ector County Col., Odessa, Texas, Jan. 20	4,109	\$5-\$6	\$22,600
16	RUSH/HEAD EAST/ARTFUL DODGER—Mike Clark-Friends Prod., Taylor Country Col., Abilene, Texas, Jan. 21	3,551	\$5-\$6	\$19,718

Auditoriums (Under 6,000)

1	URIAH HEEP/LESLIE WEST/MICHAEL STANLEY BAND—Contemporary Prod., Kiel Aud., St. Louis, Mo., Jan. 23	5,653	\$5.50-\$6.50	\$36,540
2	DAVE MASON/YESTERDAY & TODAY—Bill Graham, Aud., Sacramento, Calif., Jan. 21	4,546	\$4.65-\$6.65	\$26,390*
3	FOGHAT/RICK DERRINGER—Ruffins & Vaughn, Boutwell Aud., Birmingham, Ala., Jan. 19	3,220	\$6.50-\$7.50	\$22,269
4	KANSAS/JOURNEY—MorningSun Prod., Civic Aud., Stockton, Calif., Jan. 23	3,632	\$6	\$21,792*
5	AL STEWART/WENDY WALDMAN—John Bauer Concert Co., State College, Bellingham, Wash., Jan. 21	3,500	\$5	\$17,500*
6	AL STEWART/WENDY WALDMAN—John Bauer Concert Co., Pacific Lutheran University, Tacoma, Wash., Jan. 20	3,100	\$5	\$15,500*
7	AL STEWART/WENDY WALDMAN—John Bauer Concert Co., Mt. Hood Comm. College, Portland, Ore., Jan. 22	3,000	\$5	\$15,000*
8	KANSAS/SONS OF CHAMPLIN/DAVID LAFLAMME—Bill Graham, Winterland, San Francisco, Calif., Jan. 22	2,550	\$5-\$6	\$13,650
9	RUSH/HEAD EAST/ARTFUL DODGER—Mike Clark-Friends Prod. Inc., Civic Center Aud., Amarillo, Texas, Jan. 22	2,424	\$5-\$6	\$13,440*
10	DAVE BRUBECK/PAUL DESMOND—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Jan. 23	1,705	\$5.50-\$7.50	\$12,043
11	STEVE GOODMAN—Illini Union Student Activities, Univ. Of Ill., Urbana, Ill., Jan. 20	1,825	\$3.50-\$4	\$6,388
12	STEVE GOODMAN/VASSAR CLEMENTS—Student Activities Union, North Central College, Naperville, Ill., Jan. 22	1,000	\$5-\$6	\$5,660*

Wayne Newton Introduces Internship Plan In Vegas

By HANFORD SEARL

LAS VEGAS—Wayne Newton, a Vegas showroom trademark, has created a special internship program for Univ. of Nevada, Las Vegas music students to perform in major hotel orchestras.

The newly instituted vehicle, a Newton brainchild, allows music school talent at the 7,000-student campus to gain valuable live experience and the school to gain financial benefits.

In announcing the internship, Newton revealed a need for the program last year when he aided the campus jazz ensemble by funding \$16,000 of \$27,000 for the Montreux, Switzerland, Jazz Festival.

"Las Vegas is the last frontier for musicians and performers," says Newton. "As proud as I am of the idea, I'm even prouder of the hotels that have participated."

Major Strip hotels taking part in the program are the Las Vegas Hilton, Riviera, Desert Inn, Frontier, Sands, Dunes, MGM Grand, Caesars Palace, Stardust, Hacienda and Aladdin.

The purpose of the program, explains Newton, is to allow the student to play with experienced musi-

cians while at the same time gaining credit and money for the university's music department.

Involved university students are paid union wages for performing while the unseated musician also is reimbursed by the hotel. The university has been paid about \$6,000 already, reports Frank Gagliardi, music department associate professor.

Gagliardi, who is director of the award-winning Jazz Ensemble, says that up to \$40,000 in the scholarship funds a year could be collected in the new program. So far, 35 students have taken advantage of the internship.

On a trial operation basis for the last four months, the project allows the student to assume the house musician's chair in a hotel orchestra one night a week.

"No other city can offer this type of program," says Newton. "This is the mecca for music. When the student leaves the university with his degree, he will seek employment here in Las Vegas and the state will benefit by his talents just as much as the student has benefited by the internship."

The money received from the program will be used for travel to competitions and equipment. The Las Vegas Hilton alone has allocated \$5,000 and plans more when that is exhausted.

Berklee Fest Soon

LOS ANGELES—The Berklee College of Music, Boston, will present its ninth annual Jazz Ensemble Festival April 30. Sponsored by the National Assn. of Jazz Educators, the event will allow high school stage bands to compete for tuition scholarships as well as providing a wide range of educational activities.

The 16-hour extravaganza will include clinics, workshops, demonstrations and concerts conducted by members of the Berklee faculty.

Ohio Radio Contest

LOS ANGELES — The All Campus Radio Network in Athens, Ohio, is conducting its third annual promotional Palm Tree Contest on the campus of Ohio Univ. Sponsored by McDonald's Restaurant under the supervision of the Office of Organizations & Activities at Ohio Univ., a prize of a week's vacation for two in Fort Lauderdale, Fla., will be awarded.

The network is a student organization funded only by radio time buys and services the entire campus and surrounding community. The station conducts contests regularly with record, bicycle, stereo and T-shirt giveaways common.

FEBRUARY 5, 1977, BILLBOARD

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
2	2	7	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
3	3	10	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
4	4	10	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
5	8	5	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
6	9	5	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
7	11	8	YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
8	5	14	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
9	6	9	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
10	16	5	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
11	14	7	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
12	10	9	HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI)
13	13	7	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
14	7	11	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
15	12	22	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
16	28	3	THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
17	19	7	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
18	20	7	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casimo 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
19	15	19	LOVE ME Yvonne Elliman, RSO 858 (Polydor), (Strigwood/Unichappell, BMI)
20	26	4	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibu, ASCAP)
21	33	2	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
22	18	22	YOU DON'T HAVE TO BE A STAR (To Be In My Show) Marilyn McCoo & Billy Davis Jr., ABC 12208 (Groovesville, BMI)
23	17	13	SORRY SEEMS TO BE THE HARDEST WORD Elton John, MCA/Rocket 40645 (Big Pig/Leeds, ASCAP)
24	30	5	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chinnichap, BMI)
25	32	4	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
26	22	9	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
27	21	11	TOGETHER O.C. Smith, Caribou 9017 (Fox-Gimbel, BMI)
28	25	9	BEAUTIFUL NOISE Neil Diamond, Columbia 3-10452 (Stonebridge, ASCAP)
29	23	5	ISN'T SHE LOVELY (LP) Stevie Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP)
30	24	8	IF NOT YOU Dr. Hook, Capitol 4364 (Horse Hairs, BMI)
31	NEW ENTRY		SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
32	40	2	THEME FROM KING KONG Roger Williams, MCA 40669 (Ensign, BMI)
33	44	2	THEME FROM KING KONG (Pt. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
34	31	12	YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Warner Bros. 8283 (Braitree/Lanna-Manner, BMI/Chrysalis, ASCAP)
35	29	14	SLOW DANCING Funky Kings, Arista 0209 (Jazzbird/Benchmark, ASCAP)
36	27	11	BABY, I'LL GIVE IT TO YOU Seals & Crofts, Warner Bros. 8277 (Dawnbreaker, BMI)
37	37	5	BYE BYE FRAULIN Micky, Ariola America 7655 (Capitol) (U.S. Arabella, BMI)
38	38	4	IN THE MOOD Henhouse Five Plus Two, Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP)
39	36	3	LIVIN' THING Electric Light Orchestra, United Artists 888 (Unart/Jet, BMI)
40	42	3	MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
41	NEW ENTRY		I JUST CAN'T SAY NO Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
42	41	8	WHAT CAN I SAY Boyz Scaggs, Columbia 10440 (Boyz Scaggs/Hudmar, ASCAP)
43	43	5	I LOVE MY WIFE Frank Sinatra, Reprise 1382 (Warner Bros.) (Notable, ASCAP)
44	NEW ENTRY		I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI)
45	45	3	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
46	46	17	NIGHTS ARE FOREVER England Dan & John Ford Coley, Big Tree 16079 (Atlantic) (Dawnbreaker, BMI)
47	47	17	STAND TALL Burton Cummings, Portrait/CBS 7001 (Shiloh, BMI)
48	NEW ENTRY		STAY AWHILE WITH ME Donny Gerrard, Greedy 109 (Warner-Tamerlane, BMI)
49	49	7	SOMEONE TO LAY DOWN BESIDE ME Linda Ronstadt, Asylum 45361 (Sky Harbor, BMI)
50	NEW ENTRY		THE REAL THING Sergio Mendes, Elektra 45360 (Jobete/Black Bull, ASCAP)

Sound Business

ABC STUDIOS Major Revamp Of L.A. Facility Paying Technical, \$ Dividends

By JIM McCULLAUGH

LOS ANGELES—A major revamping of the ABC Studios here has begun to pay off in a new level of technical sophistication as well as a steady increase in both in-house and outside client activity.

Recently appointed president of the facility, Brian Ingoldsby, has updated all three rooms to fully automated 24-track, refurbished the acoustic environment, updated the mastering facilities, introduced a unique computer interlacing system for more efficiency, begun a comprehensive staff education program and instituted what might be the only on-the-premises research and development department of any studio anywhere.

"The studios were acceptable," says Ingoldsby, "but now we've made them elite in today's industry and the upsurge in bookings attest to it.

"The reason I was brought in," continues the 19-year industry veteran, "was to bring the studios to the state-of-the-art which we immediately did. But I'm not merely satisfied with that.

"The r&d department was designed to create effects and equipment which do not exist in the industry today which I personally feel will satisfy the needs and demands of the producer and artist today. We're trying to exceed state-of-the-art."

One of the features of the newly introduced computer interlacing system is a capability which allows for all pertinent information relating to a tape to be memorized and logged onto the head of the tape.

The information can then be recalled and read out digitally on a television-like cathode ray screen greatly sophisticating the software processing as well as library methods, according to Ingoldsby.

The disk mastering room now includes a new Neumann SAL pack-

age as well as a new automated console linked to the computer which the r&d department developed. Tom Lappel heads up the r&d staff.

"The way I approach recording," says Ingoldsby who owns a heavy technical background and was most recently with MCA Studios, "is twofold.

"One is to be professional and the second is to be technically creative. We are trying to make recordings as perfect as we can but at the same time not take the human element out with all the sophistication.

"We are trying to assure that what was done humanly will be repeated humanly via the equipment."

Ingoldsby, who teaches audio engineering at Soundmaster Recording School and contributes articles to industry journals, has instituted an education program whereby all staff members, now upped to 36, will be totally familiar with all aspects of the recording process from beginning to end.

"Engineers here," observes Ingoldsby, "will be true engineers and not what I call mixers. A mixer is a person who can take the environment that exists in the studio and lock it into tape and recall it on demand but he can't do disk mastering or other functions of the recording studio business.

"The ultimate goal is to have everyone capable of all the elements in recording.

"ABC has backed us up 100%," notes Ingoldsby, "and its goal is the same as ours. Make hit records. We are doing more in-house business than ever before but that isn't standing in the way of outside clientele.

"It's a little unusual for an in-house studio to be this versatile and many in-house operations are closed door, but ABC feels that if we have the facilities, specialties, and time, we should be servicing the industry in general."

Ingoldsby adds that the ratio now

of inside and outside business is running 50/50 and that although ABC has a large staff of in-house producers and engineers, they are very flexible with outside clients who want to use their own people if they desire.

One of the reasons the recording studio business is so healthy right now, speculates Ingoldsby, "is in most instances the approach to recording has become very technical or technically creative.

"So time consumption on projects has expanded since you are consistently dealing with multi-track recording, automation, noise reduction and all the additional technical endeavors which can get lengthy. The goals haven't changed but it takes more time to make it sound as real as possible."

Continually looking beyond state-of-the-art, Ingoldsby sees the wave of the future as digital, something the r&d department is exploring.

"We're looking to a different medium other than tape recording. We will be able to take analog material or audio and digitally store it and then recall it in a medium of transfer such as the computer on demand to reconstruct itself back to audio.

"Why do we want to change the medium? Simply because the number one enemy of recording is noise and despite advances in noise reduction systems, things like hiss and noise are still detriments to better recordings.

"Digital recording can assist us in better transience to insure a more true to life reproduction of sound. Automation today has only been tapped.

"The computer will assist us in reaching these goals. The human will direct but the computer will stabilize it for us. The problem right now with digital is the enormous cost; the first multi-track recorders were expensive but today the cost is acceptable."

Studio Track

LOS ANGELES—The Record Plant has been a hotbed of activity lately. Working on LP projects have been Starland Vocal Band, produced by Milt Okum; Dan Fogelberg, produced by John Stronach; Carole Bayer Sager, produced by Brooks Arthur; Frankie Crocker, produced by Mark Simon, Supertramp, producing itself; and Dave Mason, Ron Nevison producing. At Sausalito, John Anthony has been producing the Tubes while Larry Graham has been producing Graham Central Station and John Alcock has been producing the New Commander Cody Band.

Bob Crewe re-mixed his first solo LP for Elektra at Cherokee, Bruce Robb at the console assisted by George Tutko with Jerry Wexler producing. Freddie Perren also was in for overdubs and mixing on Yvonne Elliman's RSO LP while engineer Bill Schnee mixed first cuts of Steely Dan's upcoming ABC LP, Gary Katz producing.

Bernie Gelb produced Hampton Hawes at Haji Sound, Alex Kazanegras at the board. Also at Haji, Jim Messina produced a Loggins & Messina remote at Mother Lode Ranch, Kazanegras engineering; Don DeVito produced Roger McGuinn, Kazanegras engineering; Michael Parks wrapped up his LP, Larry Reburn at the controls; and the Haji track and production at the

Forum, Kazanegras and Corey Bailey engineering.

Bones Howe produced and engineered Alessi at Wally Heider while the Emotions were also in laying down basic tracks, Monte White producing and George Massenburg engineering. Heider remote crew, Ray Thompson and Tom Perry, recorded Boz Scaggs at the Oakland Paramount. William Broms has been upped to manager of the remote department at Heiders. In addition, Filmways/Wally Heider will do the audio and sound reinforcement for the Grammy Awards.

Lee Ritnauer has been working at Kendun on his upcoming Epic LP with Skip Drinkwater producing. . . . Richard Perry is again producing Burton Cummings at Studio 55. . . . Michael Boshears is engineering Maria Muldaur at ABC Studios.

Allen Zentz's Mastering Studio in Hollywood recently completed Fleetwood Mac and Neil Diamond's live LP. . . . Natty Bumpo was in at Indigo, produced by Bruce Detko and Chris Brunt for Sunrise Musical Productions. . . . Chunky, Novi And Ernie were in at the Sound Factory, David Campbell producing and Greg Ladanai at the board.

John Lombardo was producing L.D. Pearl at Sound City. . . . Bob Cullen produced Laura Lee at Clover. . . . John Harris was in doing some remixing for Paul Anka at

Monterey's Super Sound, Richard Sontag at the board while Harper's Bizarre also cut a single, Chuck Leary engineering and producing with Dick Scopetone.

In activity elsewhere:

At Kaye-Smith Studios, Seattle, the Spinners have been overdubbing vocals and mixing their upcoming LP with producer Thom Bell. Don Murray, Buzz Richmond and Win Kutz are the engineers.

Soundmixers Studio, Inc. paid Audiotechniques \$462,000 to purchase MCI recording equipment. For its money the studio will get three 24-track MCI recorders, a 16-track MCI recorder, three MCI 500 Series Master recording consoles, twelve 1/2 and 1/4-inch MCI recorders, Dolby and dbx noise reduction equipment, and a full range of support equipment. The studio is due to open in late February or early March and will occupy the entire second floor of the Brill building in New York City.

Ray Ayres was in producing demos of the "Saturday Night Special" for Ramp Production Co. at 5th Floor, Cincinnati. . . . Ultrasonic Studios, New Orleans, is now officially open, report owners Jay Gallagher and George Hollowell. Equipment includes an MCI JH 428 console and a JH 114 16-track recorder. JIM McCULLAUGH

Billboard's Disco Action

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National Disco Action Top 40

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- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 3 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 4 SPRING RAIN—Silvetti—Salsoul (12-inch)
- 5 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 6 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- 7 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
- 8 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- 9 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 10 FUNK DE MAMBO—Karma—Horizon (12-inch)
- 11 SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 12 LOVE IN C MINOR—Cerrone—Malligator (LP import)
- 13 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 14 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
- 15 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
- 16 ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
- 17 BLACK BROTHER/MONGOUSSE YE—Black Soul—Beam Junction (12-inch)
- 18 DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)
- 19 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Martin (LP)
- 20 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 21 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)
- 22 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
- 23 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
- 24 DAZZ—Brick—Bang (12-inch)
- 25 ELEVATOR—Joanne Spain—Casino (12-inch)
- 26 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (12-inch/LP)
- 27 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 28 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (LP)
- 29 DADDY COOL/FEVER/TAKE THE HEAT OFF ME—Boney M—Atco (LP)
- 30 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
- 31 TURN ON TO LOVE—Jumbo—Pye (LP)
- 32 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (LP)
- 33 CAR WASH—Rose Royce—MCA (LP)
- 34 DANCE & SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)
- 35 I'VE GOT TO DANCE (To Keep From Crying)—Destinations—A.V.I. (12-inch)
- 36 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
- 37 LET'S GO DOWN TO THE DISCO/YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
- 38 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
- 39 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
- 40 TATTOO MAN—Denise McCane—Polydor (12-inch import)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

ATLANTA

- This Week
- 1 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/I DON'T WANNA BE TIED DOWN—Supremes—Motown (LP)
 - 4 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 5 LET IT FLOW—Tamiko Jones—TK (12-inch)
 - 6 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 7 NO NO NO MY FRIEND—Devolution—S.M.I. (12-inch)
 - 8 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - 9 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 10 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 WHEN LOVE IS NEW/I WANTCHA BABY/ALL MY LIFE—Arthur Prysock—Old Town (LP)
 - 12 OVERTURE/DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 13 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 14 LADY LUCK/LIFE IS MUSIC/SUPER LOVER—Ritchie Family—Martin (LP)
 - 15 DISCO LUCY—Wilton Place Street Band—Island (12-inch)

BALT./WASH., D.C.

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 4 SIX BILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - 5 LOVE IN C MINOR—Cerrone—Malligator (12-inch import)
 - 6 I'ME WAITS FOR NO ONE/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 7 MANGOUSSE YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 8 IT AIN'T REGGAE BUT IT'S FUNKY—Instant Funk—T.S.O.P. (LP)
 - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 10 MOVIN' GROOVIN'—Roy Ayers—Polydor (LP)
 - 11 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 12 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 13 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 14 GIFT WRAP MY LOVE—Reflections—Capitol (12-inch)
 - 15 LOVE IS YOU/COME BACK—Carol Williams—Salsoul (LP)

BOSTON

- This Week
- 1 BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (LP)
 - 2 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 3 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 4 I WISH/ANOTHER STAR/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 5 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 6 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 8 FASCINATION—Fat Larry's Band—W.M.D.T. (12-inch)
 - 9 LOVE IN C MINOR—Cerrone—Malligator (LP)
 - 10 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 12 BODY HEAT—James Brown—Polydor
 - 13 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)
 - 14 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production (12-inch)
 - 15 DANCIN'—Crown Heights Affair—De-Lite (LP)

CHICAGO

- This Week
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 5 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12-inch)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 7 BOY I REALLY TIED ONE ON/THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
 - 8 LET YOURSELF GO—Supremes—Motown (LP)
 - 9 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 10 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 11 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 12 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 13 DANCE & SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)
 - 14 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (12-inch)
 - 15 LOVE IN MOTION—George McCrae—TK (LP)

DALLAS/HOUSTON

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 4 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 5 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 6 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 7 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 8 DREAM EXPRESS—Honeybees—Roxbury (12-inch)
 - 9 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & the Sunshine Band—TK (LP)
 - 10 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 11 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 12 DANCIN'—Crown Heights Affair—De-Lite (12-inch)
 - 13 LOVE IN MOTION—George McCrae—TK (LP)
 - 14 I'VE GOT TO DANCE (To Keep From Crying)—Destinations—A.V.I. (12-inch)
 - 15 WHEN LOVE IS NEW—Arthur Prysock—Old Town (12-inch)

DETROIT

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 3 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 4 LOVE IN MOTION—George McCrae—TK (LP)
 - 5 IF YOU WANNA GO BACK/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 6 OPEN SESAME—Kool & The Gang—De-Lite (LP)
 - 7 O BA BA/INDISCREET/OVERTURE—D.C. Larue—Pyramid (LP)
 - 8 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 9 LOVE BUG—Bumblebee Unlimited—Mercury (12-inch)
 - 10 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
 - 11 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 12 YOU + ME = LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
 - 13 WHEN LOVE IS NEW/ALL MY LIFE—Arthur Prysock—Old Town (LP)
 - 14 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 15 DADDY COOL/SUNNY/HELP HELP—Boney M—Atco (LP)

LOS ANGELES/SAN DIEGO

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 5 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 6 DAZZ—Brick—Bang (12-inch)
 - 7 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 8 DISCO BLUES/LIFE IS MUSIC/LADY LUCK—Ritchie Family—Martin (LP)
 - 9 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 10 HA CHA CHA—Bess Construction—United Artists (LP)
 - 11 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 12 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 13 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 14 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
 - 15 DISCO TRAIN—Jerry Rix—L.G.M. Canada (12-inch)

MIAMI AREA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO INFERNO/YOU GOT ME ON YOUR HOT LINE/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON/STARVIN'—Trammps—Atlantic (LP)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 5 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 6 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 7 ISN'T SHE LOVELY/SIR DUKE/ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 8 SPRING AFFAIR/AUTUMN CHANGES—Donna Summer—Oasis (LP)
 - 9 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 10 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 11 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 12 LET'S GO DOWN TO THE DISCO—Undisputed Truth—Whitfield (12-inch)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (12-inch)
 - 15 DANCE & SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)

NEW ORLEANS

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 I LEARN FROM MY BURNS/I DON'T ANUW WHAT'S ON YOUR MIND—Spider's Web—Fantasy (LP)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 4 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 7 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 8 DAZZ—Brick—Bang (12-inch)
 - 9 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 10 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 11 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 12 WELCOME TO OUR WORLD OF MERRY MUSIC/WINE FLOW DISCO—Mass Production—Cotillion (12-inch)
 - 13 BIRD WALK/THE PIPER—Herb Mann—Warner Bros. (LP)
 - 14 INDISCREET/OVERTURE/O BA BA—D.C. Larue—Pyramid (LP)
 - 15 TURN ON TO LOVE—Jumbo—Pye (LP)

NEW YORK

- This Week
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 4 LOVE IN C MINOR—Cerrone—Malligator (LP)
 - 5 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 6 MANGOUSSE YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 7 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA—D.C. Larue—Pyramid (LP)
 - 8 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - 9 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 10 SPRING AFFAIR/SUMMER FEVER/AUTUMN CHANGES—Donna Summer—Oasis (LP)
 - 11 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 12 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO—Supremes—Motown (LP)
 - 13 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Martin (LP)
 - 14 TURN ON TO LOVE—Jumbo—Pye (LP)
 - 15 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (12-inch)

PHILADELPHIA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 STUBBORN KIND OF FELLOW—Buffalo Smoke—RCA (12-inch)
 - 4 SPRING RAIN—Silvetti—Salsoul (LP)
 - 5 ALL MY LIFE/I WANT YOU/WHEN LOVE IS NEW—Arthur Prysock—Old Town (LP)
 - 6 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 7 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 8 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 9 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 10 LIFE IS MUSIC/LADY LUCK/LONG DISTANCE ROMANCE—Ritchie Family—Martin (LP)
 - 11 DADDY COOL/FEVER—Boney M—Atco (LP)
 - 12 YOU KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Ran Hib—Rushrite
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 DANCE & SHAKE YOUR TAMBOURINE—Universal Robot—Red Greg (12-inch)
 - 15 TURN ON TO LOVE—Jumbo—Pye (LP)

PHOENIX

- This Week
- 1 DISCO INFERNO/STARVIN'/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 2 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 3 INDISCREET/O BA BA/OVERTURE—D.C. Larue—Pyramid (LP)
 - 4 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 8 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 10 SPY FOR BROTHERHOOD—Meatloids—Columbia (12-inch)
 - 11 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 12 FEVER/SUNNY/DADDY COOL—Boney M—Atco (LP)
 - 13 GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ghafari—TK (12-inch)
 - 14 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 15 ELEVATOR—Joanne Spain—Casino (12-inch)

PITTSBURGH

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 I WISH/ANOTHER STAR/SIR DUKE—Stevie Wonder—Tamla (LP)
 - 4 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 5 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 6 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 7 I CAN'T STOP—John Davis & The Monks Orchestra—S.A.M. (12-inch)
 - 8 CAR WASH—Rose Royce—MCA
 - 9 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
 - 10 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 11 DANCIN'—Crown Heights Affair—De-Lite (12-inch)
 - 12 YOU + ME = LOVE—Undisputed Truth—Whitfield (12-inch)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 15 DISCO LUCY—Wilton Place Street Band—Island (12-inch)

SAN FRANCISCO

- This Week
- 1 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 2 TATTOO MAN—Denise McCane—Polydor (12-inch import)
 - 3 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 4 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 5 THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—ABC (LP)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 7 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 8 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
 - 9 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Martin (LP)
 - 10 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 11 I'VE GOT TO DANCE (To Keep From Crying)—Destinations—A.V.I. (12-inch)
 - 12 LOVE IN MOTION/GIVIN' BACK THE FEELING/I'M GONNA STAY WITH MY BABY TONIGHT—George McCrae—TK (LP)
 - 13 TWENTY FOUR HOURS A DAY—Barbara Pennington—United Artists
 - 14 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 15 BLACK BROTHER/MANGOUSSE YE—Black Soul—Beam Junction (12-inch)

SEATTLE

- This Week
- 1 DISCO LUCY/YOU DON'T EVEN KNOW WHO WE ARE—Wilton Place Street Band—Island (12-inch)
 - 2 BOOGIE CHILD—Bee Gees—RSD (12-inch)
 - 3 DADDY COOL/SUNNY—Boney M—Atco (12-inch)
 - 4 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 5 SURE FEELS GOOD TO ME—Confunkshun—Mercury (12-inch)
 - 6 DAZZ—Brick—Bang (12-inch)
 - 7 RUBBERBAND MAN—Spinners—Atlantic (12-inch)
 - 8 FOUR SEASONS OF LOVE—Donna Summer—Oasis (LP all cuts)
 - 9 I WISH/ISN'T SHE LOVELY—Stevie Wonder—Tamla (LP)
 - 10 CAR WASH—Rose Royce—MCA
 - 11 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 12 LOVE IS YOU—Carol Williams—Salsoul (LP)
 - 13 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 14 GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 15 IN THE MOOD—Glen Miller Orchestra—Buddah

MONTREAL

- This Week
- 1 LOIN D'OR—Beale Rux—Trans Canada
 - 2 LOVE IN C MINOR—Cerrone—W.E.A. (LP)
 - 3 TATTOO MAN—Denise McCane—Polydor (12-inch)
 - 4 GET UP ON UP & DANCE—Earls—London (12-inch)
 - 5 TWENTY FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 6 SPRING RAIN—Silvetti—RCA (12-inch)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Atco
 - 8 YOU KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Ran Hib—Quality
 - 9 SLIP—Jesse Green—Y.M.
 - 10 DANCE & SHAKE YOUR TAMBOURINE—Universal Robot—Trans Canada
 - 11 THE PARTY SONG—Lavender Hill Mob—United Artists (12-inch)
 - 12 JUNGLE PEOPLE—Soulful Dynamics—C.B.S.
 - 13 WHY MUST A GIRL LIKE ME—Claude Berry—London
 - 14 BABY COME ON—Sex O'Clock S.A.—London
 - 15 KING OF CLUBS—Chocolate—London

DISCO INTL SERVICES

Washington Pool Plugs 12-Inchers

By RADCLIFFE JOE

NEW YORK—A Washington-based disco record pool is playing a significant role in the promotion and sales of disco records to retail buyers in the Northwest.

The push, by Disco International Services Co. of Lynnwood, Wash., is placing special emphasis on commercial 12-inch disco disks. According to pool president Gary Friedman 12-inchers have been virtually non-existent in Northwest area record shops because few retailers believe they have commercial appeal.

To reverse this negativism, Disco International Services has begun acting as intermediary between wholesalers and retailers in the area, and has so far succeeded in bringing together ABC Record & Tape Sales and Wide World of Music, one of the leading record retailers in the Seattle area.

As a result of the negotiations, Wide World of Music has created a special disco music department in its store, and Friedman explains that his organization is working closely with ABC Records & Tapes and other wholesalers in the area in advising them on the most popular disco records and those with the greatest commercial appeal. Similar advice is being dispensed without charge to area retailers.

Friedman feels that the efforts of his organization could play an important role in boosting the retail sales of popular disco records in the Northwest where, according to Friedman, discotheques are beginning to mushroom and flourish.

Disco International Services, originally a division of Disco-Technics, until its recent separation, is also in

the process of promoting a mini-disco conference geared to the needs of owners, managers, deejays and other disco personnel in the Northwest.

The conference, scheduled for April 17-18, will address itself, through a series of problem-airing sessions to such areas as promotion and publicity, sound and lighting systems and the do and don'ts for a successful club operation.

Friedman explains that key people from all areas of the disco industry are being invited to moderate and address the conference.

Top sound and lighting equipment manufacturers are also being invited to exhibit at the conference which is tentatively scheduled for Seattle's Landmark Inn. The show will be launched with a benefit disco dance at the Seattle Center Exhibition Hall. All proceeds from this show will go to the financially-strapped Seattle Opera. Special parties and an awards banquet will highlight the conference.

Meanwhile, Disco International Services has reported positive response to its suggestions to the more than 85 disco operators in the Washington area, to lobby for a special disco section in the yellow pages of the telephone directory.

Friedman feels that the response received will lend clout to the pool's planned appeal to the telephone company to create a special listing of discos and disco-related services.

Disco International Services represents disco deejays in Washington, Oregon, Idaho, Montana and Alaska. The organization also offers consulting and mobile disco services.

AN ORCHID IN MANHATTAN

N.Y. Femme Winning Her Battle For Sex Equality

By AURORA FLORES

NEW YORK—A female disk jockey working in a Latin discotheque in the heart of New York's "el barrio" district is striking a blow for equality of the sexes here.

Orquida "Orchid" Santiago is the 22-year-old spinner at Christopher's, and she is one of the prime reasons for the club's success.

Still, in spite of the fact that she is packing in audiences three nights a week, she finds herself confronted with the stigma of being a woman in a predominantly man's job. And that means facing the discouraging attitude by many discotheque owners and managers that deejays, especially if they are female, are secondary to a club's success and are therefore dispensable.

To add to her problems, Orchid is discovering that to be a female disco deejay is, invariably, to be paid less than her male counterpart would receive.

Still, despite these setbacks, Orchid is optimistic about the outcome of her battle to secure greater respect, better wages, and greater autonomy.

She confesses the going is tough, but points out that Christopher's at which she has worked for more than six months, is recognizing her capabilities and is fair in its business dealings with her.

Orchid, with more than six years in the music industry, began her career at Casalegre, her father's record shop in the Bronx. Later she worked for Montuno Records and was partially responsible for that label's smash Latin-disco hit, "Sunny" by Hambu being recorded.

Since then her career as a disco deejay has taken her to such clubs as 310 1/2 in the Bronx, Hippocampo (now Somoa), Chez Sensual and Casablanca. She also works as a mobile disco deejay at weddings, private parties and other get-togethers where a Latin disco sound is desired.

Orchid, whose father Al Santiago is a Latin bandleader, record producer and music historian, is proud of the fact that she received her music industry experience firsthand.

She says, "I was in the front line of the business. I learned, at an early age, where the industry meets the public. I knew what records were sellers, the varying musical tastes of music buyers, and I was in constant contact with the wide assortment of musicians who always visited my father's record shop."

Manilow For TV

LOS ANGELES—Barry Manilow stars in his first television special March 2 on ABC-TV. Show includes concert tapings plus special visuals around New York.

Discos Abracadabra's Magic By Public

• Continued from page 1

will operate, whether it will alternate live bands with recorded music, whether a restaurant will be installed, the types of games that will be featured in the game room and will also have a deciding voice in the other basic prerequisites of running a successful discotheque.

Webb explains that as novel as the idea may sound, it is based on root experience he acquired from being affiliated with such Manhattan discotheques as Le Jardin, Electric Circus, Adonis, Salvation, Napentha and most recently the new Copacabana disco.

Webb says that invariably one of the major flaws that plagued these clubs was their owners had a predetermined notion about what was best for the public. "No one ever took time out to solicit suggestions

from the people who actually used the rooms," Webb complains.

Abracadabra, scheduled for a March opening in the Fifth Avenue Hotel, Greenwich Village, will feature a sound system built by GLI, which also supplied sound equipment to Infinity and Regine's. Lighting will be supplied by Digital Lights. Webb also says that "leading illusionists and occultists will be retained as consultants and to provide entertainment for the club."

Also retained for Abracadabra is Bobby DJ, co-holder of the Billboard disco deejay of the year award. "I want nothing but the best for my members," Webb explains about his decision to retain one of the highest paid deejays in the business.

Abracadabra will charge a membership fee of \$30 a year, but unlike

most other clubs that depend on mailing lists to acquire members, Abracadabra will insist on in-person applications.

Preference will be given to, but will not be exclusive to music industry people. Webb explains the room is being geared to people in the music business because disco operators tend to ignore them in spite of the fact that they are such an important part of the disco phenomenon.

In addition to their \$30 membership fee, Abracadabra members will be asked to pay \$5 at the door. This will give them access to two drinks. Non-member guests will pay \$9 for the same privilege.

Dress for the 800-capacity club will be informal and in the early days of its opening the club will function on Fridays and Saturdays until members decide on the days best suited to their needs.

Disco Mix

By TOM MOULTON

NEW YORK—Motown Records, currently enjoying a hot streak with disco products, has released three strong albums by the Originals, O.C. Cameron and Jerry Butler.

The Originals album, titled "Down To Love Town," is on the group's Soul label. There are four strong cuts on this album plus a disco version of "Down To Love Town" which features an entirely different mix from that found in the version released on the group's Communique album.

"Six Million Dollar Man" is the strongest cut and will probably be the next single release. "Hurry Up And Wait" and "You Are A Blessing To Me" are both mellower vocally than "Six Million Dollar Man" but rhythmically are in the same uptempo style.

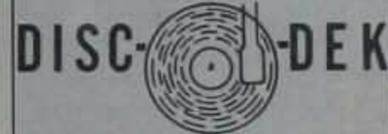
"Been Decided" is slower and some of the qualities of "Love Hangover." All the cuts mentioned are over five minutes long and it looks as though the group will continue to heavily pursue its new direction of doing more disco-oriented material, while foregoing the ballads for which they have become so well known.

G.C. Cameron's LP titled "You're What's Missing In My Life" has four good cuts. "This Will Make You Dance" is among them. Here is a strong uptempo song with upfront percussion instruments and a nice melodic hook done in the Norman Harris style. There is also a good break and the momentum starts at the beginning and builds right to the end.

In "You Need A Strong Dose Of Love," there are a lot of qualities of the earlier Motown sound, and the end result is still very effective.

More than a touch of the Marvin Gaye style is reflected in "Let's Run Away Together" and "You're What's Missing In My Life," the title sound from the album.

Jerry Butler's new LP, "Suite For The Single Girl," is one of the best things this artist has done since his Gamble & Huff days. There are three good disco-oriented songs on the album. Among them is "Chalk It Up," which is the strongest and features a rhythm pattern that goes back and forth from one tempo to another, creating a funky experience, and sounding at times like it could have been cut for the Temptations.



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PHILADELPHIA—A lunch time discotheque for the hurrying businessman who wants to shake a leg while he grabs a bite. This is the novel idea of Sonny Schiff and Richard Varonkov, who have taken over Greenstreet's in Philadelphia's city center and will run it as a lunch-time disco as well as a regular night-time club.

Although still untried—the operation begins Wednesday (2)—other disco operators in the area appear envious that they did not create the idea and promise that they will be closely watching and possibly copying the idea.

The room, formerly run by Norm Domsy, is located in an area of heavy lunch-hour traffic and Schiff, the disco manager, and Varonkov, the lunch manager, feel they can syphon off enough of the lunch-hour traffic to make the venture profitable.

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FEBRUARY 5, 1977, BILLBOARD

Fantasy Acquires More Bay Area Acts

SAN FRANCISCO—Fantasy Records' signing of the Hoodoo Rhythm Devils, Joy of Cooking, Terry Garthwaite and Toni Brown, emphasizes the label's interest in handling local area acts.

"Without especially pushing the idea," says Ralph Kaffell, label president, "we find ourselves attracting proven acts that have lived in the Bay Area for some time or are just moving here."

The Hoodoos and the Joy of Cooking (which re-forms after a 3½-year hiatus) belong to the former category. David Bromberg, who recently moved to this area from New York, says: "I'm tickled to live in my very own house and still not have to go far to be working in the studio."

Other recently added local artists include flutist Roger Glenn, percussionist Bill Summers and Latin duo Pete and Sheila Escovedo.

In addition, the Escovedos' upcoming LP was produced by Billy Cobham, who last year moved to Mill Valley (30 minutes from Fantasy's studios) and who may do further production work with Fantasy.

Spiders Webb (Carol Kaye and Spider Webb) is another new Fantasy act which recently moved to the area, while Fantasy veterans Country Joe McDonald, Cal Tjader and Joe Henderson have resided in the Bay Area for years.

Terry Garthwaite and Toni Brown have an unusual three-way deal: they will each record solo LPs, and unite to record a new Joy of Cooking album.

Pirate Sentenced

LOS ANGELES—Augustine Hernandez Virden, owner-operator of Zapateria Mexico at 2924 North Broadway here, was sentenced to a year in jail and fined \$2,500 after pleading guilty to one count of copyright infringement.

He was accused of infringing on Freddy Fender's "Before The Next Teardrop Falls," an ABC release. Virden was the target of an FBI raid in December 1975 which netted tapes and duplicating equipment.



Singles

Rick Dees & His Cast Of Idiots' "Disco Duck" on RSO has gone platinum.

Engelbert Humperdinck's "After The Lovin'" on Epic; disk is his seventh.

Sylvers' "Hot Line" on Capitol; disk is the group's second gold single.

Kiss' "Beth" on Casablanca; disk is its first gold single.

Rose Royce's "Car Wash" on MCA; disk is her first gold single.

Leo Sayer's "You Make Me Feel Like Dancing" on Warner Bros.; disk is his first gold single.

Bee Gees' "Love So Right" on RSO; disk is its fifth gold single.

Albums

Eagles' "Hotel California" on Asylum; disk is the group's second certified platinum and sixth certified gold album.

"Brass Construction" on United Artists has reached the seven figure mark.

"Wings Over America" on Capitol; disk is its sixth gold album.

Robin Trower's "Long Misty Days" on Chrysalis; disk is his third gold album.

"Daryl Hall & John Oates" on RCA; disk is the duo's third gold album.

"Dr. Buzzard's Original Savannah Band" on RCA; disk is its first gold album.

"The Best Of The Beach Boys Vol. II" on Capitol; disk is the group's 14th Gold Album.

Glen Campbell's "That Christmas Feeling" on Capitol; disk is his 10th gold album.

Electric Light Orchestra's "A New World Record" on United Artists has reached the seven figure mark.

Elton John's "Blue Moves" on MCA/Rocket has achieved platinum status.

Linda Ronstadt's "Greatest Hits" on Asylum; disk is her fifth gold album.

Olivia Newton-John's "Don't Stop Believin'" on MCA; disk is the artist's sixth gold album.

Richard Pryor's "Bicentennial Nigger" on Reprise; disk is his second gold album.

"Wings Over America" on Capitol has reached platinum status.

Doobie Brothers' "The Best Of The Doobies" on Warner Bros. has gone platinum.

Bee Gees' "Children Of The World" on RSO has gone platinum.

Lynyrd Skynyrd's "One More From The Road" on MCA has gone platinum.

War's "Greatest Hits" on United Artists has gone platinum.

Barry Manilow's "This One's For You" on Arista has gone platinum.

"Wild Cherry" on Epic/Sweet City has gone platinum.

Average White Band's "Soul Searching" on Atlantic has gone platinum.

Queen's "A Day At The Races" on Elektra; disk is its third gold album.

Joni Mitchell's "Hejira" on Asylum; disk is her fifth gold album.

Barbra Streisand & Kris Kristofferson's "A Star Is Born/Soundtrack" on Columbia; disk is her 17th gold album.

Bob Seger & The Silver Bullet Band's "Live Bullet" on Capitol; disk is the group's first gold album.



'EVITA' DEBUT—Celebrating after the well-received listening preview of Andrew Lloyd Webber and Tim Rice's new two-LP "Evita" are from left: Rice, MCA Records' president Mike Maitland, Webber and Lou Cook, MCA vice president/administration.

Kansas Dealer Says 40% Sales Devoted To Jazz

LAWRENCE, Kan.—Jazz sales at RMS Records encompasses music of the 30s through the 70s.

"After lying dormant for many years, we saw jazz sales start a gradual upturn about four years ago," says Paul Dahlstrom, who guides software sales at the stereo firm.

"We give that 30s to 70s spread heavy coverage and we're profiting. About 40% of our volume is in that music with another 40% in various forms of rock and the rest scattered.

"The key to developing a lively jazz volume has to be in buying, or knowing the tastes of your customers," he believes. "Jazz, of all forms of music, has to be bought by someone who listens to it. Between myself and Robert Wilson, who is the active manager of the shop, we know jazz."

"For example," the retailer says, "you've got to be able to qualify your jazz buyer and head him in the right direction. You ask, 'What kind of jazz music fan are you? Soul, big band, small band or funky?' He says he's funky. So you ask if he's heard Herbie Hancock or Jocko Pastorious."

"We see great things ahead for some of the new stuff we're getting. The hottest artist on our agenda right now is George Benson," says Dahlstrom. "But it's surprising the calls we get for the older jazz artists like Benny Goodman and Glenn Miller."

Jazz customers are the most loyal of all, believes Dahlstrom. Give them selection and competitive prices and they won't shop the town, he says.

"So many of our customers, including many students at Kansas Univ. are tiring of rock and turning to jazz," he says. "We expose them to a little Chick Corea or Keith Jarrett and they go wild."

Annual Technical Album Award Set

NEW YORK—An annual album award for technical proficiency has been announced by Audio Technica U.S. Inc., manufacturers of hi fi components.

The Audio Excellence Record Award will go to albums in the rock/pop and classical categories released in 1976. Winners will be announced in March on the basis of a mail ballot sent to critics, hi fi editors, studio engineers, retailers and programmers.

Lyrics and performance won't count in this contest. Production, engineering and manufacturing skill will, the company points out.

Jazz Bash For Hotline

CHICAGO—The Jazz Institute of Chicago hosted a benefit concert here Jan. 10 to support the establishment of a local "jazz hotline" telephone service.

The benefit, at Rick's Cafe Americain, featured performances by Chicago-area musicians, including Sid Dawson and the New Chicago Rhythm Kings, the Cy Touff Quartet with Larry Novak on piano, Fred Anderson's AACM Sextet, the Koolman/Pickens/Coleman Trio and the Don DeMichael-Chuck Hedges Swingtet.

More than \$1,000 was raised for the hotline, which will play a recorded message about where to hear jazz in and around the city. The service, similar to one operating in New York, will be instituted sometime in February, the organization says.

A non-profit corporation that underwent major reshaping here this fall, the institute also has announced plans for two jazz concert series in 1977, and to establish a jazz archive here open to the public. Institute says it also is negotiating with Rick's, the Holiday Inn's lakefront jazzery, to sponsor monthly Chicago talent nights there.

The organization recently expanded its board of directors to nearly 40 members. New officers are: Don DeMichael, president, Wilbur Campbell and Kenny Soderblum, vice presidents, Bill Traut, treasurer, Kit Perrigo, secretary.

Chicago Club Fetes 8 Veteran Jazzmen

CHICAGO—A "Jazz Hall Of Fame," saluting eight stellar mainstream jazz artists active in the past two decades has been erected at Rick's Cafe Americain, the jazz club in the Lakeshore Holiday Inn here.

The jazzmen are paid tribute in elaborate wall plaques lining the hallway to the club which bear their photographs.

Plaques honoring Bucky Pizzarelli, Billy Butterfield, Zoot Sims, Buddy DeFranco, Ruby Braff, Urbie Green, Joe Venuti and Red Norvo already are in place.

de Luca Winner

LOS ANGELES—David de Luca, Ridgewood, N.J., has won the 1976 amateur division grand prize of the American Song Festival.

His Tune, "Home To Stay," will be recorded by Shelly Yakus, independent producer. Professional division winners, previously announced, were Kim Carnes and Dave Ellingson.

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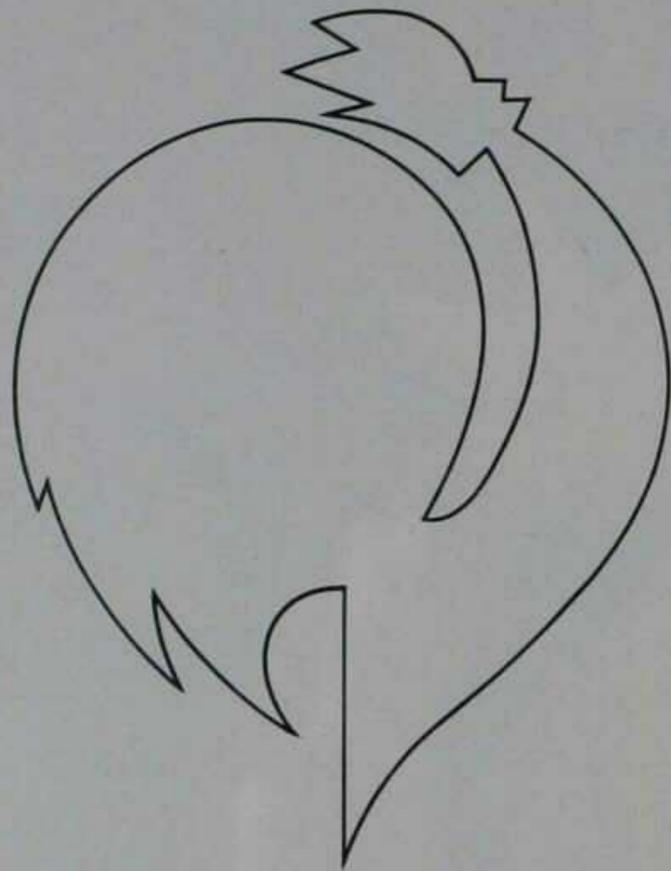
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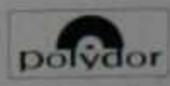
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Eric Gallo, chairman, Gallo (Africa) Limited.

Gallo Growth: From One Man Company To International Giant



Phil Goldblatt, first employe of the company and still with it, pictured when he started work as a salesman-traveler.

Today, as Gallo (Africa) Limited celebrates its golden jubilee, it is internationally recognized as one of the music giants of the world.

It is a complex organization with established leadership in various fields—records, music publishing, television manufacture and distribution, audio-visual educational products and consumer electronics.

Head office and recording studios occupy six floors in the prestigious Gallo Center in central Johannesburg. The pressing plant—one of the largest in the continent—is situated at Steeldale, just beyond the city limits. A huge modern warehouse lies at Rietfontein, close to the main highway at Jan Smuts Airport. There are branches in Cape Town, Durban, Port Elizabeth and Bulawayo.

Employees today total close to 1,000. But 50 years ago it began as a one-man business.

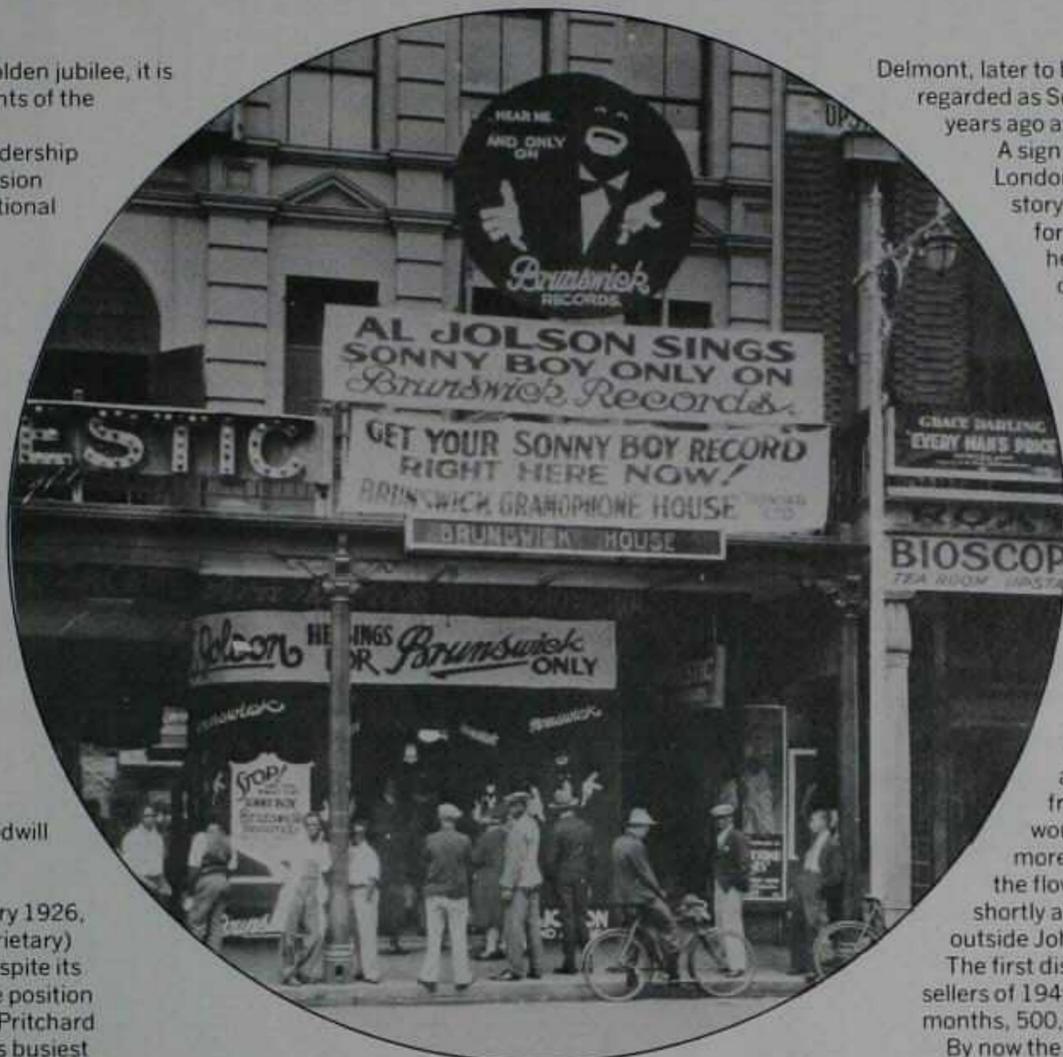
Eric Gallo was studying engineering at the Univ. of Witwatersrand, but in his second year decided that his future was not in that direction. While planning his next move, he left Johannesburg to join his father, a railway contractor then building a line from Durban northwards along the coast of Natal.

