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Giant Canadian Expo For Sound Centenary

U.K. Publishers Win Reversion Right Court Test

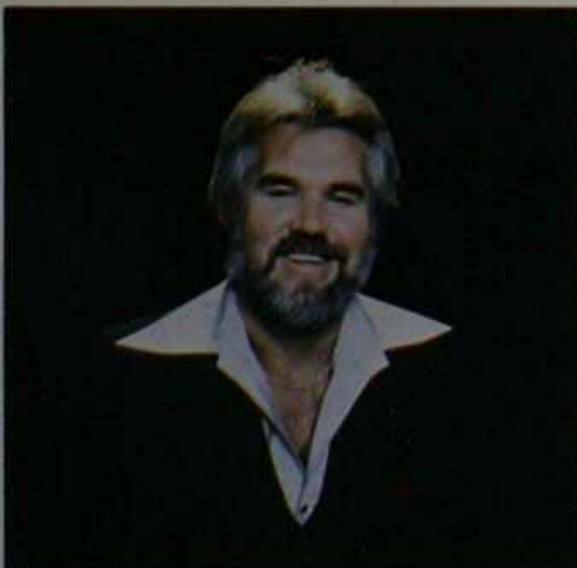
By MIKE HENNESSEY

LONDON—British publishers appear to have won the first round in the protracted and complex legal battle over reversionary rights affecting ownership of more than 40,000 popular songs.

In a judgment upon eight actions brought by Redwood Music Ltd., a member of the Carlin group, a High Court judge here has ruled that songs composed by one writer but having lyrics by a different writer must be regarded as "collective works," and did not therefore revert to the estate of the original copyright owner 25 years after his death.

The British Copyright Act of 1911 provides that copyrights should revert to the representative of the original copyright owner 25 years after the death of the owner.

(Continued on page 53)



"LUCILLE" (UAXW 929-Y) may well turn out to be Kenny Rogers favorite lady as he zooms to the top of the country charts and starts to crossover to the pop side. "LUCILLE" is included in Kenny's latest album, "KENNY ROGERS" (UA-LA 689-G) as well as his last hit single, "Laura," Kenny Rogers, the lady's man of the hour on UNITED ARTISTS Records & Tapes. *(Advertisement)*

"Stay Awhile With Me" G 109



Donny Gerrard LP G1002

By RADCLIFFE JOE

NEW YORK—The Canadian Recording Industry Assn. (CRIA) will commemorate the 100th anniversary of recorded sound with what it claims will be the world's largest exhibit on the evolution of sound recordings.

The exposition will be held at the special Canadian-Recording Industry Pavilion of the Canadian National Exhibition Assn. scheduled for Aug. 17-Sept. 5 in Toronto.

The 120,000 square foot pavilion will be housed in space donated by the Exhibition Assn. It will try to trace the historical development of recorded composers and performers and will also feature individual displays by all the major recording companies doing business in Canada today.

An organizing committee has been established to develop plans for this ambitious tribute to the recorded sound industry. It is headed by Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd.

Other members include Stan Ku- *(Continued on page 54)*

Justice Dept. Probing Music Publishing Via L.A. Division

LOS ANGELES—The Justice Dept.'s antitrust division here is investigating music publishing firms.

Brian Robbins, who is housed in the same 14th floor area as Johnathan Gordon, who heads the Justice Dept.'s grand jury investigation of record/tape industry trade practices (Billboard, Feb. 5, 1977), is contacting local persons and firms in publishing. When contacted, Robbins had no comment.

In his preliminary queries of publishing figures here, Robbins has been delving into the activities of conglomerate and multi-national owned publishing entities.

This newest preliminary investigation, begun some three weeks ago, has thus far centered on local area publishers. It is not known just how broad in scope the investigation will go, but local publishers have acknowledged talking with antitrust division representatives.

19TH MEET BIGGEST

NARM's Focus On 'Bottom Line'

By JOHN SIPPEL

LOS ANGELES — Sixteen hundred registrants, topping by 20% the previous high, will weigh the fiscal future of the record/tape/accessory industry during the 19th annual NARM convention here at the Century Plaza Hotel Friday (4) through Monday (7).

And the emphasis will be on the bottom line. NARM president Jules Malamud has peppered the four-day over-a-weekend program with financial expertise. Though this is NARM's shortest convention, attendance has been bolstered by 62 firms, which have joined NARM since the first of the year. It's NARM's largest early year membership surge in years, Malamud says.

Spurred by the 1976 NARM rack-jobber workshop which sought in-depth research on its contribution to the industry (Billboard, April 3, 1976), Alfred Oxenfeldt, professor of marketing, Columbia Univ., will discuss individually Friday (4) with *(Continued on page 23)*

ABC Moving To Aid Rack Depts. With New Mixes

By IS HOROWITZ

NEW YORK—A major thrust to beef up earnings of racked music departments by adjusting product mix is being undertaken by ABC Record & Tape Sales.

The drive, which will see more items stocked that provide higher profit margins than front-line albums, is also expected to bolster waning confidence on the part of some merchandising chains in racked music as a viable revenue producer.

In common with other rackjobbers, ABC is deeply concerned over moves by some major chains to de-emphasize record and tape departments. *(Continued on page 23)*

International Radio Forum Emphasizes Global Issues

1st Semi-Pro Recording Spectacular For L.A.

By JIM McCULLAUGH

LOS ANGELES—A first of its kind semi-pro recording exposition will take place here at the L.A. Convention Center April 23-24.

Aimed primarily at the exploding semi-pro and home studio market, "Multi-Track Expo 1977" will feature up-to-date displays of such equipment as tape recorders, mixing consoles, signal processors, monitors and related equipment from an anticipated 30 manufacturers in the field.

In addition, there will be contin- *(Continued on page 63)*

LOS ANGELES—In a move to bring radio of all nations together, the 10th annual International Radio Programming Forum will be held this August in Toronto.

Co-chairmen for the event will be Gary Stevens, senior vice president and general manager of KDWB in Minneapolis, and Keith James, vice president of programming for Moffat Communications, Calgary, Canada.

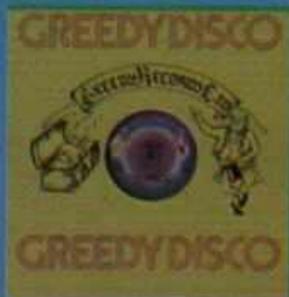
Actual hotel and dates of the four-day radio programming meeting, largest of its kind in the world, will be announced within the next couple of weeks.

Heading up the annual awards competition for 1977 will be Al Herskovitz, operations manager, KPOL, Los Angeles. *(Continued on page 24)*



Hot on the heels of his smash hit single, "Say You'll Stay Until Tomorrow," PE 34468 8-50308 Tom Jones' new album is off to an amazing start. Like the single after which it's named, the album is well on its way to the top of both Country and Top 40 charts—assuring that 1977 is the year of Tom Jones. On Epic Records and Tapes. Produced by Gordon Mills. *(Advertisement)*

GET GREEDY



Juice DGD 108

The Bottom Line DGD 103

Donny Gerrard DGB 107

Kathy Collier DGD 102

"I'm Laying My Heart On The Line" G 111



The Checkmates Ltd. LP G1003

SPECIAL 4-PACK of 12 Inch, 45 rpm Disco Discs

STALLION



Their new hit single,
"Old Fashioned Boy"
from their debut album,
Stallion
on Casablanca Record & FilmWorks, Inc.



Copyrighted material

NEW YORK—The record industry grossed an estimated \$2.76 billion in 1976 in the U.S. and is expected to rise 10% to 11% in the next two years, says John D. Backe, president of CBS Inc., parent company of the CBS Records group.

Using figures supplied by the RIAA and CBS Records, Backe told a security analysts meeting here that he expects overall industry sales at list price to total \$3.06 billion this year and \$3.33 billion in 1978.

"Dollar sales growth will probably continue to outpace unit sales increases, but less dramatically than in the past few years. Price increases will probably be selective, while unit sales growth continues," he said.

Looking at the record group,

CBS Exec Predicts U.S. 1977 Music Sales \$3.6 Bil

By ROMAN KOZAK

Backe said, "The strength of the business is particularly evident in the past three years, during which income growth has more than kept pace with revenue growth. The group's strong 1976 performance is due primarily to the domestic CBS Records division which had a dynamic year in every phase of the business."

Income before taxes in 1976 for the records group hit \$65.3 million,

up 16% or \$9 million from the year before. Sales were \$563.8 million, ahead about \$79.5 million from 1975. The group accounted for 19.7% of the corporate pre-tax income in 1976 (Billboard, Feb. 19, 1977).

Backe called the growth of CBS Records group internationally, "good, though less dramatic than that of the domestic division in 1976." He said key international

markets are maturing and he expects a slower rate of growth there now than when these markets were first developing.

He said that CBS Records International is "the largest U.S.-based international music company, with 27 subsidiaries and 14 licensees doing business in more than 100 markets."

He said that 40% of CBS International product consists of Ameri-

can music, while the other 60% represents sales by local international artists.

He credited the good performance of the international division with the successful introduction of artists across national boundaries and the development of new artists. He also noted that artists' costs grow less rapidly abroad than they do in the U.S.

He said the CBS plans to expand and automate its English, Dutch and Brazilian manufacturing facilities and that several other capital projects are also being planned.

He said that the music club in Britain was discontinued this last year, "due to poor ordering and credit patterns." But he said, in the

(Continued on page 8)

ASCAP Looking For Commercial Radio Rate Hike

By DICK NUSSER

NEW YORK—ASCAP, claiming an increase in the value of its repertory as well as the number of charted songs under its aegis, seeks to increase its commercial fee rate with independent radio broadcasters from 1.725% to 2%.

The agency's present contract with the independent radio stations expires Monday (28). Under a legal arrangement previously ordered by a Federal Court here, stations automatically are entitled to an ASCAP

See related story on this page in column five.

license under existing fee rates while the new contract is being negotiated.

The All-Industry Radio Music License Committee, representing some 1,400 stations in the negotiations, wants the present rate reduced by an undisclosed amount. One report claims the committee wants to see the rate dropped back to 1.3%.

ASCAP is currently negotiating a new rate contract with network television stations. A new agreement with network radio was completed last year. An existing contract with independent television stations expires the end of this year.

ASCAP executive Paul Marks says ASCAP's share of total performances is increasing "as evidenced by chart activity over the past several years." Moreover, he points to the new copyright law's provisions for extending the term of titles which would have gone over to public domain under the old law.

"These works are an important part of our catalog and the new law provides for an extension we would not have been allowed otherwise," he says.



Stevie Wonder: he wins four Grammys.

Natalie Cole: she wins top female r&b vocal honors.

Wonder Continues Grammy Lead Stevie Has 'Key' To 4 Awards; Benson 'Breezin' To 3

By AGUSTIN GURZA

LOS ANGELES—Extending his winning streak through three consecutive album releases, Stevie Wonder emerged once more as the Grammy's most acclaimed artist of the year for 1976 with four awards honoring the artist's "Songs In The Key Of Life" LP.

Besides taking the coveted honor as album of the year in the 19th annual NARAS competition, Wonder was also named best male vocalist in both the pop and r&b categories, a feat he has managed twice before with "Innervisions" (1974) and "Fulfillingness' First Finale" (1973).

And to consolidate his single-handed domination of the awards, Wonder also walked off with the best producer Grammy, his first victory in that category having lost two years ago to Thom Bell.

Wonder, who did not release an album last year, is the only artist to win the Grammy's best album tribute for three consecutive LPs. Only Frank Sinatra had come close to the accomplishment when he won the

Complete results appear on page 12. Photo coverage appears on page 28.

top album award twice in a row in the mid-60s.

Wonder now has a career total of 15 Grammys. Henry Mancini has accumulated 20 and Vladimir Horowitz has 13.

Since Wonder was in Africa and unable to attend the Grammy Awards Show telecast live on CBS-TV from the Hollywood Palladium Feb. 19, a satellite hookup was arranged to broadcast Wonder's per-

formance of "Sir Duke" direct from Palagos, Nigeria.

Unfortunately, however, the transmission, which was touted as a television first, was garbled beyond intelligibility in both the audio and video.

George Benson, another big winner this year, captured Grammys in three categories. Honored along with producer Tommy LiPuma, Benson's "This Masquerade" was announced as record of the year to an accompanying burst of boisterous approval from the star-studded Palladium audience.

Significantly perhaps, this marks the first time since 1967 that NARAS has picked a record of the year that was not a No. 1 pop single. "This Masquerade," which won

(Continued on page 65)

Radio's 'Holding' Against ASCAP Increased Fees

By CLAUDE HALL

LOS ANGELES—There's a strong feeling among radio broadcasters that the All-Industry Radio Music License Committee will be able to hold the line against an increase in music fees from ASCAP.

As Mike Oatman, station manager of KFDI in Wichita, Kans., puts it: "We're already paying enough to float a battleship." KFDI paid ASCAP and BMI a total of \$45,000 last year in music license fees, Oatman claims.

Phil Lewis, general manager of WCCO in Minneapolis, says that he's essentially opposed to an increase in ASCAP fees and that he thinks the approach of the All-Industry Committee is correct. The committee (see separate story) is fighting for a reduction in the fees. At present, the fee is 1.725% of revenue, with some exceptions; ASCAP wants 2%.

Oatman says that he has received a notice from ASCAP about the entire matter. The notice says that ASCAP is applying for interim fees at the same rates pending final negotiations with the committee. The no-

(Continued on page 65)

Angel, Key Capitol Pops LPs To \$7.98

LOS ANGELES—Capitol Records is raising its suggested list price on albums for key artists to \$7.98 and for all artists on Angel, the classical label. The distributor price will be \$3.97. The new prices go into effect March 1. Last week, the label was busy sending out letters to accounts.

The distributor price on \$6.98 product has been \$3.32 and the price

(Continued on page 63)

Houston Is Booming As A Disk/Tape Key Market

By JOHN SIPPEN

LOS ANGELES—Houston booms as a record/tape mart, with two monster retail stores set for late April and Daily Bros. Distributing, Texas' oldest independent retailer, blue-printing a tripling of its warehousing space there.

The largest store in the western half of the U.S. opens around May 1 at Westheimer and Voss when Sound Warehouse opens an 18,000 square-foot location there.

Equalled only by Lenny Silver's Buffalo Record Theatre, the one-story store will feature a glassed-in, separate classical section of over 2,500 square-feet. Bronson Evans, in charge of the Sound Warehouse Houston penetration, which already has 5,000 and 9,000 square-foot stores, says the longhair store sec-

tion will be a larger copy of an innovative department instituted a year ago by Kay and Dan Moran, originators of Sound Warehouse, Oklahoma City 17-store chain in the two states.

Kay Moran says the first totally separate classical store within a store has been so successful that the Houston department will be a much enlarged copy. A separate register will also be included in the area. "We'll have other surprises by the time we open," Evans states.

A 15,000 square-foot Cactus store will be opened on South Port Road, exceeding by 1,000 feet, a first store opened a year ago by Don and Bud Daily, owners of Daily Bros. Distributing. The store will be managed by John Edwards. The two stores operated by the

sons of Harold W. Daily, who founded the distributorship, average out as the largest stores operated by any chain nationally.

Daily Bros. moves from its E. 11th quarters, where its been since 1944, to 30,000 square feet

2 'Monster' Retail Units On The Way

at 34th & Brinkman, tripling its space. "We don't intend to diversify. This space will be used essentially to strengthen our hold in independent distribution," says Bud Daily. The brothers move into their new quarters sometime in September, it's estimated.

MARCH 5, 1977, BILLBOARD

FCC PAYOLA HEARINGS

WOL DJs, Promoter Providing Fireworks, Surprise Revelations

By MILDRED HALL

WASHINGTON—Testimony at the FCC's second week of payola hearings Tuesday-Friday (22-25) in the on-going battle between major rock concert producers and black radio station WOL deejays here, provided some jolting surprises about the way business is done in radio-promoted rock concerts in this area.

Opening witness Jack Boyle, head of Cellar Door Productions, described his exclusive contract to produce concerts in the area's biggest enclosed stadium, Capital Centre, which seats nearly 19,000.

Boyle said he had barred DJ Productions, owned by six WOL deejays, from the arena, because of their "poor business ethics."

WOL licensee Egmont Sonderling, whose corporation owns 11 radio stations, baffled FCC Law Judge Joseph Stirmer and FCC attorney Keith Fagan by failing to see that a conflict of interest situation can exist when deejays have interests in concert promotion and artists—just as it does if the interests are in the record business or talent management.

Sonderling testified that until the trouble in Washington, D.C., arose over WOL deejays' concert activities (abruptly banned in April 1976), he was completely "unaware" of any need to check on, or set up controls to prevent conflict of interest or payola situations surrounding the WOL deejay concert activity.

In contrast, all Sonderling deejays are strictly forbidden to have any connection with record companies or interests in recording talent under the company's antipayola policies governing deejays outside activity, he said.

Concert producer Boyle recapped the various complaints against DJ Productions and deejay Mel Edwards that Bill Washington had recounted at the previous week's hearing.

The Cellar Door producer said the recording artists' managers let the concert producers know that "they had to do something" about demands for money by WOL's deejays, or the artists' records would not be

played over WOL which is the major black station in the area.

The biggest payment and the show-piece of the FCC payola investigation thus far, was the \$14,000 payment to assure an Earth, Wind and Fire concert. Boyle said this money was to "buy back" a right of first refusal on the group's concerts that DJ Productions had allegedly gained by pressuring the group's management.

Law Judge Stirmer was surprised to learn, by questioning, that the money did not come out of Boyle's pocket. The \$14,000 was suggested by the E, W & S managers and was to be listed as a cost-expense. "So actually it was they who were paying this money," said the Law Judge.

Boyle agreed and said if it had been up to him, he would have refused—but it was done by E, W & S managers, so he was "out of it, but plenty steamed."

Testimony brought out that Boyle's attorney sent a tough bill of particulars to Sonderling about the WOL situation on April 6, 1976. It triggered a reversal of the Sonderling permissive policy on WOL deejays' concert producing.

Sonderling consistently testified that his company's investigation of the WOL deejays showed "they had done nothing wrong." But the Washington "trouble" required a new policy for a situation "that was brand new to us."

The new policy bars WOL deejays from the ad lib "intros and extros" for recording stars when the record talent is appearing in a Washington area concert. Interviews are barred under the same circumstances.

Also, WOL deejays cannot run concerts featuring major recording artists in the Washington area. Those already arranged for in the first half of 1976, or were under contract, were allowed to go on, but no new ones. At the same time, deejay Mel Edwards' resignation as WOL music director was accepted.

Sonderling said his stations each have a music control "clock" dia-

(Continued on page 63)

New Cordless Mikes Let Rock Stars Roam Around

By DICK NUSSER

NEW YORK—Security permitting, rock stars can be rolling in the aisles this year, thanks to new developments in wireless microphones that give them new freedom of movement.

Peter Frampton, Kiss, the Electric Light Orchestra, Todd Rundgren and Utopia, Garth Hudson of the Band and several other top rockers already have the new equipment.

Initial reports indicate it does the trick—the trick being to play without wires and be able to waltz, or bop, 100 yards in either direction while playing or singing.

For ELO, it's made for a more entertaining concert, giving the group's cello and guitar players the opportunity to carry their patented antics into the audience.

Until now, most wireless mikes haven't been reliable. Interference from FM stations, CB radios and

even police and taxi calls have caused embarrassing moments for users. Consequently, they were used mainly in Las Vegas and other places where a performer's movements could be "blocked," theatre parlance for calculated movements.

"I've been in the business for 15 years," says ELO's production manager John Downing, "and this is amazing, the best we've come across. There's no interference or anything. They've completely cured that problem."

The new wireless system is an outgrowth of the old Vega wireless mikes. Ken Schaffer, an electronics expert who also dabbles in promotion and has been a peripheral figure on the rock scene for years, decided to "fool around" with the original Vega mike "just to see what I could do."

(Continued on page 65)



SOUND CENTENNIAL—First day of issue for the new Centennial of Sound commemorative stamp is March 23 in Washington, coinciding with the ninth annual Cultural Award Dinner of RIAA, which officially requested the stamp.

RCA And Buddah Approaching Pact

NEW YORK—Buddah Records is reported close to a distribution pact with RCA.

RCA confirms that negotiations are going on, but says that no agreement has been signed.

Although there have been reports that RCA was going to completely buy out the label, sources close to the negotiations say that the deal is strictly for distribution, with Buddah doing its own manufacturing and packaging.

ASCAP GOING LATIN ROUTE

NEW YORK—ASCAP is moving into the Latin field with the inclusion of Vaya Publishing, the publishing wing of Fania Records, into its membership, the signing of several Latin writers, and the expansion of its membership department with the addition of a Latin expert.

Some of the new Latin writers include Ruben Blades, Julio Cedenio, Angel LeBron, Charityn Goycio, Cheo Feliciano and Justo Betancourt.

Stewart Firm Named

LOS ANGELES—Interworld Music Group Inc. is the name for the new publishing/record production firm being set up by Mike Stewart and Bertlesmann of Germany.

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Executive Turntable

Gary Mankoff appointed director of marketing/finance and administration, CBS Records, New York. He was director, marketing finance for CRI...



Mankoff

At United Artists Music and Records Group, Los Angeles, Alan Warner has been named general manager, international repertoire and Suzanne Logan appointed manager of international operations. Warner will be responsible for all international a&r activities in addition to his duties with the domestic operation, while Logan will be responsible for the distribution of all production and merchandising elements to the firm's foreign licensees. John Ierardi, for the past five years operations manager, international division, has left... Len Scaffidi named general manager of Sire Records, New York. He was director of promotion. Also Ken Kushnick, most recently Gull Records' American representative, becomes the director of artist development. Mike Dewitt becomes product and sales coordinator. And in Los Angeles, David Kastens, formerly with the ABC's Burbank, Calif. branch, becomes West Coast coordinator... Mike Ledgerwood moves from A&M's London office, where he was publicity director, to New York, where he becomes East Coast publicity director. Also within the department, Janis Cercone promoted to publicity director, A&M, New York... At Capricorn Records, Phil Rush, national director of promotion, relocates from Macon, Ga., to the firm's Burbank, Calif. office. Robin Wren has been named West Coast regional promotional manager, Denver... Robert M. Urband named general counsel and secretary of Amerama Records, New York. He is a member of Panoff, Witchell, Urband and Panoff law firm... Rick Harold joins Rocket Records, Los Angeles, handling national secondary promotion. Prior to joining the company, he was local promotion rep for United Artists Records, Los Angeles... Deby Gould named local promotion manager, Hartford, Conn., for Epic Records and Associated Labels. Gould was a college rep for CBS Records in the Washington/Baltimore area... Barbara Lawrence joins Audio Arts Inc., Los Angeles, to handle marketing and p.r. She formerly handled p.r. for the Los Angeles bicentennial committee.

Clara Silverstein has been named director of special projects for BMI, Nashville... At Northridge Music, Los Angeles, Kathy Page has been appointed administrative director... Barbara Pepe joins Solters & Roskin, New York p.r. firm as head of the East Coast music division. She was London Records publicity director... Gloria Bell promoted to full fledged member of S.A.S. Inc., New York. She has been with the management firm for the past three years... Charlene Bray has been appointed public relations director for Celebrity Management Inc., Nashville... Willie Hernandez for several years an employe of ASCAP, becomes Latin music expert at its membership department, New York... John David named promotion consultant for Buttermilk Sky Associates, New York. He was with The New York Times Publishing Co... At BNB Management Associates Ltd., Los Angeles, Steve Bernhardt joins as executive in charge of new property developments... Fred Traub, who left Disco, Brookline, Mass., to join Record Bar, Durham, N.C., 90-store retail chain a year ago, has been elected vice president of purchasing. Melina Clark has been named director of personnel. She started with Record Bar in 1971... Harry Akaki, former singles buyer at Superior Music, Glendale, has joined MS Distributing, Los Angeles, as LP buyer.

William R. Webber named manager of the newly formed consumer products and services sector of General Electric, Bridgeport, Conn. He was general manager of the housewares marketing department... Thomas G. Needles elected president and chief operating officer of Koss-North America, Milwaukee. He was elected to the board of directors in 1975... John M. Gunnerson joins Altec Corp.'s international division assuming sales responsibilities for commercial and consumer sound products in Far Eastern and Latin American markets. He resides in Cerritos, Calif., and comes from Interlake, Inc., Chicago. Robert L. Sherman joins Harmon International Inc., Northridge, Calif., as national sales and training director. He will be responsible for administering and training the network of Harmon International Audio Teams in the U.S... At the Nikko Electric Corp. of America, Van Nuys, Calif., Charles Miller joins as national product promotion manager. He was national sales manager, special products division for TEAC. And Henry Itsuno becomes engineering coordinator. He held engineering posts at Dokorder and TEAC.

FBI Hits Alleged Key Counterfeit Site

LOS ANGELES—FBI agents, armed with search warrants, uncovered a combination record pressing and jacket fabrication plant and a separate fabrication facility Wednesday (23) in Darby, Pa. It is believed to be a key site in what is alleged to be a major part of a national counterfeit oldies LP ring.

Agents previously had raided a five-story House of Sound warehouse (Billboard, Feb. 26, 1977) in Darby.

Neil J. Welch, agent in charge in the Philadelphia FBI office, says premises at 9th and Main, Darby, operated by Excelsior Records, Astoria, N.Y., revealed raw materials used in the manufacture of LPs and fabrication of jackets. Another location in Darby operated by James Enterprises, an unidentified firm, appeared to be a jacket fabricating plant, agents said.