Here, in the peaceful little village of Mtubatuba, he picked up a newspaper carrying an advertisement offering the Transvaal agency for Brunswick Records. All that was needed was a goodwill payment of 1,000 pounds, then the equivalent of roughly \$4,000.

Gallo senior advanced the money and in February 1926, Brunswick Gramophone House (Transvaal) (Proprietary) Limited opened for business in Johannesburg. Despite its grandiose name, it was a small retail shop. But the position was good. In the Royal Arcade, with a frontage on Pritchard Street, it was just around the corner from the city's busiest shopping thoroughfare.

The ambitious 21-year-old proprietor comprised the entire staff, carrying out the duties of manager, bookkeeper and salesman. The shop sold gramophones and records. It was a battle at first, but then came the "talkies" and Brunswick Gramophone House claimed the first movie song hit, Al Jolson's "Sonny Boy."

Thousands of enthusiastic film fans thronged to the Royal Arcade to pick up copies of this memorable disk and so began Eric Gallo's long association with U.S. screen and stage hits. Encouraged by the success of his retail trade, young Gallo



First Gallo premises, the retail shop in Pritchard Street, and the front-of-shop display promoting the Al Jolson single "Sonny Boy."

decided to expand into the wholesale business. He moved to premises that provided an extra stockroom for his wholesale department, 20 feet square, with shelves and fittings fashioned from packing cases by the proprietor himself.

By now he had engaged his first traveler, Phil Goldblatt, still with the company today. A year later they were joined by Alec

Delmont, later to become managing director and affectionately regarded as South Africa's "Mister Music." Alec died a few years ago after a short period of retirement.

A significant step in Eric Gallo's career was his visit to London to secure the Decca franchise. He tells the story of how he sat for days in an outer office waiting for an interview with Edward Lewis, who had never heard of him. But the British music man was won over by his dogged persistence and charm and agreed to the young South African's proposals. The friendship between these two distinguished figures in the industry has increased through the years.

Later came the tieup with CBS which today with Gallo jointly controls Gramophone Record Company Limited under managing director Arnold Golembo.

In 1967 Gallo entered into a partnership with Phonogram International B.V. for the joint control of Trutone (Pty) Limited, which became the national distributor of Phonogram and Polydor repertoire. David Fine, chief executive of the Gallo Group, is also Trutone managing director.

Initially all records were imported, often a frustrating experience when a consignment arrived with many of the old 78 r.p.m.s in fragments. It was clear that a local pressing plant would have to be set up, a need that became all the more evident when World War II seriously hampered the flow of shipments from Britain and the U.S. And so, shortly after the war, pressing began at Roodepoort, just outside Johannesburg.

The first disk, "Whispering Hope," proved one of the best-sellers of 1949, auguring well for the new project. Within two months, 500,000 local disks had been produced.

By now the company had altered its name. As business expanded, the name shortened. Brunswick Gramophone House (Transvaal) (Proprietary) Limited became Gallo (Proprietary) Limited which in turn, when the firm became a public company in 1946, was revised to Gallo (Africa) Limited.

Premises had also changed to accommodate the demands of the growing organization. By 1936 the company was settled in its own two-story building. Four years later five floors were added, and extra office space rented from adjoining premises. Then, in 1966, came the move to Gallo Center with enlarged offices, showrooms, stockrooms and recording studios boasting the finest equipment in the country.

Since the beginning of the business, one of its most outstanding features has been the accent on publicity and promotion. Eric Gallo's instinctive flair for catching the eye and ear of the man in the street is evident from as far back as 1928, when his "Sonny Boy" window stopped passers-by on the pavement outside the little retail shop.

Eric Gallo is also famous as one of Johannesburg's most
(Continued on page G-18)



Eric Gallo (right) and Alex Delmont (left) with Sir Edward Lewis, chairman of Decca.



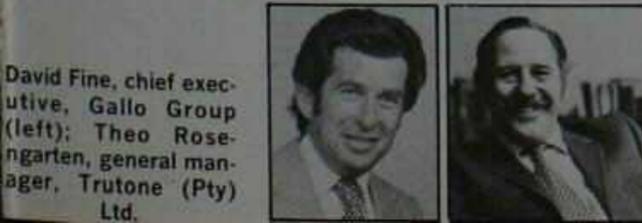
MCA executives on a visit to the Gallo headquarters in Johannesburg. Left to right: Peter Lotis; Peter Gallo; Mike Maitland; David Fine; Mrs. Mike Maitland; Mr. and Mrs. Lou Cook. The picture was taken in 1972 at a launching promotion for Osibisa.



Arnold Golembo, managing director of Gramophone Record Company, signing a deal with Goddard Lieberman of CBS (right). Gallo (left) at a contract-signing session with Coen Solveld, of Phonogram.



Alec Delmont, Gallo managing director and known as "Mister Music," with Bing Crosby and the Andrews Sisters.



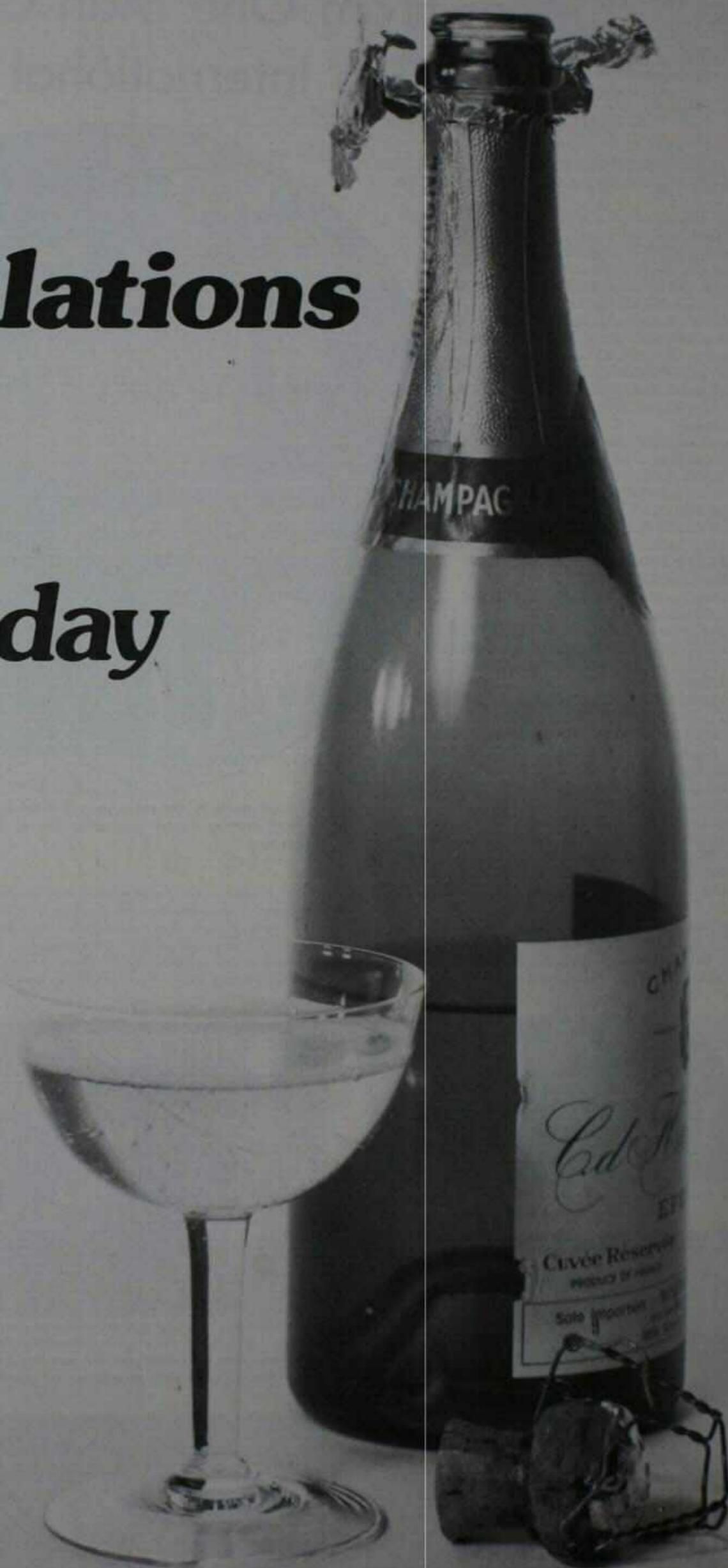
David Fine, chief executive, Gallo Group (left); Theo Rosengarten, general manager, Trutone (Pty) Ltd.



The year is 1936 and Gallo moves into this two-story building. Further expansion in 1940 when Gallo took over this five-floor building. Gallo promotion at the Rand Easter Show of 1947—for "Now Is The Hour."



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Gallo Stars

Eric Gallo had been in business only a couple of years when he realized that South Africans must be given South African songs and South African artists.

No recording facilities then existed in the country but that was no obstacle. Artists, black and white, were sent to London to perform before the microphones in Decca Studios, an ambitious undertaking in pre-air travel days, involving a three-week voyage each way.

Then, in 1932, a recording studio was established in Johannesburg in a converted basement below an old movie house and here local artists were at last able to record their own songs on home soil.

The move to Gallo's own building meant a great improvement in recording quality and here international history was forged. Mirian Makeba waxed her first disks under this roof: first as a young unknown with a male quartet known as the Manhattan Brothers, then as part of a foursome of girls called the Skylarks and finally as a soloist in her own right. It was here that her famous "Click Song" and "Retreat Song" were first transferred to disk.

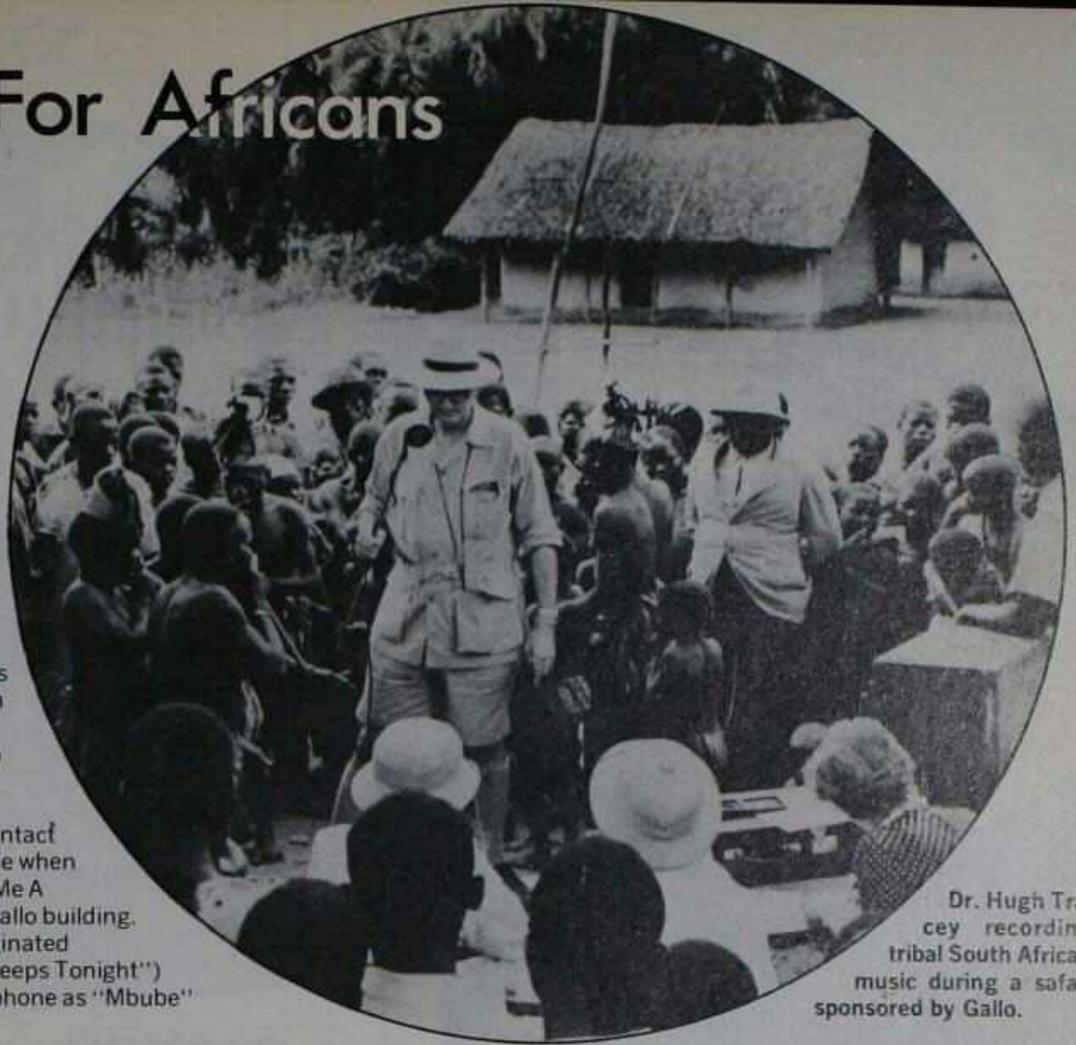
When "King Kong" was staged in Johannesburg in 1959 (not the gorilla movie recently repackaged, but the successful African musical about a prize fighter named after the mammoth ape) Mirian Makeba played the femme lead and Gallo waxed the original cast album. Playing trumpet in the

orchestra was a young musician called Hugh Masakela.

Another top South African musical to be recorded by Gallo was "Wait A Minim," the small-cast revue that ran at home and abroad for a total of seven years. Company members Jeremy Taylor and Paul Tracey, now established as solo performers—Taylor in the U.K. and Tracey in the U.S.—still sing songs from the show.

American-based tenor Sergio Franchi had first contact with the studio microphone when recording with the "Grab Me A Gondola" cast in the old Gallo building.

In the same studios originated "Wimoweh" ("The Lion Sleeps Tonight") first brought to the microphone as "Mbube"



Dr. Hugh Tracey recording tribal South African music during a safari sponsored by Gallo.

Hugh Masakela (right) as part of an instrumental group providing musical backing for the African musical "King Kong."



by Solomon Linda, then a semi-professional with a job on the Gallo payroll as a record packer. "Skokiaan," still the biggest earning African song, was discovered by a mobile Gallo recording unit in Rhodesia when an astute a&r man auditioned the Bulawayo Cold Storage Band—no fancy name, for the members actually worked for the Bulawayo Cold Storage Co. For overseas consumption the name was changed to the Bulawayo Sweet Rhythm Band.

Mickie Most, now a top British record producer, was featured as a singer on Gallo recordings.

Singer Eve Boswell, who has had chart success with songs like "Pickin' A Chicken," made her first disks for Trutone, now part of the Gallo Group.

Dollar Brand, the Flames, Malambo Jazz and the Jazz Ministers were all recorded and promoted by Gallo.

More and more, Gallo is proving that besides offering a widespread outlet for international product, the company also has much to contribute to the world scene.



Mirian Makeba (second from right above) pictured when a member of a vocal group the Skylarks.

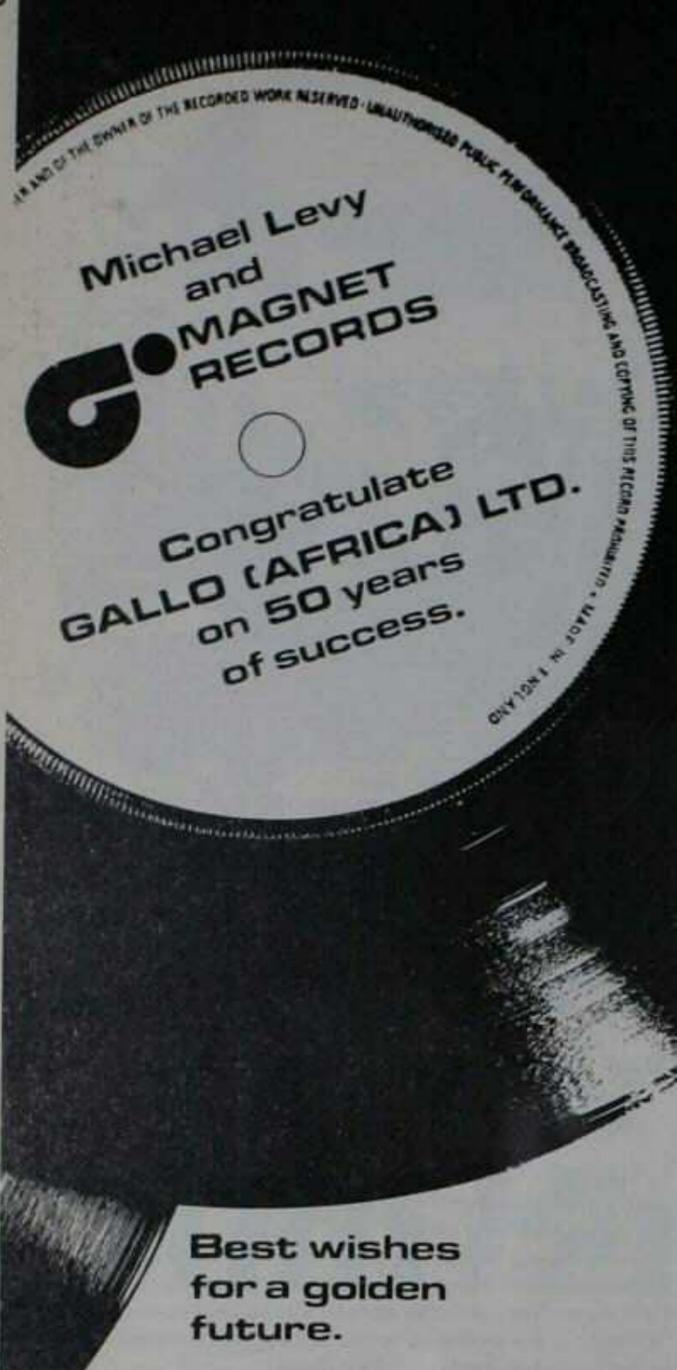
Solomon Linda, who was the first to record "Mbube" which was later to become "Wimoweh" and "The Lion Sleeps Tonight" (Center).

Dollar Brand, early Gallo recording artist (far right).

Peter Gallo presenting silver disks to the writers of "Joseph And The Amazing Technicolor Dreamcoat" for sales in South Africa. Gallo (center) is with (left to right): David Land, of Superstar Ventures; composer Andrew Lloyd Webber; lyricist Tim Rice; and Peter Robinson of MCA, London.



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and

**THE GALLO
ORGANISATION**

on
FIFTY YEARS
of
**PROGRESS AND
ACHIEVEMENT**
in the
MUSIC INDUSTRY

**WARM
CONGRATULATIONS
AND
SPECIAL THANKS
TO GALLO
FROM
CTI RECORDS**





Peter Lotis, creative director, Gallo Records



Freddie Bugnatto, sales director, Gallo Records

Gallo Records studio team (left to right): Paul Wright; Peter Ceronio; Robin Ritchie.

As the Gallo organization grew, it was only natural that it should divide itself into various companies, separately managed but all very much part of the Gallo family. Today they are all housed in Gallo Center.

Peter Gallo, son of Eric, heads Gallo Records and Gallo Music, assisted by a team which combines experience with youthful vitality. Aiding him on the record side is Peter Lotis, who has hit the charts many times in his own right on both radio and television. Ivor Haarburger handles publicity, together with Melanie Mills, while Freddie Bugnatto holds the post of sales manager. Ian Shacknoffsky controls administration.

Riding high on the contemporary scene, Gallo Records also boasts an unrivaled past. The list of international records that Gallo has promoted to best-seller level in South Africa reads like show business history.

Through radio plugs (Gallo sponsors its own programs), television exposure, big outdoor promotions (as at the Rand Easter Show) and an all-embracing network of retail outlets augmented by experienced representatives fanning out from South Africa's biggest cities, Gallo is firmly established as a giant hitmaker.

Devoting its complete attention to the increasingly important sphere of black-oriented music is the Mavuthela Co. This was formed when Rupert Bopape, director and driving force behind Mavuthela, felt the time was ripe for the

indigenous side of the record division to develop its own image. Benji Chadband and West Nkosi, well-known Johannesburg musicians, supervise recording sessions.

Gallo was a pioneer in bringing the African his own music and inexpensive portables on which to play the disks, just as today the company markets transistor radios within the price range of every pocket. With South African Broadcasting Co. transmissions catering specifically to the need of black listeners in many different languages, this is an important facet of the business, particularly as the local black population becomes more and more attuned to international product such as American jazz and soul music.

For 10 years Gallo subsidized Dr. Hugh Tracey, world authority on African music, on safaris into distant rural areas to capture songs and instrumental performances from people far removed from city life. These formed the foundation of the International Library of African Music that now supplies disks to universities, colleges and cultural institutions in many lands.

There is a vast difference between this primitive music and the current African hits now being taped in Gallo Center. Through these records can be traced the whole development of African music.

Music Publishing

Gallo entered the music publishing business in 1949. Post-war import control cut off supplies of sheet music from abroad so, by signing printing agreements with London publishers, Gallo was able to provide dealers with locally run-off hits of the day.

Several of these old songs, such as "Galway Bay," are now standards and still selling.

From being mere producers and vendors of sheet music, Gallo soon graduated to publishing in the fullest sense, the first general agreements being signed with Burlington Music and Peter Maurice. Around this time, Gallo formed a separate company to handle this side of the business, the Music Publishing Co. of Africa (Pty) Limited, which in recent years has traded as Gallo Music.

Today Gallo Music handles the catalogs of such prestigious concerns as 20th Century-Fox, Rondor, Walt Disney, Burlington, Island, East Memphis, Cyril Shane and Rak/Chinnichap. The group also manages local offices for April Music (through Gramophone Record Co.), Chappell and Intersong (through Trutone) and Leeds Music. All are housed in the Gallo Center.

Mavuthela Music and Jabulani Music (an April associate) concentrate entirely on indigenous black music, a vital part of the scene as several South African radio transmissions are directed specifically to this market.

A few years back, Gallo took over Carstens-de Waal Publications, a company specializing in Afrikaans language songs. These titles, added to those assigned to Gallo Group publishers, represent the dominant share in this particular market.

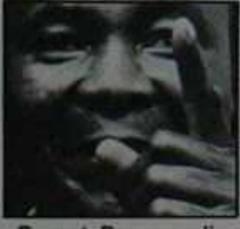
John Edmond recently took over the general manager's chair of Gallo Music from Ralph Trehwela, who joined the company in 1949 to set up the music publishing operation. Hugh Bush and Willie Thabethe assist.



Staff of Gallo Music (left to right): Hugh Bush, professional manager; William Thabethe, professional assistant; Angela Ridley, secretary to general manager John Edmond; John Edmond.



Dix Vorster, public relations, Gallo Records



Rupert Bopape, director Mavuthela Music



Peter Gallo, managing director, Gallo Records



Ivor Haarburger, national a&r and promotions manager, Gallo Records



Benji Chadband, a&r promotions manager, African market, Gallo Records.

DJM Records Limited

Congratulate Gallo Records Ltd

On their first 50 years of success

RECORDS AND TAPES

DJM RECORDS LIMITED, JAMES HOUSE, 71/75 NEW OXFORD STREET, LONDON WC2A 1DP
TELEPHONE: 01-836 4864. CABLES: DEJAMUS LONDON WCI. TELEX: 27133 DEJAMUS LONDON.

Dear Gallo,
 Congratulations on your anniversary. Best wishes for the next half-century and thanks for your splendid support as South Africa's distributor of our 16mm projectors and other audio-visual products.
 Sincerely Bell & Howell

 BELL & HOWELL

*Congratulations &
 Best Wishes
 to*

GALLO

(AFRICA) LTD

on

*Fifty Years Of
 Success*



THE ESSEX MUSIC GROUP
 (PTY) LTD

PO Box 6857 - Johannesburg

Television

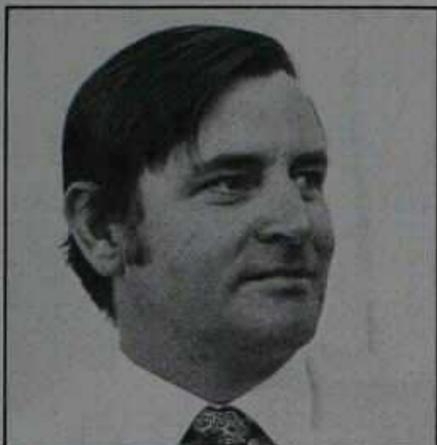
The most exciting opportunity to present itself in recent years was an extension of the Gallo activities in entertainment and leisure, the advent of television in South Africa.

For some time the company had studied tv in all its aspects throughout the world and had come to the conclusion that here was a logical product for Gallo to distribute through its normal dealer structure. It was imperative for Gallo to be in the television business. Realizing that only a limited number of licenses would be issued in South Africa for the manufacture of sets, the company examined all possible avenues of rationalization, joint ventures and technical know-how agreements in order to ensure that under no circumstances would it fail to succeed as one of the country's most important manufacturers in this field.

Eventually a consortium was formed comprising Gallo (Africa), the Phil Morkel Group and Electra Television and Appliances, operating under the name of the South African Television Manufacturing Co. (Pty) Limited.

This company concluded an agreement with A.E.G. Telefunken of Germany with the result that all its products enjoy the best in international technology. The television plant was eventually built in East London. With a staff of almost a thousand, it is a manufacturing industry of which the country can be justly proud.

The Gallo entry into tv was governed by certain specific conditions. Television being a new industry, it was important that the public had complete confidence in the product. All sets sold by Gallo under the name JVC are tested for 24 hours before they leave the factory and subsequently re-tested at all distribution points, so ensuring that buyers are completely satisfied with their purchases.



Hugh Brown, general manager of Gallo Consumer Electronics, in charge of the company television operations.



Retail

Robin Hall, general manager, Gallo Retail. Picture (left) key executives of Gallo Retail—(left to right) Ed Kelly, promotions and displays; divisional boss Hall; Kenny Levine, who is responsible for marketing and staff motivation.

In addition to its vast wholesale operation with well-trained salesmen in constant touch with

hundreds of dealers all over the Republic, South-West Africa and Rhodesia, Gallo maintains its own extensive retail network, one of the largest in the country.

Over the counters of these outlets, most of them in the biggest department stores, Gallo Retail is able to give full promotion to the group's regular releases of records, cartridges, cassettes and sheet music.

Not only does Gallo Retail afford valuable sales points for Gallo product, it also enables the organization to keep a sensitive finger on the public pulse. The group is in constant contact with record buyers throughout the territory.

Robin Hall heads up Gallo Retail, with Ed Kelly handling promotions and displays, and Kenny Levine responsible for marketing and staff motivation.

Schools were established for the training of technical staff so that expert service is available for all sets sold by the Gallo Group. To guarantee there is no compromise on quality, the tv plant in East London is staffed with around 60 key personnel from Germany so that the South African-manufactured product meets the best of international standards.

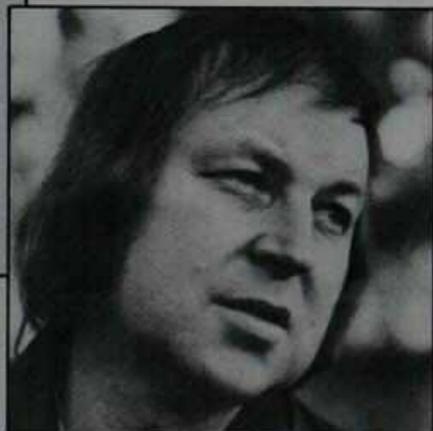
Gallo has examined every aspect of tv from its packaging to its transportation and truly believes that JVC sets in South Africa today are the best sets available anywhere in the world.

Hugh Brown is in charge of Gallo television operations, with Dave Bome as sales manager.

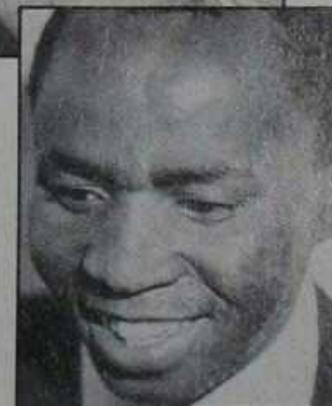
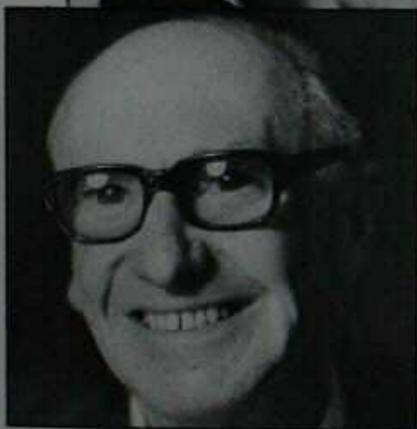
Credits

Editor, Earl Paige; Editorial direction, Mike Hennessey, European Editorial Director; principal writing, Peter Jones, U.K. News Editor. Production, John F. Halloran.

Hitmakers



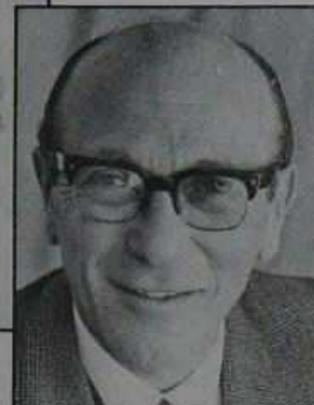
Eric Gallo, chairman, Gallo (Africa) Ltd. (above); Ralph Trehwela, director, Gallo Music (left); and John Edmond, general manager, Gallo Music (above).



Hugh Bush, professional manager, Gallo Music (above); Ian Schacknoffsky, commercial manager, Gallo Records (left); William Thabethe, professional assistant, Gallo Music (right).

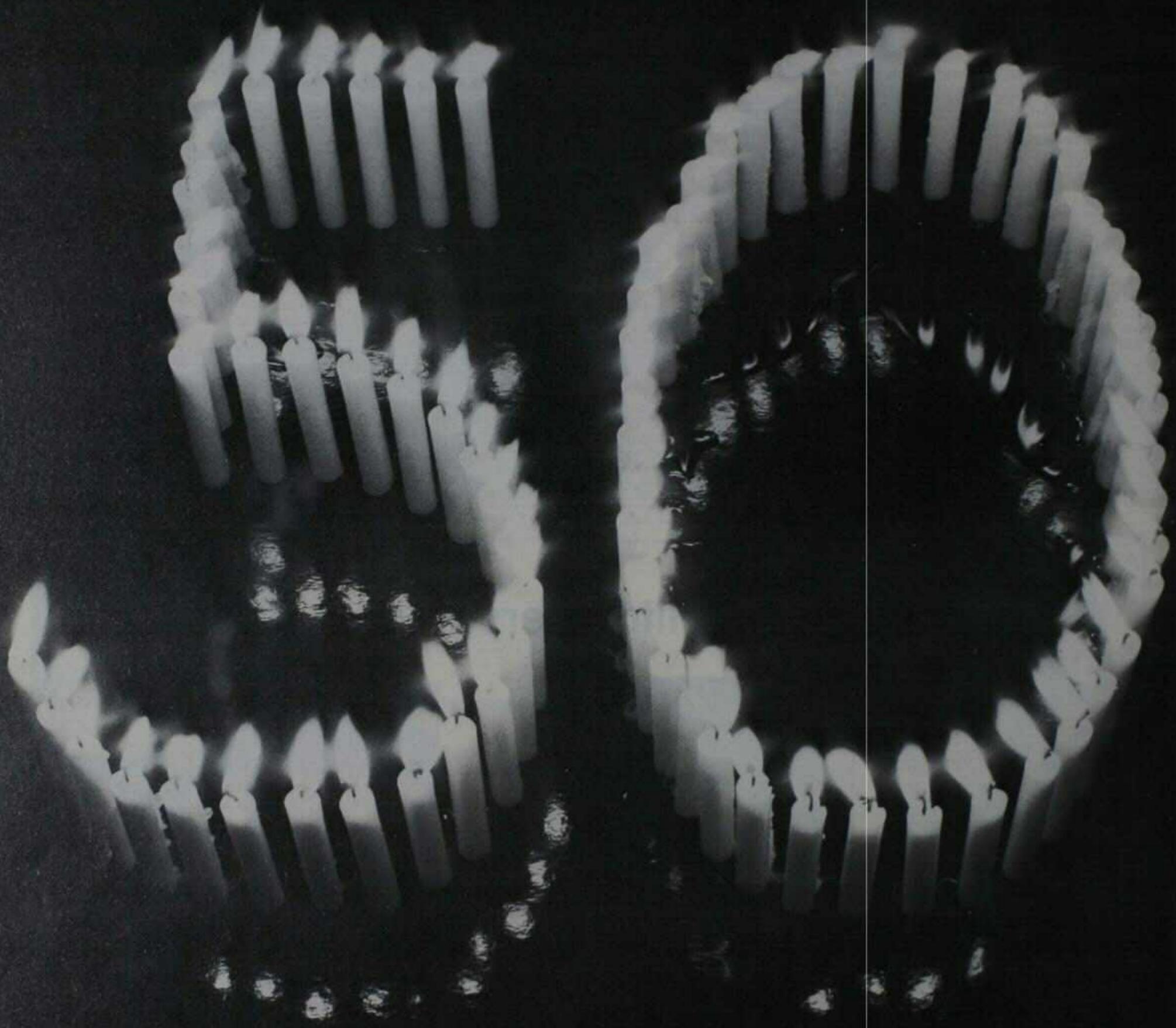


Eddie Muller, regional manager (Western Cape), Gallo Records, Vic Blair, national distribution and warehouse manager, Gallo (Africa) Limited (right).



West Nkosi, producer Mavuthela Music (left below); Arnold Golembo, managing director, Gramophone Record Company (Pty) Limited (right); Gwen Phillips (top), head of royalty department, Gallo (Africa).

Congratulations, Gallo (Africa) Limited

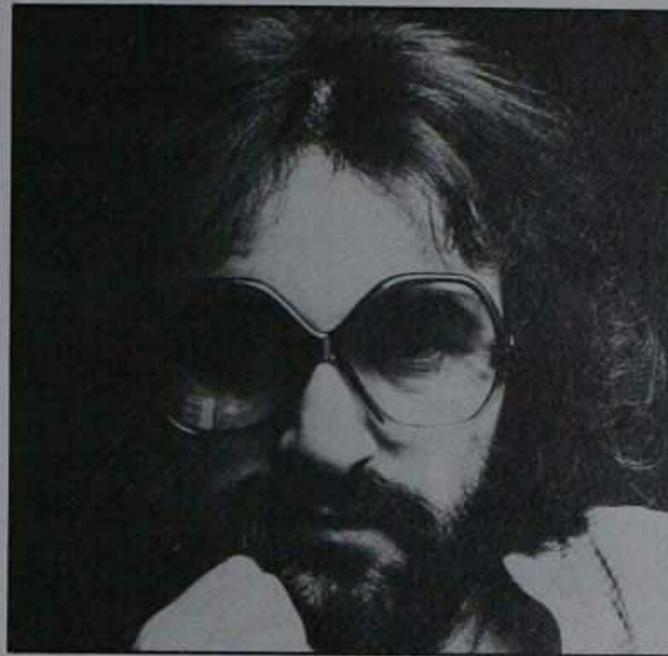


CBS Records International

Gallo Distributed Artists



Neil Diamond



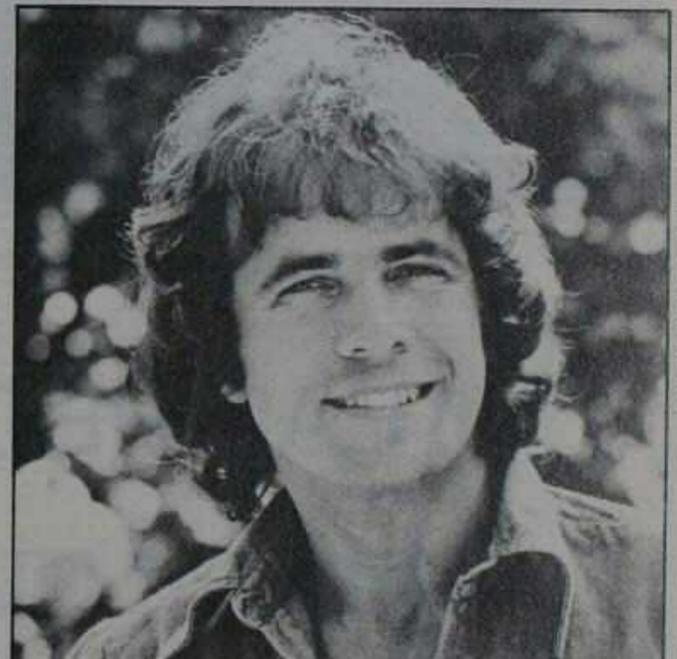
Giorgio



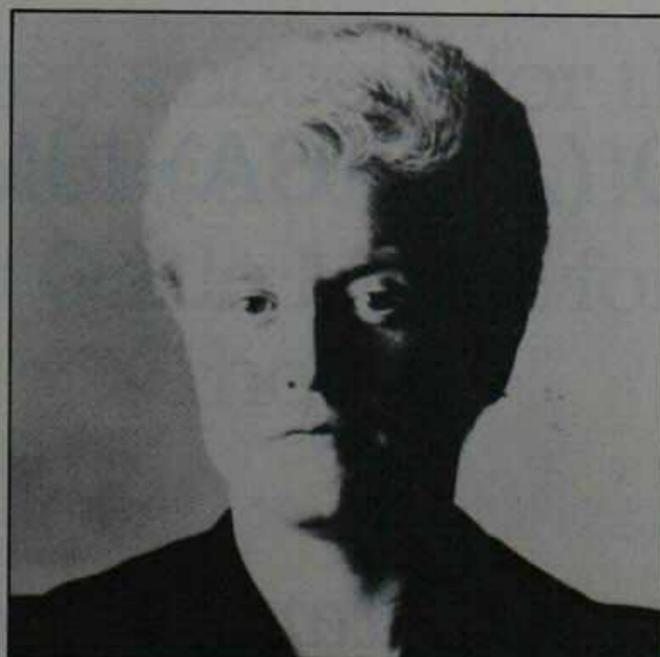
Gladys Knight & the Pips



Elton John



Barry Mason



John Miles

"Congratulations on
50 glorious and successful years
of music.

We are proud of our long and
pleasant association."

TELDEC

»TELEFUNKEN-DECCA«
SCHALLPLATTEN GMBH

HAMBURG · WESTERN GERMANY

TEAL RECORD COMPANY LIMITED
SOUTH AFRICA

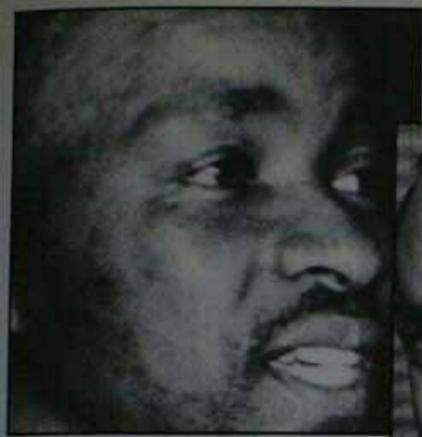
Congratulates

GALLO (AFRICA) LIMITED

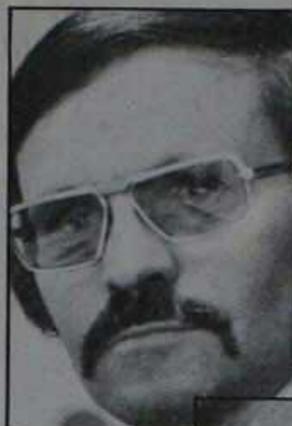
on

fifty wonderful years

More Hitmakers



Hamilton Nzimande, musical director, Gramophone Record Company, special projects (far left); Roger Thomas, group accountant, Gallo (Africa) Ltd. (immediately left); Melanie Mills, secretary to Ivor Haarburger (below left).



Barry Sinclair, financial director, Gallo (Africa) Ltd. (far left); John Worwood, company secretary, Gallo (Africa) Ltd. (immediate left); Percy Golembo (below), managing director, Gallo (Rhodesia).



Tim Rooney, general manager, Polydor Records (right); Jess James, credit manager, Gallo (Africa) Ltd. (top).



Valerie Appel, secretary to Peter Lotis (immediate right); Joyce Genau, assistant production manager, Gallo Records (center); Tony Holliday (top), business affairs manager, Gallo (Africa).



LOVE AND HAPPINESS - KING OF THE ROAD - THREE STEPS TO HEAVEN

BURLINGTON AND PALACE MUSIC WISH GALLO RECORDS

continued success for the next fifty years and thank them and Gallo Music for all the hits

RELEASE ME - GREEN GREEN GRASS OF HOME - EL BIMBO

PROUD MARY - LOOKING OUT MY BACK DOOR

SWEET HITCH - HIKER - BAD MOON RISING - UP AROUND THE BEND - HEY TONIGHT



Trutone (Pty) Ltd, a joint Phonogram/Gallo Company, distributors of the Phonogram International and Polydor International groups of labels, the Island and Bronze labels, salutes Gallo on the occasion of their 50th Anniversary



KJ Hyams, Robinson and Associates E307

*Congratulations
&
Continued Success*

BIG 7 MUSIC

MORRIS LEVY
President

PHIL KAHL
Vice-President

GALLO AFRICA
50 SOUND YEARS

interpak

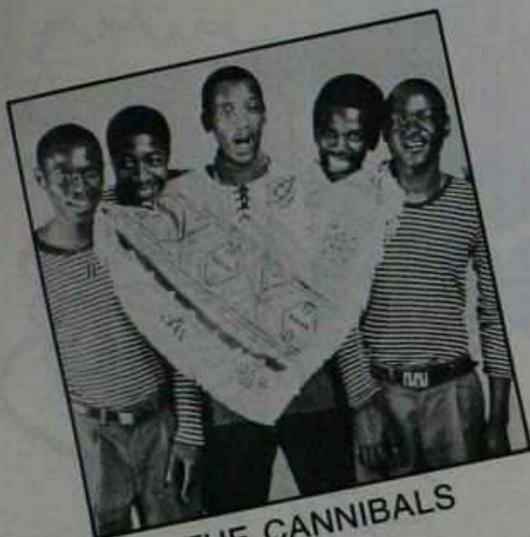
We are proud of our long association with Gallo Africa. We take this opportunity of congratulating them on their 50th Anniversary and wish them every success in the future years

Sole suppliers to Gallo Africa and their associates of Record Jackets Inlay Cards ST Labels & Record Labels
interpak
P.O. Box 8009, Elandsfontein, Transvaal 1406 SOUTH AFRICA

SAMRO

presents its congratulations and best wishes to its member **GALLO (Africa) Ltd.** on its half-centenary in the service of music in South Africa.

GALLO RECORDING ARTISTS



THE CANNIBALS



ABAFANA BASEQHUDENI

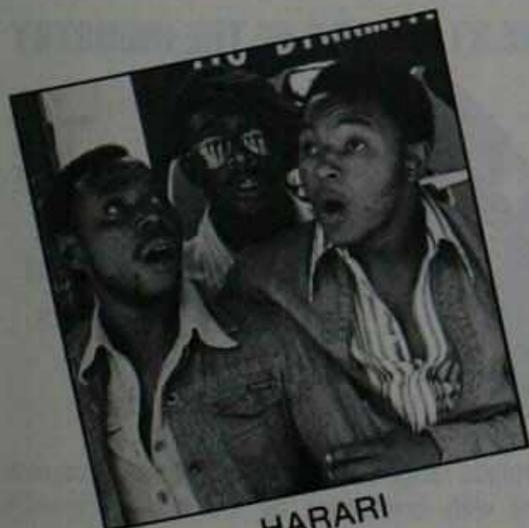


THE BATS

SUPER STARS in SOUTHERN AFRICA



THE MINISTERS



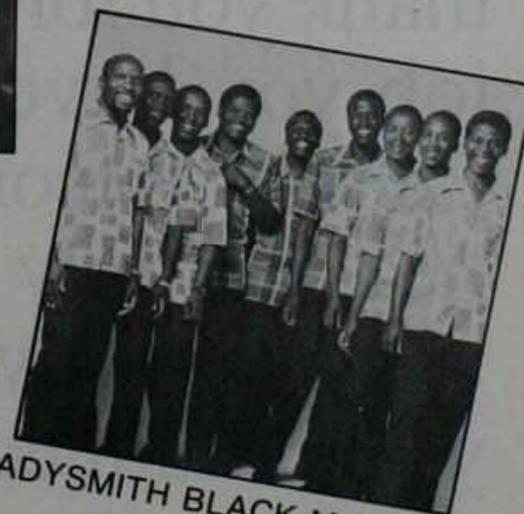
HARARI



GLENYS LYNNE



BIG MATT HURTER



LADYSMITH BLACK MAMBAZO

**CONGRATULATIONS
ON A
REMARKABLE
FIFTY YEARS IN
THE
MUSIC INDUSTRY.
RONDOR MUSIC, INC.**

**“Congratulations
on your 50th Anniversary”**

“At this time we would like to thank you for the magnificent job you have done for 20th Century Records in South Africa. It is truly a great pleasure to work with you and we wish you continued prosperity for the future.”

20th Century Records

**DISNEYLAND/
VISTA RECORDS
CONGRATULATES**

GALLO

**ON THEIR
50th
ANNIVERSARY**



© MCMXXXVI Walt Disney Productions

**Congratulations
Gallo (Africa) Ltd**

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THE STANDARD OF THE INDUSTRY



Largest Manufacturer
in the World
Exclusively Devoted
to Recording Discs.

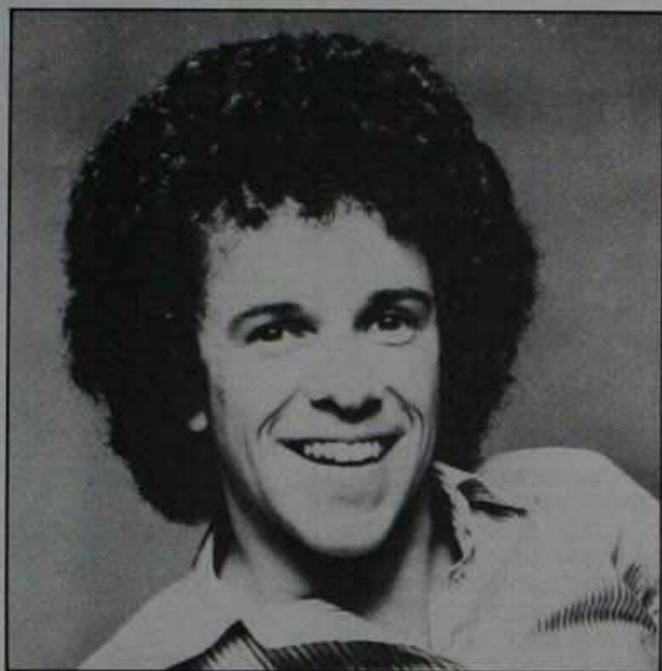
Complete range for mastering and direct playback.
Used with confidence by the leading recording
studios throughout the world.