The FBI agent who supervised the earlier House of Sound raid says the inventory of the five-floor premises was continuing and that 165,000

oldies LPs found were suspect of being counterfeit. He says it appeared there were over 3 million oldies LPs and 17 million singles housed in the building.

A check with the New York City phone directory service indicates that Excelsior Records and Tape in Astoria, L.I., N.Y., is a new listing.

Sudden Publishing, Pearl Nut Partners

NEW YORK—Sudden Rush Music Inc. (BMI) and its ASCAP affiliate, All Of A Sudden Music, Inc., have entered into a general partnership agreement with Pearl Nut Inc., an investment corporation.

The partnership has resulted in an influx of capital into the firm, allowing it to expand its personnel, increase advertising 400%, and make full use of its recording studio. The studio, formerly available for outside booking, will now be used exclusively by Sudden Rush to accommodate its expanded writers' roster.

MARCH 5, 1977, BILLBOARD

To our 1977 Grammy Award Winners:

**Congratulations from your record company.
Columbia Records and Tapes.**



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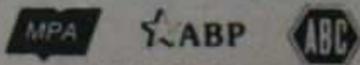
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ASCAP Receipts \$94 Million; Domestic Increase 6th In Row

LOS ANGELES—ASCAP's domestic receipts for 1976 increased for the sixth straight year, with the figure hitting a record \$80,338,000 from \$75,660,000. The amount available for distribution to members and foreign societies rose from \$58,586,000 to \$61,538,000.

Total revenues also included \$13,719,000, received from affiliated foreign societies, bringing total revenues to \$94,057,000. George Duning, making the treasurer's report, told an ASCAP

membership meeting here Thursday (24). Total take for 1975 was \$85 million.

During 1976, ASCAP distributed to its members foreign income totalling \$13,233,000, representing 1974 income from the following nations: England, \$2,563,000; France, \$1,172,000; Germany, \$1,294,000; Sweden, \$389,000; Australia, \$720,000; Austria, \$265,000; Holland, \$538,000; Italy, \$620,000; Japan, \$453,000;

Spain, \$261,000; Switzerland, \$278,000; and all other countries, \$1,261,000; plus Canadian income for 1975 of \$2,967,000 and 1973-1974 income of \$252,000 from South Africa.

For the third straight year, ASCAP reported on advances against future distribution payments. As of Dec. 31, 1976, advances to members amounted to \$2,293,000. In 1976, ASCAP wrote off \$71,000 in advances as unrecoupable.

ASCAP's Adams Views New Rate Contracts 'Herculean Task'

LOS ANGELES—ASCAP faces the herculean task of negotiating rate agreements with the nation's 7,700 combined local radio and television licensees, Muzak, public radio and tv and Home Box Office pay tv this year, Stanley Adams, its long-time president, told a membership meeting Thursday (24) at the Beverly Hilton.

In addition, the nation's oldest licensing society must watchdog its continuing precedential antitrust legal tiff with CBS and the critical early stages of the impending new Copyright Act.

And Adams pointed up that many of the problems are multi-fold. The present negotiation with the All-Industry Radio Music License Committee, which represents the approximately 7,000 local radio licensees, are complicated by concurrent separate discussions with religious and classical music stations.

Both splinter groups want more favorable terms than are accorded to music stations generally. The sacred music stations, for example, want a "per piece" license. Radio Seaway, Inc., which speaks for the classical broadcasters, seeks a per program binder.

Setting up different rates within a vertical classification is difficult and Adams noted that a hard look at such a situation usually determines they are not really different. "There will always be variations in program formats and in what our survey advisers call 'music density,' the amount of music stations play," Adams said.

The negotiations with tv networks

are hampered by the fact that under the court decree in the ASCAP/BMI case, CBS remains on an interim annual license of \$4,320,000.

As long as CBS remains on this level, NBC will not negotiate for any "significantly higher sum," Adams said, so NBC will continue to pay about \$4.5 million yearly. ABC's pact, too, terminated late in 1976 and it continues to pay its old rate of \$3.8 million.

Problems resulting from the imminent new Copyright Law include licensing for the first time of public tv; working out a program to share fees paid for music by jukebox oper-

ators and cable tv; and relicensing radio-over-speakers users who got a breather after the Aiken case decision.

ASCAP, whose payments from classical music users continues to mount, will issue its first longhair music catalog in 10 years around May 1, Adams said.

On another matter, Bernard Korman and Fred Koenigsberg, ASCAP legal counsels, said that the new Copyright Act may open the door to collecting fees from fraternal organizations, like the Elks and Lions, factories and country clubs, which are music users. These were hitherto verboten areas for collections.

Exclusively record/tape and music stores, playing demonstration music, are exempt from payment, but a department store, using music throughout—including its music department, would be liable for payment, they stated.

The estimated \$4 million take from the nation's 500,000 jukeboxes would have subtracted from that sum the cost of collecting by the federal government and auxiliary cost of the Copyright Tribunal before a joint committee of ASCAP, BMI and SESAC might split the remainder. JOHN SIPPEL

Arista, Attic Sign

NEW YORK—The Arista Publishing Group has signed its first subpublishing agreement with Al Mair's Attic Music for Canada. Writers represented by Attic include Hagood Hardy, Ken Tobias, Shirley Elkhart and Patsy Gallant.

RENT DISCO DJ SERVICE

By RADCLIFFE JOE

NEW YORK—An enterprising discotheque service operation in New England has begun offering a "rent-a-jock" service to disco operators in the area who for one reason or another find themselves without a deejay to spin their disks.

The Sound Investment, a Framingham, Mass.-based operation, that bills itself as New England's only disco one-stop, has put together an impressive roster of radio deejays in the area, and offers their services on a freelance basis to disco club owners.

According to Rebecca Carter, manager of The Sound Investment, the roster of jocks is culled from such radio stations as WVBF, WILD.

(Continued on page 39)

Tulane's Mushroom Mushrooms Student-Owned Store, Opened In '70, Grossing \$1 Mil

By JOHN SIPPEL

LOS ANGELES—No one remembers why the student-owned campus store at Tulane was called "Mushroom" when it opened in April 1970. Today, the one-time small basement general store for Tulane students has grown rapidly and is now perhaps New Orleans' largest single independent record/tape/accessory outlet.

What started as a competitive protest against the alleged higher-priced university campus book store has evolved into a \$1 million yearly grosser.

Approximately 20 employees, some of them students, staff the store, which caters to the essentially 15,000 combined student enrollment of Loyola University, Tulane Univ. and Newcomb College, a predominantly female music school wing of Tulane.

Mushroom started as a tax-exempt operation, selling everything from used furniture to food and records and tape in the basement of the Tulane Univ. Center, a kind of student union building. In its first 90 days it outgrew its space and moved into Zemurray Hall on campus. It was forced to drop textbooks.

By December 1971, Mushroom was taking such a cut of student business that competing local merchant pressure forced it off campus. Its present 4,500 square-foot quarters in the second story of a converted home is composed of 3,600 square feet in self-service retail and 900 square feet in warehouse and office quarters.

It is now a profit-making commercial business. Tommy Morel, New Orleans rock guitarist and owner of Uptown Sound Productions, prima-

rily a jingles producer, was appointed general manager late in 1976. He reports that in the last several years, profit has been plowed back into inventory.

But each year the store puts about \$5,000 into the university trust fund, where it helps bankroll scholarships and campus events.

Mushroom is hounded by a board of trustees, consisting of an equal number of faculty and student members and a five-student board of directors.

The directors steer Mushroom into more student-oriented activity, Morel says. The trustees watch over its business progress.

Mushroom's continuing growth is attributed by Morel to its astute buyers: John Guarneri, jazz and rock; Fred Banes, prerecorded tape; Car-

(Continued on page 38)

MAYBE WHAT JOAN ARMATRADING NEEDS ARE A FEW BAD REVIEWS.

Some of you in the business of playing music are obviously still not convinced that Joan Armatrading is what the public wants:

Even though she's the most critically acclaimed new artist of the year (from small town newspapers to mass media magazines).

Even though her sold-out concerts are reviewed with glowing words about her extraordinary ability to communicate with audiences that have never seen her before.

Even though **Rolling Stone** chose her album as one of the most important of the year.

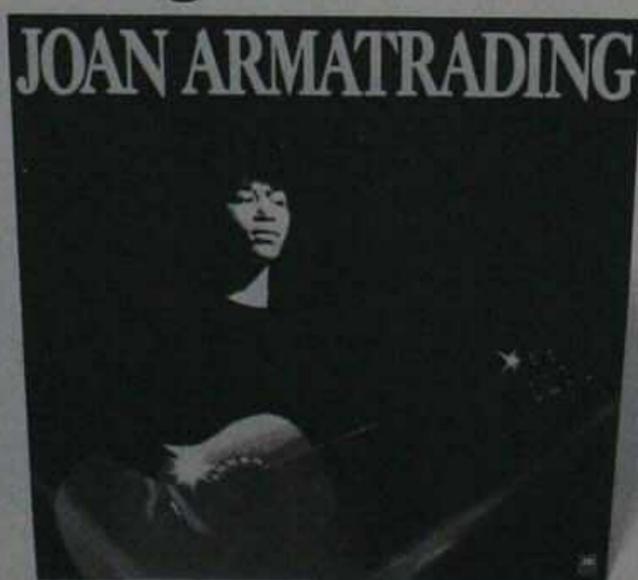
Even though **Sounds** magazine chose her album as the best of the year.

Even though her album is back on the charts.

With all this going for her, with all the public and critical acclaim, some of you are still not playing her music and giving the public a chance to hear one of the most extraordinary and talented new artists to emerge in a decade.

Maybe you should give Joan a second listen.

Who knows, you might hear her for the first time.



"JOAN ARMATRADING" ON A&M RECORDS & TAPES 

SP 4588

Produced by Glyn Johns

9 Mos. Net Climbs

Ampex 3rd Quarter Earnings Soar 84%

LOS ANGELES—Ampex Corp. reports an 84% increase in net earnings for the third quarter ended Jan. 29, 1977. Eighteen percent of earnings resulted from an extraordinary item.

Net earnings for the third quarter were \$3.7 million or 34 cents per share compared with the \$2 million or 19 cents per share reported for the last fiscal year's third quarter.

Net sales and other revenues for the current quarter amounted to \$69.9 million, a 15% increase over the \$60.8 million reported during the third quarter of last fiscal year.

The third quarter reflects a 12 cents per share benefit from the utilization of net operating loss carry-forwards compared with .06 cents per share benefit for the same period in the prior year.

Earnings before extraordinary item were \$2.4 million or 22 cents per share for the quarter compared with \$1.4 million or 13 cents per share for the third quarter of the prior year. This represents a 66% increase in earnings.

Net sales and other revenues for the first nine months were \$209.2 million compared with \$190.5 million for the same period last year.

Pre-tax earnings for the nine months ended Jan. 29, 1977 were \$10.3 million. This represents a 58% increase over the \$6.6 million which excludes a \$2.4 million non-recurring benefit from the sale of the facility reported for the same period last year.

Net earnings for the nine months were \$8.4 million or 77 cents per share compared with a \$7.2 million or 66 cents per share.

Big Gains Posted By 3M & Certron

LOS ANGELES—3M and Certron ended their fiscal years with record performances.

At 3M, higher sales volume, greater utilization of manufacturing capacity, control of costs and reduced interest expense contributed to record profits and sales in 1976.

The company posted earnings of \$338,500,000, or \$2.94 per share, on sales of \$3,514,000,000 for the year ended Dec. 31, compared to earnings of \$264,500,000, or \$2.31 per share, on sales of \$3,127,000,000 for 1975.

In the fourth quarter, earnings were \$88,900,000, or 77 cents a share, on sales of \$875,400,000, compared to earnings of \$54,600,000, or 45 cents a share, on sales of \$780,800,000 for the same period a year ago.

Certron posted earnings of \$187,000 (including an extraordinary credit of \$119,000), or 6 cents a share, on sales of \$16,581,000 for the year ended Oct. 31, compared to a loss of \$575,000, or 20 cents a share, on sales of \$14,356,000 for the years before period.

Casablanca Shows A Solid First Qtr.

LOS ANGELES—Casablanca Records topped its previous high quarterly gross by \$2 million, with a first-quarter fiscal year ending Jan. 31 of \$11,072,000. The quarter also doubled the first quarter of 1976, when sales of \$5,102,000 were registered.

Domestic sales increased by 104% over the prior year while foreign sales rose 583%. Neil Bogart, president of Casablanca Record and Filmworks, reports.

CBS Executive

Continued from page 3

U.S., the record club division had a "strong year."

Backe said that the CBS musical instruments division "had good sales growth," but "the musical instruments industry overall somewhat underperformed our initial expectations in 1976."

He cited product innovations as aiding CBS, including the standardization of the Leslie Speakers product line.

In musical instruments overall, Backe said, "The outlook for 1977 and 1978 is for growth exceeding the 1976 rate of 7% to 8%, but somewhat slower than the 1972-1974 period."

"The CBS retail stores division faced several tough challenges in 1976," admitted Backe. "There was heavy price cutting due to the elimination of Fair Trade statutes early in the year, and the widely reported softness in retail sales during the summer. Nevertheless, the division ended the year with record sales and income despite adding only two stores in 1976, for a year-end total of 67."

"Our Pacific Stereo stores are located in three principal areas: 27 stores are located in the Southern California region around Los Angeles, including three in San Diego; another 22 stores are in the Northern California region around San Francisco and there are 18 stores in our Chicago region which includes 13 in Chicago, two in Milwaukee and three in St. Louis."

"We have an ongoing development plan for this division and during the first quarter of 1977, Pacific Stereo will expand into the Southwest. Five stores are planned for Houston and five for Dallas/Fort Worth by the end of the year," he said.

Market Quotations

As of closing, Thursday, February 24, 1977

1975	High	Low	NAME	P-E	(Sales 1976)	High	Low	Close	Change
42%	19%	ABC	16	108	38%	38%	38%	Unch.	
9%	4%	Ampex	11	43	7%	7%	7%	Unch.	
9%	2%	Automatic Radio	2	4	4%	4%	4%	Unch.	
61	46%	CBS	10	218	56%	56	56	Unch.	
11%	4%	Columbia Pictures	4	329	9%	9%	9%	Unch.	
18%	8%	Craig Corp.	2	18	12%	12%	12%	Unch.	
83	37%	Danney, Watt	18	260	38%	37%	37%	Unch.	
5%	2%	EMR	8	26	3%	3%	3%	Unch.	
20%	14%	Gulf + Western	3	336	14%	14%	14%	Unch.	
7%	2%	Handyman	10	48	4%	4%	4%	Unch.	
35%	14%	Harman Industries	9	87	33%	32%	32%	Unch.	
8%	2%	K-Tel	4	6	5%	5	5	Unch.	
11%	6%	Lafayette Radio	7	16	7%	7%	7%	Unch.	
27%	19%	Matsushita Electronics	12	389	23%	23%	23%	Unch.	
42%	25%	MCA	7	77	38	37%	37%	Unch.	
18	12%	MGM	8	88	18%	17%	17%	Unch.	
66%	48%	3M	18	343	52%	51%	51%	Unch.	
4%	1%	Morse Electro-Products	—	—	—	—	2%	Unch.	
39	41%	Motrola	18	112	44%	43%	43%	Unch.	
26	18%	North American Philips	8	31	35%	34	34	Unch.	
23%	14%	Pickwick International	11	105	18%	18%	18%	Unch.	
8%	2%	Playboy	12	112	7%	7%	7%	Unch.	
30%	18%	RCA	12	380	27%	27%	27%	Unch.	
11%	7%	Sony	20	1189	9%	9%	9%	Unch.	
40%	16	Superscope	9	17	18	18%	18%	Unch.	
47%	26%	Tandy	9	244	37%	37	37%	Unch.	
10%	5%	Televor	7	38	10	9%	9%	Unch.	
4%	1%	Telco	12	23	2%	2%	2%	Unch.	
7%	2%	Terna	6	12	3%	3%	3%	Unch.	
18%	8%	Transamerica	8	306	14%	14%	14%	Unch.	
15	8%	20th Century	7	100	10%	10%	10%	Unch.	
29%	17%	Warner Communications	7	87	27%	26%	27%	Unch.	
40%	25	Zenith	12	110	34%	34%	34%	Unch.	

OVER THE COUNTER	P-E	Sales	Div	AA	OVER THE COUNTER	P-E	Sales	Div	AA
ABKCO Inc.	54	28	3	3%	M. Josephson	4	38	12	12%
Gates Learjet	5	9	10%	10%	Mormon	7	89	25	25%
GRT	30	82	3%	3%	Omx Corp.	—	—	—	—
Goodyear	3	—	1%	1%	Recoton	28	5	3%	3%
Integrity Ent.	3	—	—	—	Schwartz Bros.	10	—	1%	1%
Koss Corp.	5	23	4%	4%	Walch's	—	—	—	—
Kustom Elec.	7	22	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 Volmer of G. Tsai & Co., Inc., Los Angeles, 213-556-3234, members of the New York Stock Exchange.

Capitol Releases Second Red Radio LP

LOS ANGELES—Capitol Records has released a 12-inch red vinyl LP by Sammy Hager featuring three different versions of "Catch The Wind," his new single and one version of "Red."

The LP, distributed strictly to ra-

dio stations, has a stereo version of "Catch The Wind" 4:36 minutes long and mono and stereo versions 3:33 minutes long. All are 45 r.p.m.

This is the second 45 r.p.m. 12-inch record by Capitol; "Wings" "Maybe I'm Amazed" was released Feb. 7.

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"Evil Ways" was a monster hit for Santana, Johnny Mathis, and others. Now, Stanley Turrentine gives it a funkier, soulful dimension in his new single (F-790) from **THE MAN WITH THE SAD FACE**, his fifth straight album winner on Fantasy.



STANLEY TURRENTINE
"EVIL WAYS" F-790

FROM THE ALBUM
"THE MAN WITH THE SAD FACE" F-9519



COUNTRY MUSIC FAN FAIR POLL RESULTS

Survey Shows Lower Incomes Dominate; 34% Buy LPs

By GERRY WOOD

NASHVILLE—Some 34% of the fans attending the International Country Music Fan Fair purchase one to four LPs per year while 8.5% buy no albums. When asked how many singles were purchased yearly, the largest percentage—29%—answered “none” while 28.8% indicated they purchased one to four singles.

The largest income grouping was in the \$0-5,000 range, followed closely by \$5,000-10,000 and the third highest percentage: \$10,000-15,000.

Most came from the Midwest and Northeast, with the Southeast and Midsouth combining totals for only third place. Almost as many came from foreign countries as from the Midsouth.

These are some of the startling statistics revealed by a comprehensive poll of the Fan Fair attendee—a breed of a diehard country fan that plans vacations around the annual weeklong country music event. Bill-

board learned the results of the poll which was recently tabulated into final statistical form by a computer.

The Fan Fair survey was conducted by the event's co-sponsors, the “Grand Ole Opry” and the

CMA. All registrants at last year's Fan Fair received questionnaires with the lure of a chance for a free trip to the 1977 Fan Fair spurring a 50% return factor. Knowing a drawing would decide the winner, 5,953

persons completed the questionnaires out of an attendance of 12,600.

Since the Fan Fair registrant can be considered a typical strong country music supporter, the results can be significant to the entire country music industry as well as providing information and directions to the “Opry” and the CMA.

The income breakdown—an important consideration for merchandisers, retailers, record labels and other facets of the music industry—substantiates the findings of the NARM analysis of the country music shopper released last year.

That survey focused on the buying patterns of the 25-45 adult market and cited a “relatively low” family income for a high percentage of country music devotees.

The Fan Fair survey shows 21.7% in the \$0-5,000 range; 21.3% in the \$5,000-10,000 category; 20.9% earning \$10,000-15,000; 13.5% in the \$15,000-20,000 bracket; 6% at

\$20,000-30,000; and nearly 3% in the \$30,000 and higher category.

As record buyers, the fans—34.3% strong—purchased one to four albums during the year; 26.4% bought five to nine; 13.6% bought 10-14; 14% acquired more than 15 new LPs per year; and 8.5% reported no album purchases at all. The latter figure should prove troubling to some elements of the country music industry.

In the singles category, the largest percentage—29%—reported no purchases at all during the year while 28.8% purchased one to four; 15.1% bought 5-9; 12% purchased more than 10; and 9.1% bought 10-14.

Though many record industry executives have been worried about reported difficulties encountered by potential buyers who claim they have problems finding the records of their choice, 85.1% of the respondents claimed records were easy to buy in their area. Another 12.4% said records were hard to buy, and 0.4% reported records could not be bought in their area.

Confirming the findings of the (Continued on page 63)

EDUCATION, COORDINATION GOALS

EMI Seeks South Korea Pirate End

LOS ANGELES—In an attempt to educate South Korea to the problems of record and tape piracy, Malcolm Brown, regional supervisor for EMI in Southeast Asia and D.J. Young, resident director of the International Federation of Producers of Phonograms & Videograms (IFPI), made a fact finding journey to Seoul to coordinate action towards its elimination.

Meetings with J.S. Sohn, president of Oasis Records; C.Y. Cho, president of the Korean Copyright Assn.; F. Lee, representing the Per-

formance and Ethics Committee; and Kim Sang Hee, a Korean artist, were the first contact over the issue of piracy and the marketing of records in South Korea.

Additional meetings with Sung Eum, licensee for DGG, Decca and Phillips, and Jigu which represents RCA and CBS/Sony as well as with UNESCO representatives, were encouraging, Brown reports.

Brown and Young will make their findings available to the local industry and will encourage government officials to help thwart piracy.

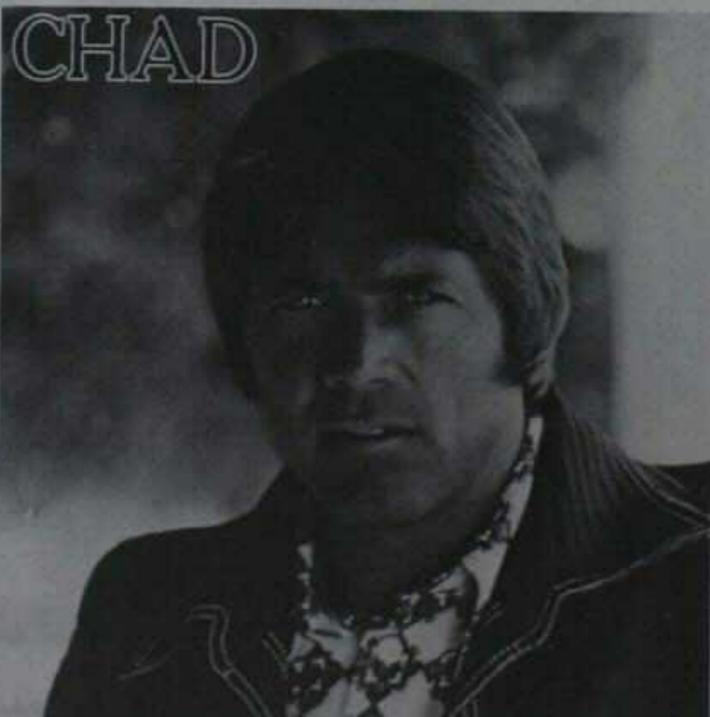
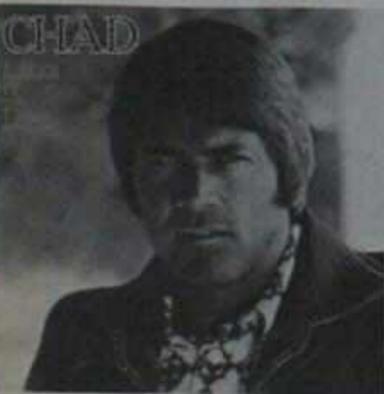
A BRAND NEW ALBUM!

CHAD EVERETT SINGS

PRODUCED BY JOE HARRELSON

A BRAND NEW SINGLE!

on 45 CALS8001 “Leave it to Love”



Chad will be in the following markets to promote his album:

Already a smash in:

- Chicago February 21
- Detroit February 22
- Buffalo February 23
- New York City February 24
- Boston February 25

Soon to be a smash in:

- Philadelphia Feb. 26,27,28
- Baltimore March 1
- Washington, D.C. March 2
- Atlanta March 3

LP CAL7001



POST GRAMMYS—Clive Davis, Arista's president, with Richard Perry during Davis' industry brunch at the Beverly Hills Hotel the day after the Grammy presentation.

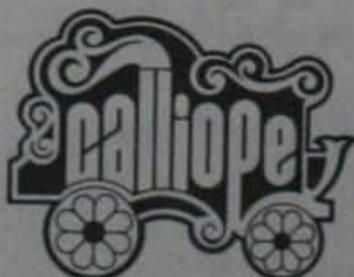
Rackjobbing And New Name For Biehn Bros. Firm

LOS ANGELES—In a reorganization that began in late 1976, Biehn Bros. Distributing, Grand Rapids, Mich., is changing its name to Mid-America Music and concentrating on rackjobbing, says Larry Biehn, original principal in the four-year old Central Michigan operation.

Biehn's brother, Tom, has left the business and has been replaced by Bob Hawley, formerly general manager for Transworld Music Corp., Latham, N.Y. The firm is servicing approximately 150 accounts in a three-state area, along with four Big Apple Record & Tape stores.

These are company owned-and-operated outlets, three of which are in Grand Rapids and one in Muskegon. Biehn says that the stores, which are now in secondary malls, will move into free-standing locations in the next year. The stores' name was changed from Records Unltd. during the past six months.