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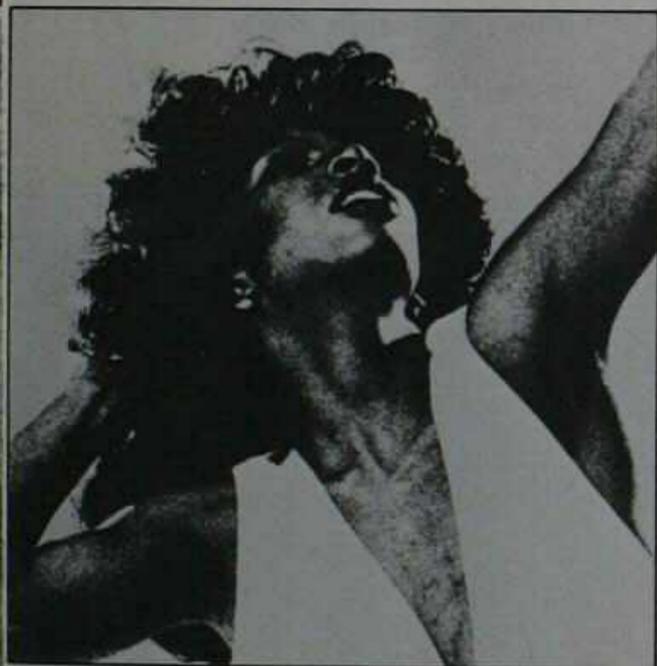
Gallo Distributed Artists



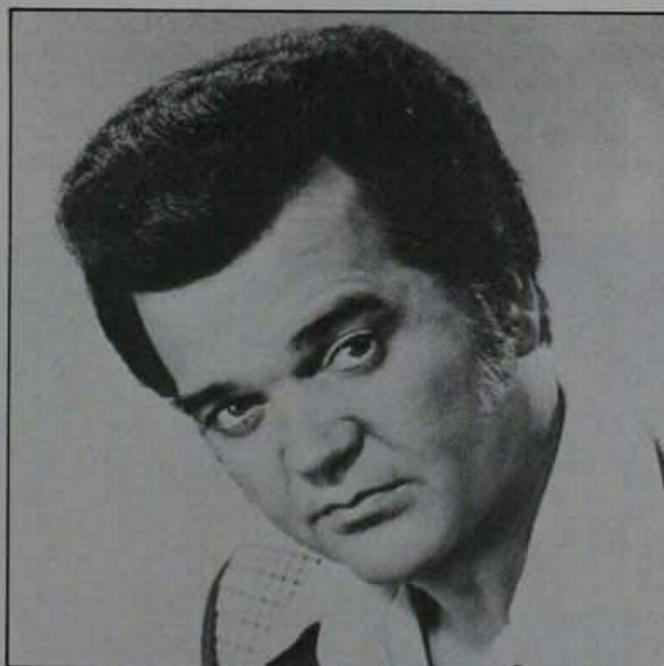
Leo Sayer



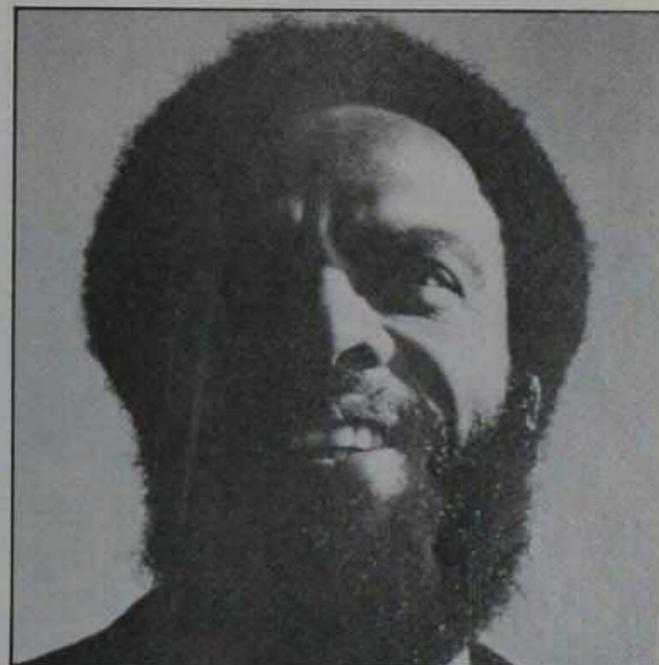
Sherbet



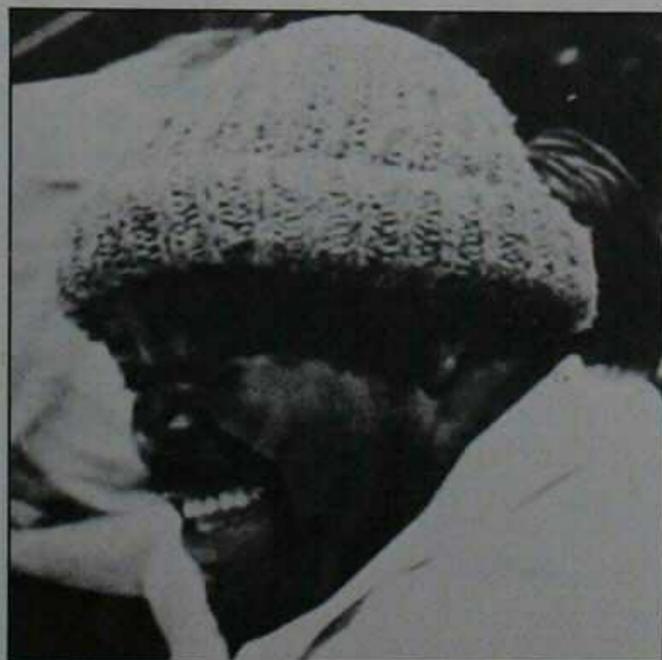
Donna Summer



Conway Twitty



Grover Washington Jr.



Barry White

The
SUN RECORDS

PRODUCERS OF

Dollar Brand

&

Harari

&

Kohinoor
Record Stores,

P.O. BOX 3379,
JOHANNESBURG 2000,
SOUTH AFRICA,

offering
the greatest range
of Jazz Records
in Africa.

Congratulations



Gallo (Africa) Ltd

on their

50th

Birthday

and wish them great
success in the future!

Gallo Diversification

Building on its pioneering history in the world of gramophone records Gallo has, like many similar great international music companies, expanded into television, consumer appliances, electronics, high fidelity equipment, audio product and musical instruments.

A major agency in this group is Japan Victor Co., marketed under the well-known JVC trademark. Together with Garrard record players, JVC gives the group a major participation in this field.

A wholly-owned company is Gallo-Fox with its principal agency Bell and Howell dominant in the sphere of education and 16m.m. home entertainment. In addition, Gallo-Fox represents Encyclopaedia Britannica, the Rank Organization and Video Arts educational and training films. TOA public address equipment is offered to industry, universities, schools and commerce.

In the new mammoth Broadcast Center opened in Johannesburg in 1976, Gallo supplied the Rank lighting systems and Vinten studio equipment.

Gallo is the South African distributor for Scotch recording tapes.

The group is also involved in certain areas not allied to entertainment. It has a shareholding in Decca Navigator South Africa Limited, administering this company on behalf of Decca, London, and leasing navigational receivers to ships ranging from ocean liners to fishing trawlers sailing round the coast of the Republic.

In the line of domestic products, Gallo represents Moulinex of France, probably Europe's most important manufacturer of small household appliances.

Gallo thus enjoys established leadership in every field.

Gallo Growth

• Continued from page G-3

party-minded hosts, a tradition carried on by his younger colleagues now that he no longer continues to be so personally involved in entertaining. Guests who have savored the warm Gallo hospitality range from classical virtuosi like Andres Segovia, Pierre Fournier and the late Sir Malcolm Sargent to contemporary pop artists such as Engelbert Humperdinck, Albert Hammond, Dobie Gray and Tim Rice, co-author of "Jesus Christ, Superstar."

The insignia of the company is a proud, upright cockerel—adopted as "gallo" is the Italian for this noble bird. With half a century of sound growth, there is something to crow about.

We have very much
enjoyed being associated
for the last two years
of your first 50,
and look forward
to continuing the
association
into the next 50.



OVERSEAS MUSIC SERVICES, INC.

John E. Nathan

Joanne Boris

Dear Gallo,
Congratulations. It's great
to be great. We know
what it feels like.
Greetings.



SOUTH AFRICA

MEMBERS OF THE INTERNATIONAL MUSIC, ELECTRONICS AND LEISURE GROUP

(2040-72-150-200)

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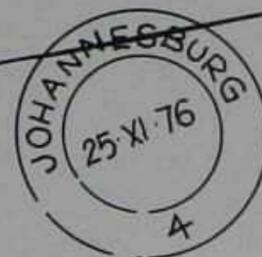
SCB COH CAL 31+12 16 15 052 0P EST RSA=

GALLO CENTRE CNR KERK-GOUD STREETS

PO BOX 6216 JOHANNESBURG (SA) =

OFFICE STAMP

SENT



JVC CONGRATULATES **Gallo** ON 50th ANNIVERSARY AND ARE PROUD TO BE ASSOCIATED WITH **Gallo** ORGANISATION - SOUTH AFRICAN DISTRIBUTORS OF **JVC**

AUDIO AND VIDEO EQUIPMENT STOP WISHING YOU GREAT SUCCESS=

VICTOR COMPANY OF JAPAN, LTD., TOKYO

JVC

ADVERTISEMENT

FEBRUARY 5, 1977, BILLBOARD

The Directors and Staff of

Gramophone Record Company extend

hearty congratulations to Gallo Africa

Limited on their 50 years of service to the

South African recording industry stop

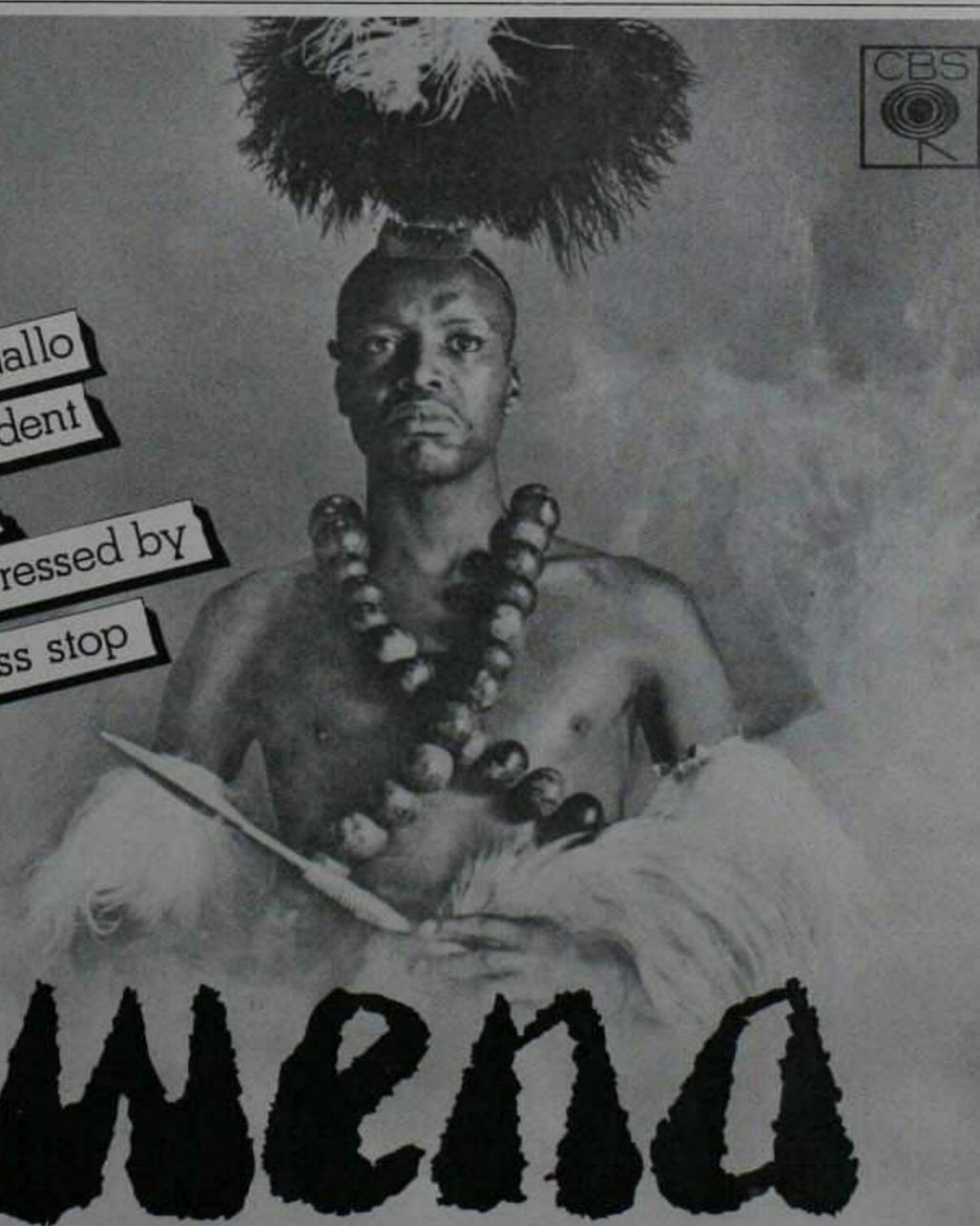
GRC has been closely associated with Gallo

Africa for many years stop We are confident

that our new venture - Lulu-Wena -

recorded in the Gallo Studios and pressed by

Gallo Africa will be a worldwide success stop



Lulu-Wena

(Marketed and distributed by Gramophone Record Co.(Pty.)Ltd.)

Hyams, Robinson and Associates E3079



Gallo Centre
Head Offices of Gallo (Africa)Ltd



Gallo Warehouse
Central Warehousing &
Distribution Complex
of Gallo (Africa)Ltd.

Memorex \$— Commitment To the Future

Continued from page 10

nearly 15% to \$158.2 million at year-end, from \$185.6 million at the end of 1975.

Although Memorex passed up the recent Winter CES, it is definitely gearing for the summer show, when the new 12,000-square-foot plant addition will be on-line. Ted Cutler, general manager of the audio division, and Jake Rohrer, marketing manager, note the facility is about 50% operational now with a new cassette assembly unit in use.

"It's a commitment to the future," Rohrer emphasizes, "and we're definitely building the business in all areas."

He is looking for the overall blank tape business to increase about 15% in unit volume this year. He sees cassettes stabilizing, 8-tracks continuing their growth as the record mode is added to more compact systems and open reel "a very viable business with the growing semi-pro interest particularly at the high end."

A new coater is expected to be in place later this spring, and by midsummer the plant's capacity for audiotape and accessories will more than double. Several new accessories in the record and tape care field are anticipated for summer CES and perhaps prototypes of a new high-end formulation to compete on the level of the top TDK and Maxell products, Rohrer says.

Memorex recently announced its first price hikes in more than two years, effective March 1. Cassettes will go up about 5%, and 8-track from 10%-12%. No increase is due
(Continued on page 44)

SEMI-PRO AT CES

'Separates' Market Expanding

By JIM McCULLAUGH

(This concludes a two-part look at some of the audio developments at the just completed Winter CES.)

CHICAGO — The dominant theme in audio at the just completed CES was an increased emphasis on high technology as consumer-oriented; professional and semi-professional firms vied for competitive one-upmanship.

A number of dramatic product innovations abounded—such as programmable and computerized FM tuners and cassette decks, the first 185-watt receiver for the consumer market, and new advances in speaker technology.

One aspect this increased sophistication is taking is the proliferation of the separates market, i.e., tuners, amps and preamps, as many more pro and consumer companies introduced these types of products.

Once the province of the specialty firm and audiophile, separates are pegged for a 35% sales gain for 1977. Receivers, by no means a dying breed, have slowed their growth rate somewhat with a projected 10% increase for the coming year.

Many more firms also are playing to the expanding semi-professional and disco marketplaces with high-end separates in addition to the increased consumer interest.

The feeling from many audio firms is to become more full-line in terms of product offered as well as marketplaces served.

Among additional highlights:

- Akai revealed it was getting much more heavily involved in the expanding separates market, part of a five year goal of reaching \$100-million in sales within five years. Parent company Akai Electric has

just purchased a new 132,000 square foot facility near Tokyo and added 600 new employees, to step up production of cassette tape decks and AM/FM receivers.

In addition to previewing a few prototypes of separates, the firm introduced three new front load cassette decks including what it claimed was the first bi-directional record/play model available on the market today.

With a suggested retail value of \$500, model GXC-730D features a reverse selector switch. When that switch is in the "one-way" mode, the deck will record or play one side of a cassette, then shut off.

When the selector switch is in the "one-cycle" mode, the deck will record or play both sides of the cassette without the need to stop and flip the cassette.

In the "continuous play" mode, the deck will play both sides continuously. Recording is also possible in this mode, except that when record-

ing is completed on full cycle, forward and reverse, the deck will automatically select and switch to the continuous mode. Akai also introduced a new loudspeaker line ranging from \$90 to \$250.

- Philips High Fidelity Labs, now headquartered in Fort Wayne, Ind., with Magnavox, revealed its first units in a new line of branded hi fi products. Included are a 200-watt amp (\$700), AM/FM tuner (\$600) and preamp (\$600) as a group; an updated version of its 212 automatic changer (GA 406 at \$200) and model 312 electronic turntable, and several new speaker systems including two Motional Feedback units, model 545 MFB Studio with 100 watts RMS capacity at \$1,200, and 544 MFB with 600 watts RMS at \$380.

More high-end separates are on the way, featuring illuminated electronic flow charts on the front panels to define source mode and configuration.

- Nikko bowed its Alpha I dual-channel power amplifier and matching Beta I stereo preamplifier as the first products in the professional series of audio products.

Alpha I has a continuous power output of 220 watts per channel with a retail of \$599.95 while the Beta I has a retail price of \$299.95.

Nikko also reduced prices on its entire receiver line to remain more competitive in the consumer field. The firm also added several new separate components as well as a high powered receiver.

- AB Sonab Audio, which has just been purchased by Olle Mirsch AB of Sweden, a speaker designer, is now offering the R4000-3 FM stereo

(Continued on page 44)

CES PANEL

Audio Outlook Bright

CHICAGO—A surge in the separates market, including amps, preamps and tuners, as well as trends towards more super-powered receivers, high-end speakers, high fidelity-like autotune and continued cosmetic advancement were seen as major courses for the audio industry in 1977 by a panel of experts here at CES.

In addition, the five audio executives who made up the "Outlook '77—Audio Components and Tape Equipment" seminar predicted yet another significant growth year for the audio industry, expected to go well over the \$1 billion mark.

"Separates look like an outstanding category for growth," observed Don Palmquist, director of marketing for Kenwood. "It's the first time separates are becoming available at a variety of price points."

"We see as much as a 35% growth in the separates market," added Tom Pickett, director of marketing for Sherwood Electronics.

"We see growth in low, middle and high-end separates. I think the reason for it is that there is a great deal of upgrading going on."

"The consumer who has a 20 watt receiver wants to step up to separates because it gives more sophisticated and he wants the best available."

"At the same time, the high powered receiver looks like a hot category but I think there's a limit to how powerful they can get."

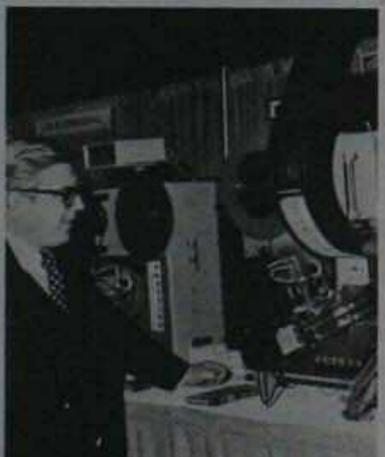
(Continued on page 44)

MCA/PHILIPS VIDISK AT ITA

NEW YORK—Demonstrations of the Philips/MCA optical videodisk system will be a highlight of the ITA seventh annual seminar April 3-6 at Hilton Head Island, S.C. ITA executive director Larry Finley announces. Robert Cavanagh, North American Philips, will speak on consumer videoplayers, and Norman Glenn, MCA Disco-Vision, on programming. Attendance is limited to 400, with information available from ITA, 10 W. 66 St., New York 10023, phone (212) 787-0910.



Recordex's Bill Lawless notes users can run jobs through plant to learn high-volume duping before purchase of items like this automatic cassette feeder. Master and slave loader is \$25,000.



King Instrument's model 760 self-feeding cassette loader is demonstrated by Bill Cline. The firm also showed 8-track winder and splicers, video-cassette loaders and duplicators.

NAVA Expo: Duplicators, Blank Tape

Anaheim Expo Sees High-Speed Copiers, A/W Cassette Lines

Billboard photos by Earl Paige



Recordex's Super Pro/4-track model gets a run-through by Eugene Kout. A master and two copiers sell for \$1,795 and the system can be expanded to a 17-copy package for volume needs.



Shape Symmetry & Sun's slide lock-out doors are topic of Tom Healey, left, and Joe Ciccone. Cassettes can be set to record or erase by moving a sliding piece of plastic, in firm's new line.



Maxell's Copier 4 model is demonstrated by Peter Schwartz. Both the master unit and each slave are priced at \$1,385. Firm also showed a new line of heavy-duty cassette equipment.



Discussing Maxell blank videotape, from left, are the firm's Jim Ringwood and Gene LaBrie, Denver rep Dick Beets and Otari's Brian Trankle. Company also has an A/V cassette line.



New Audio Magnetics A/V accessories are displayed by Jim Lantz, left, and Stewart Schlosberg, industrial products division vice president, to back up the firm's AV tape.

Soul Sauce

Nashboro In Audio/Video Showcasing

By JEAN WILLIAMS

LOS ANGELES—Nashboro Records holds its first audio/visual gospel product presentation at Rudy's Italian Inn here Wednesday (2).

The gospel/r&b-oriented label will showcase about 25 pieces of new gospel product to approximately 75 retailers, wholesalers and racks. The label is in the process of setting up this same presentation in key cities around the country.

According to Rick McGruder, vice president, most of the product being presented is being aired on Nashboro's newly acquired radio program "The Gospel Hit Parade."

The program, heard Monday through Friday, 11 p.m.-midnight on KFOX, a white country-oriented station in Long Beach, Calif., is the first of its kind to be aired on the outlet.

The station has also brought on a black announcer, Ollie Collins, to host a Sunday morning gospel program.

Collins was recently dropped by KBCA-FM, Los Angeles all jazz station after hosting a gospel show for the past six years.

In addition to his Sunday program on KFOX, Collins is also heard Monday through Friday on KMAX, a gospel outlet in Arcadia, Calif.

★ ★ ★

Services were held for industry veteran Leroy Little Sr., 45, at St. Marks Church, Norfolk, Va., Tuesday (25). Little, well-known in the industry as a promo man, died Jan. 20 of cancer.

He formerly worked for Atlantic/Atco and Stax Records. He also owned Wax's retail record outlets, Norfolk, before opening World Wide Promotions with his sons Keith and Leroy Jr.

Little's last major industry event was pulling together the benefit for Jack Holmes of WRAP, Norfolk, during the Thanksgiving holiday last year.

He is survived by two sons and a daughter.

★ ★ ★

Sarah Vaughan was the guest soloist at the Erroll Garner Memorial Concert sponsored by AFM Local 47, Los Angeles, Sunday (23).

The concert held in the union's auditorium, placed heavy emphasis on pianists, says Marl Young, union secretary, who pulled the concert together.

More than 600 persons jammed into a room, which normally holds about 400, to hear jazz offerings by music veterans Pete Jolly, Kenny Burrell, Art Hillery, Nat Pierce, Johnny Guarnieri, Gildo Mahones, Dodo Coker, Jorge Rojas, Chuck Berghofer, Larry Gales, Nick Martinis, Jack Wilson, Ron Jefferson and Frankie Capp.

The 3-6 p.m. concert was free to the public.

★ ★ ★

There has probably never in the history of presidential inaugurations been as many recording acts gathered in one place at the same time.

Although most of the performances seemed to go smoothly, Van

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	9	I WISH—Stevie Wonder (S. Wonder, Tamla 54274 (Motown) (Jobete/Black Bull, ASCAP))	35	32	14	DO THAT STUFF—Parliament (G. Dorian, Schuchter, Warrell, Casablanca 871 (Rick's/Malibu, BMI))	68	74	8	LET'S GO DOWN TO THE DISCO—Undisputed Truth (N. Whitfield, Whitfield 8295 (Warner Bros.) (Stone Diamond, BMI))	
2	3	13	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429 (Kno-Drick, BMI))	36	36	13	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Schwartzberger, Callum, Ross, S. Browder Jr., A. Darnell, RCA 10827 (Fisher/Miller, ASCAP/Fox Polican, BMI))	70	75	3	I'VE GOT THE SPIRIT/DO WHAT YOU WANT—Billy Preston (S. Preston), A&M 1892 (Silverwood, ASCAP)	
3	2	11	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3510 (Epic) (Mighty Three, BMI)	37	37	12	WORN OUT BROKEN HEART—Loleatta Holloway (S. Dees, S. Dryllus), Gold Mine 4000 (Caytronics)	70	81	2	FIESTA—Cuts Barbieri (G. Barbieri), A&M 1895 (Irving/Landis, BMI)	
★	8	7	DON'T LEAVE ME THIS WAY—Thelma Houston (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI)	★	47	3	FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrook, M. Pierce, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI)	70	82	2	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conway), Seasonal 2012 (Caytronics) (Lucky Three/Top Sound/Mighty Three, BMI)	
5	4	10	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1020 (Sheryln/Harrick, BMI)	★	58	3	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Barry), 20th Century 2325 (Design, BMI)	73	64	8	LIFE—Betty Wright (M. Wright), Atco 3725 (TK) (Sheryln, BMI)	
★	9	8	BE MY GIRL—Dramatics (M. Henderson), ABC 12255 (Electrocard, ASCAP)	★	40	9	SUMMER SNOW—Blue Magic (B. Ek, L. Barry), WMOT 4003 (Atlantic) (WMOT/Friday's Child, BMI)	74	73	9	WHAT CAN I SAY—Bee Gees (B. Gibb, S. Gibb, M. Gibb), RSO 867 (Polydor) (Stargate/Unichappell, BMI)	
7	6	18	DAZZ—Brick (K. Ransom, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Troley, ASCAP)	★	57	4	BETCHA BY GOLLY WOW—Norman Connors featuring Phyllis Hyman (T. Bell, L. Creed), Buddha 554 (Bell Boy/Asoried, BMI)	★	75	NEW ENTRY	DISCO LUCY (I Love Lucy Theme)—Wilson Pique Street Band (E. Daniel, H. Adamson), Island 878 (Decca, ASCAP)	
8	7	18	CAR WASH—Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	★	42	5	CLOSE TO YOU—Tyrone Davis (L. Graham, M. Kees), Columbia 3-10457 (New York Times/Content/Little Bear's, BMI)	76	76	9	LET IT FLOW—Tamika Jones (Stewart, Wright, McRichards), Contempo 7061 (TK) (Fudge Lips/For Better or Worse/Tamika, BMI)	
★	11	7	FANCY DANCER—Commodores (R. Lapwood, L. Richie, Commodores), Motown 140K (Jobete/Commodores Entertainment, ASCAP)	★	42	5	JUST ANOTHER DAY—Peabo Bryson (P. Bryson), Fuller 02 (Web IV, BMI)	77	80	2	LIFE GOES ON—Faith, Hope & Charity (V. McCoy), RCA 10865 (Van McCoy/Warner-Tamerlane, BMI)	
★	14	5	HA CHA CHA (Funktion)—Brass Construction (R. Muller), United Artists 677 (Desert Moon, BMI)	★	44	7	EVER LOVIN' GIRL—Tyrone Davis (A. Green, L. Graham, T. Davis), Daker 4561 (Brunswick) (Julio-Brian/Content/Early, BMI)	78	84	2	SHO FEELS GOOD TO ME—Con Funk Shun (M. Cooper, C. Martin, F. Piate, L. McCall), Mercury 73883 (Phonogram) (Val-in-Jax, BMI)	
11	10	14	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	★	44	5	BABY DON'T YOU KNOW—Wild Cherry (R. Parson), Epic/Sweet City 8-50306 (Bema, ASCAP)	79	79	7	THE SHUFFLE—Van McCoy (V. McCoy), H&L 4677 (Van McCoy/Warner-Tamerlane, BMI)	
12	13	9	EASY TO LOVE—Joe Simon (D. Fritts, T.J. White), Spring 169 (Polydor) (Combine, BMI)	★	46	3	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (L. Sayer, V. Ponce), Warner Bros. 8283 (BrainTree/Lana Manner, BMI)	★	80	NEW ENTRY	SAY YOU LOVE ME—Patti Austin (P. Austin, C.T. 33 (Antonia, ASCAP))	
13	16	9	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynatone/Belinda/Unichappell, BMI)	★	47	21	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr. (J. Dean, J. Glover), ABC 12208 (Groovesville, BMI)	81	87	3	WAKE UP & BE SOMEBODY—Brainstorm (Kent), Tabu 10811 (RCA) (Interve/Golden Corral, BMI)	
★	18	8	SOMETHIN' 'BOUT 'CHA—Lattimore (B. Lattimore), Gladys 1739 (TK) (Sheryln, BMI)	★	47	21	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Simi, BMI)	★	82	NEW ENTRY	WINTER MELODY—Dennis Sumner (D. Sumner, G. Moroder, F. Bellotti), Casablanca 874 (Rick's, BMI)	
15	5	12	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10439 (Sagittas, BMI)	★	49	3	LOVE ME, LOVE ME, LOVE ME—The Staples (C. Mayfield), Warner Bros. 8279 (Mayfield, BMI)	★	82	NEW ENTRY	WINDY CITY THEME—Carl Davis & Chi Sound Orchestra (T. Washington), Chi Sound 904 (United Artists) (Garland/Theaurus, BMI)	
16	12	11	FEELINGS—Walter Jackson (M. Albert), Chi Sound 908 (United Artists) (Fermata International Melodies, ASCAP)	★	49	14	FEEL FREE—Foxy Top (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ABC/Dunhill-Rail, BMI)	84	91	2	STAY AWHILE—Donny Gerrard (V. McCoy, J. Cobb), Grendy 109 (Van McCoy/Warner-Tamerlane/Interve, BMI)	
17	15	18	HOT LINE—Slyers (K. St. Lewis, F. Perron), Capitol 4336 (Bull Pen, BMI/Perron-Vibes, ASCAP)	★	51	13	A LOVE OF YOUR OWN—AWB (H. Stuart, N. Doherty), Atlantic 3363 (Average/Warner Bros./Longbig, ASCAP)	85	85	4	NOBODY, BUT YOU—John Edwards (B. Mann, C. Well), Colfax 44212 (Atlantic) (Screen Gems/EMI/Summerhill Songs, BMI)	
18	17	17	DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Bushka, ASCAP)	★	51	13	TRIED, TESTED AND FOUND TRUE—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8286 (Nick-O-Vat, ASCAP)	86	89	3	RIGOR MORTIS—Cameo (L. Buckman, L. Lefantoni, A. Lefantoni), Chocolate City 005 (Casablanca) (Better Days, BMI)	
★	39	3	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	★	52	12	LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Arista, ASCAP)	★	87	90	3	WHAT YOU NEED BABY—Capriole (G. Dean), Arista America 7849 (Capitol) (U.S. Arzella/Capriole, BMI)
★	25	8	ISN'T IT A SHAME—LaBelle (R. Edelman), Epic 8-50315 (Hasting, BMI)	★	52	12	SPY FOR BROTHERHOOD—Miracles featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Grimco, ASCAP)	★	88	88	2	CLOSE TO ME—Bibi Stenders (B. Stenders), Columbia 3-10456 (Golden Withers, BMI)
★	33	7	SOMETIMES—Facts Of Life (B. Anderson), Rayvette 5128 (TK) (Stallion, BMI)	★	52	12	TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Naylor III, L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Phonogram) (Bar-Kays/Dunbar, BMI)	★	88	88	2	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)—Mighty Clouds Of Joy (F. Wilson, T. McFadden, L. Brown), ABC 12241 (Traco/Screen Gems/EMI, BMI/Jobete, ASCAP)
★	28	9	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73839 (Phonogram) (Bell-Kat, BMI)	★	52	12	LOVE SO RIGHT—Bee Gees (B. Gibb, S. Gibb, M. Gibb), RSO 858 (Polydor) (Cocomo/Unichappell, BMI)	★	89	97	2	COMIN' ROUND THE MOUNTAIN—Funkadelic (G. Clinton, G. Cook), Warner Bros. 8309 (Malibu, BMI)
★	30	9	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 512 (Desert Moon/Willow Gel, BMI)	★	52	12	DANCIN'—Crown Heights Affair (W. Anderson), De-Lite 1588 (FIP) (Delightful/Cabron, BMI)	★	92	92	3	OUT OF THE BLUE—Calders (Shiraz, Del Barrios), Capitol 4371 (Crigo/Inno, BMI)
24	24	8	SPRING AFFAIR—Dennis Sumner (D. Sumner, G. Moroder, F. Bellotti), Casablanca 872 (Rick's/Sunday, BMI)	★	52	12	SPACE AGE—Jimmy Carter Bunch (E. Henderson Jr.), Atlantic 3375 (Impire, BMI)	★	93	93	2	DIS-GORILLA (Part 1)—Rick Ross & His Cast of Metals (B. Mann, S.N. Fisher, W. Huff), RSO 866 (Polydor) (Stargate/Gold Top, BMI)
★	35	4	LOOK INTO YOUR HEART—Aretta Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamerlane, BMI)	★	52	12	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (T. Madden, L. Wadsworth), ABC 12238 (American Broadcasting/Elmore, ASCAP)	★	94	78	5	CITY—Wynonie Morrison (C. Franklin, R. Parry, F. Henderson Jr.), Playbo 6053 (After Dark/Town, BMI)
26	23	8	BE MY GIRL—Michael Henderson (M. Henderson), Buddha 552 (Electrocard, ASCAP)	★	52	12	SHAKE IT SHAKE IT—Wally Hutz (W. Hutz), Motown 1411 (Stone Diamond, BMI)	★	95	95	4	AIN'T NOTHIN' STOPPIN' US NOW—Tower of Power (E. Castillo, S. Kupka, D. Barford), Columbia 3-10461 (Kappfins, ASCAP)
27	19	11	YOU GOTTA BELIEVE—Pointer Sisters (N. Whitfield), ABC/Blue Thumb 271 (Duchess, BMI)	★	52	12	WHATEVER MAKES YOU HAPPY—E.B. Hudmon (B. Crutcher, R. McNiern, Atlantic 3388 (Dep-East Memphis, BMI))	★	96	NEW ENTRY	LIVING INSIDE YOUR LOVE—Earl King (E. King, D. Green), Blue Note 824 (United Artists) (United Artists/Roughness/Rousing Folk, BMI)	
28	20	15	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1586 (FIP) (Delightful-Gang, BMI)	★	52	12	I DO I DO (Wanna Make Love To You)—Leroy Hutson (L. Hutson, S. Harris), Curtom 0121 (Warner Bros.) (Silent Giant/Arpa, ASCAP)	★	97	98	2	MUSIC FOR THE PEOPLE—Chicago Gamblers (Mac, Mac) Gold Plate 1953 (Ankward) (Ankward, Jimmy Mac, BMI)
29	26	15	I KINDA MISS YOU—Manhattans (W. Lovett), Columbia 3-10430 (Waltahan/Blackwood, BMI)	★	52	12	HIDEAWAY—Fantastic Fear (A. Hamilton), Westbound 5032 (20th Century) (Bridgeport, BMI)	★	98	100	5	PETER GUNN—Dedette (H. Mancini), MCA 40611 (Northridge, ASCAP)
30	22	16	I DON'T WANNA LOSE YOUR LOVE—Emotions (W. Hutchinson, J. Hayes), Columbia 3-10347 (Pantheon, BMI)	★	52	12	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McGinley, B. Allen), Epic 8-50312 (Tone, BMI)	★	99	NEW ENTRY	YOU'RE GONNA GET NEXT TO ME—Be Kirkland & Ruth Davis (B. Kirkland, R.L. Kirkland, R. Davis, H. Powell), Clarity 874 (Clarity/Beak, ASCAP)	
31	29	14	BODY ENGLISH—King Floyd (B. Marichan), Chimneyville 10212 (TK) (Tone, BMI)	★	52	12	TOGETHER—G.C. Smith (C. Fox, N. Smith), Carline 9012 (Epic) (Fox/Gamble, BMI)	★	100	NEW ENTRY	ELEVATOR—Juanee Spain (J. Spain, D. Fitzpatrick, L. Robinson), Capricorn 877 (SRT) (Ankward, BMI)	
32	21	17	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8-50288 (Mighty Three, BMI)	★	52	12	GIFT WRAP MY LOVE—Reflections (K. Williams), Capitol 4258 (Ray Gen, BMI)					
33	31	14	DO WHAT YOU WANT, BE WHAT YOU ARE—Daryl Hall & John Oates (D. Hall, J. Oates), RCA 10808 (Unichappell, BMI)	★	52	12	GET UP AND DANCE—Merrilee Harris (K. Alshabara, C. McDonald, T. Wender, R. Hutch), RCA 10836 (Bridgeport, ASCAP)					
34	34	11	GOIN' UP IN SMOKE—Eddie Kendricks (A. Faden, N. Harris), Tamla 54277 (Motown) (Stone Diamond, BMI)	★	52	12						

FEBRUARY 5, 1977, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	17		SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	31	31	28	LOVE TO THE WORLD LTO, AAM SP 4589
2	2	17		CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rae Royce, MCA 2-6000	32	30	7	MELBA Melba Moore, Buddah BDS 5677
3	3	14		GOOD HIGH Brick, Bang BLP 408 (Web IV)	33	35	21	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
4	4	17		SPIRIT Earth, Wind & Fire, Columbia PC 34241	34	33	10	BIGGER THAN BOTH OF US Daryl Hall & John Oates, RCA APL1-1467
5	5	18		THIS IS NIECY Deniece Williams, Columbia PC 34242	35	39	5	WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
6	6	10		THE JACKSONS Epic PE 34229	★	46	3	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)
7	8	10		UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	★	45	2	DISCO INFERNO Trammps, Atlantic SD 18211
8	7	12		BRASS CONSTRUCTION II United Artists UA-L8677-G	38	41	21	CHAMELEON Labelle, Epic PE 34789
★	11	5		A SECRET PLACE Grover Washington Jr., Kudu 3251 (Motown)	39	36	31	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DILPA-3 (Amherst)
10	10	19		MESSAGE IN THE MUSIC O'Jays, Philadelphia International PE 34245 (Epic)	40	43	3	WITH YOU Moments, Stang ST 5068 (All Platinum)
★	16	14		SOLID Michael Henderson, Buddah BDS 5662	★	49	2	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
12	12	12		TOO HOT TO STOP Bar Kays, Mercury SRM-1-1099 (Phonogram)	★	NEW ENTRY		ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
13	14	26		FLOWERS Emotions, Columbia PC 34162	43	38	31	HOT ON THE TRACKS Commodores, Motown MG 967 S1
14	13	12		OPEN SESAME Kool & The Gang, De-Lite DEF 2023 (PIP)	★	NEW ENTRY		A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972
★	19	4		VIBRATIONS Roy Ayers Ubiquity, Polydor PD 1-9093	★	NEW ENTRY		ENCHANTMENT United Artists UA-LA
★	25	3		PERSON TO PERSON Average White Band, Atlantic SD 2-1002	★	NEW ENTRY		ALL MY LIFE Arthur Prysock, Old Town OT 12-004
17	9	21		I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952	47	50	2	HANK CRAWFORD'S BACK Kudu KU 3351 (Motown)
18	20	15		PART 3 K.C. & The Sunshine Band, TK 405	48	32	28	HAPPINESS IS BEING WITH THE SPINNERS Atlantic SD 18181
19	15	16		THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	49	51	10	DO IT YOUR WAY Crown Heights Affair, De-Lite DEF 2022 (PIP)
★	27	5		ANYWAY YOU WANT IT Thelma Houston, Tamla TG-34531 (Motown)	★	NEW ENTRY		BRISTOL'S CREME Johnny Bristol, Atlantic SD 18172
21	17	19		FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)	51	44	3	LOVINGLY YOURS Millie Jackson, Spring SP-1-6712 (Polygram)
22	26	16		JOY RIDE Dramatics, ABC ABCD 955	52	59	5	WHAT YOU NEED Side Effect, Fantasy F 9513
★	29	4		BODYHEAT James Brown, Polydor PD 16091	53	53	4	WONDERFUL Edwin Hawkins Singers, Birthright 4005
24	24	19		CHILDREN OF THE WORLD Bee Gees, RSO RSI 3003 (Polydor)	54	34	13	OHIO PLAYERS GOLD Mercury SRM-1-1122 (Phonogram)
25	23	13		FOUR SEASONS OF LOVE Donna Summer, Ocas Casablanca, NBLP 7038	55	42	7	TEN YEARS OF GOLD Aetha Franklin, Atlantic SD 18204
★	40	2		METHOD TO OUR MADNESS Unlabeled Truth, Whitfield WH 2967 (Warner Bros.)	56	58	16	CATFISH Four Tops, ABC ABCD 968
27	18	12		SOMETHING SPECIAL Sylvers, Capitol ST 11580	57	57	4	IT AIN'T WHERE YOU BEEN Lutimore, Glades 7509 (TK)
28	21	11		PIPE DREAMS/ORIGINAL SOUNDTRACK RECORDING Gladys Knight & The Pips, Buddah BDS 6576 ST	58	48	10	HUTSON II Leroy Hutson, Curtom CU 5011 (Warner Bros.)
29	22	11		HAVE A GOOD TIME Al Green, Hi HSL 32103 (London)	59	47	3	WHERE WILL YOU GO WHEN THE PARTY'S OVER Archie Bell & The Dells, Philadelphia International PZ 34323 (Epic)
30	28	11		HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973	60	60	5	CAPRICORN PRINCESS Luther Phillips, Kudu KU 31 (CI)



FIRST TIME—Chuck Berry is joined onstage at the Roxy in Los Angeles by Johnny Rivers during Berry's first appearance there in seven years.

THEATRE REVIEW

No Flaws In Los Angeles 'Tribute To Black Woman'

LOS ANGELES—Stevie Wonder, a surprise guest, topped the lineup of artists from music and films who appeared at the Brotherhood Crusade's "Tribute To The Black Woman" Jan. 14 at the Shrine Auditorium here.

A crowd of more than 5,000 witnessed a production which was miraculously devoid of flaws, particularly when one considers the number of acts performing.

The producers, actresses Beverly Todd, Aminata Moseka (Abby Lincoln) and Bette Braxton plus a string of writers, including the three aforementioned plus Janet MacLachlan, Anthony Hamilton and Richard DeDeaux and director Stan Lathan, deserve a standing ovation for three hours of clockwork production.

Wonder upset the crowd as he joined Nancy Wilson, chairwoman of the event, onstage to sing Wonder's "All Is Fair In Love."

At the piano, Wonder was joined by Sarah Dash (of Labelle), Wilson, Natalie Cole and actor Clifton Davis to sing "You Are The Sunshine Of My Life."

The producers eliminated the risks of audience restlessness. There was never a break in performances, no setting up, no overlong performances by any single act, and no mistakes.

Artists who paid tribute to the black woman, either by song or dramatic readings, were Aminata Moseka, Joe Westmoreland with the Operation Breadbasket Choir,

Davey's Locker In San Antonio

SAN ANTONIO—A new catalog store for records and tapes—Davey's Locker—will open in 8,400 square feet of space in Colonies North Mall between Colony Drive and Wurzbach in February.

John LeConey, of Routh & Co., Investment Properties, negotiated the lease with Davey's Locker, a division of Siebert's Inc., a \$38 million volume per year Arkansas corporation. Siebert's is a wholly owned subsidiary of Handleman, a New York Stock Exchange corporation with a volume of approximately \$140 million annually.

Audio Concepts of Austin will operate a full-line stereo equipment store within Davey's.

Davey's has locations in Little Rock, Ark.; Kansas City, Mo. and

Nancy Wilson, Sarah Dash, Natalie Cole, Randy Crawford, Bill Withers, Jon Lucien, Herbie Hancock, Di-hann Carroll, Thelma Houston, Chaka Kahn and Eartha Kitt.

Also: Beverly Todd, Beah Richards, Watts Prophets, Greg Morris, William Marshall, Maya Angelou, Roscoe Lee Brown, Sidney Poitier, Ted Ross of "The Wiz" and Clifton Davis. **JEAN WILLIAMS**

A&M ISSUES 'ROOTS' LP

LOS ANGELES—A&M has released the LP "Music From And Inspired By Roots" written by Quincy Jones and Gerald Fried.

The music is from Alex Haley's widely acclaimed novel "Roots" and mini television series which aired on ABC-TV all last week.

Jones composed the music for the premier episode plus all "source music" (music which the audience can usually see is being played on camera) for the entire series. Fried completed the other musical chores.

Included on the LP are the Wattline, Jones' singing group; James Cleveland conducting a choir; African singer Letta Mbulu and actor Lou Gossett, who played the role of Fiddler in the series.

Tom Mack Suit: \$377,092 Asked

LOS ANGELES—Music industry veteran Tom Mack has instituted suit in Superior Court here against ABC Records and Famous Music, seeking payment of \$377,092.75 allegedly due him for services rendered over the past four years and an additional \$500,000 in punitive damages.

Mack claims that ABC Records acquired the responsibilities businesswise of Dot Records when it acquired the total assets of Famous Music, which included the label with whom he pacted as a record producer in December 1956.

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CMA Directs Sights At Major International Expansion Action Is Taken At N.Y. Board Meeting

NASHVILLE—The CMA will soon be setting up international representatives in Africa, Holland, Norway, Germany, Australia, Belgium, New Zealand, Japan and Sweden. That development and several

other significant matters surfaced at the CMA's board of directors meeting in New York Jan. 18-19. The directors met at the St. Regis Hotel for their first quarterly meeting.

The progress within the scope of CMA's new foreign development committee was reviewed by international committee co-chairman, Wesley Rose and A. Torio. Jim Schwartz covered projects initiated by the country music promotion committee.

The board gave the committee approval to carry out programs designed to stimulate the growth of country in the New York area, forming a foundation for similar promotions in other areas of the country. Chic Doherty announced that the CMA audio/visual presentation will soon be ready for distribution.

Gayle Hill, co-chairperson of the public relations committee, reported that the CMA's speakers bureau is now in full operation and that the platform will be expanded to include speakers from all areas of the U.S. and Canada. The committee is also preparing to support CMA's new international projects and promotions.

A new CMA broadcasters kit will soon be available to radio station members, according to Don Nelson. The kit will be sent to existing radio station members and to new radio station members as an initial membership benefit.

Pee Wee King reported on the

work of the Hall of Fame criteria study committee. The board discussed and passed a proposal that requires Hall of Fame electors to have at least 15 years experience in country music, as opposed to the 10 years required in the past.

The new extension to the Country Music Hall of Fame is now complete, reported Frank Jones in his Country Music Foundation review. The addition doubles the physical facilities and work is progressing on installing exhibits and displays. Despite construction work, attendance at the Hall of Fame and Museum increased by 29,000 in 1976. Jones noted that new facility's grand opening is set for May 5.

Stanley Adams, bylaws committee chairman, announced that a two-thirds majority vote of the board approved an amendment concerning lifetime membership. The amendment, to be presented to the membership for ratification, reads: "Any application for lifetime membership in the Assn. will be considered for approval only after a person has been an annual member for a minimum of three years."

A detailed view of membership activities came from Charles Scully, chairman of the membership committee. The board discussed and passed a motion to increase individual CMA membership dues from \$15 to \$20 and increase lifetime memberships from \$150 to \$200. The dues increases, which do not af-

fect organizational dues, will take effect April 1.

Scully noted the success of the country music cruise aboard the Costa Line's Federico C., pointing out that CMA members were offered a 10% discount on the voyage and will be granted similar discounts on future cruises.

Bud Wendell provided an update on the 1977 International Country Music Fan Fair slated for June 6-12. Registration prices will be boosted from \$25 to \$30. As in previous years, a free celebrity softball tournament will inaugurate the week's activities.

Tandy Rice spoke on the Talent Buyers Seminar, Paul Tannen on the CMA Banquet, Frances Preston on the long range committee, Billy Parker on the disk jockey committee, Hutch Carlock on anti-piracy, Dick Frank regarding the copyright seminar, Ralph Peer on the insurance committee, Irving Waugh on the television committee, Jim Foglesong on the Music City Pro-Celebrity Golf Tourney and Bill Anderson on the code of ethics committee. Tom Collins presented the treasurer's report while Joe Talbot reported the activities of the finance committee.

Dan McKinnon, CMA president, presided over the meeting. He and Norm Weiser, board chairman, are the new CMA heads.

The CMA also hosted a cocktail reception for members of the New York music community, including

radio station figures, publishers, writers, record merchandisers, artists, promoters and news media representatives. While in New York, several board members were interviewed for stories and reports on country music. Bill Anderson, Pee Wee King and Barbara Mandrell were guests on Stan Siegel's "AM New York" tv show.

Upon completing the CMA business in New York, the meeting was adjourned to Cannes, France, where many of the CMA board members attended MIDEM and took part in discussions with the newly appointed members of CMA's foreign development committee.

The second quarterly board meeting is scheduled for Tulsa April 20-21.

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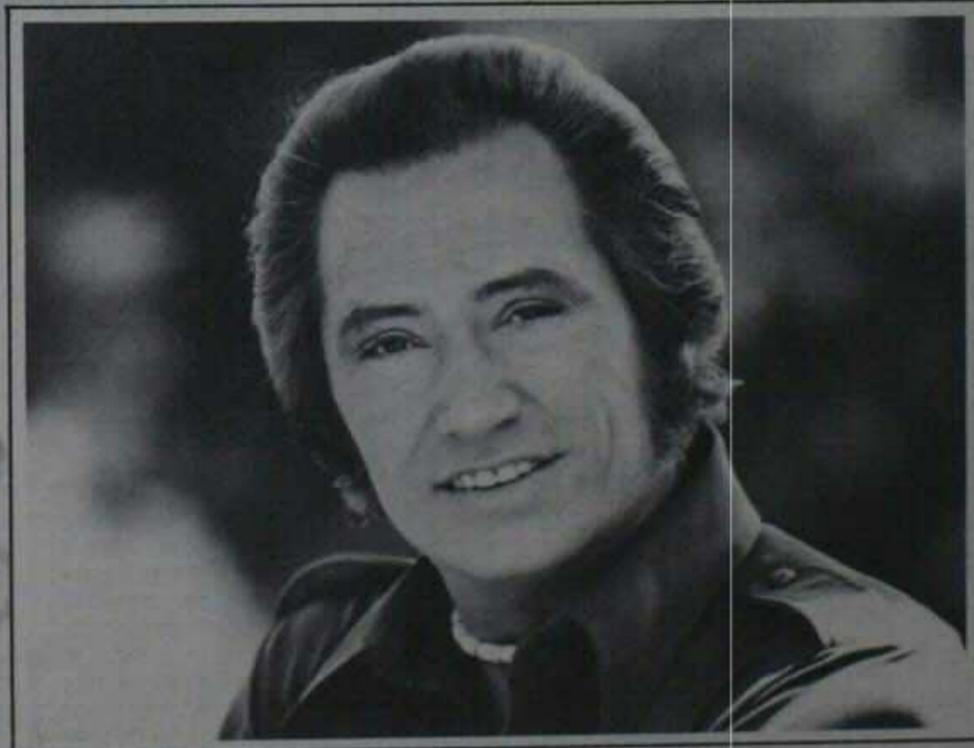
NASHVILLE—The International Heritage Music Assn., headquartered in Birmingham, starts its second year by combining forces with the Assn. of Country Entertainers for a nationwide survey of country music fans.