The firm did \$1.8 million in 1976 and is aiming for over \$4 million gross in 1977, Biehn says.



CALLIOPE RECORDS

MARCH 5, 1977, BILLBOARD

Warners Goes To The Grammys.

Record of the Year

"THIS MASQUERADE," George Benson
Tommy LiPuma, Producer

Best Engineered Recording [Non-Classical]

BREEZIN', George Benson
Al Schmitt, Engineer

Best Pop Instrumental Performance

BREEZIN', George Benson

Best Country Vocal Performance, Female

ELITE HOTEL, Emmylou Harris

Best Comedy Recording [Spoken Word or Musical]

BICENTENNIAL NIGGER, Richard Pryor



The 1977 Grammy Award Winners

HY'S 7-YEAR HIATUS ENDS

Mizrahi's Back With His Own Label

By NAT FREEDLAND

LOS ANGELES—Hy Mizrahi, one of the three original founders of Buddah Records in 1962, is back in the disk business after a seven-year hiatus. He has started a new label here, Roxy Records, with Beverly Hills offices at 9465 Wilshire Blvd. Interestingly, Mizrahi says that Roxy Records' model for achieving contemporary label success is Casablanca Records, the company owned by an employe and later partner of his at Buddah, Neil Bogart.

"Neil has done things right," says Mizrahi. "He put out a small, selective amount of product and promoted the hell out of it. I know that in effect I'm starting from the beginning again and I have to take things one step at a time."

First artists signed to Roxy are female vocalist Sandy Allen, who will have the label's debut single in April and well-known session guitarist Gary Myrick. Mizrahi is also final-
(Continued on page 74)

Record of the year: "This Masquerade," George Benson, Warner Bros., Producer: Tommy LiPuma.

Album of the year: "Songs In The Key Of Life," Stevie Wonder, Tamla, Producer: Stevie Wonder.

Song of the year: "I Write The Songs," Bruce Johnston, Publisher: Artists Music/Sunbury Music.

New artist of the year: Starland Vocal Band, Windsong/RCA.

POP

Pop vocal performance, female: "Hasten Down The Wind," Linda Ronstadt, Asylum.

Pop vocal performance, male:

"Songs In The Key Of Life," Stevie Wonder, Tamla.

Pop vocal performance by a duo, group or chorus: "If You Leave Me Now," Chicago, Columbia.

Pop instrumental performance: "Breezin'," George Benson, Warner Bros.

R&B

R & B vocal performance, female: "Sophisticated Lady (She's A Different Lady)," Natalie Cole, Capitol.

R&B vocal performance, male: "I Wish," Stevie Wonder, Tamla.

R&B vocal performance by a duo, group or chorus: "You Don't Have To Be A Star (To Be In My Show)," Marilyn McCoo, Billy Davis Jr., ABC.

R&B instrumental performance: "Theme From Good King Bad," George Benson, CTI.

R&B song (a songwriter's award): "Lowdown," Boz Scaggs, Songwriters: Boz Scaggs, David Paich.

Soul gospel performance: "How I Got Over," Mahalia Jackson, Columbia.

JAZZ

Jazz vocal performance: "Fitzgerald & Pass ... Again," Ella Fitzgerald, Pablo.

Jazz performance by a soloist: "Count Basie for the album Basie & Zoot," Pablo.

Jazz performance by a group: "The Leprechaun," Chick Corea, Polydor.

Jazz performance by a big band: "The Ellington Suites," Duke Ellington, Pablo.

COUNTRY

Country vocal performance, female: "Elite Hotel," Emmylou Harris, Reprise.

Country vocal performance,

male: "(I'm A) Stand By My Woman Man," Ronnie Milsap, RCA.

Country vocal performance by a duo or group: "The End Is Not In Sight, (The Cowboy Tune)," Amazing Rhythm Aces, ABC.

Country instrumental performance: "Chester & Lester," Chet Atkins, Les Paul, RCA.

Country song (a songwriter's award): "Broken Lady," Songwriter: Larry Gatlin.

COMPOSING

Instrumental composition: "Bel-lavia," Chuck Mangione.

Album of original score written for a motion picture or a television special: "Car Wash," Norman Whitfield.

INSTRUMENTAL

Instrumental arrangement (an arranger's award): "Leprechaun's Dream," Chick Corea, Arranger: Chick Corea, Polydor.

Arrangement accompanying vocalists (an arranger's award): "If You Leave Me Now," Chicago, Arrangers: Jimmie Haskell & James William Guercio, Columbia.

Arrangement for voices (duo, group or chorus) (an arranger's award): "Afternoon Delight," Starland Vocal Band, Arrangers: Starland Vocal Band, Windsong/RCA.

MISCELLANEOUS

Engineered recording (non-classical) (an engineer's award): "Breezin'," George Benson, Engineer: Al Schmitt, Warner Bros.

Album package (Grammy to art director) "Chicago X," Chicago, Art director: John Berg, Columbia.

Album notes (an annotator's)
(Continued on page 21)

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MARCH 5, 1977, BILLBOARD

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—Phonograph Record

The word is out. With phenomenal response at radio stations, stores, and their one-of-a-kind live performances, the Kinks have the fastest-breaking album of their incredible career. And this past week, their standout appearance on "Saturday Night Live" featured their special magic to millions of television viewers.

Up Just Two Weeks!

Billboard ★55
Record World ★55
Cash Box ★67



AL 4106

*The Kinks
Keep the magic
of rock & roll
alive.*

On Arista Records

Chalice Group To United Artists

Lasseff And Chackler Firm Up New Production Deal

LOS ANGELES—The Chalice Music Group—spearheaded by Lee Lasseff and David Chackler—has signed a production deal with United Artists Records.

Under the agreement, Chalice will have its own logo on the United Artists label. A single by Glider called "You're Like A Melody" shipped Wednesday (9) and product by Iguana, a Washington, D.C., area group and Simon Stokes will follow shortly.

All other production deals that Chalice has for such acts as Flash Cadillac, Steve Fromholz, Rusty Weir, John Travolta and others on other labels will continue as is. But Lasseff and Chackler expect to have other artists soon under the UA-Chalice brand.

Chalice will be involved in promotion and marketing to some extent—in addition to the labors of UA—on their artists.

For a long time, the independent production firm has maintained its own accounting, marketing, and promotion operation on its acts.

Currently, Chalice is seeking to build up its promotion operation and is considering either buying or building its own recording studio or teaming up with another producer in a studio deal.

Eventually, the firm plans to build its own in-house record producer staff.

Formed in November 1973, Chalice scored first with "Billy, Don't Be A Hero" by Bo Donaldson & the Heywoods.

The firm's publishing wing—Mother Pearl (ASCAP) and Goblet (BMI) has about 500 copyrights, including the publishing on three albums by Queen for the U.S., early Fleetwood Mac stuff, publishing on Travolta and Flash Cadillac.

Lasseff says the firm is in the process of acquiring major European and U.S. catalogs.

For the present, shunning its own label, Chalice will continue to build internally. Stu Love has joined as a&r administrator; Len Hodes has been retained to handle publishing.

"The independent production

firm is making a comeback," says Chackler. "Recording artists need personal attention on a day-to-day basis that a major label, with a huge artist roster, can't provide.

"Too, the day a personal manager could walk into a record man's office and bang his fist on the desk and ask for advertising in Detroit is over.

"Today, the record artist needs a fully-developed merchandising campaign going in." Chalice, he says, deals with not only the record company, but the personal manager, the attorney and the business manager. "We're like a funnel."

Lasseff's music career spans 17 years. He has worked in creative and administrative positions for Liberty Records, Cameo-Parkway Records and for six years until 1971 operated White Whale Records which scored with several hits by the Turtles. Chackler has worked in promotion for Chess, White Whale, Jimmy Miller Productions, Mercury, and Polydor Records.

FBI Gets Tape Haul In 2 Raids

NEW YORK—About \$1.5 million in equipment and tapes have been seized in two separate raids in New York and Chicago as part of the FBI's continuing war on illegal tape duplication.

In the New York raid a quantity of allegedly illegal 8-track cartridges and cassettes, master tapes, duplicating equipment and some 300,000 labels were seized in a raid on Simtek Tape, Inc., 443 Park Ave., South.

J. Wallace La Prade, assistant director of the FBI in charge of the New York office, values the seized materials at more than \$500,000.

The Chicago raid took place against a residence at 1701 South 7th Ave., St. Charles, Ill. William Boane, special agent in charge of the FBI's Chicago office says that the seized equipment, which he values at \$1 million, includes high-speed duplicators and winders, 85 master tapes, 650 pancakes, plus labels and packaging material.

Chain Expands Via Maryland Opening

LOS ANGELES—A new Music Maze retail store, the third in a chain owned by Action Distributing Co., has opened in the Cedonia Shopping Mall in the Baltimore area. The firm, in addition, plans to open three more stores this year, reports Sam Anoff, general manager.

Action, an independent serving Maryland, Pennsylvania, Delaware, the two Virginias and Washington, D.C., is also parent company of a rackjobbing operation servicing colleges, drug and variety stores in the same region. The firm's other two existing retail shops are also in the Baltimore metropolitan area.

Chain Adds 51st

CHICAGO—The 51st outlet in the National Record Mart chain is scheduled to open this month in the Westmoreland Mall, Greensburg, Pa.

The 2,700-square foot closed mall location joins parent stores in Pennsylvania, Ohio, New York, Kentucky, Virginia and W. Virginia. The chain, concentrated in Southwest Pennsylvania with main offices in Pittsburgh, is owned by the Shapiro brothers, Sam, Jason and Howard and is additionally a rack supplier.



BAA BAA BLACK SHEEP—While promoting Pink Floyd's new "Animals" album, Columbia promotion manager Ed Climie, left, delivers Floyd, a goat, and Gus, a sheep, to KZEW in Dallas. KZEW music director Charlie Kendall has his safari hat on, center, for the occasion and KZEW news director Bob White looks as if he's thinking seriously about deserting the farm for the city.

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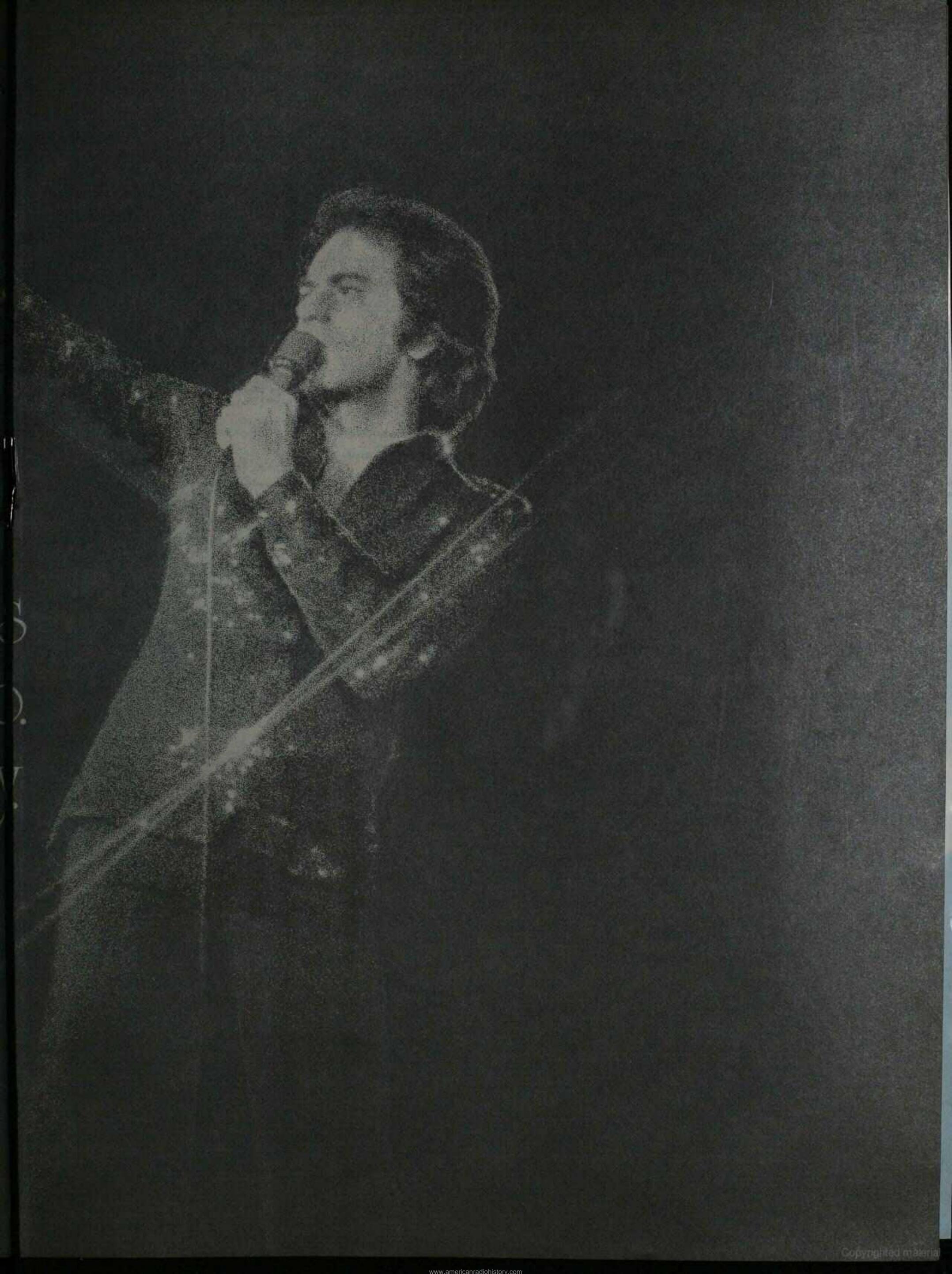
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Neil Diamond Special
a night to remember



3
Q.
T

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/24/77)

TOP ADD ONS - NATIONAL

- EAGLES—Hotel California (Asylum)
- WINGS—Maybe I'm Amazed (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 22-16
- AL STEWART—Year Of The Cat (Janus) 16-12

KTKT—Tucson

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- HALL & OATES—Rich Girl (RCA) 22-13
- WINGS—Maybe I'm Amazed (Capitol) 24-18

KQED—Albuquerque

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- BOSTON—Long Time (Epic) 25-15
- 10 C C—The Things We Do For Love (Mercury) 19-14

KENO—Las Vegas

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12") 33-28
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 9-5

PRIME MOVERS - NATIONAL

- DARYL HALL & JOHN OATES—Rich Girl (RCA)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 C C—The Things We Do For Love (Mercury)

KJOY—Stockton, Ca.

- ORLEANS—Reach (Asylum)
- ZZ TOP—Arrested For Driving While Blind (London)
- JENNIFER WARNES—Right Time Of The Night (Arista) 27-13
- JOETEY—Ain't Gonna Bump No More (Epic) 21-16

KGW—Portland

- NO LIST
- NO LIST

KING—Seattle

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- 10 C C—The Things We Do For Love (Mercury) 20-11
- JACKSONS—Enjoy Yourself (Epic) 23-16

KIRB—Spokane

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 20-14
- ABBA—Dancing Queen (Atlantic) 14-10
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- EAGLES—Hotel California (Asylum)
- BARRY MANILOW—Weekend In New England (Arista) 15-9
- JACKSONS—Enjoy Yourself (Epic) 18-12

KATC—Tacoma

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- EAGLES—Hotel California (Asylum)
- BARRY MANILOW—Weekend In New England (Arista) 15-9
- JACKSONS—Enjoy Yourself (Epic) 18-12

KCPX—Salt Lake City

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- KANSAS—Carry On Wayward Son (Kirschner) 20-12
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 16-10

KRSP—Salt Lake City

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 16-11
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 28-23

KTLA—Denver

- GARY WRIGHT—Phantom Writer (W.B.)
- 10 C C—The Things We Do For Love (Mercury)
- AL STEWART—Year Of The Cat (Janus) 13-8
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 11-7

KRSP—Salt Lake City

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BREAKOUTS - NATIONAL

- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)

WPEZ—Pittsburgh

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 19-10
- HALL & OATES—Rich Girl (RCA) 8-3

WRTE—Erie, Pa.

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- RHYTHM HERITAGE—Theme From "Ricky" (ABC)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 19-15
- GORDON LIGHTFOOT—Race Among The Ruins (Reprise) 27-23

WIET—Erie, Pa.

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- HALL & OATES—Rich Girl (RCA) 25-16
- 10 C C—The Things We Do For Love (Mercury) 13-8

WNY—Oklahoma City

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- 10 C C—The Things We Do For Love (Mercury) 13-8
- AL STEWART—Year Of The Cat (Janus) 6-3

KOMA—Oklahoma City

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) 22-12
- SMOKIE—Living Next Door To Alice (RSO) 14-7

KAC—Tulsa

- RAY STEVENS—Get Crazy With Me (W.B.)
- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-15
- STEPHEN BISHOP—Save It For A Rainy Day (ABC) HB-33

KELI—Tulsa

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ENCHANTMENT—Gloria (I.A.)
- WINGS—Maybe I'm Amazed (Capitol) 25-16
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 15-9

WTX—New Orleans

- NO LIST
- NO LIST
- NO LIST
- NO LIST

KEEL—Shreveport

- DENICE WILLIAMS—Free (Columbia)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) HB-25
- GLEN CAMPBELL—Southern Nights (Capitol) 24-15

KEEL—Shreveport

- DENICE WILLIAMS—Free (Columbia)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) HB-25
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- NATALIE COLE—I've Got Love On My Mind (Capitol) HB-25
- GLEN CAMPBELL—Southern Nights (Capitol) 24-15

KEEL—Shreveport

- DENICE WILLIAMS—Free (Columbia)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) HB-25
- GLEN CAMPBELL—Southern Nights (Capitol) 24-15

KEEL—Shreveport

- DENICE WILLIAMS—Free (Columbia)
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KEEL—Shreveport

- DENICE WILLIAMS—Free (Columbia)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) HB-25
- GLEN CAMPBELL—Southern Nights (Capitol) 24-15

Pacific Southwest Region

TOP ADD ONS:

- WINGS—Maybe I'm Amazed (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)

PRIME MOVERS:

- HALL & OATES—Rich Girl (RCA)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")

BREAKOUTS:

- EAGLES—Hotel California (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- SMOKIE—Living Next Door To Alice (RSO)

KHI—Los Angeles

- WINGS—Maybe I'm Amazed (Capitol)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 17-11
- HALL & OATES—Rich Girl (RCA) 23-19

TEN-Q (KTNQ)—Los Angeles

- SMOKIE—Living Next Door To Alice (RSO)
- LEO SAYER—When I Need You (W.B.)
- 10 C C—The Things We Do For Love (Mercury) HB-24
- HALL & OATES—Rich Girl (RCA) 21-16

KDAY—Los Angeles

- ENCHANTMENT—Gloria (U.A.)
- BARRY WHITE—I'm Qualified To Satisfy You (20th Century)
- PARLIAMENT—Dr. Funkenstein (Casablanca) 11-5
- NATALIE COLE—I've Got Love On My Mind (Capitol) 5-1

KHS—Los Angeles

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- EAGLES—Hotel California (Asylum)
- NONE

KEYZ—Anaheim

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 30-23
- DAVID BOWIE—Sound & Vision (RCA) 31-25

KFXM—San Bernardino

- BOSTON—Long Time (Epic)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12") 25-18
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 7-4

KCBQ—San Diego

- WINGS—Maybe I'm Amazed (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol)
- JACKSONS—Enjoy Yourself (Epic) 11-4
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 27-22

KAFY—Bakersfield

- GARY WRIGHT—Phantom Writer (W.B.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 24-16
- HALL & OATES—Rich Girl (RCA) 8-3

Pacific Northwest Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- KANSAS—Carry On Wayward Son (Kirschner)
- JENNIFER WARNES—Right Time Of The Night (Arista)

PRIME MOVERS:

- HALL & OATES—Rich Girl (RCA)
- EAGLES—Hotel California (Asylum)
- 10 C C—The Things We Do For Love (Mercury)

BREAKOUTS:

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)

KFRC—San Francisco

- KANSAS—Carry On Wayward Son (Kirschner)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- HALL & OATES—Rich Girl (RCA) 27-12
- EAGLES—Hotel California (Asylum) 22-14

KYA—San Francisco

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 12-4
- HALL & OATES—Rich Girl (RCA) 22-14

KLUV—San Jose

- NONE
- DAVID SOUL—Don't Give Up On Us (Private Stock) 14-6
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 19-17
- HALL & OATES—Rich Girl (RCA) 22-14

KNDE—Sacramento

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- EAGLES—Hotel California (Asylum)
- FLEETWOOD MAC—Go Your Own Way (W.B.) 12-6
- KANSAS—Carry On Wayward Son (Kirschner) 20-15

KROY—Sacramento

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- EAGLES—Hotel California (Asylum)
- 10 C C—The Things We Do For Love (Mercury) 25-15

KYNO—Fresno

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12") 27-23
- REE GEES—Boogie Child (RSO) 19-14

North Central Region

TOP ADD ONS:

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)

PRIME MOVERS:

- HALL & OATES—Rich Girl (RCA)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 C C—The Things We Do For Love (Mercury)

BREAKOUTS:

- GLEN CAMPBELL—Southern Nights (Capitol)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- AMBROSIA—Magical Mystery Tour (20th Century)

CXLW—Detroit

- BOZ SCAGGS—Lido Shuffle (Columbia)
- JERRY BUTLER—I Wanna Do It To You (Motown)
- WILLIAM BELL—Trying To Love Two (Mercury) 25-18
- EAGLES—Hotel California (Asylum)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 16-12

WJLB—Detroit

- DOUBLE EXPOSURE—My Love Is Free (Salsoul)
- TINA CHARLES—Dance Little Lady Dance (Columbia)
- STYLISTICS—Shame & Scandal In The Family (MCA) HB-35
- KURT DARRIN—Two De A Cloud (Buddah) HB-40

WTAC—Flint, Mich.

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 13-5
- HALL & OATES—Rich Girl (RCA) 17-10

WGRO—Grand Rapids

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- HALL & OATES—Rich Girl (RCA)
- BARRY MANILOW—Weekend In New England (Arista) 11-6
- FLEETWOOD MAC—Go Your Own Way (W.B.) 13-8

Z-96 (WZZM-FM)—Grand Rapids

- WINGS—Maybe I'm Amazed (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 17-10
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 6-3

WAKY—Louisville

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-10
- BOSTON—Long Time (Epic) 20-15

WBGH—Bowling Green

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- AMBROSIA—Magical Mystery Tour (20th Century)
- ANDREA TRUE CONNECTION—N.Y. You Got Me Dancing (Buddah) EX-21
- HALL & OATES—Rich Girl (RCA) EX-23

WGCL—Cleveland

- OLIVIA NEWTON-JOHN—Sam (MCA)
- AMBROSIA—Magical Mystery Tour (20th Century)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 13-6
- HALL & OATES—Rich Girl (RCA) 14-7

WMGC—Cleveland

- SILVETTI—Spring Rain (Salsoul)
- BOBBY GOLDSBORO—Me & The Elephants (Epic)
- CHARLENE DUNCAN—It Ain't Easy Coming Down (Prodigy) 37-30
- ROD STEWART—The First Cut Is The Deepest (W.B.) 34-28

WSAI—Cincinnati

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- 10 C C—The Things We Do For Love (Mercury) 30-17
- HALL & OATES—Rich Girl (RCA) 22-14

Q-102 (WRRQ-FM)—Cincinnati

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- WINGS—Maybe I'm Amazed (Capitol)
- KANSAS—Carry On Wayward Son (Kirschner) 25-20
- ROD STEWART—The First Cut Is The Deepest (W.B.) EX-24

WCOL—Columbus

- NATALIE COLE—I've Got Love On My Mind

EFFIE SMITH CRINER

1915-1977

**In Tribute To
The First Lady in
Communications and Music**

“Fare Thee Well Always”

**From her many friends
in both industries.**

Billboard Singles Radio Action

Based on station playlists through Thursday (2/24/77)

Playlist Top Add Ons
 Playlist Prime Movers

Continued from page 18

WVON—Chicago

- K.C. & THE SUNSHINE BAND—'I'm Your Boogie Man (TK)
- STYLISTICS—Shame & Scandal In The Family (TK)
- NATALIE COLE—'I've Got Love On My Mind (Capitol) 26-10
- PEABO BRYSON—Just Another Day (Bullet) 25-27

WVDE—Indianapolis

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- SMOKIE—Living Next Door To Alice (RSD)
- HALL & OATES—Rich Girl (RCA) 12-7
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 19-16

WOKY—Milwaukee

- BEE GEES—Boogie Child (RSD)
- JAMES DARREN—You Took My Heart Away (Private Stock)
- HALL & OATES—Rich Girl (RCA) 31-20
- ABBA—Dancing Queen (Atlantic) 19-12

WZLW-FM—Milwaukee

- NONE
- ABBA—Dancing Queen (Atlantic) 13-5
- HALL & OATES—Rich Girl (RCA) 19-12

WVRL—Peoria, Ill.