The survey regards the types of programming provided by local country music radio stations.

The International Heritage Music Assn. was formed by fans, deejays and entertainers with the motto, "Keep it clean, and keep it country." Further information can be obtained from Blanche Trinajstick, secretary/treasurer, 2730 Baltimore Ave., Pueblo, Colo. 81003.

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WARMS UP FRIGID CAPITAL

'People's Music' Dominates D.C.

By GERRY WOOD



Carter Country: The Marshall Tucker Band, mixing country and rock, performs at the Georgia Inaugural Ball at the D.C. Armory.

WASHINGTON—If this was the "People's Inaugural," then country music has become the people's music.

Never before has so much country music gone down at the inauguration of a U.S. president than during the six-day run of pre, post and inaugural festivities that warmed this frigid capital city along the banks of the frozen Potomac.

With country music as the theme for the Tennessee float in the inaugural parade following Carter's mile walk down Pennsylvania Ave., it was only natural to see the music form flourish again at the inaugural parties. Opryland talent performed on the float and drew applause from both Carter and vice president Walter Mondale.

The Charlie Daniels Band—which sounds country when it tears into "Orange Blossom Special" and rock when it rolls with "The South's Gonna Do It Again"—proved to be one of the biggest hits of the inaugural parties, along with the Marshall Tucker Band and some help from Elvin Bishop.

Displaying a bandage-wrapped left hand gouged by a knife while slitting walnuts, Daniels admitted his doctor told him he couldn't play. "I told him there was no way I wasn't going to play at the inaugural," Daniels related—and the hand didn't seem to slow him down, though the pain must have been intense.

In a dramatic break from the swing and sway inaugural balls of
(Continued on page 53)

CBS Intros New 'Box Lot Campaign'

NASHVILLE—CBS bows the "Box Lot Campaign" for its country roster involving media advertising and individual artist point-of-purchase materials.

According to Rick Blackburn, vice president of marketing for CBS here, the "Box Lot Campaign," features 15 LPs by major artists and several new talents. It is a further refinement of the country music pre-pack program that enhanced CBS's market penetration and total sales volume.

"We are presenting each individual artist on his own merit supported by an individual artist point-of-purchase campaign," says Blackburn.

Hand drawn 12"x16" individual artist sketches will be utilized as mobile displays at retail locations and the design of our artist and music promotion is such that subdistributors, high volume dealers and smaller dealers can participate and implement the blitz.

The promotion includes "Adios Amigo" by Marty Robbins; "Here's Jody" by Jody Miller; "Take Me" by Charlie Rich; "Rides Again" by Da-

vid Allan Coe; "I'm Sorry For You, My Friend" by Johnny Duncan; "Wrap Your Love All Around Your Man" by Lynn Anderson; "Four" by Billy Swan; "The Last Gunfighter Ballad" by Johnny Cash; "Live: From Austin City Limits" by the Earl Scruggs Revue; "Alive And Well" by Bob Luman; "You're Free To Go" by Sonny James; "Me, I'm Feeling Free" by Marshall Chapman; "Here's Charly McClain" by Charly McClain and "Say You'll Stay Until Tomorrow" by Tom Jones.

AFM Rep Werner Talks At Belmont

NASHVILLE—It was a time for firsts as Mike Werner, international recording representative of the AFM, spoke recently to students at Belmont College in Nashville: the first time the students had come face-to-face with an international recording troubleshooter and the first time Werner has spoken to a group of college students majoring in music business.

Werner was invited to the college by Jay Collins, assistant professor of music business at Belmont and a member of the executive board of AFM, Nashville local 257.

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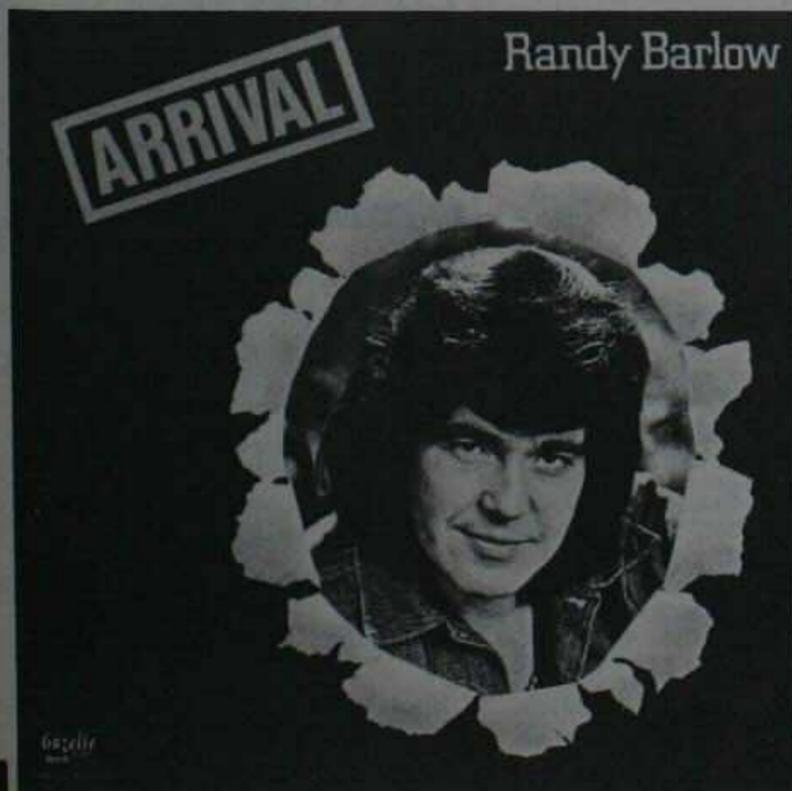
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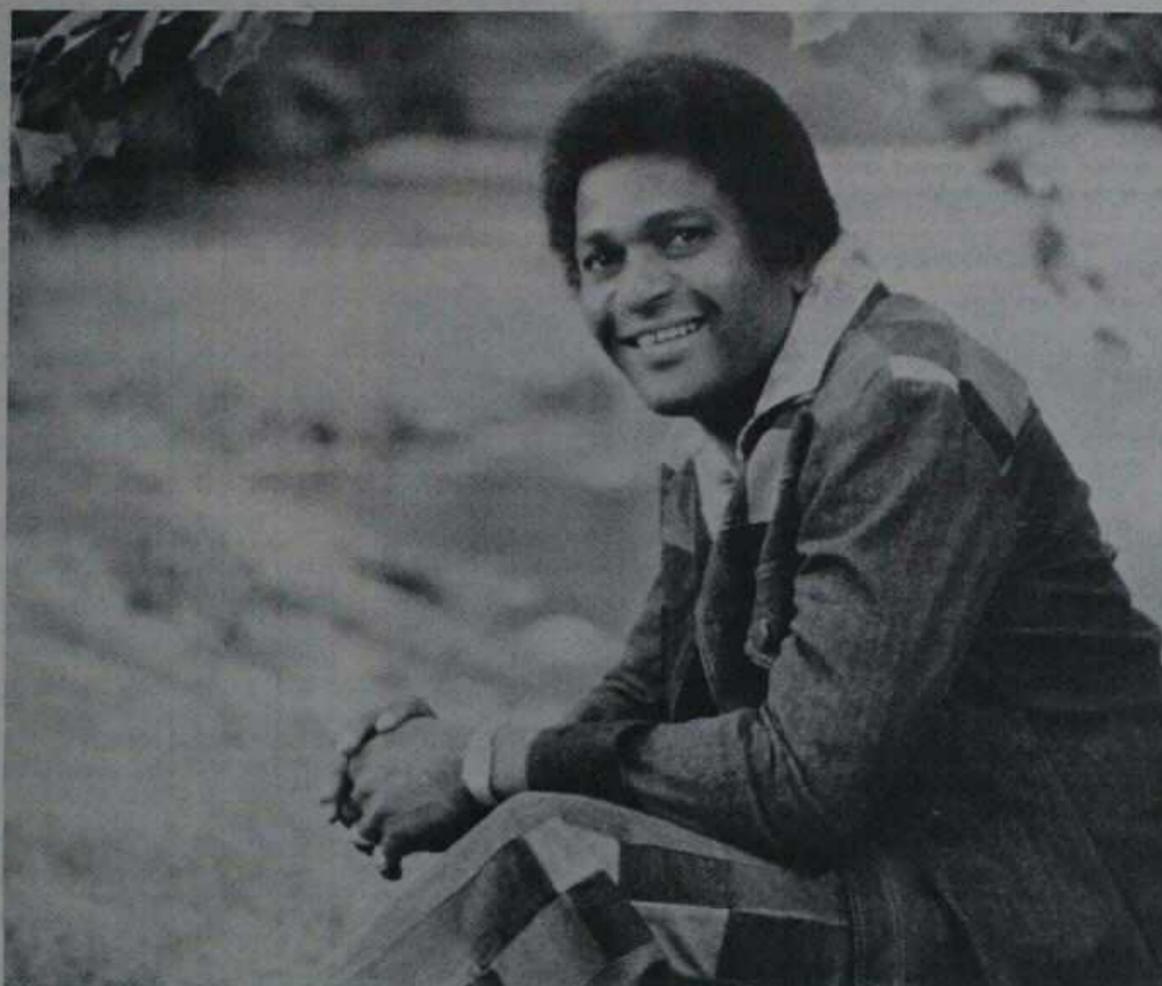
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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	5	9	NEAR YOU—George Jones & Tammy Wynette (R. Sowell, F. Craig), Epic 8-50314 (Supreme, ASCAP)	52	5	5	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarell), Anola America 7538 (Capitol), (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	81	3	3	ALL THE SWEET—Mel McDaniel (J. Zerface, B. Zerface, B. Morrison), Capitol 4371 (Gambino, BMI/Music City, ASCAP)	
2	1	11	LET MY LOVE BE YOUR PILLOW—Ronnie Milsap (J. Schweers), RCA 10843 (Chess, ASCAP)	43	5	5	MY MOUNTAIN DEW—Charlie Rich (C. Rich), RCA 10855 (Charles Rich, BMI)	NEW ENTRY			IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griff), Columbia 310474 (Blue Echo, ASCAP)	
3	4	12	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Barry, D. Hoffnitz, B. Burg), RCA 10822 (Don Kirshner, BMI/Kirshner Songs, ASCAP)	41	7	7	THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOING NOW—Johnny Russell (D. Frazer/J. Russell), RCA 10853 (Acad-Rose, BMI/Pi-Gen, BMI)	85	3	3	HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner), Epic 8-50323 (Lo-Ner, BMI)	
4	2	12	I CAN'T BELIEVE SHE GIVES IT ALL TO ME—Conway Twitty (C. Twitty), MCA 40649 (Twitty Bird, BMI)	45	5	5	VEGAS—Bobby & Jeanne Barr (S. Silverstein), RCA 10852 (Evil Eye, BMI)	72	78	3	CHEROKEE FIDDLE—Michael Murphy (M. Murphy), Epic 8-50319 (Mystery, BMI)	
★	12	8	UNCLOUDY DAY—Willie Nelson (W. Nelson), Columbia 3-10453 (Willie Nelson, BMI)	38	7	7	MAY I SPEND EVERY NEW YEAR WITH YOU—T.G. Shepard (B. Rensau, M. Sherrill, D. Goodman), Hitville 6048 (Motown) (Hiball, BMI/Lowball, ASCAP)	NEW ENTRY			EASY LOOK—Charlie Rich (C. Putnam, S. Throckmorton), Epic 8-50378 (Tree, BMI)	
6	3	16	DON'T BE ANGRY—Donna Fargo (W. Jackson), ABC/Dot 17660 (Acad-Rose, BMI)	39	5	5	IN THE MOOD—Henthouse Five Plus Two (J. Garland, A. Raza), Warner Bros. 8301 (Shapiro-Bernstein/Lewis, ASCAP)	74	77	5	I'M GETTING HIGH REMEMBERING—Bobby Lewis (R. Griff), Record Productions Of America 7613 (Blue Echo, ASCAP)	
7	8	10	LIARS ONE, BELIEVERS ZERO—Bill Anderson (G. Martin), MCA 40661 (Tree, BMI)	★	67	2	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schweers), RCA 10873 (Chess, ASCAP)	★	88	2	SAM—Olivia Newton-John (J. Farrar, H. Marvin, D. Black), MCA 40670 (John Farrar/Blue Gum/Dejanus, BMI/ASCAP)	
★	14	7	MOODY BLUE/SHE THINKS I STILL CARE—Evis Presley (M. James/D. Lee), RCA 10857 (Screen Gems-EMI/ Sweet Glory, BMI/Jack/Glad, BMI)	41	12	15	STATUES WITHOUT HEARTS—Larry Gatlin (L. Gatlin), Monument 201 (First Generation, BMI)	76	73	7	LOVIN' YOU, LOVIN' ME—Sonny Throckmorton (S. Throckmorton), Starcrest 054 (GRT) (Tree, BMI)	
9	10	10	WHY LOVERS TURN TO STRANGERS—Freddie Hart & The Heartbeats (F. Hart, B. Fender), Capitol 4363 (Harttime, BMI)	42	46	5	GOOD 'N' COUNTRY—Kathy Barnes (R. Kiang, D. Plummer), Republic/IRDA 338 (Singletree, BMI)	77	83	3	BILLY THE KID—Charlie Daniels Band (C. Daniels), Epic 8-50372 (Hot Band/Kate Dora, BMI)	
★	13	8	CRAZY—Linda Ronstadt (W. Nelson), Asylum 45361 (Tree, BMI)	★	58	3	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 10671 (Contention, SESAC)	★	NEW ENTRY		ADIOS AMIGO—Marty Robbins (B. Vinton, R. Grady), Columbia 3-10472 (Al Gallico/Algon, BMI)	
★	15	9	TWO LESS LONELY PEOPLE—Res Allen Jr. (W. Holyfield), Warner Bros. 8297 (Maple Hill/Yogun, BMI)	★	54	4	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Burgess, D. Plummer), Republic/IRDA 343 (Singletree, BMI)	79	80	5	NEON LADY—Bobby Wright (T. Seals, M.D. Barnes, R. Bledsoe), United Artists 513 (Blackwood/Dance, BMI)	
12	7	12	ARE YOU READY FOR THE COUNTRY/ SO GOOD WOMAN—Waylon Jennings (N. Young/W. Jennings), RCA 10842 (Silver Fiddle/Baron, BMI)	45	35	13	WHEN IT'S JUST YOU AND ME—Dottie West (K. O'Dell), United Artists 858 (House Of Gold, BMI)	★	62	3	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	
★	22	7	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI)	★	63	4	YOUR PRETTY ROSES CAME TOO LATE—Lois Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Bill, ASCAP)	★	63	4	YOUR PRETTY ROSES CAME TOO LATE—Lois Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Bill, ASCAP)	
★	18	7	RIDIN' RAINBOWS—Tanya Tucker (J. Crutchfield, S. Pugh, C. Eltridge), MCA 40650 (Fiddle Wheel, ASCAP/Drive Jane, BMI)	48	38	12	ORDINARY MAN—Dale McBride (J. Rutledge), Con-Brio 114 (NSD) (Con-Brio/Blue Branch, BMI)	★	81	86	4	NIGHT FLYING—Ray Drusky (S. Whipple), Scorpion 0521 (Tree, BMI)
★	19	10	WHISPERS—Bobby Borchers (R. Bourke, J. Wilson, G. Dobbins), Playboy 6092 (Chappel, ASCAP)	★	59	5	AFTER THE LOVIN'—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50270 (Silver Blue, ASCAP/Ocean Blue, BMI)	★	NEW ENTRY		CHEATIN' OVERTIME—Mary Lou Turner (P. Foreman), MCA 40674 (Hello Daria, SESAC)	
16	6	14	TWO DOLLARS IN THE JUKEBOX—Eddie Rabbitt (E. Rabbitt), Elektra 45357 (Brian Patch, BMI)	★	60	4	EVERY BEAT OF MY HEART—Peggy Sue (J. Otis), (WIG) Door Knob 6021 (Fort Knox, BMI)	★	83	84	5	NEON LIGHTS—Rick Nixon (L. Ballard), Mercury 73866 (Phonogram) (Window, BMI)
★	31	4	HEART HEALER—Mel Tillis (T. Greiner, J. Greenbaum), MCA 40667 (Sawgrass, BMI)	★	76	2	SOUTHERN NIGHTS—Glen Campbell (A. Toussaint), Capitol 4376 (Warner-Tamartone/ Marsaint, BMI)	★	94	3	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Billy Parker (T. Overstreet, D. Vest), SCH 136 (Tommy Overstreet, SESAC)	
★	23	8	MIDNIGHT ANGEL—Barbara Mandrell (B. Anthony, B. Morrison), ABC/Dot 17668 (Music City, ASCAP)	★	69	2	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Heischer), Columbia 3-10466 (Interlog U.S.A., ASCAP)	★	NEW ENTRY		LOVING ARMS—Sammi Smith (T. Jans), Elektra 45374 (Almo, ASCAP)	
19	20	11	TWENTY FOUR HOURS FROM TULSA—Randy Barlow (B. Bacharach, H. David), Gazelle/IRDA 330 (Arch, ASCAP)	★	66	2	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 535 (Hotel, ASCAP)	★	NEW ENTRY		SUNDAY SCHOOL TO BROADWAY—Anne Murray (D. Rice, R. Rice), Capitol 4375 (Mandy, ASCAP)	
20	21	10	A MANSION ON THE HILL—Ray Price (H. Williams, F. Rose), ABC/Dot 17666 (Milene, ASCAP)	★	64	5	NEW KID IN TOWN—Eagles (J.D. Souther, D. Henley, G. Frey), Asylum 45373 (Nip Lizard)	★	87	87	5	NEON WOMEN—Carmel Taylor & Stella Parton (C. Taylor, B. Cole, T. Day), Elektra 45367 (Algon/Rode/Beak, BMI)
★	28	7	THERE SHE GOES AGAIN—Joe Stampley (A. Hawkshaw, B. Mason), Epic 8-50318 (Al Gallico, BMI)	★	68	2	LUCILLE—Kenny Rogers (R. Bowling, H. Wynum), United Artists 929 (Brougham Hall/Andite Invision, BMI)	★	88	44	15	HANGIN' ON—Vern Gosdin (B. Mox, I. Allen), Elektra 45352 (ATV, BMI)
22	24	8	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (B. Danoff), RCA 10854 (Cherry Lane, ASCAP)	56	34	16	BROKEN DOWN IN TINY PIECES—Billy "Crash" Craddock (J. Nelson), ABC/Dot 17659 (Pick-A-Hit, BMI)	★	NEW ENTRY		TEXAS ANGEL—Jacky Ward (J. Foster, B. Rice), Mercury 73880 (Phonogram) (Jack and Bill, ASCAP)	
★	29	7	IF LOVE WAS A BOTTLE OF WINE—Tommy Overstreet (S. Whipple), ABC/Dot 17672 (Tree, BMI)	57	57	7	ANGEL WITH A BROKEN WING—Ray Head (D. Goodman, B. Rensau, M. Sherrill), ABC/Dot 17669 (Hiball, BMI/Lowball, ASCAP)	★	NEW ENTRY		SINCE YOU BROKE MY HEART—Don Everly (D. Everly), ABC/Hickory 54005 (Acad-Rose, BMI)	
★	32	4	DESPERADO—Johnny Rodriguez (D. Henley, G. Frey), Mercury 73876 (Phonogram) (Warner Brothers/Kicking Bars, ASCAP)	58	61	7	POOR SIDE OF TOWN—Bobby Wayne Lottis (J. Rivers, L. Adler), Charts 104 (NSD) (Johnny Rivers, BMI)	91	91	4	HONKY TONK GIRL—Hank Thompson (R. Thompson, C. Harding), ABC/Dot 17673 (Brause Valley, BMI)	
25	25	10	WHEN THE NEW WEARS OFF OUR LOVE—Judy Miller (P. Craft), Epic 8-50304 (Black Sheep, BMI)	★	75	3	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilkins (D. Wilkins, I. Johnson, C. Guberty), MCA 40668 (A&H Valley, ASCAP/Farrat Hills, BMI)	92	96	3	WE FELL IN LOVE THAT WAY—Claude Gray (A. Allen), Gandy 10002 (NSD) (Gandy White/ Babcock No. BMI)	
26	26	10	IF NOT YOU—Dr. Hook (D. Luciers), Capitol 4364 (Home Hairs, BMI)	61	36	15	SHE TOOK MORE THAN HER SHARE—Moe Kandy (S.D. Shaller), Columbia 3-10428 (Acad-Rose, BMI)	93	98	2	EVERYBODY'S HAD THE BLUES—Honey Finn (M. Haggard), Sundewaves 4541 (Shade Tree, BMI)	
27	27	8	THE CLOSEST THING TO YOU—Jerry Lee Lewis (B. McNeil), Mercury 73872 (Phonogram) (Hall-Clement, BMI)	62	48	8	'ROUND THE WORLD WITH RUBBER DUCK—C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14385 (American Gramaphone, SESAC)	94	97	2	LITTLE THINGS MEAN A LOT—Linda Costello (C. Sluts, E. Lindeman), Co-Ray 113 (Lee Feist, ASCAP)	
28	30	8	THE LAST OF THE WINFIELD AMATEURS/YOU PUT THE BOUNCE BACK INTO MY STEP—Ray Griff (R. Griff), Capitol 4368 (Blue Echo, ASCAP)	63	70	5	DRINKIN' MY WAY BACK HOME—Slyde (D. Seale, R. Seale, P. Thomas), Columbia 3-10456 (Parton/Julep, BMI)	95	95	3	BLUE SKIES AND ROSES—Karen Blackwell (J. Dallas), Blackwood 254 (Acad-Rose, BMI)	
29	33	7	I HAVE A DREAM, I HAVE A DREAM—Ray Clark (B. Bryant, F. Bryant), ABC/Dot 17667 (House Of Bryant, BMI)	★	74	4	OUR BABY'S GONE—Herk Pederson (H. Pederson), Epic 8-50309 (Doric, ASCAP)	96	NEW ENTRY		IT'S NOT SUPPOSED TO BE THAT WAY—Steve Young (R. Nelson), RCA 10862 (Willie Nelson, BMI)	
★	40	4	THE MOVIES—Stiller Brothers (L. Dornitt), Mercury 73877 (Phonogram) (American Cowboy, BMI)	65	47	10	RAMBLIN' ROSE—Johnny Lee (M. Sherman, J. Sherman), GRT 891 (Swiss/ATV, BMI)	97	NEW ENTRY		HAND ME ANOTHER OF THOSE—Mickey Newbury (M. Newbury), ABC/Hickory 54006 (Acad-Rose, BMI)	
31	11	12	YOUR PLACE OR MINE—Gary Stewart (R. Bowler, C. Anderson, M. Anderson), RCA 10823 (Chappel, ASCAP/Unchappel, BMI)	66	42	11	C.B. SAVAGE—Bud Hart (E. Hart), Little Bico/Plantation 144 (Chubby Singleton/Little Bico/Plantation, BMI)	98	100	2	PICK UP THE PIECES—Cue Bailey (M. Martin), Prairie Dust 7608 (Acad-Rose, BMI)	
32	16	15	WIGGLE WIGGLE—Nannie Sessions (G. Martone), MCA 40626 (A&H, BMI)	★	89	2	PAPER ROSIE—Gene Watson (D. Harris), Capitol 4378 (Dorinda/Quilts, BMI)	99	99	2	YOU'VE GOT ME RUNNIN'—Gene Cotton (P. Miller), ABC 17277 (D. Baker, BMI)	
33	17	14	YOU NEVER MISS A REAL GOOD THING (Till He Says Goodbye)—Crystal Gayle (B. McNeil), United Artists 883 (Hall-Clement, BMI)	★	79	2	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL—Vernon Oxford (J. Reynolds, T. Doherty), RCA 10877 (Sweet Dreams/ Asylum, BMI)	100	NEW ENTRY		SUMMIT RIDGE DRIVE—Charlie McGay (A. Shaw), Monument 112/21 (Newcastle/Quality, ASCAP)	

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Charley Pride's New Single

"She's Just An Old Love Turned Memory"

PB 10875

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WBIE
WPNX
WDEN
WKDA
WIVK
WYDE
WBAM
WUNI
WAME
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RCA Records

'Opry' Crowds Total 817,106

NASHVILLE — WSM radio's "Grand Ol' Opry" drew a record breaking crowd of 817,106 in 1976, 40,679 over 1975's attendance figures of 776,426.

"It was the largest turnout of fans in the 51 year history of the show," says Jerry Strobel, public relations manager for the "Opry," who cites the bicentennial and additions to the list of "Opry" artists, such as Don Williams, Ronnie Milsap, George Hamilton IV and Larry Gatlin, as factors influencing the numbers who flocked to the Opry shows in 1976.

This year, to accommodate the large demand for tickets, the "Opry" is making available reserve tickets for its Friday matinee, beginning in June and lasting through August and its Sunday matinee July through August.

June Cash Honored

NASHVILLE—June Carter Cash will soon be known as Dr. Cash. The National Univ. of San Diego will confer the degree of Doctor of Humane Letters on the Columbia artist.



MORGAN MUSIC—Geof Morgan, newly signed MCA recording artist, entertains Nashville's press and radio leaders during a recent showcase at the Old Time Picking Parlor.

Sign Tumbleweeds

NASHVILLE — The Tumbleweeds group has signed a three-year worldwide distribution pact with Polydor for its own Doina label. The first U.S. release on the new label is slated for early March and the two Tumbleweeds LPs, previously released on BASF, will be re-released through Polydor.

Acts Set At Wills Party

NASHVILLE—Some of the greatest names in western swing will celebrate the birthday of the late Bob Wills at the KOKE-AM-FM sponsored Western Swing Festival to be held at the Austin Memorial Auditorium in Austin, Tex., March 6.

Members of the original Texas Playboys will be on hand, under the direction of Leon McAuliff, along with the Light Crust Boys, led by banjo star Smokey Montgomery, the Brazos Valley Bros, one of the nation's leading young western swing bands and Alvin Crow and the Pleasant Valley Boys.

Highlighting the three-hour concert will be the reunion of Laura Lee McBride, formerly Laura Lee Owens, and the Texas Playboys, who joined the band in 1943 as Wills' first girl singer and recorded a number of the Armed Forces Radio Services shows with Wills during World War II.

The stage show, to be emceed by KOKE's Joe Gracey and Rod Kennedy, Kerrville Festival producer, is set to begin at 7 p.m. and will be followed by dance music featuring the Cooder Browne Band.

Pierce Sells Co. For \$3 Million

NASHVILLE—Country music star Webb Pierce has started the new year \$3 million richer.

The Plantation Records artist has sold his Georgia business interests for more than \$3 million. The sale includes WJAT AM-FM, Swainsboro, WSNT AM-FM, Sanderville, and WBRO-AM in Waynesboro. Pierce also sold the 1,600-seat Swainsboro auditorium, land, buildings and other enterprises including skating rinks.

Explaining the sale of his holdings to Cleatus Brazzell of Easley, S.C., comments Pierce: "I've decided to free myself from any outside business except my performing, writing and recording." Pierce notes the first entertainment business item he plans to concentrate on is his new LP with Carol Channing, "C&W (Carol & Webb)," due for release on Plantation shortly.

Intl Songwriters Gather On Feb. 15

NASHVILLE—The Nashville Songwriters Assn. International hosts its 10th annual awards ceremony and dinner, Feb. 15, at Nashville's Sheraton South Inn.

The association, which now numbers close to 1,000 members, will be honoring its songwriter of the year for 1976 as well as 16 other songwriters chosen by the entire membership.

Preceding the awards, the association's new board of directors will be announced Feb. 11 during a general membership meeting to be held at the Hall of Fame Motor Inn.

\$500 For Shoes

NASHVILLE—More than \$500 was raised at a "Shoes For Orphans" benefit held at the Americana Club in Memphis recently in conjunction with WMC radio. The sellout featured Hi recording artists Jerry Jaye and the Bill Black Combo and Columbia Records artist, Shylo.

All proceeds, donated by Phillip McNair, owner of the Americana Club, went to buy shoes for needy children.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/5/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
2	2	9	RONNIE MILSAP LIVE, RCA APL1-2043
3	3	5	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
4	4	13	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
5	6	10	GREATEST HITS VOL. III—Conway Twitty, MCA 2235
★	10	2	LUXURY LINER—Emmylou Harris, Warner Bros. WS 2998
7	7	9	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024
8	5	17	THE TROUBLEMAKER—Willie Nelson, Lone Star MC 34112 (Columbia)
9	9	8	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
10	8	30	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
11	12	11	CRASH—Billy Crash Craddock, ABC/Dot D05D-2063
12	11	12	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
13	14	11	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
14	15	8	HIGH TIME—Larry Gatlin, Monument MC 6844
15	13	23	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum 7E 1072
16	16	12	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
17	18	9	HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
★	22	5	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
19	19	15	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
20	20	22	CRYSTAL—Crystal Gayle, United Artists UA-LA514-G
21	17	15	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia 1C 34353
22	21	22	SPIRIT—John Denver, RCA APL1-1094
★	33	3	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 50015 (Capitol)
24	23	17	YOU AND ME—Tammy Wynette, Epic KE 34289
25	26	21	DAVE & SUGAR, RCA APL1-1818
26	24	9	AFTER THE STORM—Wynn Stewart, Playboy PB 416
27	25	8	THE BEST OF CHET ATKINS & FRIENDS, RCA APL1-1965
28	28	4	DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA-LA678-B3
29	29	5	RUBBER DUCK—C.W. McCall, Polydor PD-1-6094
30	32	16	IF YOU'RE EVER IN TEXAS—Freddie Fender, ABC/Dot D05D-2061
31	31	23	EL PASO CITY—Marty Robbins, Columbia KC-34303
★	42	2	BREAKEROO—Rod Hart, Plantation PLP 500
33	34	22	ALL I CAN DO—Dolly Parton, RCA APL1-1845
34	27	23	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
35	35	8	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot D05D-2067
36	37	16	REFLECTING—Johnny Rodriguez, Mercury SRM 1-1115 (Phonogram)
37	36	10	I'M NOT EASY—Billie Jo Spears, United Artists UA-LA684-G
38	38	19	HERE'S SOME LOVE—Tanya Tucker, MCA 2213
39	30	7	ANGELS, ROSES AND RAIN—Dickey Lee, RCA APL1-1725
★	NEW ENTRY		ME & McDILL—Bobby Bare, RCA APL 1-2179
41	41	36	20-20 VISION—Ronnie Milsap, RCA APL1-1846
42	43	3	TEN SONGS ABOUT HER—Joe Stampley, Epic KE 34356
43	NEW ENTRY		BLACK HAT SALDOON—Rusty Wier, Columbia PC 34379
44	NEW ENTRY		MIKE LINSFORD, Starkey SD9833 (Gests)
45	47	2	KENNY ROGERS, United Artists UALA-589-G
46	46	4	SUPERSONGS—Danny Davis and the Nashville Brass, RCA APL1-1586
47	48	3	THE LAST OF THE WINFIELD AMATEURS—Ray Griff, Capitol ST 11586
48	50	2	PLAY IT AGAIN, CHARLIE—Charlie McCoy, Monument MC 98230
49	39	4	DANCE—Pure Prairie League, RCA APL1-1524
50	44	54	ELITE HOTEL—Emmylou Harris, Epic 2236 (Warner Bros.)

Question WHN's Status In Country

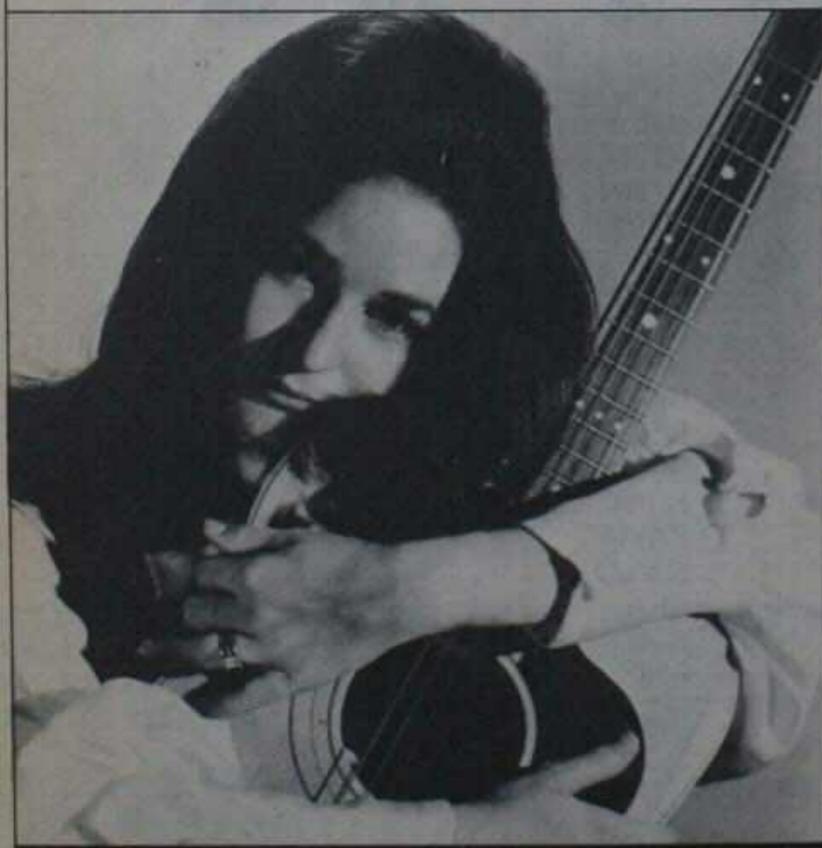
NASHVILLE—The Assn. of Country Entertainers has requested the CMA board of directors to re-examine the CMA's classification of WHN, New York, as a full-time country music station.

Vic Willis, executive director of

the Assn. of Country Entertainers, a letter for distribution to all CMA board members attending the recent quarterly board meeting held in New York, urged CMA directors to monitor the station and make suggestions of what they heard.



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ON DOOR KNOB RECORDS

Nashville Scene

By PAT NELSON

ABC artist, Bobby Vinton, recorded his latest material at Columbia Studios in Nashville with producer Bob Morgan. During the visit, Vinton also did promotion work for his television variety series which airs over WNGE-TV in Nashville.

Skeeter Davis began work on her next Mercury single at Pete's Place Jan. 20, with Pete Drake handling production.

There will be a reunion of the Cherokee Cowboys Feb. 18 in Fort Worth, Tex. at the Tarrant County Convention Center. Ray Price will head the illustrious group of entertainers which includes Johnny Bush, Willie Nelson, Eddie Ricker, Jimmy Jay, Johnny Paycheck, Roger Miller, Marty Lavender and Johnny Gimble. Prior to his guest appearance at Charlie Daniels's Volunteer Jam, Willie Nelson spent four days at the studio in the Country in Bogalusa, La., working on an upcoming LP for Columbia/Lone Star Records.

Dennis Weaver came to town Jan. 21 to work on his second album with Ray Pennington producing. Shel Silverstein is toiling on new material at Glaser's Studios. The Statler Brothers will be hosting a future segment of Music Hall America.

John Gray, music and program director of WGLB-AM & FM in Port Washington, Wis., reports that the station is going 24-hour country effective Tuesday (1). C.W. McCall will perform and present an award on ABC's "American Music Awards" Monday (31). Mel Tillis is scheduled to tape a performing segment for the Academy of Country Music awards show Feb. 17 in Los Angeles.

Loretta Lynn's new MCA single, "She's Got You," an old Patsy Cline hit, is being released Monday (31). Lynn commences a 10-day tour of Canada, Washington and Oregon, Wednesday (7). After returning to Los Angeles for the Academy of Country Music Awards show, she'll hit the road for her second 1977 tour, Feb. 18-March 13, including shows in Texas, Oklahoma, Mississippi, Tennessee, Kentucky, Indiana, Wisconsin and Minnesota.

Eddie Rabbitt made a guest appearance on television pilot, "Backstage At The Opry," Jan. 21. The Opryland production is hosted by Bill Anderson. Congratulations to Warner Bros. promotion men David Lucas, Chris Crist and Dave Dannheisser, recipients of WB awards for "consistent outstanding promotion in the area of country and western music during 1976." Sherwin Linton has inked an exclusive booking agreement for fairs, rodeos and auditorium shows with the Harry Peebles Agency in Kansas City and Wichita.

Little Richie Records released the new album "Songs By Bobby Lee" with plans for a single to be released in the next few weeks. The label is distributed by Sounds of Music, Belen, N.M., with national promotion handled by the Little Richie Johnson Agency.

Jane Lamson is the winner of KPUB's latest promotion, the "great country music machine part 2" contest. The Pueblo, Colo., AM-FM station awarded a country music library consisting of 78 albums to the lucky listener.

TV Sets Talent

NASHVILLE — Jerry Reed, Tammy Wynette, Mel Tillis and Jim Owen will receive nationwide television exposure in the new series, "Nashville 99," an hour-long CBS-TV series slated for spring airing.

Claude Akins starred in the pilot which spurred the interest of network officials. When the series was originally discussed, insiders believed Johnny Cash was considered for the lead, but the emphasis has swung to other performers in the country music idiom.

The show depicts Nashville's police operations.

Minnie Pearl Back

NASHVILLE—Minnie Pearl will be making one of her few personal appearances outside the "Grand Ole Opry" when she works Oak Ridge, Tenn. Feb. 17. Pearl is bouncing back from the exhaustion that sidelined her during October's country music week.

Milsap Merits 'Hit Man' Promo

NASHVILLE—RCA Records has launched a new Ronnie Milsap "Hit Man" promotion with a barrage of 5,000 posters, 3,000 streamers, 5,000 stickers and 50,000 mini-posters.

The promotion gets its name from Milsap's eight hit singles over the past three years, including "Let My Love Be Your Pillow" that reached No. 1 on Billboard's Hot Country Singles chart and this week clings to the number two spot.

The promotional material goes to key radio stations and to the RCA sales branches which will distribute the items to retail accounts and racks.

In addition to radio giveaways and in-store contests across the country, the "Hit Man" promotion offers mobiles, streamers and posters of a machine-gun-toting, pin-striped suited Milsap for display purposes.

Also available is a special deejay show of Milsap talking about, and playing, his music for in-store use. It's available on cassette or 8-track cartridge.

D.C. Inaugural

• Continued from page 49

the past, rock music and country music forged ahead for the first time. At the D.C. Armory, more revelers were dancing to Daniels and Capricorn's Marshall Tucker Band than to the old reliable Guy Lombardo and the Royal Canadians. James Talley, whose songs have been termed both country and pop, also performed at the Armory.

At another inaugural ball, Tom T. Hall laid down his unique country stylings. And Loretta Lynn drew a presidential standing ovation following her performance on the pre-inaugural television gala show.

It was a record amount of country music for a presidential inauguration. And the trend toward country in the White House is expected to continue during the Carter presidency.

Music has been a magical part of presidential inaugurations ever since George Washington whistled a happy tune through his wooden teeth, but never has a wider variety of music ever hailed a new chief than the sounds that greeted Carter as he started his walk into history.

New CB Novelty

NASHVILLE—Motorists heading for the "Grand Ole Opry" and Opryland U.S.A. will soon be able to receive answers to travel and directional questions over CB channel one.

Opryland's new base station hits the CB cycles in February, offering tourist information on Opryland, the "Opry" and Nashville.

The station's handle will be "Toe Tapper," selected as the winning name in a contest held during December on WSM radio. Entries came from 32 states and Canada.

Combo Exits Texas

NASHVILLE—Balcones Fault, the Texas show band, plans to move its base of operations from Austin to San Francisco by March 1.

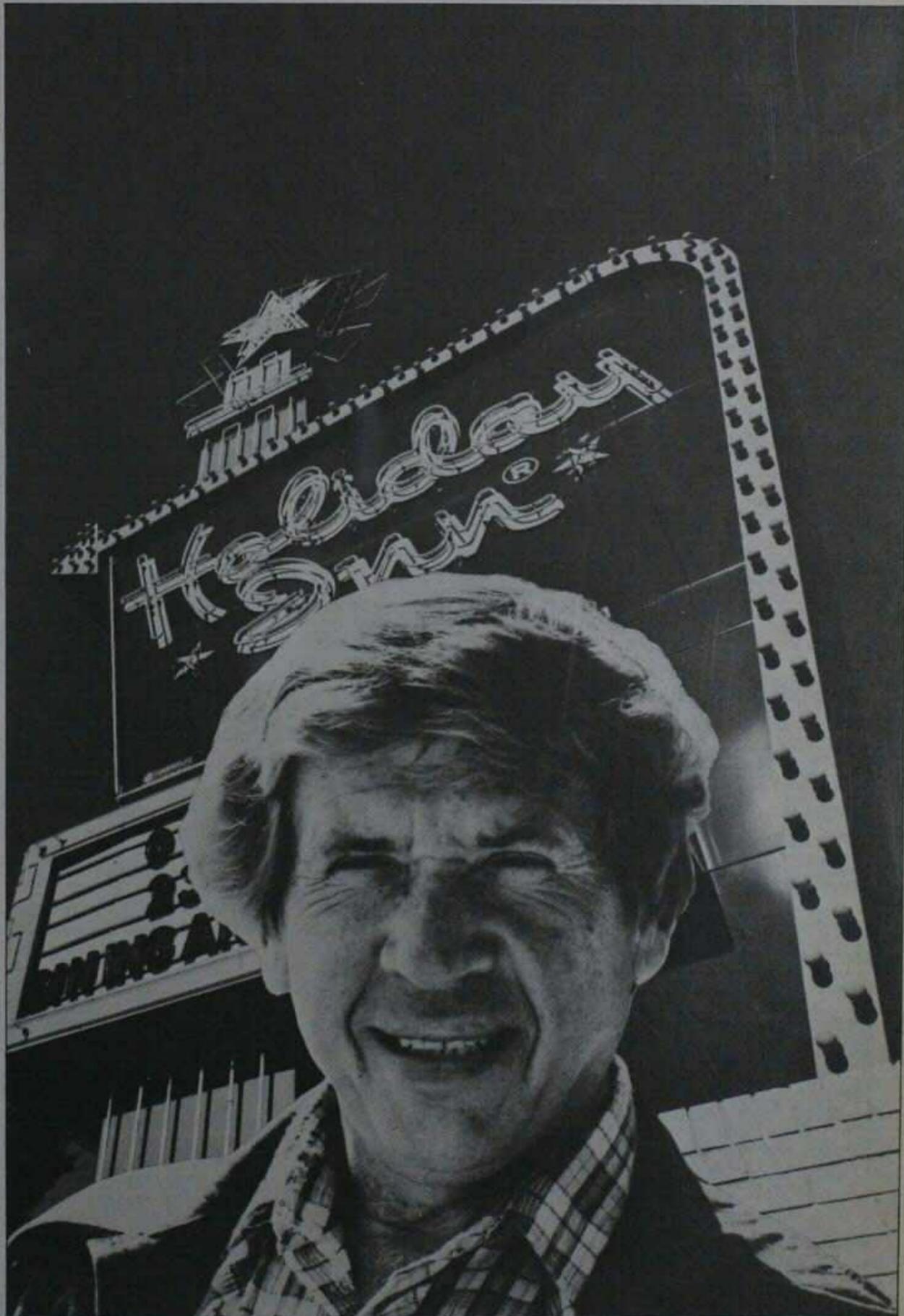
The 12-man entourage plans to tour heavily in California and the Northwest.

Lewis Recovering

NASHVILLE—Jerry Lee Lewis, recovering from gallbladder surgery Jan. 19, is in satisfactory condition. The Mercury artist plans to return to the road soon after his release from the Memphis hospital where he underwent the operation.

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With his Buckaroos!
With a new smash single!!

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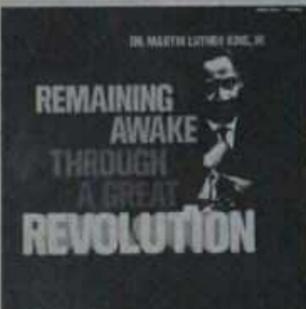
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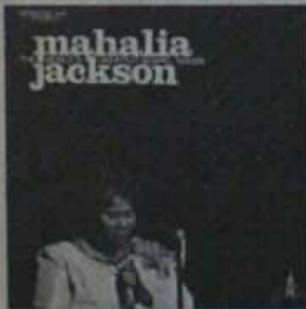
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LIGHTING THE WAY—Don Light, right, head of the Don Light Talent Agency, presents a \$10,000 check from his agency to the Gospel Music Hall of Fame building fund. Herman Harper, left, general manager of the Light Agency gives a hand in handing over the check to Don Butler, executive director of the Gospel Music Assn.

Gospel Scene

By GERRY WOOD

There's a new Tanya on the music scene. She's Tanya Goodman, 17-year-old daughter of Rusty Goodman, and she has joined the Canaan Records family as well as the Goodman family on the Goodmans' latest LP.

Paul Sandberg continues the upward thrust in his gospel music career. A new solo release is due for Paul after his recent signing with Tempo Records of Kansas City. Originally from Minneapolis, Sandberg has sung on numerous radio and television shows including the "Dean Martin Show," "Carol Burnett Show," "The Hollywood Palace," "Challenge Of Truth" and "The Haven Of Rest."

Is Gordon Jensen and his group planning a return visit to South Africa? Looks like it. The contemporary sounding group is a popular act overseas as well as in the U.S.

Ron Hutchins, one of the original Inspirations, is the new lead singer with the Tennesseans. Hutchins also put in two years with the LeFevres. Referring to Willie Wynn and the Tennesseans, Hutchins says, "These are the most exciting and dedicated young men I've ever met."

Cecil Blackwood of the famous Blackwood clan has an interesting background. The Blackwood Brothers' baritone singer and emcee started his career in gospel music at an early age when he formed his own gospel group while still a teenager. Other group members included Jim Hamill of the Kingsmen and another singer who has gained a measure of success: Elvis Presley.

"Christmas In Velvet" enjoyed success during its first Christmas season—and the LP by ReGeneration looks as though it'll be around for many yuletides to come. A year in the making, the album was done 24-track a cappella.

Seminar Dates Set

NASHVILLE—May 6-7 are the dates for the 1977 Gospel Radio Seminar, scheduled for the Airport Hilton in Nashville. Theme for the fifth annual seminar will be "Realizing Your Potential." Registration fee of \$30 for broadcasters and \$50 for music industry personnel includes all seminar sessions plus luncheons and the Saturday night banquet and show.

Journey Music To Canaanland Fold

NASHVILLE—Canaanland Music, a division of Word Music, Inc., has expanded its catalog with the acquisition of Journey Music, a BMI affiliate and formerly a part of the Happy Goodman Family organization.

The Happy Goodman Family, veteran recording artists for Canaan Records, have, in the past 13 years, built Journey Music into a highly successful company.

The acquisition of Journey Music

CONCERTS AND TV

Holland Welcoming Crouch, Disciples

By WILLEM HOOS

AMSTERDAM—Andrae Crouch and the Disciples were scheduled to visit Holland Saturday (8) to Wednesday (12) for three concerts and a television special.

The tour was organized by Gospel Music International, the first Dutch gospel record company, which was set up by Ad M. Everaars last February. The company's goal is promoting traditional and contemporary gospel music by selling records, distributing songbooks and organizing concerts. Headquarters are located in Velp, a city in the eastern part of Holland, near the German border.

Everaars is the managing director. At 26, he's the youngest record boss in Holland. Everaars has three assistants; Paul Groeneveld, sales manager; Louis Pool, financial manager; and Yvonne van Gelderen, secretary.

Gospel Music International represents important American gospel labels like Word, Myrrh, Sparrow, Bird, Light, Sacred, Canaan, Newtax, Paragon, Solid Rock, Maranatha and Good News. Everaars has also made deals with the English branch of the Word label and with German Intercord label. Negotiations with several other European gospel labels are continuing.

For his own label, Everaars has signed the Lighters, Holland's most popular gospel group, composed of 13 members, and the Challengers, 15 members. Both groups are from Velp. Everaars is the manager and sound mixer of the Lighters. "Bacon And Eggs," the debut album of the Lighters, recorded at London Morgan Studio and released in October, sold more than 2,500 copies in the three first days after its release—an impressive sales figure for gospel music in Holland.

The debut album of the Challengers, recorded at Dutch Dali Press Studio and released a few weeks ago, is titled "Streams In The Desert" and has sold more than 2,000 copies.

The company now is negotiating a record deal with several Dutch gospel acts, including Grace, the new five piece gospel group of the Dutch Salvation Army.

In Holland, there are presently more than 400 gospel groups and youth choirs. Each month Gospel Music releases about 20 gospel albums. The first release was the single "Rock And Roll Preacher" by American gospel artist Chuck Girard.

Since the start of the company, there has been an increasing interest in Holland in gospel music.

Everaars is also making gospel popular here in his own radio show, "Happy Sounds," which is broadcast Saturday mornings by Dutch broadcasting company NCRV.

favors Canaanland with such well known copyrights as "The Lighthouse," "Who Am I," "What A Beautiful Day," "Pity The Man" and "Steppin' On The Clouds."

In addition to the acquisition of the catalog, Rusty Goodman, Linda Stalls and Aaron Wilburn, three of gospel's most prominent songwriters, have signed exclusive long term writing agreements with Canaanland.

The firm is also involved in gospel concerts. Singer-guitarist Barry McGuire, who received international fame in 1966 with his hit single, "Eve Of Destruction," recently did three soldout concerts here. A new series of McGuire concerts is scheduled for the end of 1977.

Firm Plans For Kerrville Gospel Jubilee Event

NASHVILLE—Plans for the 1977 Kerrville Gospel Jubilee were discussed Jan. 14 at a seminar at the Lazy Hills Guest Ranch in Kerrville, Tex., hosted by Rod Kennedy, Kerrville Festival's producer, and local citizens.

Canaan recording artists, the Singing Christians; Marvin Norcross, past president of the Gospel Music Assn., and L. E. Lum Jr., president of the Southwestern Gospel Music Assn. were on hand for the discussions which centered around amateur and semi-professional groups incorporation into the jubilee during daytime hours, inclusions of an old-fashioned tent singing session for the audience and pricing of tickets for adults, children, families and groups.

The jubilee, which will be staged at the outdoor theatre of Kennedy's Quiet Valley Ranch, July 29-30, will include evening performances by the Singing Christians, the Galeleans, Gov. Jimmie Davis, the Downings, the Rambos and four other nationally-known groups to be announced at a later date.

Gospel Telethon Raises \$53,696 For Fame Bldg.

By MARGIE BARNETT

NASHVILLE—A total of \$53,696 was raised in a telethon sponsored by the Gospel Music Assn. over Nashville's WZTV, channel 17, Jan. 15-16.

Some 40 hours of religious music interspersed with hard-sell pleas for money in one-time gifts and monthly pledges brought the additional monies to be used in construction of the Gospel Music Hall of Fame.

The talent lineup, coordinated by Lou Hildreth, included big names from the country and gospel music fields. Connie Smith, Jeannie C. Riley, Skeeter Davis, Roy Acuff and Wilma Lee and Stony Cooper were some of the country artists who donated their time and talent to the Gospel Hall of Fame cause.

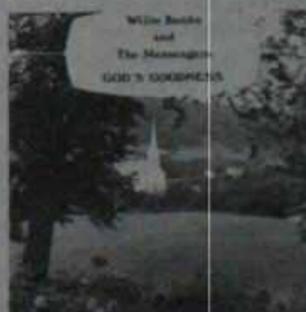
Several styles of gospel were represented throughout the telethon. The 21st Century Singers, the New World Singers and Sonny Burton came from the ranks of black gospel. The Johnson Ensemble, also a black gospel group, highlighted the broadcast with electric performances.

Viewers received a taste of contemporary gospel with the appearance of Dogwood and Randy Matthews. The more traditional gospel sounds were presented by such established names as the Hemphills, the Downings, Marijohn Wilkin (backed by Ray Walker and the Jordanaires), Johnny Cook—the 1976 Dove Award winner as best male vocalist, Willie Wynn and the Tennesseans and the Blackwood Brothers.

N.Y. Gospel Show

NEW YORK—The "1977 Super Gospel Show" opens Jan. 30 for two performances at Radio City Music Hall, featuring the Rev. James Cleveland, the Angelic Choir and the institutional Radio Choir among others.

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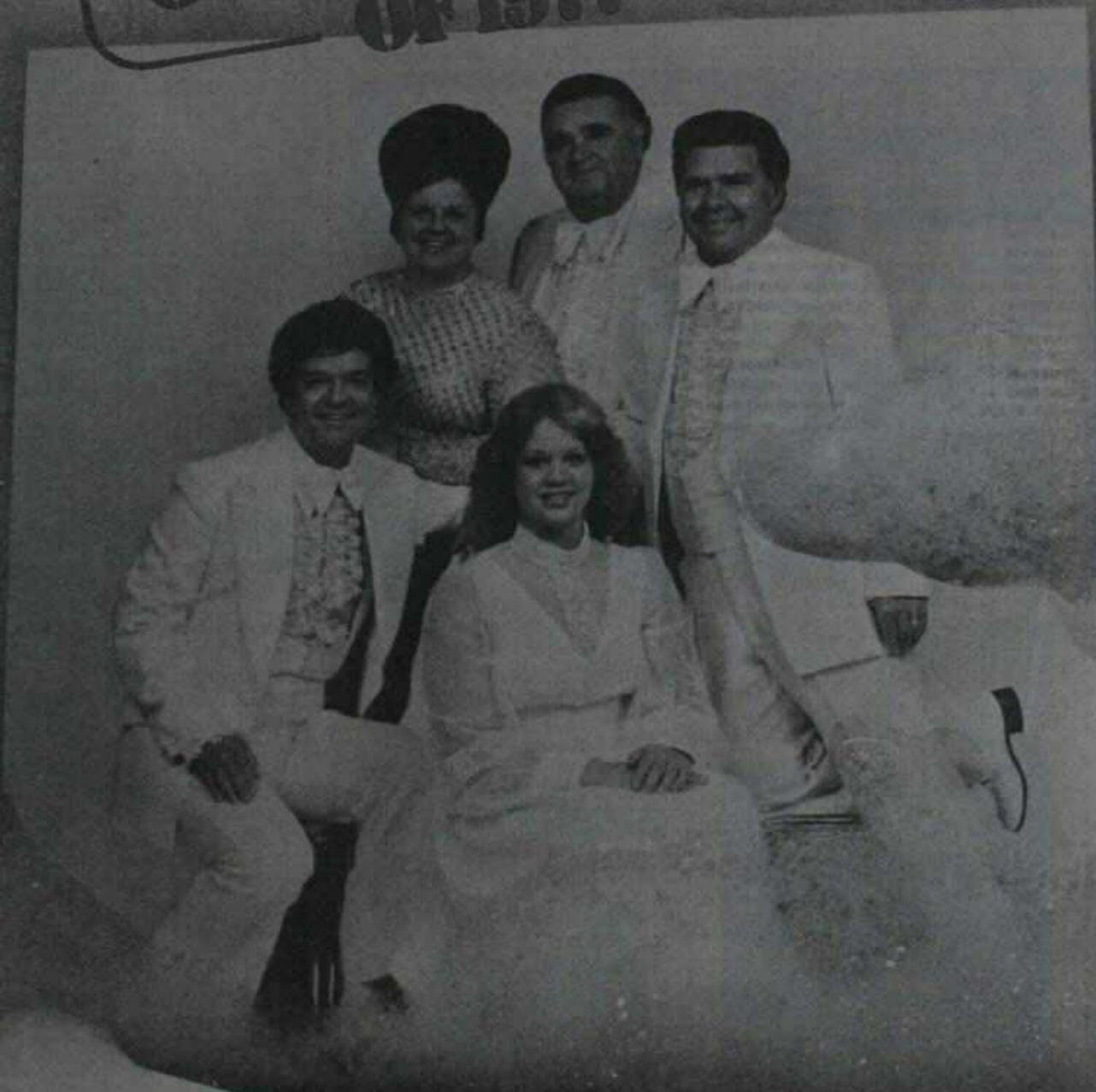
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WORD LP BY A PRINCESS

NASHVILLE—One of the most unusual LPs in the history of Word Records could be the result of the recent sessions by Princess Pale Moon in Nashville's Woodland Sound Studios. Produced by Kurt Kaiser, the album was recorded with a 30-piece orchestra conducted by Bill Pursell and featured traditional Indian instruments including dance bells, wooden flutes, small hand drums and rattles made of turtle shell.

Doc Evans Dead

MINNEAPOLIS—Doc Evans, whose dixieland band taped 37 albums through the years, died here Jan. 10. He was 69.

A trumpet player, Evans also played cornet, piano and cello and for seven years performed with his combo at Chicago's Jazz Ltd. Club. Evans leaves his widow, mother and three sons.

Publisher Sued In Song Dispute

NEW YORK—Music Of The Times Publishing Corp. has filed an infringement of copyright complaint against Living Music Inc., Ray Ellis, an employe of the company, and NBC in U.S. District Court here.

Plaintiff in the suit, through its attorneys, Abeles, Clark & Osterberg, is charging that a tune titled, "This Is Today," written by Ellis, "was substantially copied" from a Stephen Schwartz song titled, "Day By Day," originally published by Candenza Music Corp., and more recently assigned to Music Of The Times Publishing.

Plaintiff is seeking a permanent injunction of the defendants from continuing the alleged infringement, and impounding and eventual destruction of all existing copies of the allegedly infringed song, an accounting of all profits and other advantages derived by the defendants from the alleged infringement; and court costs, attorneys' fees.

Young Adds Acts

NASHVILLE—Hank Locklin and Jo Ann Steele join Faron Young and his band, the Country Deputies, for a two-week tour of England, Ireland and Scotland.

The first concert will be held Wednesday (2) at Belfast, Ireland. The acts then travel to Glasgow and Aberdeen in Scotland and to England for a London Palladium concert Feb. 6.

The tour, arranged by Billy Deaton, Young's manager, and Jeffrey S. Kruger, Ember Concerts, London, then travels to Portsmouth, Eastbourne, Peterborough, Liverpool, Manchester and Wolverhampton.

Cox Pleads Guilty

NEW YORK—Melvin Cox of Michelle's Discount Records & Tapes, Brooklyn, has pleaded guilty on behalf of the corporation to knowingly selling illegally duplicated records.

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THE DONALD VAILS CHORALEERS
Of Detroit, Michigan
Recorded "LIVE"

THE DONALD VAILS CHORALEERS on a dynamic performance. SGL 14421

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	39	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Walk, Light LS 5686 (Word-ABC)
2	2	9	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light LS 5683 (Word-ABC)
3	5	16	GOSPEL KEYNOTES Ride The Ship To Zion, Nashville 7177
4	3	16	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7000 (Arista)
5	11	96	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5677 (Word-ABC)
6	30	4	SENSATIONAL NIGHTINGALES She You In The Rapture, ABC-Peacock PLP 5877
7	7	74	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGI 7005 (Arista)
8	13	56	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5676 (Word-ABC)
9	26	9	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2 906
10	4	61	SHIRLEY CAESAR Be Careful Of Stones You Throw, Hub HRS 238 (Capitol)
11	9	92	THE GOSPEL KEYNOTES Reach Out, Nashville 7147
12	12	155	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5682 (Word-ABC)
13	6	30	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGI 14412 (Arista)
14	8	12	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Brightside BRS 4003
15	15	16	SHIRLEY CAESAR No Charge, Hub 7176 (Capitol)
16	16	4	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SGI 14407 (Arista)
17	14	130	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBL The Harvest Is Plentiful, Creed 3054 (Nashboro)
18	20	16	JACKSON SOUTHERNAIRES Down Home, Malaco 4350 (TK)
19	10	9	REV. ISAAC DOUGLAS PRESENTS HOUSTON TEXAS MASS CHOIR Beautiful Zion, Creed 3077 (Nashboro)
20	28	9	REV. ISAAC DOUGLAS & HIS SINGERS You Really Ought To Get To Know Him, Creed 3075 (Nashboro)
21	34	4	REVEREND CLEOPHUS ROBINSON There's Only One Bridge, Nashville 7149
22	35	21	BROOKLYN ALL-STARS He Touched Me, Jewel LP5
23	29	4	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
24	24	30	TESSIE HILL ABC-Peacock PLP 58222
25	25	66	GOSPEL KEYNOTES Destiny, Nashville 7158
26	18	39	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGI 7006 (Arista)
27	17	151	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGI 18319 (Arista)
28	23	151	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGI 14352 (Arista)
29	19	92	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGI 14360 (Arista)
30	NEW ENTRY		THE CONSOLERS Nothing To Lose, Nashville 7175
31	21	44	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGI 7007 (Arista)
32	33	4	RODENA PRESTON WITH THE VOICES OF DELIVERANCE There's Been A Change, Brightside BRS 3004
33	NEW ENTRY		SUPREME ANGELS In Love With God, Nashville 7148
34	NEW ENTRY		BRIGHT STARS God Is Still On The Throne, Nashville 7164
35	32	12	WILLIE BANKS & MESSENGERS God's Goodness, HSE 1478

11th MIDEM In Cannes—Wide Range Of Activities

Wide Rights To Elton John Tunes Dealt To EMI Music

CANNES—The EMI Music Publishing group of companies in London clinched one of the major publishing deals of MIDEM here with a contract involving future product of Elton John and his lyricist partner Bernie Taupin.

The deal, of immediate effect and including original tracks of John's upcoming album on his Rocket label, is for the world outside the U.K., North America and Eire.

Roy White, EMI music managing director, concluded the deal here after negotiations with John Reid, John's manager and chairman of John Reid Enterprises. A separate deal for Big Pig Music, the John-Taupin company, for the Australian market was finalized at the same time with Frank Donlevy of Castle Music, an EMI-owned publishing subsidiary.

It was also announced that Brian Hopkins is to be general manager of Screen Gems EMI Music (London), a company formed as a result of the takeover by EMI of Screen Gems last year. Hopkins was assistant manager of the EMI Publishing pop division in London.

N. ERTEGUN TO CHAIR IMIC PANEL

CANNES—Nesuhi Ertegun, president of WEA International, has been tapped by Billboard Publications to moderate a panel of top international music industry executives who will discuss and debate problems and challenges confronting the industry, at the 7th International Music Industry Conference (IMIC).

Ertegun's role in the conference, scheduled for May 15-18 in Amsterdam, was disclosed by Billboard Magazine publisher, Lee Zhitto, to a gathering of more than 200 international music industry leaders attending a special Billboard reception at the Martinez Hotel here during MIDEM.

The attendees, including MIDEM head, Bernard Chevy, heard from Zhitto that IMIC, which is held under the aegis of Billboard Magazine, Music Week (U.K.) and Music Labo (Japan), is an essential complement to MIDEM.

Zhitto also pointed out that significant industry developments and initiatives, including the campaign that led to the Geneva antipiracy convention, had sprung from previous IMICs.

Cannes Topics: Legal Problems, 'Direct' Pressing

CANNES—Legal problems confronting the audio industry, and the emerging home videogram market, and a dramatic new step in disk pressing and production were among important "nuts and bolts" topics at the 11th MIDEM.

International lawyers met opening day in earnest debate about the problems embroiling the global industry, including such key questions as who are "legal" copyright owners and what new rights might be needed for the consumer video, programming now being developed.

They talked, also, although somewhat inconclusively, about whether special legal treatment should be given to these works, or whether the law as it is applied to films could be extended to cover videocassette or video disk.

The new pressing/production breakthrough eliminates the use of paper labels and engraves directly on the disk—allowing a saving of at least 8%, according to Pelgrims de Bigard, president of the Societe Francaise du Son and the Belgium Fabeldis company.

Though similar methods have appeared before, this has one vital difference. While the other systems are limited to injection pressing, only the new \$35,000 machine can be used for compression pressing as well.

FIRST REFUSAL

Magnet Signs Distrib Pact With U.A. for U.S. Market

CANNES—Magnet Records, the independent U.K. label set up by Michael A. Levy three years ago, has signed a long-term distribution deal with United Artists in the U.S.

The deal was announced at MIDEM here when it was stressed

that there will be no automatic U.S. release of all Magnet product, though U.A. will have first refusal on all product.

Levy says: "To have a forced release system would not necessarily benefit either company. To force a U.S. partner into a situation which they cannot get behind is no good. If U.A. under the deal doesn't want to take a record, then we can go to another company."

Magnet achieved immediate success in the U.K. with "My Coo Ca Choo" by Alvin Stardust in 1973, which sold more than a million worldwide. From October, 1973 to January, 1976 some 50 Magnet singles were released, 18 of which made the U.K. chart. Five out of 10 Magnet also charted.

Major artists involved are Guys 'N' Dolls, Alvin Stardust, Peter Shelley, Susan Cadogan, Silver Convention, Adrian Baker and Stevenson's Rocket.

Artie Mogull, U.A. president, says he was particularly excited about an album by Young and Moody, produced by Roger Glover, formerly of Deep Purple. He added, "There are some U.K. acts who can be broken in the U.S. before Britain."

"Our deal with Magnet, and with Don Arden's Jet Records from the U.S. is part of my theory that if you are going to be a record company then you should be a big one. But I want to increase the volume through deals with independent companies. My way of setting a deal may be unorthodox because I do it by personal relations with the man running the company, not the artists, who after all tend to come and go. Company bosses remain."

He also believes there could be U.S. success for newer Magnet signing, singer Chris Rea.

CMA Has First MIDEM Meeting

CANNES—For the first time, a meeting of the Country Music Association was held at MIDEM, presided over by chairman Norman Weiser, also president of Chappell U.K.

Main purpose was to exchange ideas for the promotion of country music worldwide and to explore the specific needs of country markets round the world. Among those present were Wesley Rose, president of Acuff-Rose, Mervyn Conn of the Mervyn Conn Organization in the U.K., and representatives from Australia, Belgium, France, Holland, Italy, South Africa and Germany.

Jo Walker, executive director of CMA, said the meeting included early planning for setting up CMA development committees in various countries, as well as preparing for the 6th international show to be held in Nashville, in June this year.

WAS IT EDISON OR CROS?

PARIS—A traveling exhibition of 330 phonographs and gramophones loaned by collectors has started its long journey across the south of France to commemorate the centenary of the invention of the phonograph by the Frenchman Charles Cros. The French, while admitting that Thomas Edison was very much involved, nevertheless consider Cros the original inventor.

The traveling exhibition has been organized by the Museum of the Phonograph and Mechanical Music in St. Maxime. Every exhibit is accompanied by an explanatory note. It travels from Montpellier to Menton, staying in each town on the way for 15 days. Its schedule included Antibes for MIDEM week.

French Project To Aid Instrument Mfrs.

PARIS—The French Minister of Industry and Research, Michel d'Ornano, is preparing a project which, if accepted by the government and parliament, will set up a vast musical instrument industries group.

At this time, apart from Selmer and Couesnon, there are practically no French musical instrument manufacturers. Rameau builds pianos, but without help from the state it would probably disappear.

Most instruments are imported from Germany or Japan and as the development of music education in France is now particularly fast, most young musicians have to rely on foreign-made instruments.

The Pigalle quarter of Montmartre has become a hive of musical instrument activity. Over the past couple of years almost a dozen shops have been opened. They are doing well selling a variety of imported instruments of all kinds.

The minister now believes there is a real need to build up the French musical instrument industry and is prepared to help if possible.

New Music Ties With East

• Continued from page 3

noted and further talks will be held in Paris in April at the recorded sound centenary celebrations.

A further tie of more immediate interest was a deal set by EMI Music Publishing of London to represent the publishing rights of all Russian non-classical material in the U.K. This was finalized by EMI Music managing director Ron White with Julia Gaidukova and Nikolay Yoschinin of VAAP, the Soviet copyright agency.

Yoschinin said the three-year Pact sprang from a general Russian interest in promoting cultural cooperation both ways and that he looked for more exchanges in the future.

White said it had been as yet impossible to estimate the commercial possibilities of the Russian product, but his company would be hearing much of the material in London and in Moscow.

But, he added: "the Russians are writers of great melodies and there is no reason why they shouldn't make chart material in the U.K."

The main IFPI meeting, presided over by Roger Lindberg of Finland, dealt also with the centenary program, which will run right through

1977 to commemorate 100 years of recorded sound.

Plans, mostly complete, are still being added to including a special color film to be shown for the first time in Salzburg Aug. 22. Directed by James Archibald, it is specially tailored for television networks and lasts 52½ minutes, with two break points. It underlines what Lindberg calls "the turning point of humanity brought about by the possibility of recording the human voice and sound."

Confiscate Pirate Ship Equipment

ROTTERDAM—Dutch police officials have confiscated the transmission equipment of former Dutch pirate radio station Veronica. The equipment was aboard the ship Angela in the harbor of Ridderkerk, near Rotterdam.

The confiscation, said to be "a precaution," was ordered by public prosecutor J.M.C. Pieters, of Amsterdam.

The ship was previously called Mebo-1 and was the supply ship of former Dutch pirate station Radio Noordzee, which broadcast from Mebo-2. The Noordzee transmission equipment was put under seal by Dutch authorities two years ago.

Owners of both ships are Erwin Meister and Edwin Bollier from Switzerland. Recently they said they had sold Mebo-2 to an unnamed African country (Billboard, Nov. 13). But according to the public prosecutor the confiscation of the Veronica equipment was the result of strong rumors that Meister and Bollier intended helping Sylvain Tack, Belgian owner of pirate radio station Mi Amigo.

Most countries, including some of Eastern Europe, are staging special galas as part of the celebration.

There was general unanimity on most matters, including the discussion of protection of rights which the federation, formed in 1933, has tried to impose. While South American areas and Russia are more or less in line with IFPI policy, problems surprisingly emerged from France.

Lucian Ades, chairman of the French syndicate, spoke of the trial of strength being waged between the French record companies and French radio which pays no royalties. Ades admitted that the French syndicate was "poorly armed" for the fight.

Also discussed was the use of cassette recorders in piracy. The IFPI aim is to have a tax on all tape, to be divided between authors, artists and record companies. At present Germany imposes a tax on the recorders, but this is considered insufficient.

Otterstein Sets Tabaris Venture

HAMBURG—Juergen Otterstein, director of WEA until March 31, has set up his own company, Tabaris, with singer, producer and composer Gunter Gabriel. Otterstein is to promote Gabriel in all his musical activities.

Gabriel, a Hansa artist in Berlin, has written a string of hits including "Wenn Du Denkst Du Denkst," "Ein Sonntag Im Bett," and "Willy Klein, Der Fernseh-Mann." While Gabriel will continue his links with the Meisel group of companies, Tabaris will sign other artists and will also set up a music publishing arm in Hamburg.

International Turntable

Pran Gohil has been appointed managing director of Power Exchange, the U.K. company, and executive vice president of Power Exchange Inc., the U.S. company. He joins from Chappell, where his most

(Continued on page 58)

South Africa Promo

JOHANNESBURG — WEA South Africa has launched a major promotional and marketing campaign for some of its black as well as white artists under a program entitled "Make Yourself Heard With The Music Of The People."

The program features Jimmy Cliff's "Follow My Mind"; The Meters' "Trick Bag"; Miriam Makeba's "Makeba"; Herbie Mann's "Reggae II"; and two local acts: Malombo's "Pele Pele," and "Broken Shoes," a dance LP.

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FEBRUARY 5, 1977, BILLBOARD

CBS Bumps EMI As U.K. Singles Leader

LONDON—For the first time since quarterly sales surveys were introduced by the British Market Research Bureau five years ago, EMI has lost its traditional dominance of the U.K. singles market.

In the important last quarter of 1976 EMI was forced to yield the top position to CBS, whose winning chart streak gave it a 20.7% share and a commanding lead over the British major which could only muster 14.8%.

The figures reveal that by comparison with the last quarter of 1975 the CBS market share improved by 11.4% while EMI's declined by 2.2%. In the first sales survey for October-December published five years ago—earlier surveys were devoted to chart performance only—EMI claimed 26.6% of the singles market and CBS accounted for a mere 6.5%.

The degree of success generated by the U.S. company in the last quarter can be gauged by the survey of labels which shows that CBS and second place Epic between them accounted for a larger proportion of

sales through the bureau's 300 panel shops than the next four labels, Bell, Sonet, EMI and Philips.

But though CBS succeeded in toppling EMI in the singles survey, the U.S. company still has a long way to go to come anywhere near EMI's continuing supremacy in albums.

The quarter ended with EMI grabbing a 21.7% album share, far ahead of CBS which claimed 9.9%, and WEA with 9.6%.

EMI had nine album entries including first and second places with Glen Campbell's "20 Golden Greats," and Stevie Wonder's "Songs In The Key Of Life."

Bellaphon Predicts a Rise In Market Share

FRANKFURT—With the signing of three important new deals, Bellaphon Records of Frankfurt hopes to achieve a 4% share of the Germany record market.

Branco Zivanovic, managing director, reports new contracts with Casablanca of Los Angeles, Chelsea Records in London and Eden Production, the organization set up by London-based Pierre Tubbs.

He says: "Casablanca and Chelsea together will bring us a plus of \$4 million a year. One main reason for our successful negotiations is that Bellaphon is the only company in Germany which is independent of an international combine. We match that status with an aggressive sales force and up-to-date marketing ideas."

Buk Liquidates But Expects To Continue Label

LONDON—Buk Records, set up late in 1974 by Paul Murphy with original financial backing from the German company BASF, has gone into voluntary liquidation.

This move follows rumors of uncertainty about the label's future. But Murphy claims that though the company has terminated its licensing deal with CBS, talks are going on with a major company for future Buk product to be issued in the U.K. after March 1.

A meeting of some 40 Buk creditors was held here and an official liquidator, Malcolm Harris, was appointed. He told the meeting that the company's financial circumstances had been examined and the directors had been recommended to take the necessary steps to go into voluntary liquidation as it was unable to pay its debts.

At the meeting, an inspection committee was appointed, which included representatives from Decca (to which Buk was originally licensed), Pye, the Mechanical Copyright Protection Society and Chappell.

Murphy says that Buk debts are in the region of \$200,000 with the Inland Revenue and the Customs and Excise among principal creditors. He adds that the committee of inquiry will investigate the circumstances of the 1974 worldwide deal with BASF and that he is considering taking a separate action against BASF.

Murphy stresses his intention to carry on with the name Buk. "We started with that name and as far as I'm concerned we continue as Buk. There's no reason for changing. Though our CBS deal has been terminated, we have talks with another major label. No contracts have yet been signed, but they are being drawn up and we have shaken hands on the deal."

"Though product will go through the major, the Buk logo will still be featured on the label and the deal will enable us—with the necessary growth—to have a complete label identity."

International

Sales Force Set By Virgin; Snips Tie With Anchor

LONDON—Virgin Records is to launch its own national sales force on March 1 and has cancelled plans to go into a sales partnership with Anchor, with which it has had a sales agreement since August.

The news coincides with reports that the company is now seriously considering taking on established acts.

Handling Virgin, Caroline, ECM and Oval product, the new sales team will report to marketing manager Darrell Edwards and sales manager Ann Green. Candidates for the new jobs are currently being considered although the projected size of the force has not been specified.

Virgin's arrangement with Anchor—both labels are pressed and distributed by CBS—was made last August. Virgin's has paid a service fee for Anchor's work.

The two companies were due to go into partnership Jan. 1 with a joint sales team, but now Virgin states: "It is imperative for the company to develop its own sales force in order to have the facilities to cope with major new signings as well as establishing new talent."

The move comes at a time when Virgin has established a reputation for breaking new talent. Sales in November were 81% over the same period in 1975. The company is heading into a heavy release schedule with product due from Mike Oldfield, whose single "The William Tell Overture" is due Feb. 11, and Tangerine Dream, Can and Steve Hiller on its established artist roster.



CBS/ISRAEL PRIDE—The CBS/Israel Tel Aviv facility became the country's first vertically integrated record plant with the completion of a photograph plate department in December. Production has grown from 20,000 montages per shift in 1964 to 130,000, as a vinyl compounding department, 4-color offset printing press were added. From left are plant manager Zvi Davidovitch, photo/plate department manager Meir Weinstein, Simon Schmidt, CBS international regional director, Eastern Mediterranean, and Daniel Yadin, CBS Israel director of operations.

MULTI-NATIONAL

TV Specials Hype For U.S. Artists On Tour

ANTWERP—A novel promotional plus in the form of multi-national television specials is coming for U.S. artists engaged on European tours.

Warner Bros. singer Linda Ronstadt was the first to benefit during her European trek last year and RCA visitors Hall and Oates are also in line for some additional tv coverage.

The man involved in getting a number of national tv services to bankroll these one-hour specials is Clive Woods, who runs his own Interprom promotion company based here, specializing in supplementing record company drumbeating of U.S. and U.K. acts playing the European-Scandinavian circuit.

Woods had been involved on behalf of artists in some joint production arrangements between Swedish and Danish TV. He put the idea of a Norvision (Norway, Sweden, Denmark, Finland and Iceland) special featuring Linda Ronstadt, to Lars Boberg, light entertainment head of Swedish TV. It received the go-ahead, but limited studio facilities in Sweden require bookings to be made up to a year in advance and nothing could be laid on to fit in with the artist's touring schedule.

Woods then persuaded the Norvision group to pick up a filmed special being made by Ronstadt for WDR-TV in Cologne as part of a rock series.

The countries took the special on payment of a facility fee, which lightened the production cost for the German station and also enabled the singer to be paid not only what

Woods describes as a fee in excess of what could have been expected by her doing the same show for each nation, but "also higher than had been paid to a visiting American artist before."

Hall and Oates' 60-minute show was conceived on a similar basis and was mounted in the studios of Rai, Bremen, source of the much-mimed Musciaden weekly pop show. It has been sold to Denmark and Norway, which means production costs have been covered, and also Switzerland. Negotiations are underway to pitch the show to Sweden and Holland.

The U.S. duo has already picked up a fee comparable to that paid Ronstadt, but the likelihood of sales outside those territories which he already taken the show makes the chances of collecting additional come that much greater.

According to Clive Woods, other acts under consideration for future jointly financed shows include Fleetwood Mac, Bread and J. Bruce.

'Save Whales' Is Goal Of Concert Set For Tokyo

TOKYO—"The Rolling Cocos Revue Japan," with the theme "Save the Whales And the Dolphins," will be held at the Haru Fair Grounds here in April. The announcement was made at a press conference held by the Project Pan Concert Committee.

Leo Mackota, producer, says the event will be a continuation of "California Celebrates the Whale" which was held in Sacramento, Nov. 20.

"For our event in Japan, I already have commitments from such artists as Jose Feliciano, Odetta, Jimi Buffet, David Crosby, Graham Nash, Debbie Anderson and John Sebastian," Mackota claims.

"I also have commitments from top Japanese folk singers like Shigeru Izumiya and Nobuyasu Okabayashi. So it will be a joint concert of American and Japanese artists with a common theme," says Mackota, who also produced the California event.

Japan is one of the world's largest whaling nations, accounting with the Soviet Union for 85% of the world's total yearly catch.

International Turntable

• Continued from page 57

of Strawbs, Be-Bob DeLuxe, Hudson-Ford and Pat Travers. He will be responsible principally for the music publishing interest. David Hemmings, with the company for two years, also becomes a director. Manager of Pat Travers and Judas Priest, he is to handle the artist management activities.

A third Arnakata appointee, financial controller Martin Dolan, becomes a director of the group of companies which includes the U.S. subsidiary publishing and management companies. Dolan joined from the financial news department of the Reuter news agency in London.

Laurie Dunn is new international manager for Virgin in London. He was formerly assistant to the previous holder of the post, Milenka Comfort, and was earlier general manager of WEA in South Australia.

John Parker is the new assistant head of regional promotions at CBS, U.K., reporting to department head Graham Haughton, and will assist in organizing regional tours and handle the promotion department's mailing list. Bob Hermon replaces Parker, having been his assistant for two years. Sebastian Timaeus joins in Hermon's job from Loughborough University where he ran a campus radio station.

Graham Mabbutt has been appointed singles product manager for Magnet Records. Formerly head of marketing and with the company since its inception, he will be responsible for coordinating all aspects of production, marketing and sales on Magnet singles. Magnet's new head of field promotion is Graham Rutherford, who will control artist tours and cover liaison with local radio

Bob Kennedy, chief of Independent Radio Productions and of the ILR record label, is to be managing director of Broadcast Marketing Services in the U.K. He has previously been station manager at BBC Radio Leicester and more recently with the Independent Broadcasting Authority as senior radio officer. He replaces Terry Bate, who left last fall. Bate remains a director of BMS and is employed as a consultant for the next two years.

Barry Leng, who produced Stephanie de Sykes' Top 10 hits and Simon May's recent charter "The Summer Of My Life," has resigned as a&r manager of Bradley's Records. He is to concentrate on independent production, operating from his home and the ATV Music offices in London. His latest production is May's "The Closest Thing To Heaven," which he co-wrote with the singer and which reached the finals of the 1975 Tokyo Song Festival.

From The Music Capitals Of The World

LONDON

At least one major television merchandiser has been approached with a view to releasing in the U.K. the two-album set of **Beatles** recordings made 15 years ago in West Germany. **Lee Halpern** of the Double H Licensing Corp. in New York which has obtained the worldwide distribution rights from **Paul Murphy** managing director of Ligasong, the company which owns the tapes, was in MIDEM last week to discuss a deal in the tapes and was also in London talking to various majors. He says that he is confident of setting up a deal in Britain and is still negotiating for the tapes to be issued on disk in the U.S. A series of "Live At the Marquee" albums featuring acts who perform at the famous London rock club are among the plans of **John Rush** and **Paul Rodriguez** who have launched a new record company, Plastic Fantastic. A manufacturing and distribution deal was finalized three weeks ago with Pye and the first album "Nocturnary" by guitarist **Frank Evans** is released this week on Plastic Fantastic's Blue Bag jazz label. The new company will actually involve four record labels—Blue Bag for jazz, Ultra concentrating on black music, Marquee Records which in conjunction with the Marquee group of companies—including the rock venue—will feature contemporary rock, and the actual Plastic Fantastic label. Initial releases are already being pressed up.

The major current campaign by RCA is for **Dave Bowie's** new album "Low." Advertisements are being taken in rock papers and two national TV spots there will be displays in 300 shops. The National Deaf Children's Society will benefit from royalties of a new album released by budget record company Pickwick. The LP called "A Command Performance" has been compiled to attract a wide range of the public who can help by buying the record to fulfill the lives of children who will never hear a song. The nine artists featured include **Tony Bennett**, **Vikki Carr** and **Monie Warwick**. Polydor issuing its first **Bert Weedon** single following the success of his T.V. album which was number one in the charts. Gold disks awarded to **Neil Diamond** for "Jonathan Livingston Seagull," "Abba" by Swedish super-group **Abba**, and the **Three Degrees** with "Take Good Care Of Yourself."

Steve Harley to do a one-off concert at the Rainbow in February for the Associated Charities for The Aid Of The Homeless In Northern Ireland. Riva Records managing director **Mike Gill** confident that **Rod Stewart's** "Atlantic Crossing" on Warner Bros. will pass one million U.K. sales by the end of March. Excitement and speculation when **Beatles** posted on Air Recording Studios booking board—but it was just a tape remix. Statement regarding his future plans awaited from WEA joint deputy managing director **Derek Taylor**. CBS planning new look and April re-launch for low-price Embassy label. **Ann Green** of Virgin Records first woman manager of a sales force. With the aid of five cassette recorders provided by Pye **Gladys Knight and The Pips** hastily refreshed memories of new single "Nobody But You" in time for Top Of The Pops television show. **CHRIS WHITE**

AMSTERDAM

British group **G.T. Moore** and the **Reggae Guitars** started an 11-date Dutch tour in Rotterdam. Group **Jackpot** scored a number one hit in Finland with "Midnight's Alright," and its new album "Win With Jackpot" is being rush-released. Gold disk from Holland to Belgian guitarist **Francis Goya** for his "Nostalgia" album. Label pumping much promotion into new **Elvis Presley** single "Moody Blue," released on his 42nd birthday (Jan. 8). **Pat Boone** in as part of his European tour, performing old hits and gospel songs. **Harry "Cuby" Muskee**, for 13 years leader of blues-rock band **Cuby and the Hizzards**, has formed a new group, the **Harry Muskee Band**. **Tom Salesbury**, of the U.S., is now staff producer of CBS-Holland, his first release the debut single of girl singer **Kimm** on a cover of **Dave Mason's** "Only You And I Know." Singer **Gerard Cox** playing a leading part in new Dutch movie "Carlien." Amsterdam singer **Andre Hazes** had a number one with his debut single "A Lonely Christmas." New solo album of singer **Rob de Nijs** includes Dutch-language covers of **Lou Reed's** "Perfect Day," **Janis Joplin's** "In The Winter," and **Bruce Johnston's** "Disney Girls," plus "Suicide Is Painless," theme of the MASH television series.

New jazz-rock group **Napolis** touring at the end of January to promote its debut album on Polygram. **Dennis Kloet**, press officer of Polygram-Holland, producing "Boogie Man" and "The

Boulevard, featuring **Cathy Jackson**, daughter of pop dancer **Lee Jackson**. Singer **Ben Cramer** has received three invitations to perform in Las Vegas hotels this summer.

Amsterdam singing housewife **Joey Dyser**, who had a chart-topper with "Hundred Years" 18 months ago on a comeback trail via a new **Bovema** single. **Bovema** also releasing new solo album of **Robert Long**, "Levenstang," a follow-up to "Vroeger Of Later," and LP which has sold more than 300,000 copies here. Polish gold disk for "Live '75" by blues-rock band **Linvin' Blues** and the group's new album is "Blue Breeze" (Ariola).

Matla has also become a producer for **Gorilla Records** and is working on a debut single of **Lucille McDonald** who is soon to join funk-group **Liberation of Man** as singer. U.K. company **Chrysalis** interested in local rock group the **Bin-tangs**. For musical reasons drummer **Beer Klaase** has left symphonic rock group **Finch** and is replaced by **Hans Bosboom**. Group **Hydra** celebrating its fifth anniversary this month and has switched from Polydor to **Negram**.

WILLEM HOOS

DUBLIN

Rory Gallagher returned home for a series of concerts in Dublin, Cork and Belfast and in Dublin was the first rock artist to appear at the Stadium for three consecutive nights, all sold-out.

Gael-Linn released two new albums, both first solo recordings and by singer **Mairead Ni Dhomhnaill** and accordionist **Mick Mulcahy**.

The **Cotton Mill Boys'** records to be issued through **Supreme** in Belgium, their first venture into Europe, though **Gerry Madigan's** song "Joey Moroney" was covered by artists in Scandinavia and Germany. **Hawk** issued the band's "Orange Blossom Special," which includes recent hits "The Wedding Song" and "Rainin' In My Heart." Group was among the finalists in the annual Variety Club of Great Britain awards show on ITV. **Anna McGoldrick** in the local Top 10 with two disks "When A Child Is Born" and **Jimmy Kennedy's** "Let There Be Peace."

Andy Irvine and **Paul Brady** is the latest album from **Mulligan**, both artists being former members of **Planxty** and this is their first LP together. **Brady** has not been on record since he recorded with the **Johnstons**. **Teddie Palmer** revived **Peter and Gordon's** 1960s hit "World Without Love" (TAP). **Marmalade** in for 17 dates. **Ry Cooder** making his European debut at the Stadium (Jan. 22). Other Irish visitors include **Gallagher and Lyle**, **Kenny, Cado Belle** and **Kate and Anna McGarrigle**.

EMI Ireland released a 16-track compilation LP "The Swarbriggs' Greatest Hits," including hit singles by the two brothers when they were with the **Times** showband and with their own group, formed in May 1975. It traces their career from the first record "Looking Through The Eyes Of A Beautiful Girl" (1970) to recent hit "Joanne," number one on the local chart for six consecutive weeks. It also includes "Babe I Got You Still On My Mind," never released here before but out in the U.S. through **MCA**. The album comes in one of the most elaborate sleeve packaging ideas ever from **EMI** for a local act. **KEN STEWART**

HAMBURG

Polydor here launched new Dutch group the **Classics** with the album "Wings Of An Eagle." **RCA** starting promotion of French classical label **Erato** in Germany with a 20-release batch. Ten new albums for the successful **WEA** series "That's Jazz," including product by **Lee Konitz**, **Milt Jackson** and **Paul Desmond**.

Al Jarreau, after big 1976 success here, back for a tour. Also visiting are **Frank Zappa**, **Chicago**, **Billy Cobham**, and **George Duke**. In 1976, Germans bought 1.5 million stereo record player and tuners, an increase of 10% over 1975. Scatter artists **Hans Juergen Baemler** recorded a single for **Chappell**, produced by **Werner Becker** and **Detlef Petersen**.

Label manager **Stephen Zobel** has left **Global** to freelance. **Wencke Myhre** signed a contract with **Ariola**. **Klaus Boehnke** is the new press manager of **Deutsche Grammophon** national repertoire. All **Abba** concerts in Germany completely sold out. **Walter Heyer**, producer of successful series "Without Shirt And Slacks," celebrating his 10th anniversary as a **Polydor** producer. **Jochen Brueckner** has the German version of U.S. title "Let The Rough Side Drag," renamed "Weil Du Anders Bist" for the local market.

Ariola classical marketing chief **Werner Stracke** reports that there is a strong demand for complete opera productions of hitherto little-known operas. **Deutsche Grammophon** is recording **Dietrich Fischer-Dieskau** in a new recording of **Richard Strauss's** "Die Frau Ohne Schatten" with **Christa Ludwig** and **Wolfgang**

Floyd tour and album is already underway, with press advertising window displays, the tour starting in Dortmund tying in with the release of the album "Animal."

U.S. singer-songwriter **Loundon Wainwright III** here on a short but successful tour. He taped a solo tv show "Rockpalast" in Cologne, went on to Hamburg where he did such a good concert that the promoter has invited him back to play five nights in a row. Chart-topping Canadian group **Heart** in as part of a continental tour to great acclaim from critics and audiences alike.

U.S. country-rock group **Outlaws** touring Germany for the first time. **WOLFGANG SPAHR**

LENINGRAD

Concert series of Romanian music held in eight Russian cities, with the Romanian Radio-Television Symphony Orchestra under **Iosif Conta**, with soloist **Eugena Moldovianu**, and with Romanian conductors **Michai Bordianu**, **Emanuel Elenescu** and **Emil Simon** conducting Russian orchestras. Some 63 conductors took part in the Fourth National Conductors' Competition in Moscow, the jury headed by Georgian composer **Otar Taktakhishvili**.

The Slovenian Philharmonic from Yugoslavia, conducted by **Samo Hubad**, ended its Russian tour with concerts in Riga. Annual Russian Winter concert series, featuring major Russian classical talent, this time featured international acts, among them U.K. pianist **John Ogden**, Bulgarian conductor **Emil Tchakirov** and Canadian singer **Gaelin Gabora**.

Batzewicz Quartet from Poland here on a three-town tour. Latin acts **Inti Illimani** and **Los Parra** vocal instrumental groups, and composer **Sergio Ortega** on an extended Russian visit. U.K. ensemble **Musica Reservata**, led by **Michael Morrow**, on a Russian debut tour. List of international artists booked by the Gos-concert agency includes conductors **Kurt Mazur**, **Gert Baner** and **Leonard Slatkin**; pianists **Mikele Kampanella**, **Bernard Flavigni** and **Batlos Ibanies**. **VADIM YURCHENKOV**

HELSINKI

Pat Boone and his family visited Finland for concerts in Helsinki and Pietarsaari, the trip sponsored by **Shalom** magazine and the Friends of Israel. **Roger Lindberg**, board chairman of **Finnlevy** and **Fazer Music**, and **John-Eric Westo**, managing director of the two companies, are included on a State-named committee to tackle copyright matters.

Yleisradio Ab has now officially dropped its "notorious" black list of dubious records and decision to play or not rests with the tastes of individual disk jockeys. **Frank Zappa** expected in and other incoming visitors in the next few weeks include **Steeleye Span**, **Chicago**, **Bay City Rollers**, **Mikis Theodorakis**.

TEOSTO celebrating its 50th anniversary on March 7, next year, and has announced a competition to find a theme to open the jubilee concert, the prize being \$4,000. Local chapter of the **Dean Martin** Boozing Society held its annual meeting, pop artists attending including **Danny, Kisu, Hector, Lea Laven, Vicky Rosti, Freeman, Seppo Narhi** and **Cisse** and **Ile of Huriganes**. **KARI HELOPALTIO**

LISBON

Top Portuguese musicians took part in a Teatro da Trindade concert as a dedication to the 70th anniversary of **Fernando Lopes Graca**, composer and musician of the Portuguese resistance. Top cultural and political figures were in the audience and **Ramalho Eanes**, president of Portugal, sent a message hailing **Graca** as "creator and rediscoverer of the musical expression of the Portuguese people."

Pianists **Ani Adjemian**, **Aida Mouradian** and **Raffi Petrossian**, violinist **Levon Chiligrin** and harpist **Susanna Mildonian** of the Armenian Assn. were guests at a concert on the 20th anniversary of the **Gulbenkian Foundation** here. Portuguese singers of social songs have formed a cooperative society and set up a show "Cancioneiro '76," a success which started in Lisbon and is to tour the country.

Another cooperative approach is that of the new label **Toma La Disco**, which has released an album of Cuban singer **Carlos Puebla** "Adelante Portugal" and "Operarios Do Natal," a popular Christmas show for children. **Jose Luis Tinoco** (Movieplay), a former jazz pianist, has produced an album "Homo Sapiens," with music and poetry about current problems. It is being described here as a first step towards a more harmonic and tuneful new style of Portuguese music.

*U.S. release on Prelude Records

Lorraine Frisaura



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RCA Records International

Ariola Primed For Invasion Of Mexico

By MARV FISHER

MEXICO CITY—For the first time in several years, a new, major record and tape distributor—Ariola—is poised to infuse some added vitality to the Mexican music market.

And although the company opened its doors officially late last year, actual product didn't start filtering into the retail outlets until Jan. 17.

Aside from the major portion of singles and LPs coming from other Ariola outlets in Spain and the U.S., Island Records of England is supplying a good portion for the first-go-round of releases.

Latter catalog is headed by Cat Stevens, while Ariola's own is spearheaded by possibly one of the biggest sellers in this country, Camilo Sesto, a Spanish artist who up until recently was being distributed by Musart.

"We're not about to stop with just a display of international product either," says Fernando Hernandez, "since we are well underway with the development of local artists."

Among a few who already have been in recording sessions are: Blas Hurtado, Mario Antonio Vasquez and Alberto Angel "El Quervo." The ratio of international to national will be about 60%-40% for the present.

Another entry which will get maximum exposure in the initial weeks and months is Grupo Mediterraneo, from Argentina. "We have great confidence that this number could be a big winner for us here, as well as breaking out internationally," adds Hernandez.

Nucleus of the executives for Ariola Internacional include Armando Martinez, who heads up the international division, and Sergio Blanchet, placed in charge of publicity and promotion.

Like Hernandez, they both had a long tenure of duty with EMI-Capitol De Mexico, although Martinez comes over from his own defunct distribution organization, Fonomart, while Blanchet is fresh out of a similar post with Musart.

Other Ariola entries out of the

gate with singles and albums are: Traffic, Jim Capaldi, Bad Company, Juan Pardo, Rosio Durcal, Micky, John Valenti, Mary MacGregor, Peter Nero, Sons of Champlin and Marmelade. Latter quintet is from Ariola America.

"Since this is Ariola's first outpost in Latin America," continues Hernandez, "we're going to hit as hard and fast as any company around here." Eight salesmen in the Distrito Federal and a like number throughout the Republic will be servicing the some 1,000 retail outlets. All are being guided by supervisor of sales, Eduardo Name, formerly with Musart and Melody.

Hernandez is quick to admit that the currency devaluation will have some affect in preventing the company from arriving quickly late the profit column, "but we have been observing the market closely for the past couple of months and find that there really has been no change in the public's buying habits."

(Continued on page 61)

NEW YORK

T.R. Records has remained without offices since the recent fire which spread throughout the building and also damaged the Disco-Mat record store. Speculation has it that the fire began because of faulty electrical wiring.

Why were the five Fania-sponsored radio programs cancelled last week? Well, according to Fania president Jerry Masucci, the contract with station owner Eaton expired Monday (17) and Eaton is in Italy on vacation. As soon as he returns, Masucci intends to renegotiate for the continued operation of Fania radio programs over WBNX here, KALI in Los Angeles, XEWG in El Paso, WFAB in Miami and WFAN in Washington, D.C.

To commemorate the original Alegre All-Stars' 17th anniversary, Fania has released a "best of" album with the best of the first four LPs. Produced by Al Santiago. . . . And speaking of Al, he'll be kept busy putting together a 100 LP basic library set of Latin American recordings covering every Latin country and fad. The set is geared towards universities, libraries and as reference material and Santiago will also be in La Tierra Studio recording the original Alegre All-Star LP of standard and new compositions.

The Tower Suite nightclub will have a tribute to Tito Puente Feb. 9. A bust of Puente will be unveiled. Meanwhile Puente is scheduled for filming in L.A. on television's Donnie and Marie Osmond show Tuesday (1). The program should be aired two weeks from then.

Columbia Records has finalized its second option out of five to produce Fania All-Star material which was initiated last year with the "Delicate And Jumpy" LP. Columbia's Bill Freston will handle promotion and distribution while Jay Chattaway, who previously produced Gato Barbieri and Maynard Ferguson, will produce the LP which this time around should be geared toward the Latin population.

Final production touches are being placed on Ruben Blades' solo album with Willie Colon "Mebiendo Mano" and it should be out on the market within a week. Yet Fania Records should place as much careful emphasis on the image of the artist as well as the quality of the music. The LP cover for this one is slightly confusing; instead of portraying this budding vocalist as one would an Ismael Miranda, the brilliant composer/vocalist is made to look clownish in a boxer's attire. . . . Final touches are also placed on "Salsa Disco Party" Vol. I, a two-record set of continuous salsa music a la disco. It's all tied together by DJs Ronnie Robles and George Wheeler produced by Gary Ether on the T. R. label.

Caytronics has compiled a list of its best sellers for 1976 which states the largest sellers for each specific label: From Arcano: Yolanda de Rio, "Se Me Olvido Otra Vez." Juan Gabriel: "Juan Gabriel Con Mariachi." Jose A. Jimenez: "Mis Corridos Son De Ustedes." Los Dandys: "Nuestros Primeros Exitos." From Caytronics: Vicente Fernandez, "El Hijo Del Pueblo." Tri Los Panchos, "Epoca de Oro, Vol. 1." Eydie Gorme and Trio Los Panchos, "Ayer." Pablo Monte y Gerardo Reyes, "Contrabando Y Tercion." Leo Dan, "Leo Dan." Roberto Carlos, "Gato En La Oscuridad." From Pronto: Camilo Sesto, "Amor Libre" and "Camilo Sesto." Alberto Cortez, "Lo Mayor De Alberto Cortez." Raphael, "Lo Nuevo De Raphael." Angelica Maria, "Angelica Maria Con Mariachi." Next week the list should continue with the labels Caliente, Carino, Salsoul/Salsa and Mexicana.

A former member of a popular Mexican group, Trio Los Panchos, Enrique Caceres has arrived back on the scene with a new LP on the Caytronics label which will include tunes like

(Continued on page 61)

A PLUS FOR CAYTRONICS

Combo Comes In Off the Street To Promote Salsa

By AGUSTIN GURZA

LOS ANGELES—Some time ago, a group of dedicated but unheralded salsa sidemen formed a band with a long name and a staunch musical commitment that has accomplished two things.