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- HALL & OATES—Rich Girl (RCA) EX-16
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-16

KSLO-FM—St. Louis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- KISS—Calling Dr. Love (Casablanca)
- HALL & OATES—Rich Girl (RCA) 28-18
- 10 C C—The Things We Do For Love (Mercury) 25-16

KXOK—St. Louis

- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- 10 C C—The Things We Do For Love (Mercury) 21-14
- HENRY MARCINI—Charles Angels (RCA) 22-19

KIDA—Des Moines

- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- WINGS—Maybe I'm Amazed (Capitol)
- KANSAS—Carry On Wayward Son (Kirshner) 25-12
- HALL & OATES—Rich Girl (RCA) 18-8

KOWB—Minneapolis

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- AL STEWART—Year Of The Cat (Jamaica)
- EAGLES—Hotel California (Asylum) 30-19
- KANSAS—Carry On Wayward Son (Kirshner) 19-11

WDGT—Minneapolis

- NONE
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 26-14
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 20-15

KSTP—Minneapolis

- WINGS—Maybe I'm Amazed (Capitol)
- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 16-9
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 21-16

WHS—Kansas City

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ABBA—Dancing Queen (Atlantic) 14-8
- FLEETWOOD MAC—Go Your Own Way (W.B.) 17-12
- DONALD BYRON—Just Another Day (Bullet) 25-27

KXLS—Rapid City, S.D.

- KANSAS—Carry On Wayward Son (Kirshner)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 12-3
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 18-11

KQWB—Fargo, N.D.

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- 10 C C—The Things We Do For Love (Mercury) 21-12
- KANSAS—Carry On Wayward Son (Kirshner) 16-11

Northeast Region

TOP ADD ONS:

- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- WINGS—Maybe I'm Amazed (Capitol)

PRIME MOVERS:

- KANSAS—Carry On Wayward Son (Kirshner)
- 10 C C—The Things We Do For Love (Mercury)
- HALL & OATES—Rich Girl (RCA)

BREAKOUTS:

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- FLEETWOOD MAC—Go Your Own Way (W.B.)

WABC—New York

- HALL & OATES—Rich Girl (RCA)
- 10 C C—The Things We Do For Love (Mercury)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 18-7
- KENNY NOLAN—'I Like Dreamin' (20th Century) 7-4

WBSL—New York

- AVERAGE WHITE BAND—Cloudy (Atlantic)
- TIMMY THOMAS—Stoned To The Bone (TK)
- NONE

WPIX—New York

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- BOBBY GOLDSBORO—Me & The Elephants (Epic)
- WINGS—Maybe I'm Amazed (Capitol) 18-10
- KENNY NOLAN—'I Like Dreamin' (20th Century) 20-15

WVRL—New York

- JEAN CARN—Free Love (Phila. Int'l.)
- SMOKEY ROBINSON—There Will Come A Day (Tamla) 13-5
- RUFUS/CHAKA KHAN—At Midnight (ABC) 12-7

WPTV—Albany

- BURTON CUMMINGS—'I'm Scared (Portrait)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- 10 C C—The Things We Do For Love (Mercury) 13-7
- BEE GEES—Boogie Child (RSD) 19-14

WTRY—Albany

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- EAGLES—Hotel California (Asylum)
- KANSAS—Carry On Wayward Son (Kirshner) 19-11
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 11-7

WKWB—Buffalo

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- SMOKIE—Living Next Door To Alice (RSD)
- DIKRIE GOODMAN—Kung (Shock) 23-12
- KANSAS—Carry On Wayward Son (Kirshner) 20-10

WYSL—Buffalo

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- GENESIS—Your Own Special Way (A&O)
- 10 C C—The Things We Do For Love (Mercury) 14-5
- FLEETWOOD MAC—Go Your Own Way (W.B.) 10-7

WBBF—Rochester, N.Y.

- NONE
- HALL & OATES—Rich Girl (RCA) 12-8
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-10

WRKO—Boston

- WINGS—Maybe I'm Amazed (Capitol)
- EAGLES—Hotel California (Asylum)
- LEO SAYER—When I Need You (W.B.) 30-24
- HALL & OATES—Rich Girl (RCA) 22-17

WBZ-FM—Boston

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- KANSAS—Carry On Wayward Son (Kirshner) 25-18
- JACKSONS—Enjoy Yourself (Epic) 10-6

WVBF-FM—Boston

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)

- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 19-13
- WINGS—Maybe I'm Amazed (Capitol) 24-19

WORC—Worcester, Mass.

- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-13
- WILTON PLACE STREET BAND—Disco Lucy (Island) 17-9

WDRS—Hartford

- EAGLES—Hotel California (Asylum)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 26-11
- 10 C C—The Things We Do For Love (Mercury) 20-12

WPRD—Providence

- JACKSON BROWNE—Here Come These Tears Again (Asylum)
- PARKER MCGEE—I Just Can't Say No To You (Big Tree)
- OLIVIA NEWTON-JOHN—Sam (MCA) 20-11
- HALL & OATES—Rich Girl (RCA) 16-10

Mid-Atlantic Region

TOP ADD ONS:

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- JENNIFER WARNES—Right Time Of The Night (Arista)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- 10 C C—The Things We Do For Love (Mercury) 15-7

BREAKOUTS:

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- EAGLES—Hotel California (Asylum)

WFIL—Philadelphia

- DENIECE WILLIAMS—Free (Columbia)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 8-3
- STEVIE WONDER—Isn't She Lovely (Tamla) (LP) 25-20

WBBG—Philadelphia

- NONE
- NONE

WFI-FM—Philadelphia

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- 10 C C—The Things We Do For Love (Mercury) 21-15
- JACKSONS—Enjoy Yourself (Epic) 4-1

WPGC—Washington

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- JENNIFER WARNES—Right Time Of The Night (Arista)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 28-13
- DAVID DUNOAS—Jeans On (Chrysalis) 25-16

WOL—Washington

- MINNIE RIPERTON—Stuck Together (Epic)
- SPINNERS—You're Throwing A Good Love Away (Atlantic)
- WILLIAM BELL—Trying To Love Two (Mercury) 12-5
- FACTS OF LIFE—Sometimes (Kayvette) 5-2

WGH—Washington

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- EAGLES—Hotel California (Asylum)
- BRICK—Dazz (Bang) 14-6
- BREAD—Last Without Your Love (Elektra) 7-2

WCAO—Baltimore

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- WINGS—Maybe I'm Amazed (Capitol) 24-19
- 10 C C—The Things We Do For Love (Mercury) 14-10

WYRE—Baltimore

- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 27-15
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 17-10

WLEE—Richmond, Va.

- GLEN CAMPBELL—Southern Nights (Capitol)
- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 29-17
- FLEETWOOD MAC—Go Your Own Way (W.B.) 11-6

Southeast Region

TOP ADD ONS:

- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)

PRIME MOVERS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- K.C. & THE SUNSHINE BAND—'I'm Your Boogie Man (TK) 29-9
- ATLANTA RHYTHM SECTION—So In To You (Polydor)

BREAKOUTS:

- (D) THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- ROSE ROYCE—'I Wanna Get Next To You (MCA)

WQXI—Atlanta

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- 10 C C—The Things We Do For Love (Mercury) 15-7
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 20-16

Z-83 (WZGC-FM)—Atlanta

- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 29-19
- 10 C C—The Things We Do For Love (Mercury) 16-8

WBBQ—Atlanta

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- EAGLES—Hotel California (Asylum)
- BOSTON—Long Time (Epic) 21-14
- DAVID SOUL—Don't Give Up On Us (Private Stock) 30-24

WFOV—Atlanta

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 16-11
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 27-22

WWSA—Savannah, Ga.

- JENNIFER WARNES—Right Time Of The Night (Arista)
- EAGLES—Hotel California (Asylum)
- KANSAS—Carry On Wayward Son (Kirshner) 18-12
- ELVIS PRESLEY—Moody Blue (RCA) 21-15

WQAM—Miami

- NONE
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 4-1
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 10-7

Y-100 (WHY-FM)—Miami

- ABBA—Dancing Queen (Atlantic)
- WINGS—Maybe I'm Amazed (Capitol)
- BAY CITY ROLLERS—Dedication (Arista) 22-14
- HALL & OATES—Rich Girl (RCA) 18-12

BF-105 (WBW-FM)—Orlando

- NONE
- ROD STEWART—The First Cut Is The Deepest (W.B.) 29-21
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 28-23

Q-105 (WRBQ-FM)—Tampa/St. Petersburg

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- WILLIAM BELL—Trying To Love Two (Mercury)
- WINGS—Maybe I'm Amazed (Capitol) 20-14
- SMOKIE—Living Next Door To Alice (RSD) 17-12

WOPD—Lakeland, Fla.

- DAVID BOWIE—Sound & Vision (RCA)
- GENESIS—Your Own Special Way (Atco)
- K.C. & THE SUNSHINE BAND—'I'm Your Boogie Man (TK) 29-9
- GLEN CAMPBELL—Southern Nights (Capitol) 20-8

WMFJ—Daytona Beach

- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- Q—Dancing Man (Epic)
- WINGS—Maybe I'm Amazed (Capitol) 21-15
- MESA—Sailing Ships (Ariola America) 14-10

WAPE—Jacksonville

- WINGS—Maybe I'm Amazed (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 17-9
- HALL & OATES—Rich Girl (RCA) 10-8

WATS—Charlotte

- NONE
- AL STEWART—Year Of The Cat (Jamaica) 10-4
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 9-5

WGVV—Charlotte

- JOHNNIE TAYLOR—Love Is Better In The A.M. (Columbia)
- ISLEY BROS.—The Pride (T-Rack)
- ENCHANTMENT—Gloria (U.A.) 33-9
- ROSE ROYCE—'I Wanna Get Next To You (MCA) 13-6

WKIS—Raleigh, N.C.

- GLEN CAMPBELL—Southern Nights (Capitol)
- Q—Dancing Man (Epic)
- DAVID DUNOAS—Jeans On (Chrysalis) 17-8
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 27-18

WTOS—Winston/Salem

- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 19-22
- AL STEWART—Year Of The Cat (Jamaica) 14-9

WTMA—Charleston, S.C.

- DENIECE WILLIAMS—Free (Columbia)
- EAGLES—Hotel California (Asylum)
- ABBA—Dancing Queen (Atlantic) 15-9
- KENNY NOLAN—'I Like Dreamin' (20th Century) 8-2

WORD—Spartanburg, S.C.

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) EX-18
- NATALIE COLE—'I've Got Love On My Mind (Capitol) 12-7

WLAC—Nashville

- ROSE ROYCE—'I Wanna Get Next To You (MCA)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 17-12
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-19

WMAK—Nashville

- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-20
- HALL & OATES—Rich Girl (RCA) 10-2

WHBQ—Memphis

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- WILLIAM BELL—Trying To Love Two (Mercury)
- KANSAS—Carry On Wayward Son (Kirshner) 30-20
- DAVID SOUL—Don't Give Up On Us (Private Stock) 27-17

WMPJ—Memphis

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 27-21
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 15-12

WGON—Chattanooga

- ROSE ROYCE—'I Wanna Get Next To You (MCA)
- NATALIE COLE—'I've Got Love On My Mind (Capitol)
- ABBA—Dancing Queen (Atlantic) 27-17
- ATLANTA

The 1977 Grammy Award Winners

• Continued from page 12

award): "The Changing Face Of Harlem, The Savoy Sessions," Annotator: Dan Morgenstern, Savoy. Producer of the year: Stevie Wonder.

GOSPEL-INSPIRATIONAL

Inspirational performance: "The Astonishing, Outrageous, Amazing, Incredible, Unbelievable, Different World Of Gary S. Paxton," Gary S. Paxton, Newpax.

Gospel performance (other than soul): "Where The Soul Never Dies," Oak Ridge Boys, Columbia.

ETHNIC

Ethnic or traditional recording: "Mark Twang," John Hartford, Flying Fish.

Latin recording: "Unfinished Masterpiece," Eddie Palmieri, Coco.

SPOKEN

Recording for children: "Prokofiev: Peter And The Wolf/Saint Saens: Carnival Of The Animals," Hermione Gingold, Karl Bohm, D.G.

Comedy recording: "Bicentennial Nigger," Richard Pryor, Warner Bros.

Spoken word recording: "Great American Documents," Orson Welles, Henry Fonda, Helen Hayes, James Earl Jones, CBS.

SHOW CAST

Cast show album: "Bubbling Brown Sugar," Producers: Hugo & Luigi, H&I.

CLASSICAL

Album of the year classical (Grammys to the artist & producer): "Beethoven: (The) Five Piano Concertos," Artur Schnabel & Daniel Barenboim conducting the

London Philharmonic. Producer: Max Wilcox, RCA.

Classical orchestral performance (Grammys to the conductor & producer): "Strauss: Also Sprach Zarathustra," Sir Georg Solti conducting the Chicago Symphony. Producer: Ray Minshull, London.

Opera recording (Grammys to the conductor & producer): "Gershwin: Porgy & Bess," Lorin Maazel conducting the Cleveland Orchestra & Chorus. Producer: Michael Woolcock, London.

Choral performance, classical (other than opera) (Grammys to the conductor & choral director): "Rachmaninoff: The Bells," Arthur Oldham, Chorus Master of London Symphony Chorus, Andre Previn conducting London Symphony Orchestra, Angel.