Its first album captured the attention of salsa fans and critics with its sound and it burst open the doors of the salsa market for its recording label to become a competitor with formidable potential in the field.

The band is Grupo Folklorico Y Experimental Nuevayorquino. The company is Caytronics which distributes its work under the Salsoul/Salsa Series label. And that first album is entitled "Concepts In Unity."

It has been 15 months since the group's debut, and perhaps an index of its success was its performance at the recent Carter inauguration festivities as representatives of Latin music in the U.S.

The group now will headline a Latin concert for the first time at a special engagement March 7 at Avery Fisher Hall in New York's Lincoln Center. The show will allow Caytronics to flex its salsa muscle with an exclusive Salsoul/Salsa lineup.

The success of Grupo Folklorico can be measured also by the groups that have come to Caytronics in its wake: Cachao Y Su Tipica, Libre, Roberto Torres and Saoco, all of which will be on the bill at Avery Fisher.

But the real meaning of the band's success is contained in its ability to acquire commercial acceptance without betraying its loyalty to authentic, unadulterated salsa.

And that accomplishment was by design, not by chance. At least that is how Andy Kaufman, who co-produced the work with Rene Lopez, remembers it in retrospect.

"The Grupo Folklorico comes out of the neighborhood jam session thing," he says. "All these guys used to get together at (bassist) Andy Gonzalez' house and just play. They were all professional sidemen. The guys who were making the heavy albums heavy. The guys who wouldn't say where's the check? None of that ego/stardom delusion."

"Well, Rene and I had this project to capture that pure, uncorrupted sound," he continues. "A sound that retains the feel of New York streets and the vitality of its Latin people. Kaufman explains that the highly

distinctive sound of Grupo Folklorico recordings (the second recently-released LP is titled "La Dice Todo") is the result of a deliberate attempt to capture a live sound in the studio.

"Only two of all the songs on both LPs had any kind of charts at all," declares Kaufman, "and those were rehearsed only minimally. We wanted to capture the spontaneity and excitement that is so much a part of this music. So in the studio we wanted the musicians to play together, to see each other, to sweat together."

Kaufman says only minor overdubs were done, and most of the technical attention in the studio was focused on preventing leakage from one mike to another, since the musicians were not recorded separately.

Kaufman, a Manhattan-born-and-raised aficionado of Latin music since his adolescent days, had acquired some in-studio experience as an a&r man at Columbia. But an aborted attempt to work with a Latin/rock group at Columbia and a failed attempt to sign Jim Croce and Melissa Manchester to the label left Kaufman with a certain amount of disappointment.

But he didn't lose his liberal amount of love for Latin music, of which he is an avid collector. His library includes 78 r.p.m. disks of fabled Cuban orchestras as well as rare tapes of Cuban radio programs of the 1950s.

Kaufman says he and Lopez went to several labels with the plea for recording the band and "they all thought us mad." Caytronics was the only label which believed in the project.

The results have paid off for both Joe Cayre, Caytronics president, and Kaufman. Caytronics is now into salsa, and the Lopez/Kaufman team is bubbling with ideas.

Among its projects is the first release (part of a six-record deal) by Israel Lopez, a veteran Cuban percussionist who goes by the name of Cachao.

And Kaufman is working with a new Latin/rock group, Mozambique, which he calls a Latin Earth. Wind & Fire.

"If I can make a rock record with Latin overtones that sells three million copies, I can then turn around and make 50 Cachao albums if I want," he says.

FEBRUARY 5, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 2/5/77

Billboard Special Survey Hot Latin LPs™

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NEW YORK (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23	1	LOS TERRICOLAS Los Terricolos En Mexico, Discolandia 8240
2	JULIO IGLESIAS America, Alhambra 27	2	CHELO Con Mariachi, Musart 19585
3	CAMILO SESTO Memorias, Pronto 1021	2	JUAN GABRIEL Juan Gabriel Con Mariachi, Vol. 2, Arcano 3353
4	DIEGO VERDAGUER Diego Verdaguer, Discolandia 8327	4	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
5	CARLOS TORRES VILA Muchas Veces Por Ti (Loro, Microfon 76076	5	LEO DAN Leo Dan, Caytronics 1477
6	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada, Graffiti 3001	6	JULIO IGLESIAS A Mexico, Alhambra 21
7	ROBERTO YANES La Voz Romantica, International 904	7	JULIO IGLESIAS America, Alhambra 27
8	EYDIE GORME La Gorme, Gala 2001	8	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
9	ALDO MONGES El Trovador Romantico De Cordoba, Microfon 76004	9	JUAN GABRIEL Con Mariachi, Arcano 3283
10	JULIO IGLESIAS A Mexico, Alhambra 21	10	LOS FELINOS Los Felinos, Musart 1701
11	YOLANDITA MONGE Floreciendo, Coco 123	11	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
12	PERLA Hipocresia, Audio Latino 5020	12	ROBERTO CARLOS Todo En Espanol, Caytronics 1473
13	LOS ANGELES NEGROS Despacito, International 910	13	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Arriba 3000
14	LUCIANA En La Soledad De Mi Apartamento, Latin International 6017	14	LOS ANGELES NEGROS Despacito, International 910
15	LOS TRES GRANDES Reflexionando, Ansonia 1549	15	LOS TERRICOLAS Un Sueño, Discolandia 8325
16	VITIN AVILES Otra Vez Con Amor, Alegre 6000	16	LOS FREDDYS Epoca De Oro, Vol. 1, Peerless 10014
17	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 6017	17	JULIO IGLESIAS El Amor, Alhambra 23
18	ELIO ROCA Contigo Y Aqui, Miami	18	LOS FELINOS Flor Morena, Musart 10523
19	CAMILO SESTO Amor Libre, Pronto 1013	19	LOS FELINOS Chicanismo, Musart 10570
20	GILBERTO MONROIG Salud Carino, Mexicana 141	20	LEO DAN Leo Dan, Caytronics 1442
21	IRIS CHACON Iris Chacon, Barriquet 1298	21	LOS HUMILDES Mas, Mas, Mas, Fama 529
22	ROBERTO CARLOS Todo En Espanol, Caytronics 1334	22	LOS FREDDYS Un Sentimiento, Peerless 10035
23	LOS TERRICOLAS Un Sueño, Discolandia 8325	23	MANOLO MUNOZ Llamada, Gas 4153
24	ALDO MONGES Cancion De Amor, Microfon 76075	24	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334
25	LOS MELODICOS Marchando El Ritmo, Discolandia 8320	25	LUCIA MENDEZ Senore Estoy Pensando En Ti, Arcano 3333



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Latin Scene

Continued from page 60

L. Barca, "Un Poco Mas," "Te Quiero," "Sabra Dios," "El Reloj" and many others. ... **Antonio Marcos**, Brazilian vocalist, is back with a new LP of original compositions. ... And Spanish vocalist Valen has a new effort on Caytronics called "Despues de Ti, Nadia Mas" of original compositions. ... Meanwhile Argentina gives us new product by **Raul Abramzon** entitled "El Regido" also featuring original compositions. ... And Spain's vocalist **Rosa Moreno** has released her debut LP to be distributed in the U.S. and Puerto Rico.

Latin music exposure seems to be catching on as WRVR's "Sunday Salsa Show" with DJ **Roger Dawson** has been extended a half hour starting the beginning of the New Year. It can now be heard from 1 p.m. to 7 p.m. each Sunday. The station has been playing Latin music on a steady basis throughout the week. Starting Sunday (6), the "Sunday Salsa Show" will change its time to 12 noon to 6 p.m.

And Latin music exposure can now be seen as well as heard through the efforts of musicologist **John Storm Roberts** who now hosts a half hour Manhattan teleprompter cable television program over Channel D the last Wednesday of every month at 10 p.m. The show is called "L.Y. Music" and is geared towards musical aggregations about to appear in the city featuring reviews of their acts. **Quatro** guitarist **Yomo Toro** was the first guest on Dec. 31 where he performed as well as demonstrated his typical Puerto Rican instrument to the audience.

Pete "El Conde" Rodriguez together with **Abby Rodriguez Y La Compania** appeared at a benefit performance for the Nuyorican Poet's Club at the Corso here on Jan. 11. Congressman **Herman Badillo** and **Joseph Papp**, director of the New York Shakespeare Festival hosted the buffet benefit. ... **Celia Cruz** and "El Conde" turned away tremendous crowds when they appeared at the Jack Tar Hotel in San Francisco and the Biltmore Hotel in Los Angeles over the New Year's holiday. At the Jack Tar the doors had to be closed by 9 p.m. because more people could have created a fire hazard.

Willie Colon and **Ruben Blades** will be making their first appearance together since recording their Fania album "Metiendo Man" at the salsa spectacular "La Combinacion Perfecta," being presented by **Jerry Masucci** at Madison Square Garden on Feb. 4. The program will feature **Celia Cruz**, **Johnny Pacheco**, **Justo Betancourt** and **Papo Lucca**. Special added attraction will include the **Allegre All Stars** conducted by **Charlie Palmieri**.

T.R. recording artists "Las Siete Potencias" will appear in a live radio concert on Valentine's Day Feb. 14 over WKCR F.M. on **Carlos De Jesus'** Alma Latina program from 9:30 p.m. to midnight. The group will feature "La Juventud De Chango," "Free Wind" and "The Continental," some of the cuts from their new LP "Smokin'."

Harvey Averde and **Sam Goff** of **Coco Records** are very happy after this season's past holidays in **Danny Rivera's** LP "Danny Rivera-Alborada" in the **Graffiti** label proved to be the hottest selling album in the company's history. ... **Alberto Carrion's** "Pajaros Marineros" is the second LP on the **Graffiti** label. ... **Charlie Palmieri** is getting ready to produce **Cortijo's** next LP for **Coco Records**. ... **Eydie Gorme's** LP "La Gorme" in the **Cala** label was named Latin Album of the Year by **J.L. Marsh Distributors** of Dallas, Tex.

Although bandleader **Larry Harlow** is not Latin, the nice little Jewish boy from Brooklyn will do a lecture at Yale University in New Haven Conn. on Thursday (27) in which he will discuss salsa and the history of Afro-Cuban music. His credentials? Well, he spent three years in Cuba before forming his own Latin group ten years ago and he records for **Fania Records** who have produced over 40 of his LPs. **AURORA FLORES**

LOS ANGELES

Mario Ruiz, an associate with **Mundo Perez** in the Pico Blvd. retail shop La Feria Del Disco, has sold his share of the operation to **Ramiro Alvarez** who will now take over the shop as manager. Ruiz is considering setting up a rack-jobbing operation of his own, but he may leave the record business altogether. Meanwhile **Alvarez**, a Cuban who has worked for some time as a bank executive, plans to introduce American product into the thriving little shop which has come up in three years from a 99-cent discount house to a fully-stocked Latin retail operation.

As reported here last time, Caytronics is staking its belated claim in the norteño/conjunto unit with **Ritmo 7**, a Mexican group licensed to Caytronics through **RCA Mexico**. And although the firm reports strong initial response, there will be squawks in the success story. It turns out

Ron Sproehnie of **Fama Records**, one of the strongest labels in this type of music, reports he has just signed **Ritmo 7** to a long-term recording contract.

The group's spokesman, **Jesus Velazquez**, claims the band had indeed recorded for **RCA/Mexico** last year, but was displeased with the firm's lack of promotional backing. He also contends **RCA** promised to release the LP in the U.S. two months after its Mexican debut, but has not done so until now, more than a year later. **Velazquez** was not clear, however, on details of the contract he may have had with **RCA**. So it appears, for the moment, that **Caytronics** will have to make the most of the group's latest LP which may be the last. **Sproehnie** in the meantime is anticipating a fruitful five-year relationship with the group.

In other matters, **Sproehnie** has just returned from a Mexican City trip searching for new material. He also has hopes for a new group called the **Brown Express**, which he says will rival his **Los Tigres Del Norte** and **Los Humildes** in popularity. The group features a female vocalist/accordion player and a modernized corrido sound. A promo campaign, including radio spots with train sound effects, has been set and **Sproehnie** hopes to break the group in Texas. He notes that groups which enjoy success in Texas and adjacent states have a hard time breaking regional boundaries. But the limits do not hold in reverse. That is, groups can be made in L.A. and spread their popularity throughout the Southwest. **Sproehnie** has traveled that route often before, and expects a return trip with the **Express**.

Mary Carmen Gutierrez, long-time social editor of the Spanish-language daily **Los Angeles Express** is turning her music news column titled **Discotrotando**, into a half-hour radio show to be syndicated to Spanish stations in the Southwest. The program will debut new releases and review them, present artist interviews and report news and gossip of the business.

The confrontation against the tv disco show **Mean Salsa Machine** appears headed for a climax. A picket line, anticipated at more than 300 strong was slated to march in front of the **Starwood** during the taping of the show on Sunday (30). Organized by the seven-man salsa concert promotion firm known as **Latin L.A. Assn.**, the picket line was to feature prominent salsa musicians as well as fans. The association's **Angelo Fermain** says the group has also begun circulating 20,000 copies of a petition to change the show's name or resume the playing of salsa numbers. The movement seems an eloquent contradiction to claims in a recent **Los Angeles Times** article that the sociological significance of the music was its squelching of social-reform ideals among Latinos who were somehow led by the music into consumer-minded docility.

Meanwhile, the authentic salsa concert scene moves ahead undaunted. **Machito** and his orchestra are slated for a series of night club appearances here beginning Feb. 14. The 14-piece band, which has not appeared in this area for 10 years, will feature the powerful young vocalist **Lalo Rodriguez**, formerly with **Eddie Palmieri**. The series of appearances will follow on the heels of a new **Coco Records** LP release featuring the **Machito/Rodriguez** team.

The Venezuelan salsa group **Dimension Latina** and the Puerto Rican salsa group par excellence **El Gran Combo** will appear in separate dates here on the same evening in late March.

AGUSTIN GURZA

Mexico Invasion

Continued from page 60

In fact, data received by **Ariola** proves record sales have ironically been increasing despite pessimistic predictions.

An estimated "millions" of pesos have been poured into the venture here by the parent **Ariola** in West Germany, and according to a possible timetable of expansion into other Hispanic locales, it could be less than two years before the curtain opens in such other places as **Brazil**, **Argentina** and **Venezuela**.

"But we cannot jump ahead of ourselves, so we're out to make the strongest impact in Mexico first," assesses the confident long-time operations head, who served more than seven years in helping to get **EMI-Capitol** off the ground in this nation.

Smile Plans To Increase Its Releases

TORONTO—**Dave Coutts**, president of **Smile Records**, says that his firm will mark its fifth year of business in Canada with a major expansion program designed to acquire more talent and release more product.

Four recording projects are in the works and **Coutts** indicates that he intends to release between eight and 10 singles in 1977, in addition to one or two albums. Previously, **Smile** had averaged only two or three single releases a year over the last four years. According to **Coutts**, the firm has an almost 60% average for **Top 30** hits in Canada.

Coutts attributes the increased activity to having spent the last four years building one step at a time. "We feel we now have enough experience to take a bigger shot in the market," says **Coutts**. "In addition, **Smile** is adding to management personnel—all individuals with extensive musical backgrounds."

A recent addition to the company in this area is **Brian Ayers** who will handle a number of the label's artists.

Through its publishing affiliates **Maple Creek** and **Snowberry Music**, **Smile** intends to continue developing Canadian writers and is planning to increase the exploitation of its catalog both domestically and internationally.

Already released is the single "Feel the Warm" backed by "Give In" by **Norris Vines** and the **Luvlines**. **Smile** is distributed in Canada by **GRT of Canada Ltd.**

From The Music Capitals Of The World

MONTREAL

Attic Records has re-signed to **London Records** for distribution in Canada. ... **Hagood Hardy** was chosen by **Billboard** as the Number One Singles Instrumentalist Of 1976 based on the success of his single "The Homecoming." In Canada alone the album has sold 135,000 copies. He was presented with his award at the **Roxy Theatre** in Los Angeles on Jan. 10. ... A cover version of the hit single "Dazz" recorded by **Brick** on **Bang Records** has been rush-released in Canada by **GRT** with **John Ellison** of the **Soul Brothers Six** as the featured artist. **Bang Records** had up until recently been distributed in Canada by **GRT**. ... **Mark Lin Records Inc.** is now handling the distribution for all **Royalty Records'** product in the Ontario market.

The **Condor** label has signed **Arta Abele** and

Polydor Takes Over New Philips Product

MONTREAL—All new product on the **Philips** label is now distributed by **Polydor Ltd.** in Canada. All non-classical product previously issued on the **Philips** label is transferred to the **Mercury** label.

Artists now released in Canada on the **Mercury** label, distributed by **Polydor**, include **Thin Lizzy**, **10 CC**, **Streetwalker** and **Twiggy**.

Philips' classical line joins the **Deutsche Grammophon** catalog in the **Polydor** classical stable.

Puente Guests

LOS ANGELES—Veteran salsa orchestra leader and arranger **Tito Puente** is scheduled to appear on the **ABC-TV** variety series "The Donny And Marie Show." **Puente** will be featured in a segment of the program slated for March 18 airing

Canada

Canadian Record Industry Symposium Begins Feb. 10

TORONTO—The Second Symposium On The Record Industry And Record Production will be held by the **Canadian Independent Record Producers Assn. (CIRPA)** from Feb. 10 to 14 at the **Park Plaza Hotel** in Toronto.

The symposium is a five-day program of lectures and workshops designed to further educate people involved in all aspects of the music business. A number of experts in various fields in the music industry have been invited to speak.

A workshop-seminar will follow each lecture to give those in attendance a change to respond, discuss and debate with the speakers.

Participation is limited to 60, with **CIRPA** members having priority. **CIRPA** member companies may send two participants and other companies and government agencies may send one.

The opening day activities are limited to registration and a cocktail reception, but on the following day (11) the symposium will get down to business with seminars throughout the day. A talk on contracts by lawyers **Bernie Solomon** and **Jerry Edelstein** will open the day followed by a discussion of finances by **Graham Waymark**, the accountant for **Bachman-Turner Overdrive**.

Larry Uttal, president of **Private Stock Records**, will give a talk on the operation of a record company and publicist **Dick Gersh** will close the day with a discussion of public relations and promotion.

The following day the topics and speakers include publishing, with guest speaker **Lester Sill**, the head of

publishing for **Screen Gems-EMI** in Los Angeles; management, with speaker **Sid Bernstein**, government and the industry with **Hugh Davidson**, the head of the music division of the **Canada Council**, and **Lou Applebaum**, the executive director of the **Ontario Arts Council**. After a reception and dinner, **John Roberts**, the secretary of state, will speak.

On Feb. 13, speakers will include **Charlie Callelo**, a well-known songwriter and arranger, on arranging and songwriting; and producer **Bob Ezrin** on the subject of independent production. Later in the afternoon, symposium participants will be divided into three or four groups to work in different studios with **Terry Brown**, **Bob Ezrin**, **Greg Hambleton** or **Jack Richardson**, all internationally successful producers.

On the final day, **Slim Goss**, the head of the mastering facility at **AFM engineering** in Los Angeles, will talk about disk cutting at the **JAMF** mastering facility in Toronto. A discussion on record pressing and packaging will be held at **Quality Records** in Toronto.

The registration fee is \$175 for **CIRPA** members and \$200 for non-members.

Dodson Leaves Stampede Act

TORONTO—**Rich Dodson**, guitar player and songwriter for **Stampede**, one of Canada's most enduring rock groups, has left the band for a solo career administered by his newly-formed **Marigold Productions**. He will continue to work through **Mel Shaw Productions**, management company for the **Stampede**.

Dodson is building a recording studio in the basement of his Toronto home and will have a single released by **Quality Records** entitled "Looking Back," a song about his years with the **Stampede**.

Replacing **Dodson** in the band is **Doug Macaskill**, former guitarist with **The Bob McBride Band** and **Deja Vu**.

The band's label, **Music World Creations**, is negotiating with a major television packager for the release of an album containing close to 20 past hits. The band will tour the **Maritimes** in April. It is expected that the tv record package will be released with a major promotion campaign.

Bulgarian Fest Slating Stevens

MONTREAL—**Suzanne Stevens** has been chosen the Canadian representative at the 1977 **Golden Orpheum Song Festival** in **Bulgaria** in June.

Stevens has also been chosen the **French Canadian** representative for the **Canadian Multiple Sclerosis Society** and will be featured on radio and television in support of the **MS** campaign during the forthcoming year.

Stevens has completed the recording of her fourth album (her second in English) for **Capitol Records-EMI** of **Canada Ltd.** with release set for **March**. In the meantime, a single, "Take Me Away," has been released.

She recently set out on a tour with **Keith Barrie** that covered such cities as **Waterloo**, **London**, **Toronto** and **Halifax**.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	DON'T GIVE UP ON US	David Soul (Private Stock)—Macaulay (Tony Macaulay)
2	2	DON'T CRY FOR ME ARGENTINA	Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tin Rice)
3	3	SIDE SHOW	Barry Bigga (Dynamic)—Famous Chappell (Byron Lee)
4	15	ISN'T SHE LOVELY	David Parton (Pye)—Jobete London/Blackbull (Tony Hatch/David Parton)
5	11	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK	Drifters (Arista)—Macaulay/Cookaway (Roger Greenaway)
6	5	I WISH	Stevie Wonder (Motown)—Jobete/Blackbull (Stevie Wonder)
7	6	THINGS WE DO FOR LOVE	10C.C. (Mercury)—St. Annes (10C.C.)
8	18	DADDY COOL	Boney M. (Atlantic)
9	9	WILD SIDE OF LIFE	Status Quo (Vertigo)—Leeds (Roger Glover)
10	16	CAR WASH	Rose Royce (MCA)—Leeds (Norman Whitfield)
11	12	UNDER THE MOON OF LOVE	Showaddywaddy (Bell)—Carlin (Mike Hurst)
12	4	DR. LOVE	Tina Charles (CBS)—Subbidu/DJM (Biddu)
13	20	SUSPICION	Elvis Presley (RCA)—Carlin
14	10	LIVING NEXT DOOR TO ALICE	Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
15	—	WHEN I NEED YOU	Leo Sayer (Chrysalis)—Chappell (Richard Parry)
16	14	GRANDMA'S MARTY	Paul Nicholas (RSO)—Rio Cartel/April (Christopher Neil)
17	8	MONEY MONEY MONEY	Abba (Epic)—Bocu (Polar Music)
18	21	DON'T BELIEVE A WORD	Thin Lizzy (Vertigo)—Pippin the Friendly Ranger (John Alcock)
19	7	PORTSMOUTH	Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
20	24	EVERYMAN MUST HAVE A DREAM	Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
21	13	WHEN A CHILD IS BORN	Johnny Mathis (CBS)—Ardmore/Beechwood (Jack Gold)
22	19	FAIRY TALE	Dana (GTO)—Tincabell/Heath Levy (Barry Blue)
23	25	NEW KID IN TOWN	Eagles (Asylum)
24	28	SMILE	Pussycat (Sonet)—Noon/Britico (Eddie Hiberts)
25	36	DON'T LEAVE ME THIS WAY	Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff)
26	30	FLIP	Jesse Green (EMI)—Redbus (Ken Gibson)
27	29	LOST WITHOUT YOUR LOVE	Bread (Elektra)—Screen Gems (David Gates)
28	46	JACK IN THE BOX	Moments (All Platinum)—Sunbury (Goodman/Ray/Keith)
29	41	IT TAKES ALL NIGHT LONG	Gary Glitter (Arista)—Leeds/Rock Artists/Paul Gadd (Mike Leander)
30	44	BOOGIE NIGHTS	Heatwave (GTO)—Rondor/Tincabell (Barry Blue)
31	17	HAITIAN DIVORCE	Steely Dan (ABC)—Anchor (Gary Katz)
32	49	WHAT CAN I SAY	Boyz n the Bunch (CBS)—Heath Levy (Joe Wissert)
33	22	LIVIN' THING	Electric Light Orchestra (Jet)—U.A. (Jeff Lynne)
34	27	WINTER MELODY	Donna Summer (GTO)—Heath Levy (G. Moroder/P. Bellotte)
35	33	KEEP IT COMIN' LOVE	K.C. & the Sunshine Band (Jayboy)—Sunbury (H.W. Casey/R. Finch)
36	26	HERE'S TO LOVE	John Christie (EMI)—Carlin (Dave Clark)
37	—	MORE THAN A FEELING	Boston (Epic)—Screen Gems (J. Boylan/T. Scholz)
38	—	SING ME	The Brothers (Bus Stop)—Intune (M. Murray—T. Callender)
39	—	EVERY LITTLE TEARDROP	Gallagher & Lyle (A&M)—Rondor (David Kershbaum)
40	43	THE WRECK OF THE EDMUND FITZGERALD	Gordon Lightfoot (Reprise)—Heath Levy (Gordon Lightfoot)
41	47	SHAKE YOUR RUMP TO THE FUNK	Bar-Kays (Mercury)—Barkay (Allen Jones)
42	—	WAKE UP SUSAN	Detroit Spinners (Atlantic)—Carlin (Thom Bell)
43	45	YOU + ME = LOVE	Undisputed Truth (Warner Bros.)—Jobete London (Norman Whitfield)
44	48	PUT YOUR MONEY WHERE YOUR MOUTH IS	Rose Royce (MCA)—Leeds (Art Unson)

45	—	YEAR OF THE CAT	AI Stewart (RCA)—Gwyneth/Chappell (Alan Parsons)
46	23	LOVE ME	Yvonne Elliman (RSO)—RSO (Freddie Perren)
47	—	EVERYBODY'S TALKIN' 'BOUT LOVE	Silver Convention (Magnet)—Butterfly/Meridian (Siegel (M. Kuntze/S. Levay)
48	38	SING ME AN OLD FASHIONED SONG	Billie Jo Spears (United Artists)—London Tree (Larry Butler)
49	—	I WANNA GO BACK	New Seekers (CBS)—Martin-Coulter (Phil Coulter/Bill Martin)
50	—	BODY HEAT	James Brown (Polydor)—Intersong (James Brown)

LPs

This Week	Last Week	Title	Artist
1	1	RED RIVER VALLEY	Slim Whitman (United Artists)
2	2	ARRIVAL	Abba (Epic)
3	7	SONGS IN THE KEY OF LIFE	Stevie Wonder (Motown)
4	6	DAVID SOUL	Private Stock
5	4	GREATEST HITS	Abba (Epic)
6	3	A DAY AT THE RACES	Queen (EMI)
7	9	WIND & WUTHERING	Genesis (Charisma)
8	5	GREATEST HITS	Showaddywaddy (Arista)
9	12	WINGS OVER AMERICA	(Parlophone)
10	8	HOTEL CALIFORNIA	Eagles (Asylum)
11	11	A NEW WORLD RECORD	Electric Light Orchestra (Jet)
12	17	GREATEST HITS	Frankie Valli & the Four Seasons (K-Tel)
13	10	GOLDEN GREATS	Glen Campbell (Capitol)
14	30	EVITA	Various Artists (MCA)
15	16	GREATEST HITS	Hot Chocolate (RAK)
16	23	DISCO ROCKET	Various Artists (K-Tel)
17	15	GREATEST HITS	Gilbert O'Sullivan (MAM)
18	14	GREATEST HITS 1971-1975	Eagles (Asylum)
19	51	HIT SCENE	Various Artists (Warwick)
20	26	JOHNNY THE FOX	Thin Lizzy (Vertigo)
21	13	100 GOLDEN GREATS	Max Bygraves (Ronco)
22	32	BOXED	Mike Oldfield (Virgin)
23	19	A NIGHT ON THE TOWN	Rod Stewart (Riva)
24	21	THE BEST OF LENA MARTELL	(Pye)
24	36	GREATEST HITS	Linda Ronstadt (Asylum)
26	31	THE STORY OF THE WHO	(Polydor)
27	29	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
28	52	R.A.	Todd Rundgren (Bearsville)
29	25	FOREVER & EVER	Demis Roussos (Philips)
30	28	FRAMPTON COMES ALIVE	Peter Frampton (A&M)
31	24	THE SONG REMAINS THE SAME	Led Zepplin (Swan Song)
32	22	BLUE MOVES	Elton John (Rocket)
33	18	22 GOLDEN GREATS	Bert Weedon (Warwick)
34	33	A LITTLE BIT MORE	Dr. Hook (Capitol)
35	41	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
36	43	JAILBREAK	Thin Lizzy (Vertigo)
37	53	LOW	David Bowie (RCA)
38	35	TUBULAR BELLS	Mike Oldfield (Virgin)
39	38	JOAN ARMATRADING	(A&M)
40	39	GREATEST HITS, VOL. 2	Diana Ross (Motown)
41	54	LUXURY LINER	Emmylou Harris (Warner Bros.)
42	49	DEREK & CLIVE LIVE	Peter Cook & Dudley Moore (Island)
43	20	ATLANTIC BRIDGE	Billy Connolly (Polydor)
44	50	THOUGHTS OF LOVE	Shirley Bassey (United Artists)
45	27	20 GOLDEN GREATS	Beach Boys (Capitol)
46	55	A TRICK OF THE TAIL	Genesis (Charisma)
47	37	THE DARK SIDE OF THE MOON	Pink Floyd (Harvest)
48	56	THE BEST OF THE STYLISTICS, Vol. 2	(H&L)
49	57	LOVE ON THE AIRWAYS	Gallagher & Lyle (A&M)
50	58	SOUNDS OF GLORY	London Philharmonic Orch. (Arcade)
51	34	I ONLY HAVE EYES FOR YOU	Johnny Mathis (CBS)
52	59	44 SUPERSTARS	Various Artists (K-Tel)
53	40	A NIGHT AT THE OPERA	Queen (AMI)
54	60	DREAMBOAT ANNIE	Heart (Arista)
55	—	CLASSICAL GOLD	Various Artists (Ronco)
56	—	HENRY MANCINI	(Arcade)
57	—	LOST WITHOUT YOUR LOVE	Bread (Elektra)
58	—	COMBINE HARVESTER	Wurzels (One Up)

59	47	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
60	—	BLIE FOR YOU	Status Quo (Vertigo)

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	1	MONEY MONEY MONEY	Abba (Polydor/DGG)—Union/SMV
2	2	SUNNY	Boney M. (Hansa/Ariola)—Sikarski
3	3	JEANS ON	David Dundas (Chrysalis/Phonogram)—Roba
4	4	IF YOU LEAVE ME NOW	Chicago (CBS)—Global
5	5	LIVING NEXT DOOR TO ALICE	Smokie (RAK/EMI Electrola)—Melodie der Welt
6	6	ANITA	Costa Cordalis (CBS)—April
7	7	UNDER THE MOON OF LOVE	Showaddywaddy (Arista/EMI Electrola)—Intersong
8	8	SILVER BIRD	Tina Rainford (CBS)—Intersong
9	9	DADDY COOL	Boney M. (Hansa/Ariola)—Intro
10	10	VERDE	Ricky King (BASf)—Cyclis

LPs

This Week	Last Week	Title	Artist
1	1	ARRIVAL	Abba (Polydor/DGG)
2	2	BEAUTIFUL NOISE	Neil Diamond (CBS)
3	3	VERY BEST OF ABBA'S GREATEST HITS	Abba (Polydor/DGG)
4	4	UND ES WAR SOMMER	Peter Maffay (Telefunken/Teldec)
5	5	TAKE THE HEAT OFF ME	Boney M. (Hansa/Ariola)
6	6	DEDICATION	Bay City Rollers (Bell/EMI Electrola)
7	7	THE BEST OF ABBA	Abba (Polydor/DGG)
8	8	SISTER KING KONG	Udo Lindenberg (Telefunken/Teldec)
9	9	20 SUPERHITS	Heino (Columbia/EMI Electrola)
10	10	MADE IN EUROPE	Deep Purple (Purple/EMI Electrola)

ITALY

(Courtesy of Germano Ruscitto)
As Of 1/18/77
LPs

This Week	Last Week	Title	Artist
1	1	FOUR SEASON OF LOVE	Donna Summer (Durium)
2	2	SINGOLAHE E PLURALE	Mina (PDU—EMI)
3	3	XXIIA RACCOLTA	Fausto Papetti (Durium)
4	4	FESTIVAL	Santana (CBS—MM)
5	5	ULLALLA	Antonello Venditti (RCA)
6	6	VERITA' NASCOSTE	Le Orme (Phonogram)
7	7	WINDS & WUTHERING	Genesis (Charisma—Phonogram)
8	8	POOH LOVER	Pooh (CBS—MM)
9	9	SONG IN THE KEY OF LIFE	Stevie Wonder (EMI)
10	10	ARABIAN NIGHT	The Ritchie Family (Derby—MM)
11	11	IS THIS WHATCHA WONT?	Barry White (Phonogram)
12	12	XXIX ZECCHINO D'ORO	Various Artists (RIF)
13	13	HARD RA'N	Bob Dylan (CBS—MM)
14	14	ALLA FIERA DELL'EST	Angelo Bradiardi (Polydor—Phonogram)
15	15	TAKE THE HEAT OFF ME	Boney M. (Durium)
15	15	ARRIVAL	Abba (Digit—MM)

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
SINGLE

This Week	Last Week	Title	Artist
1	1	SANDOKAN	Banda T.V. (RCA)—(RCA)
2	2	LIBERTAD SIN IRA	Jarcha (Zafiro)—(Mycro—RCA)
3	3	DE AMOR YA NO SE MUERE	(in Spanish)—Gianni Bella (CBS)—(Sugar)
4	4	DON'T GO BREAKING MY HEART	Elton John & Kiki Dee (EMI)—(Southern)
5	5	NICE AND SLOW	Jesse Green (EMI)—(Ego Musical)
6	6	O TU, O NADA	Pablo Abraira (Movieplay)—(Quirga-Penta)
7	7	EUROPA	Santana (CBS)
8	8	ANSIEDAD	(in Spanish)—Albert Hammond (CBS)—(Ego Musical)
9	9	THE BEST DISCO IN TOWN	Ritchie Family (RCA)—(RCA)
10	10	AMORE, HO TE VAYAS	(Spanish)—Sandro Giacobbe (CBS)—(Sugar)

LPs

This Week	Last Week	Title	Artist
1	1	LOS SUPER 20	Various Interprets (Polydor)
2	2	LIBERTAD SIN IRA	Jarcha (Zafiro)
3	3	ROCK AND ROLL MUSIC	The Beatles (EMI)
4	4	AMIGOS	Santana (CBS)
5	5	BEAUTIFUL NOISE	Neil Diamond (CBS)
6	6	BARCELONA, GENER DE 1.976	Luis Llach (Movieplay)
7	7	FRAMPTON COMES ALIVE	Peter Frampton (Ariola)
8	8	CBS 6	Various Interprets (CBS)
9	9	ARABIAN NIGHTS	Ritchie Family (RCA)
10	10	SANDOKAN	Banda T.V. (RCA)

AUSTRALIA

(Courtesy of Radio 2SM)
As Of 1/21/77
SINGLES

This Week	Last Week	Title	Artist
1	1	IF YOU LEAVE ME NOW	Chicago (CBS)
2	2	YOU MAKE ME FEEL LIKE DANCIN'	Leo Sayer (Chrysalis)
3	3	THE BEST DISCO IN TOWN	The Ritchie Family (RCA)
4	4	PLAY THAT FUNKY MUSIC	Wild Cherry (Epic)
5	5	DISCO DUCK	Rick Dee & Cast... Jonathan James (LS)
6	6	LAST ROMANCE	Mark Holden (EMI)
7	7	THE WAY THAT YOU DO IT	Pussyfoot (EMI)
8	8	LET'S STICK TOGETHER	Bryan Ferry (Island)
9	9	LOVE & OTHER BRUISES	Air Supply (CBS)
10	10	BLINDED BY THE LIGHT	Manfred Mann (Bronze)

LPs

This Week	Last Week	Title	Artist
1	1	HOTEL CALIFORNIA	Eagles (Asylum)
2	2	CHICAGO X	(CBS)
3	3	SHINING	Marcia Hines (Miracle)
4	4	ARRIVAL	Abba (RCA)
5	5	LET'S STICK TOGETHER	Bryan Ferry (Festival)
6	6	ARABIAN NIGHTS	Ritchie Family (RCA)
7	7	BLUE MOVES	Elton John (Rocket)
8	8	WINGS OVER AMERICA	(Capitol)
9	9	A DAY AT THE RACES	Queen (Elektra)
10	10	SONGS IN THE KEY OF LIFE	Stevie Wonder (Tamla)

MEXICO

(Courtesy of Radio Mil)
As Of 1/14/77
SINGLES

This Week	Last Week	Title	Artist
1	1	LLAMARADA	Manolo Munoz (Gas)
2	2	NADIA'S THEME	Barry DeVorzon & Perry Botkin Jr. (A&M)
3	3	UNA LAGRIMA Y UN RECUERDO	Grupo Miramar (Accion)
4	4	NICE AND SLOW	Jesse Green (Capitol)
5	5	TRY ME, I KNOW WE CAN MAKE IT	Donna Summer (RCA)
6	6	IF YOU LEAVE ME NOW	Chicago (CBS)
7	7	DEJA DE LLORAR CHIQUILLA	Luis Terricosas (Gamma)
8	8	PLAY ME LIKE A YO-YO	Silver Convention (RCA)
9	9	LUTO EN EL ALMA	Los Terricosas (Gamma)
10	10	QUIEN ERES TU	Nelson Ned (U.A.)
11	11	HEAVEN MUST BE MISSING AN ANGEL	Tavares (Capitol)
12	12	TE EXTRANO MUCHO	Sonora Santanera (CBS)
13	13	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	Lou Rawls (Epic)
14	14	TRIANGULO	Los Baby's (Peerless)

DENMARK

(Courtesy of Denmark's Radio)
As Of 1/16/77

This Week	Last Week	Title	Artist
1	1	ARRIVAL (LP)	Abba
2	2	EFTER ENDRU EN DAG (LP)	(Gasolin)
3	3	BIFROST (LP)	(Bifrost)
4	4	A DAY AT THE RACES (LP)	(Queen)
5	5	FOR FULD MUSIC 3 (LP)	(Harpo)
6	6	TAKE THE HEAT OFF ME (LP)	(Boney M)
7	7	SUTSKOI (LP)	(Santana Venner)
8	8	SHU-BI-DUA 3 (LP)	
9	9	ATOMKRAFT? NEJ TAK (LP)	(Gnags)
10	10	"MEN DET GAR JO NOK" (LP)	Niels Hausgaard
11	11	WINGS OVER AMERICA (LP)	
12	12	BLUE MOVES (LP)	Elton John
13	13	GREATEST HITS (LP)	Showaddywaddy
14	14	LETTERS (LP)	Svenne & Lotta
15	15	LIVET ER SKONT (LP)	Liller & Papp Bues Viking Jazzband
16	16	HJEMLIG HYGGE (LP)	Rode Mor
17	17	DERUDA (LP)	Tina Charles
18	18	SONGS IN THE KEY OF LIFE (Dobbel LP)	Stevie Wonder
19	19	IF YOU LEAVE ME NOW	Chicago
20	20	DADDY COOL	Boney M

SWITZERLAND

(Courtesy of Musikmarkt)
SINGLES

This Week	Last Week	Title	Artist
1	1	DADDY COOL	Boney M. (Hansa)
2	2	MONEY MONEY MONEY	Abba (Polydor)
3	3	IN ZAIRE	Johnny Wakelin (Pye/Vogue)
4	4	CINDY	Peter Sue and Marc (PSM/Matromone)
5	5	JEANS ON	David Dundas (Chrysalis/Phonogram)
6	6	ANITA	Costa Cordalis (CBS)
7	7	BEAUTIFUL NOISE	Neil Diamond (CBS)
8	8	A FIFTH OF BEETHOVEN	Walter Murphy and Big Apple (Private Stock)
9	9	LE BEVE	Ricky King (Epic)
10	10	SILVER BIRD	Tina Rainford (CBS)

LPs

This Week	Last Week	Title	Artist
1	1	EMIL TRAUENT	Emil (K-Tel)
2	2	SUPER 20 ORIGINALS	Various Artists (Arista)

3	3	ARRIVAL	Abba (Polydor)
4	4	A DAY AT THE RACES	Queen (EMI)
5	5	BEAUTIFUL NOISE	Neil Diamond (CBS)
6	6	UDO 40	Udo Juergens (K-Tel)
7	7	FUUF NARRE IM CHARRE	Rumpelstilz (Schmoutz/Phonogram)
8	8	ELVIS 40 GREATEST HITS	Elvis Presley (Arcade)
9	9	HIT POWER	Various Artists (

WORLDWIDE SYNDICATION

Massive 64-Hour Rock Special Set

LOS ANGELES—The most thorough rock radio documentary—covering 64 hours of radio programming—has just been completed by the CHUM Group, Toronto, and will be syndicated around the world. Titled "The Evolution Of Rock: The Music That Made The World Go Round," the documentary in a series of chapters has been featured in a chapter a week since last September on the group's stations—CJCH in Halifax; CHUM in Toronto; CPT in Peterboro; CFUN in Vancouver; CFRW in Winnipeg; CFRA in Ottawa; and CKLL in Kingston. The documentary marks a dramatic move by the Canadian operation into radio syndication waters, facing it in direct competition with Drake-Chenault Enterprises' history "The History Of Rock And Roll" 64-hour documentary that was broadcast around the world a few years ago.

Drake-Chenault is attempting to ramp its radio documentary at headquarters in Los Angeles, but production difficulties have delayed to far.

The CHUM Group documentary has been three years in composition. The show was written by Ritchie Burke, who typed 250,000 words on the show, which was then adapted for radio by Bill MacDonald with Tom Brownlie and Pat Withrow. Chuck Riley, an American air personality, hosted the show, which was produced by Warren Cosford, assisted by Bob McMillan, Zeke Zdenek, and Gary Milmine. Artist interviews and music research were coordinated by Roger Ashby with assistance from Nanci Krant.

J. Robert Wood, program director of CHUM, spearheaded the docu-

mentary project. Last week, CHUM was mailing information on the show to some 1,000 radio stations in the U.S. Already, several Top 40 stations in a major U.S. radio chain have expressed interest and Wood believes deals will be signed within the next few weeks.

The documentary is totally U.S.-oriented "because that's where rock mostly developed. We recorded the show for American programming. While we've had some great record artists in Canada, we wanted the documentary to be an accurate history of rock 'n' roll and Canada had little part in the early history of rock."

A special four-hour introductory chapter starts the documentary; it features the first Berliner disk, Al Jolson with a medley, Glenn Miller with "In The Mood," Frank Sinatra with "People Will Say We're In Love" and others. Wood points out that stations don't have to play this segment if they don't want to; instead they can start with the 1955 chapter that features such as Bill Haley with "Rock Around The Clock."

The show is in 20 three-hour chapters. Where possible, the music is in stereo. The show will be provided on disks.

The CHUM Group has been involved in radio syndication for some while. Riley, who worked at such stations as WIBG in Philadelphia and WIBC in Indianapolis, also hosted "The Story Of The Beatles" that was broadcast on more than 400 radio stations around the world.

"The Evolution Of Rock" is being offered on an exclusive market basis and can be either aired in chapters or in one 64-hour span.

MIDEM Produces Deals

Continued from page 1

handicapped children midway through MIDEM. Anka's non-appearance provoked a severe condemnation from the Variety Club, accusing Anka of acting "dishonorably and inexcusably."

At a press conference initially called to announce United Artists' deal with Magnet Records, U.A. president Artie Mogull said he could offer no explanation for Anka's non-appearance. But he announced that U.A. would pay \$20,000 to the Variety Club to compensate for Anka's failure to appear.

Label Daring Odd Marketing

NEW YORK—Barbara Markay, president and only recording artist of Hot Box Industries, Inc., has found a unique way to market her product—through newsstand sales and via mail-order ads in glossy men's magazines.

Her LP, "Hot Box" will be distributed by Publishers Distributors Corp., which distributes such magazines as Club and Game as well as a whole array of sports and specialized publications, says Markay.

The LP is expected to hit the newsstands about the middle of March with a retail price of \$4.95. Markay says that the LP will appear with a pamphlet containing the LP's lyrics, which can be given away separately to promote the disc.

Closeup

EAGLES—Hotel California, Asylum 7E1084.

This is not exactly a concept album, but the bold metaphor of pitfalls waiting at the top of L.A. rock'n'roll success underlines several of the most ambitious and successful songs on this week's platinum No. 1 LP.

The current number four and climbing single from the album, "New Kid In Town," is on its literal level a basic tale of the fickleness of high school flash status.

But the situation it describes makes a lot more sense as a symbol for the all too common phenomenon of the rock media rooting for the latest hot newcomer to emerge from the underground and then rapping the musicians for their established style while pumping up enthusiasm for the latest fad.

The title cut, set as the next single and the theme of the jacket design, is of course a symbol for the treacherous pleasures of the good life in California. It uses poetic simile to indicate how materialism and easy hedonism can sap artistic ambition and vitality.

"Hotel California" is a long song, 6½ minutes and its wide scope, Spanish flavor and nonchalantly ominous chord progressions all tend to recall the bigger art-songs of Procol Harum such as "Conquistador" and "Whiter Shade Of Pale," but with real-life California images replacing the self-consciously literary flair of Procol's lyrics.

Following "Hotel California" and "New Kid In Town" as the third cut on side one of the LP is a relaxed but hard-driving rocker "Life In The Fast Lane," which also comments on the mixed-up lifestyle that successful rock creators have to keep from tempting them into destruction.

These three songs can be seen as something of an "L.A. Rock Life Cycle." Closing side one is a superb love ballad in the rueful mood of "Lying Eyes" which is bound to emerge before the end of the year as yet another major single from the LP.

"Wasted Time" deals with the hurt of a woman who can no longer hold her man after a long relationship and has only the learning process of her past experience to show for the affair.

"Wasted Time" brings in the noted Sid Sharp string section arranged and conducted by Jim Ed Norman who also co-wrote the song with Eagle Don Henley. A short, pretty string instrumental restatement of the song opens side two.

The other extensive use of string fills on the LP is in the final number, "The Last Resort," another ambitious, longish symbolic commentary of California as a flawed paradise, not quite as gripping as "Hotel California."

The three other full-scale songs making up side two are midtempo-to-slow ballads that make various intriguing statements on love. Probably the most successful, with its loping, countryish melody and direct, meaningful lyrics, is "Try And Love Again."

"Victim Of Love" is a semi-rocker which makes satiric but sympathetic comment about self-victimizing losers at love. "Pretty Maids All In A Row" represents lead guitarist Joe Walsh in his softer, change-of-pace writing style for a song that uses nursery rhyme lines to evoke the loss of a love and its innocence.

All the five Eagles write songs on the LP, at times with outside help like John David Southern. And they



REGENCY PARTY—Gathered together at a reception given for Mark Meyer at New York's Regency Hotel to announce his promotion as vice president of ABC Records are, from left: Leonard Goldenson, chairman of the board of the American Broadcasting Co.; Meyer; Jerold H. Rubinstein, chairman of the board, ABC Records; and Elton Rule, president of ABC.

New Companies

Mirsong Music, newly acquired member of the Moonstone International Records Group, has been formed in Los Angeles to perform the publishing duties of the songwriting/production team of Jeff Oxman and Marko Perko. Location of firm is at P.O. Box 946, Hollywood, Calif.

Caress Records formed in Los Angeles by singer/songwriters/producers Dexter and Wanda Griffin. Initial release will be a disco-soul single by Dexter and Wanda, "Past, Present & Future" with an album to follow. Offices are located at 1493 Stearns Dr., (213) 936-5395.

Bareback Records formed in New York City with Stephen Metz, president, and Alan Rosoff as executive vice president. Firm also owns two music publishing companies, Intercontinental (ASCAP) and Bareback (BMI). Offices are at 1650 Broadway.

New Testament Music and New Testament Productions formed by Dr. Ken L. Green, president of gospel label Gosco. Offices located at 235 E. Orange Grove, Pasadena, Calif.

Autumn Records formed by Tony Panzo and John Bell. Initial single "Wintertime Love"/"Hey Lady, Pretty Lady" by Panzo & Bell. Firm can be reached at P.O. Box 566, San Gabriel, Calif., (213) 283-7379.

International Artists Group, a new label, formed in Los Angeles by Walter Alex, president, and Mike Wilson, vice president. Firm is located at 6420 Wilshire Blvd., (213) 651-2448.

Artistic International Management launched in New York and Century City, Calif., with Bob Dombrowski, president, and owners Fred Sepanlou and Mickey Arkus. Firm will represent a select list of musical artists in the area of personal management. Offices located at No. 2 Century Plaza, N.Y. (212) 343-4630 and 2049 Century Park East, Los Angeles, (213) 553-4767.

'Doctor' Mancini

LOS ANGELES — Duquesne Univ. awards Henry Mancini an honorary Doctor Of Music Saturday (29). It is his first honorary doctorate.

Convicted Record Thief

Continued from page 3

He said that while passing the Westwood store, he saw a person boosting tapes out of a second-floor window to a waiting party in the alley below. Stories which appeared exclusively in Billboard describing in detail the thieves' modus operandi "whetted the appetites" of other shoplifters, he claimed.

Clohessey's wife, appearing as a defense witness, said her husband

all sing lead vocals on their own material.

This makes it all the more impressive that the group maintains such a distinctive overall style, with floating, ethereal vocal harmonies and slide guitar licks kept moving along by Don Henley's precision drumming.

Also the group's multi-instrumental musicianship on guitars and keyboards enables it to provide the bulk of its own backing with a pleasing variety of counterpoint lines and textures within the overall style, another major plus for the Eagles.

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Copyright Law 'Termination' Under Fire

• *Continued from page 1*
its proposed rulemaking on the information needed in the termination notices to grantees or licensees (Billboard, Nov. 27, 1976).

The most serious issues raised by music publishers are whether the Copyright Office has the right to begin rulemaking on this section before the effective date of the law which is Jan. 1, 1978.

In particular, publishers question the right of the Copyright Office to let owners of very old copyrights send notices to grantees and licensees before that date.

In view of all this, the Copyright Office decided to extend the comment period on the rulemaking from the original deadline of Dec. 15, 1976 to Feb. 15, 1977.

On the issue of permitting owners of copyrights more than 56 years old to send termination notices to grantees before Jan. 1, 1978, the Copyright Office says it has based its decision to accept these notices on a "reasonable interpretation" of the law.

Section 304 (c) permits termination of licenses on existing copyrights to be made during a five-year period after 56 years of copyright are completed, "or beginning Jan. 1, 1978, whichever is later."

Nothing is stated in the law about whether the two-year minimum pe-

riod of advance notice to a grantee can or cannot start before Jan. 1, 1978—nor whether it can begin as of the date the law was enacted on Oct. 19, 1976.

With a two-year minimum notice required, very few of the 19 bonus years are left for the oldest copyrights, on which owners or their heirs can end or renegotiate transfer contracts.

The Copyrights Office has said it will "accept" pre-Jan. 1, 1978 filings of notice for these older works—but it takes a neutral stand on whether the earlier filings would stand up in court.

The National Music Publishers Assn. (NMPA) agrees with a statement by six top film producing com-

panies, that the new law does not permit filing of termination notices before Jan. 1, 1978 and that no rules should be issued before that date.

Also the publisher association wants the Copyright Office to make a "determination" on this issue, rather than just "accepting" advance notices from the owners of the copyrights that are 56 years old or older.

On other aspects of the proposed rules, the NMPA believes that the extensive information required in the termination notice (to be delivered to the grantee in person, or by first class mail) is too detailed and the requirements are not always clear.

The publishers also want to be sure the service of the notice would not have to go to everyone in the chain of successors, in cases of further transfers—but only to the last grantee of the rights.

The American Guild of Authors and Composers (AGAC) attorneys say some of the regulations will raise problems for songwriters and lyricists that may prevent them from making use of the termination right given them by Congress.

The problem is tracking down transfers or licenses that have been reassigned by the original grantee.

Sometimes they go to a wholly owned subsidiary, or affiliate of a corporation, without any formal notice to the AGAC member. If no royalties have been coming in, the copyright owner would not even know about such transfers.

AGAC wants Copyright Office rules to let the composer/lyricist rely on "last known name and address" furnished by the grantee, or named in Copyright Office records, or listed by performing rights societies.

AGAC attorneys point out that the right granted by the law is an "absolute right" and does not depend on "any specific contractual terms." Therefore the copyright owner should be permitted to furnish a brief statement on the nature of the grant.

The AGAC statement does not include any comments about the issue of allowing pre-Jan. 1, 1978 termination notices which the Copyright Office proposes to accept from owners of older copyrights.

London Plugging ZZ Top Concerts

NEW YORK—London Records is giving heavy promotional support to ZZ Top's tour, "Taking Texas To The People" which resumed Friday (28) after a two-month break.

London is mounting a radio and print campaign for the LP "Tejas" and sponsoring contests and drawings tied in with 31 Korvettes stores and radio stations in more than 50 markets.

The tour, which picked up in Cincinnati's Riverfront Coliseum, will take the band through the Northeast—and then on to England, Europe and Japan.

Sine Qua Non Bows

• *Continued from page 33*
group of selected dealers, has led to the national effort, says the label chief. During the test phase some dealers resold the tapes at \$2.98, others at \$3.98. He expects this dual pattern to continue.

First full cassette release consists of 44 entries, with the catalog to comprise "more than 60" by year's end. They're offered optionally in long, self-service boxes at no additional cost. All make use of the Dolby noise reduction system.

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Advertising Brings Results

Soul Sauce

• *Continued from page 46*
McCoy had to be one of the disappointed acts. The plug was pulled in the middle of his performance at one of the many inaugural balls and the musicians left the stage. The mishap, it was said, had something to do with union rules.

McCoy shared the stage with singer Nancy Wilson at the Regency Hyatt Hotel.

Melba Moore thrilled the crowd at another ball at the Union Train Station. Moore sang to a crowd that was packed into the Station like sardines in a can. As a matter of act, it took 45 minutes to walk from one end of the room to the other, that is, if you didn't stop to talk to anyone.

This didn't seem to bother Moore as she belted out tune after tune. Although the crowd couldn't dance at the dance, it did seem to enjoy the entertainment.

Los Angeles mayor Tom Bradley is set to honor ABC Records' Dramatics with a presentation in recognition of the group's work with youth in the L.A. area.

Last year the Dramatics visited Fremont, Crenshaw, Jordan and Manual Arts high schools advising the students to stay in school and learn the technical side of the music industry. It will continue its trek to area schools during 1977.

The Supremes will headline the United High Blood Pressures' third annual award dinner show at the Coconut Grove, Los Angeles, Feb. 13, with H.B. Barnum providing the orchestra.

Joe Dyer, president of the foundation, applauds the Supremes, saying the trio is consistently available for any worthwhile community involvement.

Johnny Taylor, who picked up two awards from Billboard for his

"Disco Lady," is scoring the upcoming film "Disco 9000."

Taylor also has a part in the picture, which is Hollywood's first disco-themed film. "Disco 9000" is scheduled for release around Easter.

The tenth annual Image Awards show and dinner has been set for April 24 at the Century Plaza Hotel, Los Angeles.

The Beverly Hills/Hollywood branch of the NAACP, sponsors the event annually with awards to persons in the recording, motion picture and tv industries.

Capitol artists, the Sylvers, will make their first Las Vegas appearance in three years during their upcoming concert tour. The group is scheduled for the Las Vegas Hilton Feb. 22-March 15 with Bill Cosby.

London Records' only female group Hodges, James and Smith has completed its first LP for the label titled "What's On Your Mind," scheduled for release in late February.

Following its release, the group will embark on a seven-city European tour. Hodges, James and Smith record for Decca Records in Europe.

Rumor has KACE, formerly KAGB in Inglewood, Calif., coming on the air around Feb. 1. The outlet, formerly owned by Clarence Avant, is now owned by ex-footballer Willie Davis.

Point of info: Of the eight new LPs coming on Billboard's top 200 pop chart this week, five are r&b acts including the top three. Rufus comes on at 59, Harold Melvin and the Blue Notes 98, Bootsy's Rubber Band 121, Ashford & Simpson 186 and Impressions 199.

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FEBRUARY 5, 1977, BILLBOARD

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/5/77

Number of LPs reviewed this week 88 Last week 64

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Spotlight

Pop

JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes, ABC AB990. Buffett, purveyor of the nautical/Caribbean mystique, is in full bloom here with his fifth LP, possibly his most mature work to date. The themes are provocative enough, exploring maturation, loneliness, boredom, identity searching, expatriation, human relationships, all done against a travel as metaphor for living. Vocals and lyrics are sensitive and there is definite crossover pop and country appeal.

Best cuts: "Changes In Latitudes, Changes In Attitudes," "Banana Republics," "Lovely Cruise," "In The Shelter," "Miss You So Badly."

Dealers: Buffett gathers momentum with each effort.

BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartaches, Warner Bros. RS2981. Here Auger serves up protracted, intricate jazz-soul-rock compositions that allow for plenty of fine solo efforts from such fine musicians as Lenny White on drums and percussion or Jack Mills on lead guitar. As usual Auger is a wizard and prolific on a number of keyboard instruments, especially the organ and electric piano. Alex Ligertwood handles the vocals and at times both singing and music have a space-like, ethereal quality.

Best cuts: "Back Street Bible Class," "Spice Island," "Never Gonna Come Down," "Happiness Heartaches," "Got To Be Born Again."

Dealers: Auger has a following as an avant-garde keyboardist that goes back a decade.

JOURNEY—Next, Columbia, PC34311. California space meets English art on this interesting third album from Journey. Aynsley Dunbar may be the most intelligent rock drummer around and any LP he is on is a treat. Despite some weaknesses in the songwriting department, the overall sound of the LP is first rate.

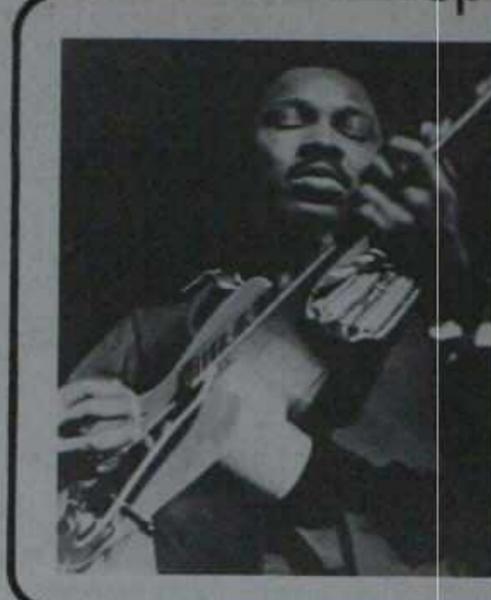
Best cuts: "People," "Hustler," "Here We Are."

Dealers: Journey is on a West Coast tour.

ORIGINAL CAST—For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf, Buddah BDS95007. Show's run for nine months on and off-Broadway to rave reviews and full houses. Still going strong with tours and additional companies being planned. Poignant, eloquent and down-to-earth, these 14 dramatic poems with jazz/r&b backing are much more accessible than, say, the Last Poets, and have proven appeal to a diverse audience. Only lack of imagination and a few cusses will keep it off the air.

Best cuts: "Dark Phrases," "Somebody Almost Run Off With Alia My Stuff," "No More Love Poems #1," "No Assistance," "Laying On Of Hands."

Dealers: Display LP cover. Heavy pitch to women and blacks.



will make a comeback in today's discos. Paulinho da Costa on percussion gives the whole LP a nice Latin touch. On the whole the LP sounds very contemporary.

Best cuts: "Dizzy's Party," "Land Of Milk And Honey."

Dealers: Store play may spark interest.

TED CURSON & COMPANY—Jubilant Power, Inner City 1017. Curson's a highly touted trumpeter player who excited European audiences for 11 years before returning to his native U.S. last year, where he set out on a successful tour that culminated in this LP, half of which was recorded live, half in the studio the next day. Curson's very good and the group of up-and-comers playing with him can wail or whisper convincingly. Erudite jazz all around.

Best cuts: "Air's Tune," "Searchin' For The Blues," "Marjo," "Reava's Waltz."

Dealers: Jazz connoisseurs will appreciate getting tipped to this one.

Country

TOMMY OVERSTREET—Vintage '77, ABC/Dot DO2071. Spurred by his latest single, "If Love Was A Bottle Of Wine," charted No. 23 with a star in Billboard's Hot Country Singles chart, Overstreet delivers a themed exploration into mellower sides of love with this LP through lyrically strong ballads such as "My Thoughts Go Back To You," and simple but solid production, painted with touches of steel guitar. Shows possibilities of crossover action into easy listening markets.

Best cuts: "My Thoughts Go Back To You," "I Never Really Missed You (Til You Were Gone)," "Two Pretty Words That Do Not Rhyme," "You Bring Out The Best In Me."

Dealers: Overstreet enjoys a consistency that results in solid sales.

First Time Around

BIG WHA-KOO, ABC AB971. "We took the name of the Big Wha-Koo to honor the inscrutability of this crazy universe," says a liner note about this seven member band. No matter how you look at it, this is an ambitious, sometimes breathtaking, production that works at a variety of levels. There are some super-textured, multi-track extravaganzas of uptempo rock/boogie using at times a hypnotic Caribbean back-beat. At the same time the band slows to sweet strings and harmony. The mix is an intriguing one and a sweeping first-time effort. The vocals, equal to the tracks, are varied and carry a certain infectious spirit.

Best cuts: "Whiskey Voices," "Save Your Tears," "Love's Been Known," "Waiting On A Woman," "Amnesty."

Dealers: Eye-catching album art.

MAN'S THEORY—Just Before Dawn, MCA MCA2250. This self-contained group offers excellent treatment to good material, most of which was written by group members. Material ranges from slow to uptempo. Bouncy instrumental arrangement shows group's versatility. Heavy rhythm that lends itself to disco is coupled with soft background vocals.

Best cuts: "Hard Times," "You Talk A Good Talk," "Just Before Dawn."

Dealers: This LP fits nicely with r&b male vocalists and groups.

BLONDIE—Private Stock PS2023. Blondie has the strong commercial potential to emerge from New York's recent punk rock scene. As produced by Richard Gottlieb the LP has a good pop feel, without losing its street energy. The lead singer's insouciance and suggestive, but not obscene, lyrics should win a large male audience.

Best cuts: "X Offender," "In The Flesh," "Man Overboard."

GEORGE BENSON—In Flight, Warner Bros. BSK2983. The man's previous album is edging up on two million units sold. So what we get here is, exactly as might be expected, an expansion of well-thought-out use of the ingredients that shot Benson from years of guitar virtuosity little known outside the jazz community into the No. 1 pop-soul-jazz chart crossover phenomenon of 1976. Benson does a lot more singing in his mellow, unpretentious but highly effective vocal style. He sings on four of the six longest cuts that make up the LP. He also plays plenty of guitar around, on top of, or in unison with his vocal lines, in a perfectly controlled, smooth-flowing style that is so inevitable in its unfolding that the results seem deceptively effortless. The rock-solid taste and skill of producer Tommy LiPuma, engineer Al Schmitt and arranger-conductor Claus Ogerman is reunited for some more flawless studio support as in "Breezin'."

Best cuts: "Nature Boy," "The World Is A Ghetto," "Gonna Love You More," "Everything Must Change."

Dealers: The Benson style remakes music from a startling variety of writers, War, Donny Hathaway, Morris Albert and Edon Ahbez who came out of nowhere with "Nature Boy" some 25 years ago.

Dealers: Lead singer Deborah Harry's face alone will sell copies of this LP, so display of the LP would help.

VALERIE CARTER—Just A Stone's Throw Away, Columbia PC34155. Twenty-nine musicians and six singers help out Carter in this soft-rock effort including such notables as Linda Ronstadt, John Sebastian and Jackson Browne. While the best fun on this LP may be trying to figure out who is playing where, nevertheless this is very well-crafted album. And Carter has the face of a winner.

Best cuts: "Heartache," "Face Of Appalachia," "Cowl Or Angel."

Dealers: Name artists can help an unknown.

KEITH HERMAN—Good News Day, Midland International BKU1949 (RCA). A talented first-time self-contained package with Herman's songs sparking more than his renditions. Intimate arrangements by Terence P. Minogue do much to enhance the album. Producers seeking material should pe-

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Billboard's Recommended LPs

pop

RENAISSANCE—Novella, Sire, SA7526 (ABC). Another imitable collection of opera-like productions, led by the distinctive voice of Annie Haslam. There are only five cuts on the album, each with long, dramatic instrumentals and intelligent lyrics. The production on each song allows for a distinct beginning, middle and end. **Best cuts:** "Can You Hear Me," "Touching Once (Is Hard To Keep)," "The Captive Heart."

STARCASTLE—Fountains Of Light, Epic PE34375. The second album from this poetic Midwestern sextet continues to find highgrade ore in the soft space-rock vein opened up by the likes of Yes. The six extended songs on the LP are hauntingly pretty and never lag in interest. **Best cuts:** "Fountains," "True To The Light," "Dawning Of The Day."

MARTIN MULL—I'm Everyone I've Ever Loved, ABC, AB997. Mull, who plays the wife-beating Garth Gimble on the "Mary Hartman" television show, displays a versatile singing ability to complement his wry sense of humor. Tunes vary from light hearted bossa nova to sarcastic disco and easy ballads. An impressive cast of supporting musicians and comedians including Melissa Manchester, Robert Klein, Tom Waits, Rob Reiner, Alice Playten and Ed Begley, Jr. lend support. Mull is also a good songwriter geared for progressive FM play. This is Mull's first album for ABC. **Best cuts:** "I'm Everyone I've Ever Loved," "Get Up, Get Down," "The Boogie Man," "Men."

ACE—No Strings, Anchor ANCL2020 (ABC). Good mixture of driving, rhythmic rock 'n' roll with bright, crystal clear lead vocals by Paul Carrack. The band is thoroughly consistent and professional throughout, a cut above the rock norm. **Best cuts:** "Crazy World," "Movie," "Gleaming In The Gloom," "C'est La Vie."

MICHAEL FRANKS—Sleeping Gypsy, Warner Bros. BS3004. We got a pleasant surprise from the market impact of the "Popsicle Toes" single from Franks' prior LP. The writer-singer is building up a following for his distinctive jazz-pop music that swings softly and with far-out wit. **Best cuts:** "The Lady Wants To Know," "I Really Hope It's You," "In The Eye Of The Storm," "Don't Be Blue."

DERRINGER—Sweet Evil, Blue Sky BZ34470 (CBS). Rick Derringer continues in his mode of sophisticated glitter-rock rifling. His straight-ahead vocals and the thunderous guitar-drum lines of his quartet have energy to spare in bringing alive his bluesy songs. **Best cuts:** "Let's Make It," "Keep On Making Love," "Sweet Evil."

OLYMPIC RUNNERS—Hot To Trot, London PS578. This English r&b group boasts Pete ("Eighteen With A Bullet") Wingfield as one of its two lead singers and continues to display an impressive aptitude for creating authentic disco-funk beats. **Best cuts:** "Say What You Wanna But It Sure Is Funky," "Just Kickin' Around," "Personal Thing," "Love On My Mind."

use this one. Writer Herman Keith Adolusha adds melody admirably.

Best cuts: "Good News Day" and "There Must Be Love"
Dealers: Good album to suggest to a musician in the sheet music/lole department.

Disco

RICK DEES—The Original Disco Duck, RSO RS1301. Utterly inane duck does not lack charm and merit. It'll enliven and lighten any disco program since it is crafted by its successful forebear, the platinum single "Disco Duck." Music is extremely danceable, and aside from the obvious low-ups ("Dis-Gorilla," "Doctor Disco") there's something more. "Barely White" is a take-off on Barry White in cadence, and "Bad Shark" bites Shaft and the laws in the middle. There's a cut called "The Peanut Prince" a soft background voice muttering "Whip it on me, Lillian."

Best cuts: "Barely White," "Dis-Gorilla," "Flick The Peanut Prince."

Dealers: Stock disco and display eye-catching cartoon. In-store play won't hurt.

RITCHIE FAMILY—Life Is Music, Marlin 2203 (1). Straight-ahead disco album from the female trio who had great success with this formula in the recent past. Not surprising for the most part. Simply another competent dose for which the public seems to have ample appetite. Only interesting variation is the cut "Disco Blues" which takes a 50s-style blues/rock theme and wraps it in form.

Best cuts: "Life Is Music," "Super Lover," "Disco Blues."

Dealers: Could be stocked in both soul and disco sections.

Spotlight—the most outstanding new product of the week's charts and that with the greatest potential for top of the chart placements—predicted for the top half of the chart in the opinion 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. Reviewer: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is He Ed Harrison, Jean Williams, Dave Dexter Jr., Roman Rozak, George, Dick Nusser, Jim McCullough.

FEBRUARY 5, 1977, BILLBOARD

Soul

G.C. CAMERON—You're What's Missing In My Life, Motown 688051. Cameron's voice has a pleading quality which works well with these songs which are orchestrated to gloss over love and bumpy topics. The LP is a fine display of commercially formatted music, with the emphasis on rhythm and Cameron's voice the lead instrument in an orchestra designed for all sidemen—no leaders. But of course he is the headlining artist, surrounded on all sides by foxy backup female voices, plenty of overdubbed horns and disco flavored get up and dance tempos. Brian Holland's charts as well as his production touch are right on target.

Best cuts: "This Will Make You Dance," "You Need A Strong Dose Of Love," "Nothing's Sweeter Than Love," "Let's Run Away Together."

Dealers: A solid commercial soul/disco endeavor with plenty of formulated dance music.

Jazz

CLAUS OGERMAN ORCHESTRA—Gate Of Dreams, Warner Bros. BS3006. In these days of cross-cultural musical influences, it's not easy to know if this record should be picked in jazz, classical or even pop. Ogerman is one of the kings of studio arrangers and here he gets producer Tommy LiPuma, engineer Al Schmitt and guitar soloist George Benson, all of whom he worked with on the double-platinum Benson LP "Breezin'." This is a soft jazz suite that was originally written as a score for the American Ballet Theater in 1972. Other big-name soloists include keyboardist Joe Sample, saxophonists David Sanborn and Michael Brecker, drummer John Guerin. The music is consistently smooth and pretty, yet never lacking in interest. Ogerman's writing here is somewhat in the vein of the romantic jazz orchestral pieces of Gil Evans.

Best cuts: "Time Passed Autumn," "Night Will Fall."

Dealers: Display in proximity with the new George Benson "In Flight" LP.

DIZZY GILLESPIE 6—Dizzy's Party, Pablo 2310784 (RCA). An album of dance music, but who knows if the "shim sham"

DARYL HALL & JOHN OATES—Past Times Behind, Chrysalis. This is billed by the label as previously unreleased masters cut on the now hot duo in 1971-72 by producers Madara. Hall appears minus Oates on four of the 11 cuts. It is an interesting document of the roots of a successful emerging style, noticeably more straightline folkie blues influenced than the caricatured disco productions and the lines the duo uses today. But it is fine music in a post-modern style. **Best cuts:** "In Honor Of A Lady," "If That's What You Happy."

ORIGINAL CAST—All New Mickey Mouse Club, Disney 2501. The television series seems to have gotten off to a ratings start and Disneyland shipped over 100,000 units. LP makes a strenuous effort to update what is basic standard, if high-quality, children's fare by state of the production and charts for the mixture of new songs, themes and pop-rock standards. **Best cuts:** "Mousketeer Disco," "Mickey Mouse March."

TOM JONES—Greatest Hits, London LC50002. Jones' powerful voice plus the slickness of the productions team make a solid repackage in the Collector Series to produce a walk through memory lane. There are live solid, super hits past years—with the rest lovely slick, MOR tunes. Ability to communicate raw emotion via disks is emphasized. This collage of pretty stories and tender remembrances. **Best cuts:** "It's Not Unusual," "What's New Pussycat," "Green Grass Of Home," "Love Me Tonight," "Delilah."

STANKY BROWN GROUP—If The Lights Don't Get You The Lots Will, Sire, SA7529 (ABC). This New York band, led by James Brown, Jeffrey Leenor and lyricist Frank Dukes, draw a style and sound of its own. The group is capable of catchy AM-oriented ballads and intelligent rockers. It's same vein as the Kinks. **Best cuts:** "Coalition," "Cool Man," "Alone Tonight," "Free And Easy."

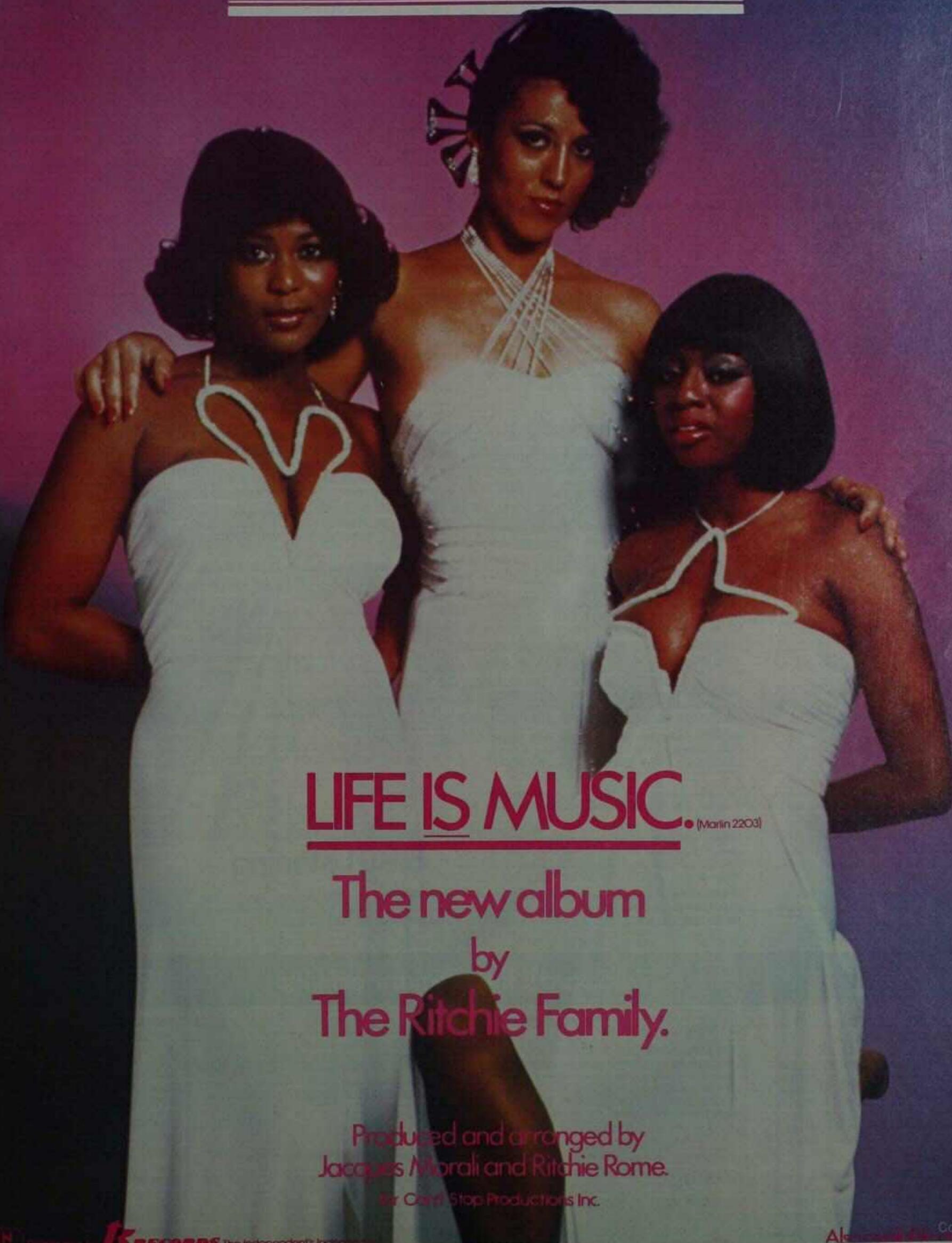
GINO CUNICO, Arista 4117. Pretty Eric Carmen type melody from a light-voiced writer-singer with a sound ideal for commercial hooks in the Barry Manilow vein. On large AM acceptance. **Best cuts:** "Can't Hold On Any Longer," "When I Wanted You."

ROCKICKS—Inside, RSO RS13012. This is bad-boy, bearded heavy metal music performed well. Group struts and lays it down in the traditional manner, but there's something really new and that's the drawback. It'll be a good thing act until it develops a following. **Best cuts:** "Shake," "Sweet Wealth," "Sexy Steppin'," "Highway Gypsy."

BROWNIE MCGHEE—Blues Is Truth, Blue Labor BL117. Solo effort by a man who's stayed in Sonny Terry's shadow long enough. McGhee proves he's a fine blues company vocalist as well as an innovative, never boring blues singer. **Best cuts:** "Blues Is Truth," "Blues Is A Luby," "Mayhem On Highway."

THE RITCHIE FAMILY

LIFE IS MUSIC



LIFE IS MUSIC (Marlin 2203)

The new album
by
The Ritchie Family.

Produced and arranged by
Jacques Morali and Ritchie Rome.

for Good Stop Productions Inc.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 2/5/77

Number of singles reviewed
this week **107** Last week **102**

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BURTON CUMMINGS—I'm Scared (3:37); producer: Richard Perry; writer: Burton Cummings; publisher: Shillelagh, BMI. Portrait (CBS). The former Guess Who vocalist's first solo single went gold and this follow-up is at least as strong as "Stand Tall." To a surging, building orchestral beat, Cummings sings a provocative lyric about a cynical contemporary man suddenly confronted with a religious experience that brings overwhelming awareness of a greater force than mankind controlling universal destinies.

ELECTRIC LIGHT ORCHESTRA—Do Ya (3:45); producer: Jeff Lynne; writer: J. Lynne; publishers: United Artists/let/Intersong, ASCAP, United Artists UAXW939Y. These English classics-rockers have been an extremely consistent singles act recently and this all-out rock number has an irresistibly catchy melody line and syncopated beat. The group's violin-cello section is integrated perfectly into the total texture of pounding guitars and drums behind a nostalgically basic teen-love lyric.

JONI MITCHELL—Coyote (3:40); producer: not listed; writer: Joni Mitchell; publisher: Crazy Crow, BMI. Asylum E45377X. A bouncy, typically Joniesque melody structure holds together a typically long-lined Mitchell lyric that with rueful wit describes the transitoriness of romantic encounters in the life of a travelling female musician. A pulsating, oddly-tuned guitar figure underlines the throbbing structure of the song.

JACKSON BROWNE—Here Come Those Tears Again (3:27); producer: Jon Landau; writers: Jackson Browne, Nancy Farnsworth; publishers: Swallow Turn/WB/Open Window/Warner-Tamerlane, BMI. Asylum E45379A. From Jackson's current gold album and following his biggest tour, this archetypal love-lost adult ballad boasts a memorable chorus melody and some of Browne's most effective singing on record. A female support chorus that comes in halfway through lends eerie counterpoint. A solid midtempo rhythm section beat keeps the sadness from getting too draggy.

GORDON LIGHTFOOT—Race Among The Ruins (3:17); producers: Lenny Waronker, Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose, CAPAC Reprise RPS1380 (Warner Bros.). Lightfoot has been scoring with highly offbeat material. Here is a poetic, folk-influenced tune with driving guitar chords propelling a dense lyric about searching for meaning in a confusing existence. Typical of Lightfoot's thought-provoking, acoustic style.

GEORGE HARRISON—Crackerbox Palace (3:52); producer: George Harrison; writer: George Harrison; publisher: Ganga, BMI. Dark Horse DRC8313 (Warner Bros.). The first servicing of this release by WB disappeared mysteriously between Burbank and the Sunset Strip. So for the record, this catchy, cheerful tribute to the late hip comic, Lord Buckley, is an already charted pop pick that delivers lovely slide guitar fills and a notably easygoing vocal by Harrison.

recommended

PURE PRAIRIE LEAGUE—Fade Away (4:09); producer: Alan Abrahams; writers: M. Reilly, L. Goshorn; publishers: Rotgut/Fireball, ASCAP, RCA JB10880.

PARLIAMENT—Dr. Funkenstein (3:48); producer: George Clinton; writers: Clinton, Collins, Worrell; publishers: Rick's/Malibu, BMI. Casablanca NB875.

AMAZING RHYTHM ACES—Dancing The Night Away (3:59); producer: Barry "Byrd" Burton; writers: H.R. Smith, J.H. Brown Jr.; publishers: Fourth Floor/Rick Hall, ASCAP, ABC, ABC12242.

SLY & THE FAMILY STONE—Family Again (2:46); producer: Sylvester Stewart; writer: S. Stewart; publisher: Stone Flower, BMI. Epic 850331.

DAVE LOGGINS—Three Little Words (I Love You) (3:08); producer: Brent Maher; writer: D. Loggins; publishers: Leeds/Patchwork, ASCAP, Epic 850326.

ENGLAND DAN & JOHN FORD COLEY—Simone (2:56); producer: Louie Shelton; writers: England Dan and John Ford Coley; publishers: Cold Zinc/Dawnbreaker, BMI. A&M 1871S.

HENRY MANCINI & HIS ORCHESTRA—Theme From "Charlie's Angels" (3:01); producer: Joe Reisman; writers: Jack Elliott, Allyn Ferguson; publisher: Spell/Gold, BMI. RCA JH10888.

GENE PITNEY—Dedication (This Song I Want To Dedicate To You) (3:12); producers: Hank Medress, Dave Appell; writers: G. Fletcher, D. Flett; publisher: Almo, ASCAP, Epic 850332.

MELANIE—Cyclone (2:19); producers: Peter Schekeryk, Marty & David Paich, Ahmet Ertegun; writer: Melanie; publisher: Neighborhood, ASCAP, Atlantic 453380.

WISHBONE ASH—Lorelei (3:40); producers: Ron Albert, Howard Albert; writers: S. Upton, A. Powell, L. Wisefield, M. Turner; publisher: Pit, BMI. Atlantic 453381.



BARRY WHITE—I'm Qualified To Satisfy You (3:08); producer: Barry White; writer: Barry White; publishers: Sa/Vette/January, BMI. 20th Century TC2328. If the predictable but mercifully short traditional White spoken intro is ignored, this is just about the most energetic, convincing and downright funky love vocal this artist has delivered in quite some time. Even the Love Unlimited Orchestra strings swing out boldly behind the surging, exciting vocal thrust.

recommended

SMOKEY ROBINSON—There Will Come A Day (I'm Gonna Happen To You) (2:56); producer: Michael Sutton; writers: K. Wakefield, M. Sutton, B. Sutton; publisher: Jobete, ASCAP/Stone Diamond, BMI. Tamla T54279 (Motown).

BLACKBYRDS—Time Is Movin' (3:30); producer: Donald Byrd; writer: Keith Killgo; publisher: Blackbyrd, BMI. Fantasy F787AS.

MELBA MOORE—The Way You Make Me Feel (3:34); producers: Van McCoy, Charles Kipps; writer: Charles H. Kipps, Jr.; publisher: Charles Kipps, BMI. Buddha BDA562.

THREE DEGREES—Standing Up For Love (3:45); producers: Richard Barrett, Richard Rome; writer: G. Clinton; publisher: WB, ASCAP, Epic 850330.

FREDA PAYNE—I Get High (On Your Memory) (3:07); producer: Tony Camillo; writers: P. Sawyer, M. McCloud; publisher: Jobete, ASCAP, Capitol P4383.

SHIRLEY BROWN—Blessed Is The Woman (3:29); producers: Bettye Crutcher, Jeff Stewart; writer: Bettye Crutcher; publisher: DeJauno, BMI. Arista AS0231.

WHISPERS—You're Only As Good As You Think You Are (3:40); producer: Norman Harris; writers: B. Gray, A. Felder; publishers: Hip Trip/Six Strings, BMI. Soul Train JA10878 (RCA).

CHI-LITES—Vanishing Love (3:20); producer: Marshall Thompson; writer: S. Dees; publisher: Moonson, BMI. Mercury 73886.

DYNAMIC SUPERIORS—I Can't Stay Away (From Someone I Love) (3:27); producer: Don Daniels; writers: D. Daniels, K. Wakefield; publishers: Jobete, ASCAP/Stone Diamond, BMI. Motown M1413F.

LUTHER INGRAM—I've Got Your Love In My Life (2:30); producer: Johnny Baylor; writers: J. Baylor, L. Ingram; publisher: Klondike, BMI. Koko KO724.

Billboard's Recommended LPs

• Continued from page 66

soul

VALERIE SIMPSON—Keep It Comin', Tamla T6361S1 (Motown). The better-singing half of writer-producer-artist team Ashford & Simpson (Warner Bros.) appears here as a Motown soloist with five of nine cuts copyrighted back in 1972 and the remainder this year. The LP is the high-quality uptempo progressive soul craftsmanship which remains Ashford & Simpson's hallmark. **Best cuts:** "Keep It Comin'," "Now That There's You."

B.B. KING—King Size, ABC AB977. This LP lends itself to a contemporary audience but at the same time King gets down with some heavy blues. Background assistance from the Mighty Clouds Of Joy on "Your Lovin' Turns Me On" gives this blues number a gospel flavor. A tight blues band propelled by

"Your Lovin' Turns Me On," "Slow And Easy," "Walkin' In The Sun," "It's Just A Matter Of Time."

SYREETA—One To One, Tamla T6349S1 (Motown). This album appears after an extended absence and deserves better commercial reception than the vocalist's previous work. Her vocals are convincing even though imitative of Diana Ross. The backup group is tight and accomplished. And the Stevie Wonder-produced and-composed cut "Harbour Love" has standout hit potential. **Best cuts:** "One To One," "I Don't Know," "Harbour Love."

country

BILL BLACK'S COMBO—It's Honky Tonk Time, Hi SHL3104. The combo has been taking a strong country direction and reaches new peaks in this lively, fun LP. Plenty of fiddles,



DAVE & SUGAR—Don't Throw It All Away (3:09); producers: Jerry Bradley-Charley Pride; writers: Gary Benson-David Mindel; publisher: Famous, ASCAP, RCA JH10876. Following a No. 3 hit, the newly realigned Dave & Sugar group slows the pace with a ballad that offers ample opportunities to showcase the female lead and full-throated work on the chorus. Pop and MOR programmers should consider the crossover potential here.

DONNA FARGO—Mockingbird Hill (2:58); producer: Stan Silver; writer: Vaughn Horton; publisher: Southern, ASCAP, Warner Brothers WBS8305. Bright uptempo version of the Fats Domino classic allows Fargo to give the song a personal and professional touch. Effective use of horns and strong support from the background voices add to the momentum.

MIKE LUNSFORD—If There Ever Comes A Day (2:34); producer: Tommy Hill; writers: B. Mercer-M. Lunsford; publisher: Power Play, BMI, Gusto/Starday SD149. Lunsford is emerging as a consistently powerful artist with a mellowness and confidence that belie his age. Understated love song is handled with feeling and an occasional raspiness that adds some drama.

recommended

O.B. McCLINTON—Sweet Thang (2:16); producer: Jerry Kennedy; writers: D. Shipley-R. Van Hoy; publishers: Tree, BMI/Cross Keys, ASCAP, Mercury 73861.

DAVID ALLAN COE—Lately I've Been Thinking Too Much Lately (3:17); producers: Ron Bledsoe-David Allan Coe; writer: David Allan Coe; publisher: Showfor, BMI. Columbia 310475.

JOHNNY PAYCHECK—Slide Off Your Satin Sheets (2:57); producer: Billy Sherrill; writers: D. Tankersley-W. Carson; publisher: Rose Bridge, BMI. Epic 850334.

RAY STEVENS—Get Crazy With Me (3:59); producer: Ray Stevens; writer: Ray Stevens; publisher: Ray Stevens, BMI. Warner Brothers WBS8318.

CHUCK PRICE—Is Anybody Goin' To San Antone (2:43); producer: Eddie Kilroy; writers: Dave Kirby-Glenn Martin; publisher: Tree, BMI. Playboy P6099A.

SUSAN RAYE—Mr. Heartache (2:49); producer: George Richey; writer: K. Robbins; publisher: Pi-Gem, BMI. United Artists UAXW934Y.

BUCK OWENS—World Famous Holiday Inn (2:26); producer: Norro Wilson; writers: Dennis J. Knutson-James B. Shaw; publisher: Blue Book, BMI. WBS8316.

BRIAN SHAW—What Kind Of Fool (Does That Make Me) (2:28); producer: Dave Burgess; writers: Curly Putman-Michael Kasser; publisher: Tree, BMI. Republic IDAR360A.

BILLY MIZE—Livin' Her Life In A Song (2:24); producer: Zodiac Productions; writer: Cliff Crofford; publisher: 100 Oaks, BMI. Zodiac ZS1014.

DURWOOD HADDOCK—Low Down Time (2:32); producer: Earl Ball; writer: Durwood Haddock; publisher: Shelli, ASCAP, Eagle International E1137A.

RANDY PARTON—Down (2:49); producer: Dolly Parton; writer: Dolly Parton; publisher: Owepar, BMI. RCA JH10877.



Easy Listening

RAY CONNIFF—Rain On (3:26); producers: Jack Gold, Ray Connett; writers: J. Phillips, D.B. Phillips; publishers: Unichappell/Wembley, BMI. Columbia 310473.

an album that effectively captures the combo's enthusiasm, energy and ability. One side was recorded at a Memphis lounge, while the other side was cut at Lyn-Lou Studios in Memphis. Larry Rogers contributes his talents meaningfully as producer, engineer and harmonica player. **Best cuts:** "Rollin' In My Sweet Baby's Arms," "Sally Dog," "Lover Please," "Cycoon (Southern Cyclone)."

jazz

RAHSAAN ROLAND KIRK—Kirkatron, Warner Bros. BS2982. An uneven program of conventional and unconventional tunes with uneven sound qualities clouds this release. Kirk fans will be disappointed once they get into it. Kirk's tenor sounds fine but who needs muddled sound and the "Christmas Song"? The assembled small groups do hold things together. **Best cuts:** "This Masquerade," "Sugar," "Nigh In Tunisia."

TOM CHAPIN—Just Another Story (3:22); producer: Dave Spinozza; writer: Tom Chapin; publisher: The Last Music, ASCAP, Fantasy F788AS.

CYNDI GRECCO—Hello Again (3:44); producers: Janna Merlyn Feliciano, Charles Fox; writers: Janna Merlyn Feliciano, Bill Courtright; publisher: J&H, ASCAP, Private Stock PS45132.



SUN—Boogie Bopper (3:20); producers: Beau Ray Fleming, Byron Byrd; writers: J.H. Wagner, D. Hummons; publishers: Glenwood/Osmosis, ASCAP, Capitol P4382.



First Time Around

MR. BIG—Romeo (2:43); producer: Val Garay; writers: Dickson and Edward Carter; publisher: Jet Lag, BMI. Arista AS0229. High-flying vocal harmonies and solid beat aid the already strong songwriting abilities of this promising new group. The song is an upbeat recall of early love in commercial pop style that uses varied orchestral colors like a harmonica fill to brighten the production.

JAMES VINCENT—Space Traveler (3:21); producer: Bruce Botnick; writer: J. Vincent; publisher: Big Elk, ASCAP, Caribou ZS89019 (CBS). Could this be the next "Cosmic Cowboy"? Although on Colorado's Caribou label, this is no country-rock but an impressive pop production that reflects to the interplanetary musings of David Bowie or Elton John's "Rockin' Man." Skirling eerie strings surround a reflective lyric about the vast experiences of a being from outer space going home at last.

MARILYN CHAMBERS—Benihana (2:33); producer: Michael Zager; writers: Michael Zager, Barbara Soehner; publishers: Planetary/Louise-Jack, ASCAP, Big Seven/Sumas, BMI. Roulette R7206. Yes, this is the X-movie star and she moans and groans with the best of Donna and Andrea. She also sings quite nicely in a sexy little voice in this catchy disco tribute to an oriental loverman.

PATTIE KEITH—Only If You Want To (2:49); producer: Keith Jacobsen; writers: M. Rhone, J. Aranda; publisher: Leeds, ASCAP, Cream CR7611. Billed as a big star down Australia way, Keith is an Olivia-like easy balladeer who has a smooth, tasty style with this big-chorus ballad that recalls the rising intensity constructed into Petula Clark's big hits.

BILL CONTI—You Take My Heart Away (3:06); producer: Bill Conti; writers: B. Conti, C. Connors, A. Robbins; publishers: United Artists, ASCAP, Unart, BMI. United Artists UAXW941Y. Conti appeared in these review pages only last week. But this is another song from his "Rocky" film score and in actuality is a rousing, romantic, soulful duet by vocalists DeEtta Little and Nelson Pigford. The singers and the big orchestral production combine for an intense and commercial crossover sound.

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.

DAVID FRIESEN—Star Dance, Inner City, 1015. Friesen plays acoustic bass, and the album manages to feature his playing without distorting arrangements. **Best cuts:** "Duet And Dialogue," "Dolphin In The Sky."

LOUISIANA RED—The Blues Purity Of Louisiana Red, Vol. 2: Dead Stray Dog, Blue Labor BL107. After so much super amplified blues and blues rock it is sometimes good to hear it as it began, with just voice and guitar. The LP is full of good songs that can easily be covered by some of the younger bands in search of material. **Best cuts:** "New Jersey Woman," "Dead Stray Dog," "Held Up In One Town."

DUKE ELLINGTON—The Intimate Ellington, Pablo Z31078T (RCA). More a collection of studio out takes recorded around 1970 than fully produced songs, this LP nevertheless will be enjoyed by Ellington aficionados. The cuts feature Ellington on piano more than usual. There are complete and unfinished performances here. **Best cuts:** "Wagon Marden," "Some Saturday Evening," "I Got It Bad And That Ain't Good."

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

POPULAR ARTISTS

- ABBA**
Arrival LP Atlantic SD 18207 \$6.98
- AKKERMAN, JAN, & KAZ LUX**
Jan Akkerman & Kaz Lux LP Atlantic SD18210 \$6.98
- ASHFORD & SIMPSON**
So So Satisfied LP Warner Bros. BS2992 \$6.98
- AVERAGE WHITE BAND**
Person To Person LP Atlantic SD2-1002 (2) \$9.98
- BABYS**
Babys LP Chrysalis CHR1129 \$6.98
- BANKS & HAMPTON**
Passport To Ecstasy LP Warner Bros. BS2993 \$6.98
- BARRIE, KEATH**
Reach Out LP United Artists UALA673G \$6.98
- BOOTSY'S RUBBER BAND**
Ah! The Name Is Bootsy, Baby! LP Warner Bros. BS2972 \$6.98
- BOWIE, DAVID**
Low LP RCA CPL2030 \$7.98
- BREAD**
Lost Without Your Love LP Elektra 7E-1094 \$6.98
- BUTLER, GEORGE "WILD CHILD"**
Funky Butt Lover LP Roots R1003 \$6.98
- BUTLER, JERRY**
Suite For The Single Girl LP Motown M6-87851 \$6.98
- CADD, BRIAN**
Reserviced LP Capitol \$6.98
- CADO BELLE**
Cado Belle LP Anchor ANCL2015 \$6.98
BT 8308-2015H (GRT) \$7.95
CA 5308-2015H (GRT) \$7.95
- CAMERON, G. C.**
You're What's Missing In My Life LP Motown M6-88051 \$6.98
- CHARLES, TINA**
I Love To Live LP Columbia PC34424 \$6.98
- CRACKIN'**
Makings Of A Dream LP Warner Bros. BS2989 \$6.98
- CROCE, JIM**
Time In A Bottle—Jim Croce's Greatest Love Songs LP Lifesong LS6007 \$6.98
- CROSBY, BING**
Feels Good, Feels Right LP London P5679 \$6.98
- ELY, JOE**
Joe Ely LP MCA MCA2242 \$6.98
- ESCOVEDO, THOMAS "COKE"**
Disco Fantasy LP Mercury SRM1-1132 \$6.98
- FAITH, PERCY**
Great Moments LP Columbia 33895 (2) \$6.98
- FELICIANO, JOSE**
Sweet Soul Music LP Private Stock PS2022 \$6.98
- GENESIS**
Wind & Wuthering LP Atco SD36144 \$6.98
- GLASER, TOMPALL**
Tompall & His Outlaw Band LP ABC AB978 \$6.98
BT 8020-978H (GRT) \$7.95
CA 5020-978H (GRT) \$7.95
- GOLD, ANDREW**
What's Wrong With This Picture LP Asylum 7E-1086 \$6.98
- HAGAR, SAMMY**
Sammy Hagar LP Capitol ST 11599 \$6.98
- HARLEY, STEVE**
Love's A Prima Donna LP Capitol ST 11596 \$6.98
- HARRIS, EMMYLOU**
Luxury Liner LP Warner Bros. BS2998 \$6.98

- HARRISON, DON, BAND**
Don Harrison Band LP Atlantic SD18208 \$6.98
- IAN, JANIS**
Miracle Row LP Columbia PC34440 \$6.98
- INDIGO**
Indigo LP Warner Bros. BS2991 \$6.98
- JEFFERSON AIRPLANE**
Flight Log 1966-1976 LP Grunt GYL2-1255 (2) \$11.98
- JONES, JACK**
The Full Life LP RCA APL1-2067 \$6.98
- JU-PAR UNIVERSAL ORCH.**
Moods & Grooves LP Ju-Par JP6-1001S1 \$6.98
- KOTTKE, LEO**
Leo Kottke LP Chrysalis CHR1106 \$6.98
- KYSER, KAY**
World Of LP Columbia 33572 (2) \$6.98
- LAKESIDE**
Lakeside LP ABC AB999 \$6.98
- LOCUST**
Playgue 8T Annual Concepts AC-1004-H \$6.98
- LUNSFORD, MIKE**
Mike Lunsford LP Starday/Gusto SD969X \$6.98
- LUX, KAZ**, see Jan Akkerman
- MAHAL, TAJ**
Music Fuh Ya LP Warner Bros. BS2944 \$6.98
- MAIN INGREDIENT**
Music Maximus LP RCA APL-1558 \$6.98
- MANN, HERBIE**
Bird In A Silver Cage LP Atlantic SD18209 \$6.98
- MARCH, STEVE**
Lucky LP United Artists UALA674G \$6.98
- MAZE**
Maze featuring Frankie Beverly LP Capitol ST 11607 \$6.98
- McGEE, PARKER**
Parker McGee LP Big Tree BT89520 \$6.98
- MEISBURG & WALTERS**
Just Like A Recurring Dream LP Casablanca NBLP7039 \$6.98
- MELVIN, HAROLD, & THE BLUE NOTES**
Reaching For The World LP ABC AB969 \$6.98
BT 8020-969H (GRT) \$7.95
CA 5020-969H (GRT) \$7.95
- MIGHTY CLOUDS OF JOY**
Truth Is The Power LP ABC ABC986 \$6.98
- MR. BIG**
Mr. Big LP Arista AL4083 \$6.98
- MYSTIQUE, featuring RALPH JOHNSON**
Mystique LP Custom CU5012 \$6.98
- NEW RIDERS OF THE PURPLE SAGE**
Who Are Those Guys LP MCA MCA2248 \$6.98
- ORIGINALS**
Down To Love Town LP Soul SB-74951 \$6.98
- PHILHARMONICS**
The Masters In Philadelphia LP Capricorn CPD179 \$6.98
- QUATEMAN, BILL**
Night After Night LP RCA APL1-2027 \$6.98
- QUATRO, MICHAEL**
Gettin' Ready LP Prodigal P6-10016S1 \$6.98
- QUEEN**
A Day At The Races LP Elektra 6E101 \$7.98
- RABBITT**
Boys Will Be Boys LP Capricorn CPD175 \$6.98

- RACING CARS**
Downtown Tonight LP Chrysalis CHR1059 \$6.98
- REDBONE, LEON**
Double Time LP Warner Bros. BS2971 \$6.98
- ROBINSON, SMOKEY**
Deep In My Soul LP Tamla T6-35051 \$6.98
- ROSS, DIANA**
An Evening With LP Motown M7-877R2 (2) \$6.98
- RUFUS, featuring CHAKA KHAN**
Ask Rufus LP ABC AB975 \$6.98
BT 8020-975H (GRT) \$7.95
CA 5020-975H (GRT) \$7.95
- RUSH, OTIS**
Right Place, Wrong Time LP Bullfrog 301 \$6.98
- SANTANA**
Festival LP Columbia PC34423 \$6.98
- SAWYER, RAY**
Ray Sawyer LP Capitol ST 11591 \$6.98
- SCHNEIDER, HELEN**
So Close LP Windsong BHL1-2037 \$6.98
- SEALS, SON**
Midnight Son LP Alligator AL4708 \$6.98
- SIMPSON, VALERIE**
Keep It Comin' LP Tamla T6-351S1 \$6.98
- SLIK**
Slik LP Arista AL4115 \$6.98
BT 8301-4115H (GRT) \$7.95
CA 5301-4115H (GRT) \$7.95
- SPLITENZ**
Mental Notes LP Chrysalis CHR1131 \$6.98
- STALLION**
Stallion LP Casablanca NBLP7040 \$6.98
- SYREETA**
One To One LP Tamla T6-34951 \$6.98
- TALLEY, JAMES**
Blackjack Choir LP Capitol ST 11605 \$6.98
- TRAMMPS**
Disco Inferno LP Atlantic SD 18211 \$6.98
- UNDISPUTED TRUTH**
Method To The Madness LP Whiffle WH2967 \$6.98
- VAN RONK, DAVE**
Sunday Street LP Philo PH1036 \$6.98
- WARWICK, DIONNE**
Only Love Can Break A Heart LP Musicor MUS2501 \$6.98
- WATERS, MUDDY**
Hard Again LP Blue Sky FZ34449 \$6.98
- WATSON, GENE**
Paper Rosie LP Capitol ST 11597 \$6.98
- WEATHERLY, JIM**
Pictures & Rhymes LP ABC AB982 \$6.98
BT 8020-982H (GRT) \$7.95
CA 5020-982H (GRT) \$7.95
- WHALES**
Deep Voices LP Capitol ST 11598 \$6.98
- WILLIAMS, CAROL**
'Electric Lady LP Salsoul SZ55506 \$6.98
- WILLIAMS, DAN**
Midnight Symphony LP Zodiac ZLP5008 \$6.98
- WILLIAMS, DON**
Visions LP ABC Dot D02064 \$6.98
BT 8310-2064H (GRT) \$7.95
CA 5310-2064H (GRT) \$7.95
- WINTERS BROTHERS BAND**
Winters Brothers Band LP Atco SD36145 \$6.98
- WRIGHT, GARY**
The Light Of Smiles LP Warner Bros. BS2951 \$6.98

- YOUNG, FARON**
The Best Of, v. 2 LP Mercury SRM1-1130 \$6.98
 - ZZ TOP**
Tejas LP London P5880 \$6.98
- ### POPULAR COLLECTIONS
- TRIBUTE TO WOODY GUTHRIE**
LP Warner Bros. ZW3007 (2) \$6.98
- ### JAZZ
- BENSON, GEORGE**
Benson Burner LP Columbia CG33565 (2) \$6.98
In Concert-Carnegie Hall LP CTI 6072S1 \$6.98
 - BLAKE, EUBIE**, see Joan Morris
 - BOLCOM, WILLIAM**, see Joan Morris
 - CORYELL, LARRY**
Basics LP Vanguard VSD79375 \$6.98
The Lion & The Ram LP Arista AL4108 \$6.98
BT 8031-4108H (GRT) \$7.95
CA 5301-4108H (GRT) \$7.95
 - CUBER, RONNIE**
Cuber Libre LP Xanadu 135 \$6.98
 - EDWARDS, TEDDY**
The Inimitable Teddy Edwards LP Xanadu 134 \$6.98
 - FIRST COSINS JAZZ ENSEMBLE**
For The Cos Of Jazz LP Capitol ST 11589 \$6.98
 - JARRETT, KEITH**
Shades LP ABC-impulse ASD9322 \$6.98
BT 8027-9322H (GRT) \$7.95
CA 5027-9322H (GRT) \$7.95
 - KING, TEDDI**
Lovers & Losers LP Audiophile AP117 \$6.98
 - KIRBY, JOHN**
Boss Of The Bass LP Columbia CG33557 (2) \$6.98
 - MANGIONE, GAP**
Gap Mangione LP A&M SP4621 \$6.98
 - MORRIS, JOAN, WILLIAM**
BOLCOM & EUBIE BLAKE Wild About Eubie LP Columbia 34504 \$6.98
 - MURRAY, DAVID**
Low Class Conspiracy LP Adelphi AD5002 \$6.98
 - PASTORIUS / METHENY / DITMAS / BLEY**
Pastorius / Metheny / Dittmas / Bley LP Improvising Artists 373846 \$6.98
 - PEPPER, ART**
The Early Show LP Xanadu 108 \$6.98
 - SEAWIND**
LP CTI 5002 \$6.98
 - SMITH, PAUL**
The Art Tatum Touch LP Outstanding 004 \$6.98
 - STEELE, JOAN, TRIO**
Round Midnight LP Audiophile AP94 \$6.98
 - STITT, SONNY**
I Remember Bird LP Catalyst CAT7616 \$6.98
 - STORYVILLE**
The Blues Ain't News LP Galaxy 76100 \$6.98
 - VARIOUS ARTISTS**
50 Years Of Jazz Guitar LP Columbia CG33566 (2) \$6.98
 - YOUNG, LESTER**
The Lester Young Story, v. 1 LP Columbia CG33502 (2) \$6.98

- ### THEATRE / FILMS / TV
- BOUND FOR GLORY**
Original Soundtrack LP United Artists UALA695H \$7.98
 - EVITA**
LP MCA MCA2-11003 (2) \$6.98
 - NEXT MAN**
Original Soundtrack LP Buddha BD55685ST \$6.98
- ### CLASSICAL
- BACH, JOHANN SEBASTIAN**
Brandenburg Concertos Stuttgart Chamber Orch. Munchinger LP Treasury STS 15366 / 7 (2) \$7.98
Complete Cantatas, v. 16 Vienna Boys Choir, Concentus Musicus Of Vienna, Harmoncourt LP Das Alte Werk 26.35306 (2) \$15.95
 - BARTOK, BELA**
Divertimento For String Orch. Moscow Chamber Orch., Barshai / Vivaldi: Concerto Grosso In D, Concerto Grosso In B LP Treasury STS 15364 \$3.98
 - BEETHOVEN, LUDWIG VAN**
Sonata For Piano No. 2 In A, Op. 2, No. 2 & No. 3 In C, Op. 2, No. 3 Ashkenazy LP London CS 7028 \$6.98
CA CS5-7028 \$7.95
 - Sonata In A, Op. 47 (Kreutzer)**
Solti, Kulenkampf / Mozart: Sonata In B-flat LP Treasury R23214 \$3.98
 - Symphony No. 6 in F, Op. 68, (Pastoral)**
Chicago Symphony Orch., Solti LP London CS 6931 \$6.98
CA CS5-7052 \$7.95
 - BIZET, GEORGES**
Carmen Suites, L'Arlesienne Suites National Philh., Stokowski LP Columbia XM34503 \$6.98
 - BRAHMS, JOHANNES**
Symphony No. 2 In D, Op. 73: Tragic Overture, Op. 81 Suisse Romande Orch., Ansermet LP Treasury STS 15365 \$3.98
 - BUTTERWORTH, NEIL**
A Shropshire Lad Luxon, Willison / Finzi: Earth & Air & Rain LP Argo ZRG 838 \$7.98
 - DEBUSSY, CLAUDE**
Iberia; Nocturnes; Afternoon Of A Faun Netherlands Radio Philh. Orch., Fournet LP Phase 4 SPC 21104 \$6.98
 - DOWLAND, JOHN**
First Book Of Songs (1597) Consort Of Musick, Rooley LP L. Oiseau-Lyre DSLO 508 / 9 (2) \$15.98
 - DVORAK, ANTONIN**
Symphony No. 8 In G, Op. 88; The Wood Dove, Op. 110 Los Angeles Philh. Orch., Mahta LP London CS 6979 \$6.98
CA CS5-6979 \$7.95
 - HANDEL, GEORGE FRIDERIC**
Concerti For Keyboard & Orch. (Complete) Academy Of St. Martin-In-The-Fields, Marniner LP Argo D3D 4 (4) \$31.92
 - HAYDN, FRANZ JOSEPH**
24 Minuets Philharmonia Hungarica, Dorati LP Treasury STS 15359 / 60 (2) \$7.98
 - KODALY, ZOLTAN**
Hary Janos (Highlights) London Sym. Orch., Kertesz LP London OS 26390 \$6.98

- LASSUS, ORLANDUS**
Choral Music Christ Church Cathedral Choir, Oxford, Preston LP Argo ZRG 795 \$7.98
 - LISZT, FRANZ**
Organ Works Pamyavsky LP Argo ZRG 784 \$7.98
 - MOZART, WOLFGANG AMADEUS**
Concertos For Piano No. 25 in C & No. 14 in E-flat Engel, Salzburg Mozarteum Orch., Hagar LP Telefunken 6.41925 \$7.98
CA 4.41925 \$7.95
 - Sonatas For Piano & Violin (v. 2)**
Lupu, Goldberg LP London CSA2244 (2) \$13.98
 - RACHMANINOFF, SERGEI**
Songs (v. 2) Soderstrom, Ashkenazy LP London OS26453 \$6.98
 - RIMSKY-KORSAKOV, NIKOLAI**
Le Coq D'or Suite; Antares Suite Suisse Romande Orch., Ansermet LP Treasury R 23203 \$3.98
 - SCHUBERT, FRANZ**
Quintet In A Tashi, with Joseph Silverstein & Buell Neidinger LP RCA Red Seal ARL1-1882 \$6.98
 - STRAUSS, RICHARD**
Aus Italien, Op. 16 Vienna Philh. Orch., Krauss LP Treasury R 23210 \$3.98
 - VERDI, GIUSEPPE**
Te Deum Chor des Musikvereins, Bielefeld, Philharmonia Hungarica, Stephan / Bruckner: Te Deum LP Telefunken 6.42037 \$7.98
 - WOLF-FERRARI, ERMANNNO**
Secret Of Susanna Chora, Waki, Royal Opera House Covent Garden Orch., Gardelli LP London OSA 1169 \$6.98
CA OSA5-1169 \$7.95
- ### CLASSICAL COLLECTIONS
- BURROWS, STUART**
Mozart Arias London Philh. Orch., London Symph. Orch. LP L. Oiseau-Lyre DSLO 13 \$7.98
 - FLAGSTAD, KIRSTEN**
Grieg Songs LP Treasury R 23220 \$3.98
 - GREGORIAN ANTHOLOGY**
Monks Of Saint-Pierre de Solesmes Abbey-Dom Joseph Gajard LP London OS 26493 \$6.98
CA OS5-26493 \$7.95
 - LEWIS, HENRY, & THE NATIONAL PHILH. ORCH.**
Symphonic Soua LP Phase 4 SPC21161 \$6.98
 - MAAZEL, LORIN, & THE CLEVELAND ORCH.**
Cleveland Overtures LP London CS 7006 \$6.98
CA CS5-7006 \$7.95
 - SIEPI, CESARE**
Operatic Recital LP Treasury R 23218 \$3.98
 - TEBALDI, RENATA**
A Recital Of Songs & Arias LP Treasury R 23219 \$3.98
 - WAGNERIAN INTERPRETERS**
Bayreuth 1936 LP Telefunken 26.48016 (2) \$15.98
- ### SPOKEN WORD
- JONG, ERICA**
Fear Of Flying LP Spoken Arts SA1140 \$6.98
 - PARDONER'S TALE (Geoffrey Chaucer)**
Frank Duncan LP Argo ZPL 1211 \$7.98
 - WATERSHIP DOWN (Richard Adams)**
Roy Dotrice LP Argo ZSW 574 / 7 (4) \$31.92

AREA NEGLECTED

Pacific Northwest Rated As Next Creative Center

By AGUSTIN GURZA

LOS ANGELES—Spring River Recording Production, a new record label/publishing house/production firm, established in Portland, believes the Pacific Northwest is on the verge of a creative boom.

"There are hundreds of groups here," claims Douglas Snyder, the firm's president and founder, "and they have been neglected."

Snyder says the Pacific Northwest is drawing artists from all parts of the country.

Snyder predicts the area will be-

come a creative focal point, comparing the phenomenon with what happened in Colorado in the early '70s. And he adds that Portland, his firm's headquarters, is likely to evolve as a musical capital in the region.

"We've really noticed a lot of a&r guys coming through here in the last few months," Snyder says.

Snyder sees no disadvantage in the firm's location being fairly distant from industry centers such as Los Angeles and New York.

He explains that the industry's greater reliance in the recent past on independent services, from production to distribution and promotion, makes it possible for his firm to locate "wherever the artists locate."

Thus, Spring River plans to do all its production from its home base (its facilities include a 16-track studio), while its pressing, distribution and promotion are handled in Hollywood.

The firm maintains a staff of

seven in Portland while independent promotion man Fred Benson heads up its promotion force from Hollywood. Distribution is under the direction of Michael Lipton who is a partner in the publishing arm called Down Time Music, Inc.

Snyder says he has accumulated 15 years experience with labels in Los Angeles before heading north. Lipton, he says, had worked 10 years as an executive for United Artists while Benson has also had broad experience in the promotion field.

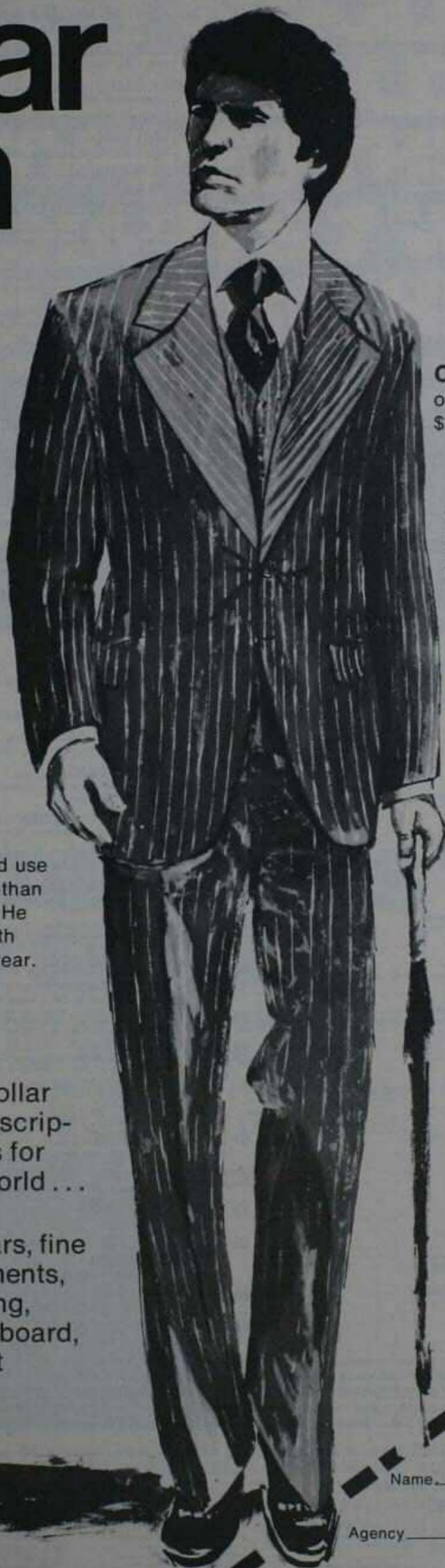
The firm's first release is a country single by Monty Campbell titled "I Am From Plains," a tribute to President Carter. The release date was the day of Carter's inauguration.

Spring River plans to release two new groups this month, a pop combo called the Greg Smith Band and a country group known as Lance Romance and the Three-Minute Boogie.

Snyder says the firm's initial policy will be to release two singles every six weeks, one in pop and one in country. But it also plans to get into the r&b market which he says is strong in the area, especially in Seattle.

Billboard's Billion Dollar Man

The Money Making Music Maker



Earns: \$42,000 median income. More than Fortune, Playboy, Penthouse, Wall Street Journal.

Entertains: 94% serve and use fine wines and spirits. More than double the national average. He hosts more parties in a month than most people host in a year.

And, decision maker that he is, our Billion Dollar Man (paying \$60 a year for his Billboard subscription, ABC audited) controls the expenditures for one of the most dynamic businesses in the world . . . the \$6 Billion music and recording industry. If travel, entertainment, luxury cars, rental cars, fine wines and spirits, real estate, hotels, investments, or any other product or service for good living, and good livens, is what you offer . . . put Billboard, the world's leading music and entertainment magazine, on your media schedule.

Owens his own home: 66% own their own homes. 22% worth \$100,000 and up.

Young: Median age — 34. The top exec on the move . . . a music trend setter.

Travels: Takes almost 7 air-trips a year. Three times the national average. 30% of those are outside the U.S.

Drives: 31% own luxury cars. 400% more than non-Billboard readers. 62% rented cars last year.

Want
Back-up
Facts?

Send for new up-to-date Media Kit and our reader research brochure "Billboard's Billion Dollar Man." Attention: Ed Masciana

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Y.M. SCARED—Burton Cummings (Portrait/CBS 70000)
COYOTE—Joel Mitchell (A&M 45377)
RACE AMONG THE ROSES—Gordon Lightfoot (Reprise 1380 (Waterford 1))
FADE AWAY—Phyllis Hyman (RCA 10680)
DR. FUNKENSTEIN—Parliament (Casablanca 875)
SEE TOP SINGLE PICKS REVIEWS, page 88

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. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Bu 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 Mogul Music; MCA = MCA Music; P-S = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

Hot 100 A-Z - (Publisher-Licensee) index table listing song titles, artists, and publishers/licenses.

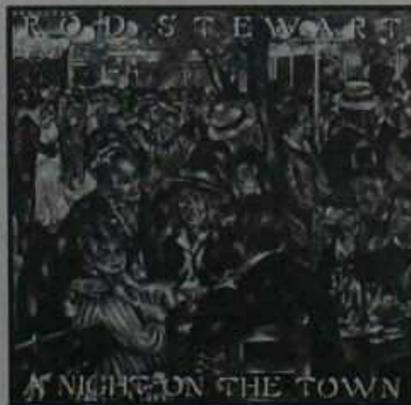


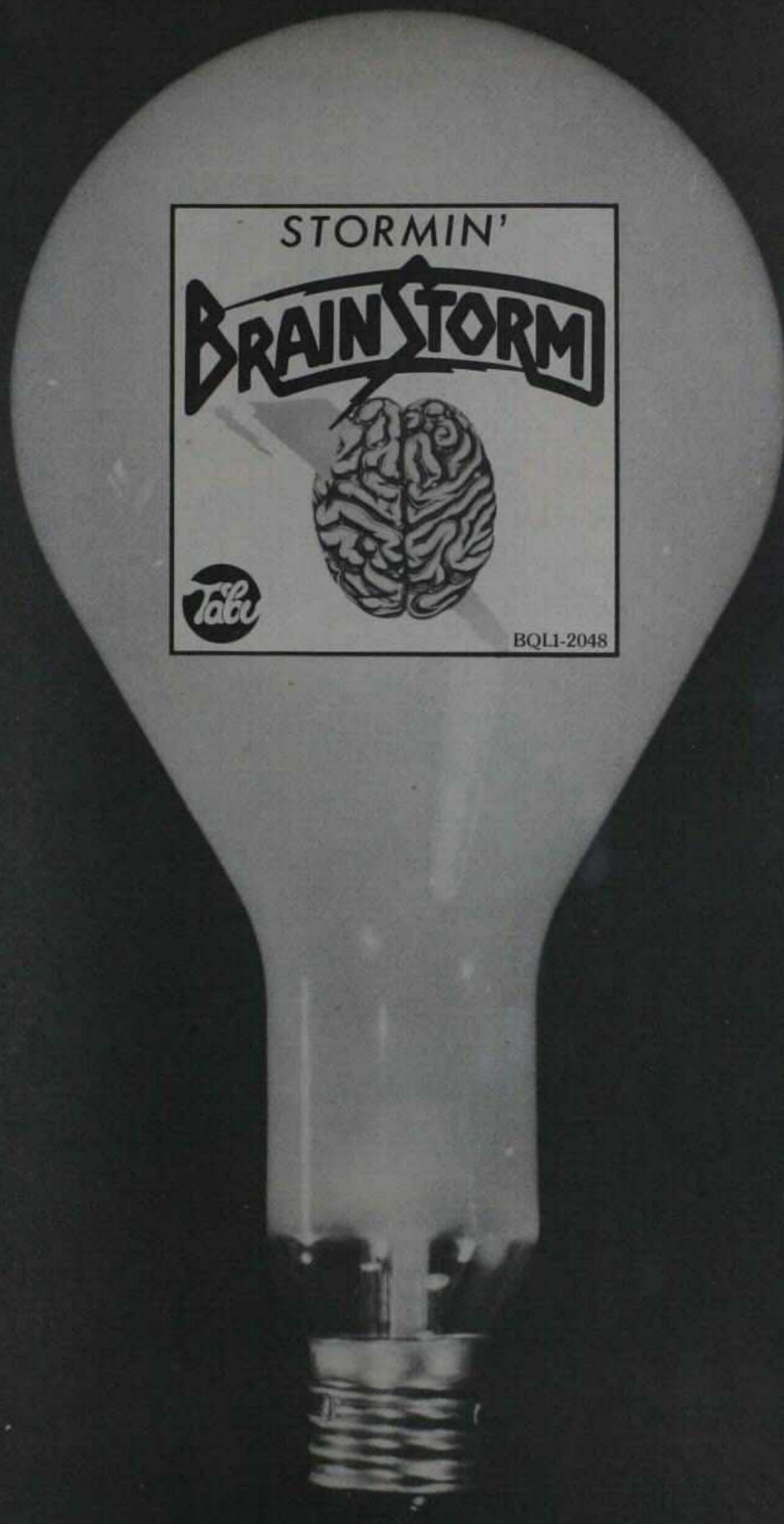
**ROD STEWART'S
LAST SINGLE
WENT GOLD.
TOPPED THE
CHARTS 7 WEEKS
RUNNING. HELPED
TURN A NIGHT ON
THE TOWN
PLATINUM.**

ROD STEWART'S NEW SINGLE

**"THE FIRST CUT IS THE DEEPEST"
b/w "THE BALL TRAP" WBS 8321**

From the album A NIGHT ON THE TOWN (BS 2938)
Produced by Tom Dowd.  On Warner Bros. Records.





RCA is proud to welcome Tabu Records to our ever-growing family of custom labels. Their first release is a "Brainstorm." Featuring the fast-breaking single, "Wake Up And Be Somebody" QB 10811

Manufactured and Distributed by RCA Records



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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
106	107	21	ABBA Greatest Hits Atlantic SD 18189	●	●	●	●	●	●
107	77	17	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	●	●	●	●	●	●
108	112	19	TED NUGENT Free For All Epic PE 34121	●	●	●	●	●	●
109	113	12	SYLVERS Something Special Capitol ST 11580	●	●	●	●	●	●
110	115	11	FRANK ZAPPA Zoot Allures Warner Bros. BS 2970	●	●	●	●	●	●
111	92	100	BEACH BOYS Endless Summer Capitol SWB 11307	●	●	●	●	●	●
112	114	70	KISS Alive! Casablanca NBLP 7020	●	●	●	●	●	●
113	116	21	BAY CITY ROLLERS Dedication Arista AL 4093	●	●	●	●	●	●
114	118	11	GLADYS KNIGHT & THE PIPS Pipe Dreams/Original Soundtrack Recording Buddah BDD-6576 ST	●	●	●	●	●	●
115	101	18	ROBIN TROWER Long Misty Days Chrysalis CHR 1107	●	●	●	●	●	●
116	106	11	STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9519	●	●	●	●	●	●
117	117	140	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	●	●	●	●	●	●
118	109	9	BEACH BOYS LIVE IN LONDON/BEACH BOYS 69 Capitol ST 11584	●	●	●	●	●	●
119	126	19	GATO BARBIERI Caliente A&M SP 4557	●	●	●	●	●	●
120	124	32	ELECTRIC LIGHT ORCHESTRA Din El-Din United Artists UA LA630 G	●	●	●	●	●	●
★	NEW ENTRY		BOOTSIE'S RUBBER BAND Ahh... The Name Is Bootsie, Baby! Warner Bros. BS 2972	●	●	●	●	●	●
★	171	2	UNDISPUTED TRUTH Method To The Madness Whitfield WH 2967 (Warner Bros.)	●	●	●	●	●	●
123	123	37	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	●	●	●	●	●	●
124	125	29	WAYLON JENNINGS Are You Ready For The Country RCA APL1 1815	●	●	●	●	●	●
★	151	50	QUEEN A Night At The Opera Elektra EK 1053	●	●	●	●	●	●
126	128	59	TED NUGENT Epic PE 33697	●	●	●	●	●	●
★	150	111	THE BEST OF BREAD Elektra EK 75056	●	●	●	●	●	●
128	135	69	DARYL HALL & JOHN OATES RCA APL1 1829	●	●	●	●	●	●
129	129	12	PURE PRAIRIE LEAGUE Dance RCA APL1 1924	●	●	●	●	●	●
130	110	16	DONNY & MARIE OSMOND Donny & Marie Featuring Songs From Their Television Show Nolab ND 8068 (Polydor)	●	●	●	●	●	●
131	111	9	SEALS & CROFTS Sudan Village Warner Bros. BS 2976	●	●	●	●	●	●
132	122	8	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTP 5027/2	●	●	●	●	●	●
133	131	15	VICKI SUE ROBINSON RCA APL1 1144	●	●	●	●	●	●
134	137	5	KING KONG/ ORIGINAL SOUNDTRACK Reggie MS 2350 (Warner Bros.)	●	●	●	●	●	●
135	136	7	ARETHA FRANKLIN Ten Years Of Gold Atlantic SD 18294	●	●	●	●	●	●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
136	119	40	FIREFALL Atlantic SD 18174	●	●	●	●	●	●
137	120	83	ELTON JOHN Greatest Hits MCA 7128	●	●	●	●	●	●
138	138	5	D.C. LARUE Tea Dance Parade PE 3006 (Roulette)	●	●	●	●	●	●
139	139	12	KOOL & THE GANG Open Sesame De-Lite DEP 2023 (PIP)	●	●	●	●	●	●
140	140	15	STYX Crystal Ball A&M SP 4504	●	●	●	●	●	●
141	130	11	THE BEST OF GEORGE HARRISON Capitol ST 11578	●	●	●	●	●	●
142	143	34	DAVID BOWIE Changesonebowie RCA APL1 1732	●	●	●	●	●	●
143	144	25	LTD Love To The World A&M SP 4509	●	●	●	●	●	●
144	148	9	THE BEST OF ROD STEWART Mercury SRM-2-7507 (Phonogram)	●	●	●	●	●	●
145	141	23	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	●	●	●	●	●	●
146	121	34	BLUE OYSTER CULT Agents Of Fortune Columbia PC 34164	●	●	●	●	●	●
★	166	4	JAMES BROWN Bodyheat Polydor PD 1 4093	●	●	●	●	●	●
148	152	32	NEIL DIAMOND Beautiful Noise Columbia PC 31965	●	●	●	●	●	●
149	149	30	AVERAGE WHITE BAND Soul Searching Atlantic SD 18179	●	●	●	●	●	●
★	160	3	BILLY PAUL Let 'Em In Philadelphia International PZ 34389 (Epic)	●	●	●	●	●	●
151	134	12	MELISSA MANCHESTER Help Is On The Way Arista AL 4095	●	●	●	●	●	●
★	165	5	MASS PRODUCTION Welcome To Our World Columbia SD 9919 (Atlantic)	●	●	●	●	●	●
153	153	44	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAL GLASER The Outlaws RCA APL1-1321	●	●	●	●	●	●
154	156	9	JOHNNY BRISTOL Bristol's Creme Atlantic SD 18197	●	●	●	●	●	●
155	155	44	WINGS AT THE SPEED OF SOUND Capitol SW 11525	●	●	●	●	●	●
156	161	4	STEVE HILLAGE L Atlantic/Virgin SD 18205	●	●	●	●	●	●
157	157	11	AL GREEN Have A Good Time Hi HBL 37103 (London)	●	●	●	●	●	●
158	158	25	HALL & OATES Abandoned Luncheonette Atlantic SD 7289	●	●	●	●	●	●
159	159	10	RAY CHARLES & CLEO LAINE Gershwin: Porgy & Bess RCA CPL2 1831	●	●	●	●	●	●
★	172	20	STANLEY CLARKE School Days Nonesuch NE 439 (Atlantic)	●	●	●	●	●	●
161	145	11	FUNKADELIC Hardcore Jollies Warner Bros. BS 2973	●	●	●	●	●	●
162	162	18	RICHARD PRYOR Bicentennial Nigger Warner Bros. BS 2960	●	●	●	●	●	●
★	184	2	GEROGE BENSON In Concert—Carnegie Hall CTI 607251 (Motown)	●	●	●	●	●	●
164	133	10	CHARLIE DANIELS BAND High Lonesome Epic PE 34377	●	●	●	●	●	●
★	175	5	STEPHEN BISHOP Careless ABC ABCD 954	●	●	●	●	●	●
★	176	3	DAVID SOUL Private Stock PS 2019	●	●	●	●	●	●
★	177	2	LED KOTIKE Chrysalis CHR 1106	●	●	●	●	●	●
168	146	16	ROBERT PALMER Some People Can Do What They Like Island ILPS 9470	●	●	●	●	●	●

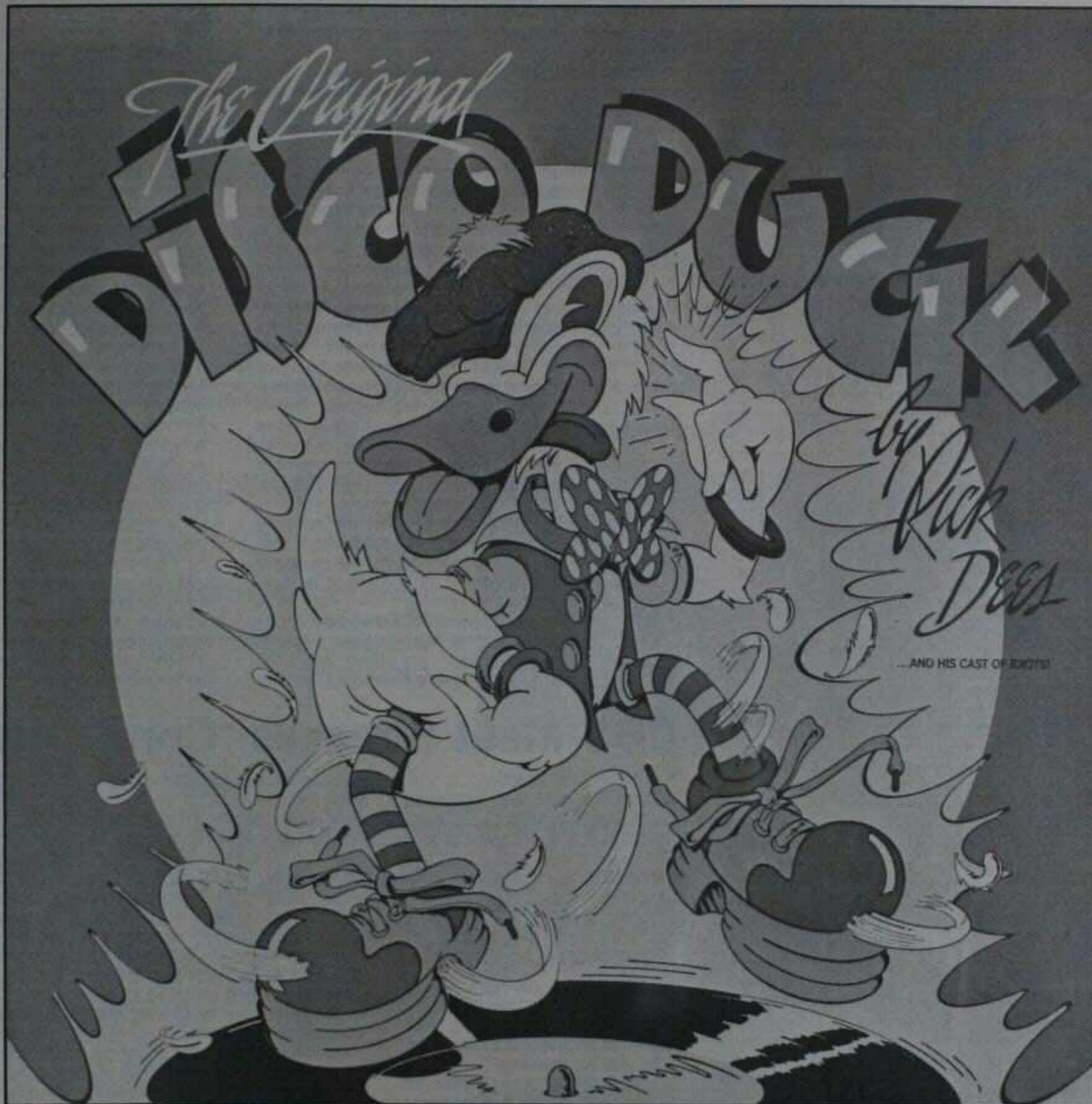
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
169	169	29	WILD CHERRY Epic Sweet City PE 34195	●	●	●	●	●	●
★	180	2	ARTHUR PRYSOCK All My Life Old Town OT 12 004	●	●	●	●	●	●
★	182	2	TAJ MAHAL Music Fuh Ya (Music Para Tu) Warner Bros. BS 2994	●	●	●	●	●	●
172	132	16	LEON RUSSELL Best Of Leon Shelby SRL 52004 (ABC)	●	●	●	●	●	●
173	173	3	SMOKIE Midnight Cafe RSD RS-1 3005 (Polydor)	●	●	●	●	●	●
174	154	18	WALTER JACKSON Feeling Good On Sound On LA656 G (United Artists)	●	●	●	●	●	●
★	186	2	HANK CRAWFORD'S BACK Kudu 3351 (Motown)	●	●	●	●	●	●
176	167	207	LED ZEPPELIN (IV) Atlantic SD 7208	●	●	●	●	●	●
177	147	10	ALLMAN BROTHERS BAND Wipe The Windows - Check The Oil - Dollar Gas Capricorn CXC0177 (Warner Bros.)	●	●	●	●	●	●
178	168	112	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	●	●	●	●	●	●
179	127	5	THE BEST OF STEPHEN STILLS Atlantic SD 18201	●	●	●	●	●	●
180	183	2	VICKI SUE ROBINSON Never Gonna Let You Go RCA APL1 1356	●	●	●	●	●	●
181	164	12	ELVIN BISHOP Hometown Boy Makes Good Capricorn CP-8174 (Warner Bros.)	●	●	●	●	●	●
★	NEW ENTRY		RENAISSANCE Novella See SA 7526 (ABC)	●	●	●	●	●	●
183	190	73	WINGS Venus And Mars Capitol ST 11419	●	●	●	●	●	●
184	189	15	J.J. CALE Troubadour Shelby SRL 52002 (ABC)	●	●	●	●	●	●
★	NEW ENTRY		STARCASTLE Fountains Of Light Epic PE 34375	●	●	●	●	●	●
★	NEW ENTRY		ASHFORD & SIMPSON So So Satisfied Warner Bros. BS 2992	●	●	●	●	●	●
187	187	3	MCCOY TYNER Focal Point Meridian M 5072 (Fantasy)	●	●	●	●	●	●
188	142	18	STILLS-YOUNG BAND Long May You Run Jeppia MS 2253 (Warner Bros.)	●	●	●	●	●	●
★	NEW ENTRY		THE RUNAWAYS Queens Of Noise Mercury SRM-1-1135 (Phonogram)	●	●	●	●	●	●
★	200	5	RALPH MACDONALD Sound Of The Drum Meridian M 5057 (TK)	●	●	●	●	●	●
191	196	2	CAROL DOUGLAS Midnight Love Affair Meridian International BML1-1798 (RCA)	●	●	●	●	●	●
192	193	8	WISHBONE ASH New England Atlantic SD 18200	●	●	●	●	●	●
193	170	75	GARY WRIGHT The Dream Weaver Warner Bros. BS 2988	●	●	●	●	●	●
194	194	3	THIN LIZZY Johnny The Fox Mercury SRM-1-1119 (Phonogram)	●	●	●	●	●	●
195	195	19	LITTLE RIVER BAND Harvest ST 11512 (Capitol)	●	●	●	●	●	●
196	197	2	GRAHAM PARKER Heat Treatment Mercury SRM-1-1117 (Phonogram)	●	●	●	●	●	●
197	198	5	AL KOOPER Act Like Nothing's Wrong United Artists UA LA 672 G	●	●	●	●	●	●
198	199	7	MELBA MOORE Melba Buddah BDD 1677	●	●	●	●	●	●
★	NEW ENTRY		IMPRESSIONS Vintage Years See SA 7117-2 (ABC)	●	●	●	●	●	●
200	185	82	JEFFERSON STARSHIP Red Octopus Giant GFL1-0295 (RCA)	●	●	●	●	●	●

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alba	51, 106	Brass Construction	59	Al Kooper	197	Robert Palmer	168	King Kong	134
Aerosmith	54, 66	Bread	33, 127	Leo Kottke	167	Graham Parker	196	Pipe Dreams	114
Allman Bros.	177	Brick	19	Led Zepplin	73, 176	Parliament	107	Spinners	102
Ashford & Simpson	186	Johnny Bristol	154	Gordon Lightfoot	76	Billy Paul	150	Starcastle	185
Atlanta Rhythm Section	61	James Brown	147	Little River Band	195	Pink Floyd	117	Al Stewart	10
AWB	39, 149	Jackson Browne	25	Loggins & Messina	75	Jean Luc Ponty	77	Rod Stewart	12, 144
Roy Ayers	82	J.J. Cale	184	LTD	143	Richard Pryor	162	Stephen Stills	179
Juan Baez	92	Captain & Tennille	65, 94	Lynyrd Skynyrd	79	Arthur Prysock	170	Stills Young	179
Gato Barbieri	119	Ray Charles & Cleo Laine	159	Ralph MacDonald	190	Pure Prairie League	129	Donna Summer	55
Bar-Kays	78	Chicago	70, 123	Mary MacGregor	52	Queen	8, 125	Styx	140
Bay City Rollers	113	Stanley Clarke	160	Melissa Manchester	151	Leon Redbone	56	Sylvester	109
Beach Boys	111, 118	Eric Clapton	99	Chuck Mangione	87	Renaissance	182	Taj Mahal	171
Bee Gees	15, 89	Commodores	90	Barry Manilow	34	Vicki Sue Robinson	133, 180	James Taylor	48
George Benson	100, 163	Alice Cooper	103	Manfred Mann	20	Linda Ronstadt	7, 74	Thin Lizzy	184
Drin Bishop	165	Chick Corea	62	Dave Mason	84	Rufus	59	Juan Tamarit	67
Blackbyrds	35	Crusaders	132	Mass Production	152	Leon Russell	172	Trammps	86
Blue Oyster Cult	146	Hank Crawford	175	McGoo & Davis	72	Runaways	189	Robin Trower	115
Bootsie's Rubber Band	121	Burton Cummings	47	Harold Melvin & The Blue Notes	98	Santana	29	Stanley Turrentine	116
Boston	5	Charlie Daniels	164	Steve Miller Band	11	Leo Sayer			

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RS-1-3017

Featuring

Disco Duck RS-857

and the Recent Smash Single

Dis-Gorilla RS-866

Side One
DISCO DUCK
BARELY WHITE
BIONIC FEET
FLICK THE BICK
DISCO DUCK



on
RECORDS AND TAPES

Side Two
DIS-GORILLA
DOCTOR DISCO
BAD SHARK
HE ATE TOO MANY JELLY DONUTS
THE PEANUT PRINCE

Inside Track

Jury's Probing

• Continued from page 1

but actual marketing information is solicited individually from member firms.

The directive being sent to individual member firms asks for pricing and sales data. Methods of distribution are also asked for. It's understood that information about advertising allowances is being requested.

Alleged inequities in apportionment of advertising allowances have been a growing complaint among competing retailers and rackjobbers (Billboard, Jan. 8, 1977).

A grand jury investigation is normally triggered by a number of requests from U.S. citizens complaining about what they consider to be a violation of federal law.

When early research by the Justice Dept. indicates further study is necessary, the alleged illegal activity is turned over to a member of the U.S. Attorney's staff in the area designated as the center of the investigation.

Witnesses are subpoenaed. Their testimony before the grand jury, along with information received by investigators, is studied by the special body.

After considerable study—most previous grand jury investigations into various facets of the record/tape industry have continued for two to three years—the grand jury could decide there was enough valid evidence of possible violation and order an indictment.

An indictment is an accusation in writing found and presented by a grand jury charging that a person and/or company named therein has committed some act or has been guilty of some omission, which, by law, is a crime.

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Sales deal transferring assets of The New York Times Music Publishing Co. was signed late Friday (28) in New York to Freddie Bienstock's Carlin Music. Although financial details were not made public, it is understood to have involved a cash payment of approximately \$3 million. The company had been up for sale for the better part of a year and at one point was very close to being sold to RCA Records.

... Chuck Smith and Gene Patch were reportedly one-two in the executive flow chart explained to Pickwick International rack, distribution and retail key brass in Minneapolis Jan. 20-22. Amos and Danny Heilicher didn't make the Top 10.

Eddie Biscoe, president of Bang Records, Atlanta, has left that firm and is reportedly headed for Los Angeles, where he will start another label: Mrs. Ilene Berns Biscoe was not available for comment, but she is rumored to be taking over helm of the label, started by the late Bert Berns. ... The IRS has notified U.S. firms that starting Jan. 1, 1977, conventions held outside the U.S. will no longer be totally tax-deductible. ... Is a veteran distrib. executive buying out the entity which he now manages for a conglomerate to go it on his own with a former business associate, not now in the record/tape industry?

Is an important label shaking up its international division? ... If the name of First Artists Records' division chief, Gary LeMel, sounds familiar, you are an oldies collector who recalls his "On Broadway" hit for VeeJay Records about 1965. ... A new California bill, passed in January by the legislature, now makes it possible for retail store personnel to detain a shopper suspected of theft if there is reasonable cause to believe the theft was committed by the person in question. Under the prior law, store personnel actually had to see the theft before apprehension. ... Shim Weiner, for years a Decca Records Midwest sales executive, is running Shim's Records & Tape on Chicago's far south side. ... Patti Smith convalescing from injuries suffered in a fall from a 10-foot high stage in Tampa during a recent show. She'll rest through February. ... Sire reissuing Lenny Kay's 1960s

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anthology LP, "Nuggets," in conjunction with the release of his book, "Rock 100," co-written with David Dalton, featuring their version of rock's top 100 acts. ... Stevie Wonder's doing personals in Africa. ... Mary McGreggor's "Torn Between Two Lovers" becomes Ariola America's first No. 1 single on the Hot 100 this issue.

Helen Reddy's planned satellite show from Las Vegas to Cannes for viewing by MIDEM folk Jan. 21 never happened. Lots of hoopla heralding the event though.

The date and location for the National Assn. of Independent Record Distributors is still undecided, with a rumored majority favoring Chicago in late spring. NAIRD was expected to convene in San Francisco before or after NARM's conclave in L.A. ... Elton John doing an ABC-TV special Thursday (3) at 8:30 p.m. ... Is David Geffen headed back into the disk wars after a stab at filmdom's ivory tower activity? ... Pierre Cosette, who got his industry start as a big band one-night booker with MCA in the early '50s, has a tv special, "The 100th Anniversary of Recorded Music" in preparation. ... Bob Koester, president of Delmark Records, Chicago, is father of a daughter, Katherine, born to his wife Susan Jan. 10.

Mayor Tom Bradley has named Friday (4) as "Dick Clark's American Bandstand" day in Los Angeles, honoring the show's 25th anniversary on ABC-TV that night with a two-hour special. ... Bill Cohen, veteran salesman now with Progress, Cleveland, convalescing from illness at Mt. Sinai Hospital, Cleveland. ... "An Evening with Diana Ross" on March 6 via NBC-TV will be the first 90-minute one-woman special ever.

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Executive Turntable

• Continued from page 4

ard O'Brien has joined JVC Industries Inc., as vice president, marketing, Massapequa, N.Y., after 11 years with Sony as national sales manager. ... Walter W. Williams named general manager of General Electric's audio electronics products department. He had been manager of marketing for the department. ... Edward W. Adis promoted to national sales manager/direct accounts in the consumer products division of the Sony Corp. of America, New York. He was sales manager for national accounts. Also at Sony, Gus Ishida moves into the post of general manager of the hi fi division from Southwest regional manager, taking over duties of John Kearney. ... Memorex creates two new executive vice president posts, Jim Doobie for equipment, and Robert Jaunich II for media. They join Robert Wilson, chairman, president and chief executive officer, in an office of the president, Santa Clara, Calif. Doobie had been vice president, computer media group, and Jaunich, vice president, consumer and business media group. ... Mort Russin appointed vice president of sales and marketing for Ikegami Electronics Inc., New York. He was national sales manager. ... At BASF, Bedford, Mass., James Walker upped to national sales director for blank tape from West Coast regional sales manager. He succeeds Gerry Berberian, who resigned to form his own rep firm. ... Mort Gleberman, ex-Lafayette vice president, joins Superscope, Los Angeles, to head up a newly formed division for manufacture of stereo compacts and consoles. ... In shift of Hy-Gain Electronics sales/marketing division to Miami from Lincoln, Neb., Robert Downey joins as national accounts sales manager, from Schott Optical Glass; Michael La Rocco is named national marketing coordinator, from Illinois Electric Co.; John Cashwell moves in as communications director from Panasonic. ... Robert Haspel has joined Elpa Marketing Industries as Western regional sales manager, Scottsdale, Ariz., after seven years as Eastern regional sales manager for Capitol Magnetics. ... Jack Dreyer named national sales manager, Panasonic auto products, Secaucus, N.J., from a similar post in the business equipment department. He succeeds Clark Jones, who resigned to become Eastern sales manager, Electra Co. ... Cory Robbins leaves as professional manager of Midland Music.

A:
The new hit single by ELO, Electric Light Orchestra.

"Do Ya:"
(LAXW-999-Y)
one of the most programmed AOR tracks in history.

From "A New World Record"
(LUA-LA679-G)
by ELO.

A Jet Production on United Artists Records.



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Within that classification please circle your area of specialty.

- (Example: Recording artists, performers, attorneys, agents, managers)
- 1 Retail merchandisers of records, pre-recorded & blank tapes, playback and communications hardware and accessories
 - 2 Rack jobbers, record & tape distributors, one-stops, juke box operators, exporters and importers of records and tapes
 - 3 Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques
 - 4 Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios.
 - 5 Recording artists, performers, attorneys, agents, managers
 - 6 Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities
 - 7 Schools, colleges, students, faculty, Libraries, music fans, and audiophiles
 - 8 Investment houses, banks, Federal, State and international departments of government, embassy officials
 - 9 Music publishers, songwriters, performing unions, licensing & rights organizations
 - 10 Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors
 - 11 Miscellaneous, including independent management and technical consultants
 - 12 other _____

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- 1 year (52 issues) \$70
- 1 year - First Class \$120

- Hawaii and Puerto Rico (via air jet) \$ 90
- Alaska (available first class only) \$120
- Continental Europe, Great Britain, Africa, U.S.S.R. (via air jet) and Mexico, Caribbean, Central America (via air mail) \$125
- South America (via air mail) and New Zealand, Australia (via air jet) \$135
- Asia, Pacific, all others (via air mail) \$180
- Japan (via air jet) ¥ 49,500

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FEBRUARY 5, 1977, BILLBOARD

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Executive Turntable

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ard O'Brien has joined JVC Industries Inc., as vice president, marketing, Mahwah, N.Y., after 11 years with Sony as national sales manager. . . . Walter W. Williams named general manager of General Electric's audio electronics products department. He had been manager of marketing for the department. . . . Edward W. Adis promoted to national sales manager/direct accounts in the consumer products division of the Sony Corp. of America, New York. He was sales manager for national accounts. Also at Sony, Gus Ishida moves into the post of general manager of the hi fi division from Southwest regional manager, taking over duties of John Kearney. . . . Memorex creates two new executive vice president posts, Jim Doobie for equipment, and Robert Jaunich II for media. They join Robert Wilson, chairman, president and chief executive officer, in an office of the president, Santa Clara, Calif. Doobie had been vice president, computer media group, and Jaunich, vice president, consumer and business media group. . . . Mort Russin appointed vice president of sales and marketing for Ikegami Electronics Inc., New York. He was national sales manager. . . . At BASF, Bedford, Mass., James Walker upped to national sales director for blank tape from West Coast regional sales manager. He succeeds Gerry Berberian, who resigned to form his own rep firm. . . . Mort Gleberman, ex-Lafayette vice president, joins Superscope, Los Angeles, to head up a newly formed division for manufacture of stereo compacts and consoles. . . . In shift of Hy-Gain Electronics sales/marketing division to Miami from Lincoln, Neb., Robert Downey joins as national accounts sales manager, from Schott Optical Glass; Michael La Rocco is named national marketing coordinator, from Illinois Electric Co.; John Cashwell moves in as communications director from Panasonic. . . . Robert Haspel has joined Elpa Marketing Industries as Western regional sales manager, Scottsdale, Ariz., after seven years as Eastern regional sales manager for Capitol Magnetics. . . . Jack Dreyer named national sales manager, Panasonic auto products, Secaucus, N.J., from a similar post in the business equipment department. He succeeds Clark Jones, who resigned to become Eastern sales manager, Electra Co. . . . Cory Robbins leaves as professional manager of Midland Music.

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