Chamber music performance: "The Art Of Courtly Love," David Munrow conducting Early Music Consort of London, Seraphim.

Classical performance instrumental soloist or soloists (with orchestra): "Beethoven: The Five Piano Concertos," Artur Schnabel, piano (Daniel Barenboim conducting conducting London Philharmonic), RCA.

Classical performance instrumental soloist or soloists (without orchestra): "Horowitz Concerts 1975/76," Vladimir Horowitz, piano, RCA.

Classical vocal soloist performance: "(Herbert) Music Of Victor Herbert," Beverly Sills, Angel.

Engineered recording classical (an engineer's award): "Gershwin: Rhapsody In Blue," George Gershwin (1925 Piano Roll) & Michael Tilson Thomas conducting the Co-

lumbia Jazz Band. Engineers: Edward Graham, Ray Moore, Milton Cherin, Columbia.

HALL OF FAME

"Bach: The Well Tempered Clavier (Complete)," Wanda Landowska, Released in 1949 through 1954, RCA Victor.

"Beethoven: Symphonies (9)," Arturo Toscanini conducting the NBC Symphony. Released in 1950 through 1953, RCA Victor.

"Begin The Beguine," Artie Shaw. Released in 1938, Bluebird.

(Continued on page 65)

Warners Artist Relations, PR In 'Career' Merger

LOS ANGELES—Warner Bros. Records has combined its departments of artist relations and publicity into a new career development department headed by Bob Regehr, previously artist relations vice president.

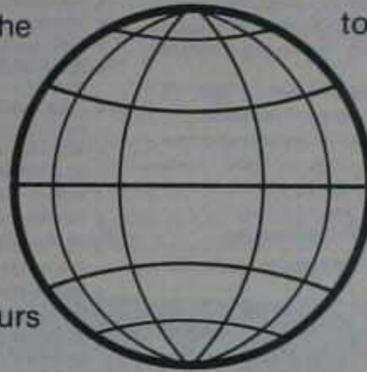
Carl Scott, formerly Regehr's second-in-command, has been named artist relations director while Bob Merlis remains national publicity director.

The two departments will retain individual identities, but the new career development overall structure is expected to provide stronger coordination of all artist guidance services.

The newly combined department is expected to contain some 19 staffers here and in New York, with perhaps four new posts added in the fields of television booking, r&b and traveling field representatives.

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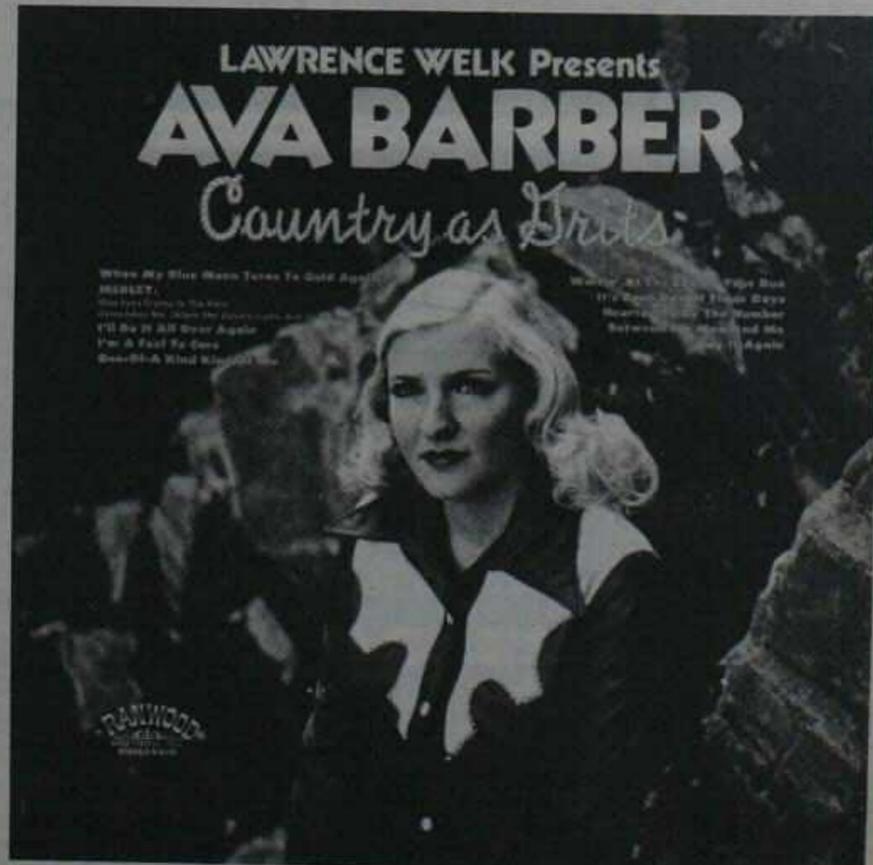
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(805) 393-1000

Billboard Album Radio Action

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

Based on station playlists through Thursday (2/24/77)

Top Add Ons-National

- PETER GABRIEL—(Atco)
- JUSTIN HAYWARD—Songwriter (Deram)
- RICHARD TORRENCE—Bareback (Capitol)
- AMERICA—Harbor (Warner Brothers)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

National Breakouts

- JUSTIN HAYWARD—Songwriter (Deram)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- RICHARD TORRENCE—Bareback (Capitol)
- AMERICA—Harbor (Warner Brothers)

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

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

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

KFML-FM—Denver (Craig Applequist)

- GENE CLARK—Two Sides To Every Story (RSD)
- PETER GABRIEL—(Atco)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- RICHARD THOMPSON—
- JOE BECK—Watch The Time (Polydor)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOOKER T & THE MG'S—Universal Language (Asylum)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- POUSETTE DART BAND—Annesia (Capitol)

KZEL-FM—Eugene (Stan Garrett)

- GENE CLARK—Two Sides To Every Story (RSD)
- HENRY GROSS—Show Me To The Stage (Life song)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- PABLO CRUISE—A Place In The Sun (A&M)
- TELEVISION—Marquee Moon (Elektra)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JAMES TULLY—Black Choir (Capitol)
- PINK FLOYD—Animals (Columbia)

KZDR (OK 102.1)-FM—Seattle (Lori Holder)

- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- KINKS—Sleepwalker (Arista)
- PINK FLOYD—Animals (Columbia)
- AL STEWART—The Year Of The Cat (Janus)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)

WNOJ-FM—New Orleans (Tom Owens)

- AMERICA—Harbor (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- HENRY GROSS—Show Me To The Stage (Life song)
- PABLO CRUISE—A Place In The Sun (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- EAGLES—Hotel California (Asylum)

KY102-FM—Kansas City (Max Floyd)

- SEA LEVEL—(Capricorn)
- RENAISSANCE—Novella (Sire)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- HENRY GROSS—Show Me To The Stage (Life song)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- GENESIS—Wind & Withering (Atco)
- SANTANA—Festival (Columbia)

KLBI-FM—Austin (Steve Smith, Glen Mason)

- PETER GABRIEL—(Atco)
- RICHARD TORRENCE—Bareback (Capitol)
- JUSTIN HAYWARD—Songwriter (Deram)
- ELLIOT MURPHY—Just A Song From America (Columbia)
- LENNY WHITE—Big City (Nonesuch)
- BEAVERTEETH—(RCA)
- PINK FLOYD—Animals (Columbia)
- JONI MITCHELL—Hejira (Asylum)
- BRIAN AUGER'S OBLIVION EXPRESS—Happiness Heartache (Warner Brothers)
- GENESIS—Wind & Withering (Atco)

WNMS-FM—Cleveland (Shelby Styles)

- AMERICA—Harbor (Warner Brothers)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- MUDDY WATERS—Hard Again (Blue Sky)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- GENESIS—Wind & Withering (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- AL STEWART—The Year Of The Cat (Janus)

WTDD-FM—Pittsburgh (Steve Owens)

- BRUCE COCKBURN—In The Falling Dark (Island)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- PETER GABRIEL—(Atco)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- HEARTSFIELD—(Columbia)
- RICHARD TORRENCE—Bareback (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- Z Z TOP—Tejas (London)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

WQFM-FM—Milwaukee (Bobbie Bean)

- AMERICA—Harbor (Warner Brothers)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- PETER GABRIEL—(Atco)
- RICHARD TORRENCE—Bareback (Capitol)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)

KSHS-FM—St. Louis (Ted Habek)

- JUSTIN HAYWARD—Songwriter (Deram)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- RICHARD TORRENCE—Bareback (Capitol)
- POUSETTE DART BAND—Annesia (Capitol)
- PETER GABRIEL—(Atco)
- HYDRA—Rock The World (Polydor)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)

WAV-FM—Jacksonville (Bill Bartlett)

- NEIL DIAMOND—Love At The Greek (Columbia)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- MAMA'S PRIDE—Uptown & Lowdown (Atco)
- AMERICA—Harbor (Warner Brothers)
- PETER GABRIEL—(Atco)
- SEA LEVEL—(Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- PINK FLOYD—Animals (Columbia)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

WNLZ-FM—Miami (Bill Steadman)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- JOHN MILES—Stranger In The City (London)
- HENRY GROSS—Show Me To The Stage (Life song)
- AMERICA—Harbor (Warner Brothers)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- RICHARD TORRENCE—Bareback (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- ANDREW GOLD—What's Wrong With The Picture (Asylum)

WQSR-FM—Tampa (Steve Huntington)

- CORRY LANGE—Makin' It On The Street (Elektra)
- HENRY GROSS—Show Me To The Stage (Life song)
- POUSETTE DART BAND—Annesia (Capitol)
- CHILLWICK—Dreams, Dreams, Dreams (Mushroom Records)
- MAMA'S PRIDE—Uptown & Lowdown (Atco)
- BILL QUATEMAN—Night After Night (RCA)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- SEA LEVEL—(Capricorn)

WTK-FM—Baltimore (Steve Cochran)

- GALLAGHER & LYLE—Love On The Airwaves (A&M)
- RICHARD TORRENCE—Bareback (Capitol)
- AMERICA—Harbor (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- HENRY GROSS—Show Me To The Stage (Life song)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- AL STEWART—The Year Of The Cat (Janus)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WYCF-FM—Hartford (Steve Schen)

- KINKS—Sleepwalker (Arista)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- PETER GABRIEL—(Atco)
- GENTLE GIANT—Playing The Fool (Capitol)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- RICK WALKER—White Rock (A&M)
- GENESIS—Wind & Withering (Atco)
- JACKSON BROWNE—The Pretender (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WYSP-FM—Bala Cynwyd (George Fox)

- AMERICA—Harbor (Warner Brothers)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- PABLO CRUISE—A Place In The Sun (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PETER GABRIEL—(Atco)
- CHEAP TRICK—(Epic)
- JAN ARMSTRONG—(A&M)
- AL STEWART—The Year Of The Cat (Janus)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WPLR-FM—New Haven (Gordon Weingarth)

- AMERICA—Harbor (Warner Brothers)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- JUSTIN HAYWARD—Songwriter (Deram)
- RICHARD TORRENCE—Bareback (Capitol)
- PETER GABRIEL—(Atco)
- CHEAP TRICK—(Epic)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- Z Z TOP—Tejas (London)
- KANSAS—(Atlantic)

WJAB-FM—Albany (Rick Harvey)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- AMERICA—Harbor (Warner Brothers)
- PETER GABRIEL—(Atco)
- JUSTIN HAYWARD—Songwriter (Deram)
- KINKS—Sleepwalker (Arista)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

Western Region

TOP ADD ONS:

- JUSTIN HAYWARD—Songwriter (Deram)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- HENRY GROSS—Show Me To The Stage (Life song)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

BREAKOUTS:

- AMERICA—Harbor (Warner Brothers)
- RICHARD THOMPSON—Live (More Or Less) (Island)
- RICHARD TORRENCE—Bareback (Capitol)
- GENE CLARK—Two Sides To Every Story (RSD)

KSAN-FM—San Francisco (Don Poloczek)

- ALBERT KING—Albert Live (Utopia)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- JUSTIN HAYWARD—Songwriter (Deram)
- RICHARD THOMPSON—Live (More Or Less) (Island)
- AMERICA—Harbor (Warner Brothers)
- NOVA—(Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- UTOPIA—Ra (Newsworld)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

KNSI-FM—Los Angeles (Mark Cooper)

- PETER GABRIEL—(Atco)
- POUSETTE DART BAND—Annesia (Capitol)
- RICHARD TORRENCE—Bareback (Capitol)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- RICK WALKER—White Rock (A&M)
- HYDRA—Rock The World (Polydor)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

KPBI-FM—San Diego (Drake Hall)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- KINKS—Sleepwalker (Arista)
- HENRY GROSS—Show Me To The Stage (Life song)
- AMERICA—Harbor (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- FLEETWOOD MAC—Rumours (Warner Brothers)

KOME-FM—San Jose (Dana Jang)

- JUSTIN HAYWARD—Songwriter (Deram/London)
- JACK LANKASTER & ROBIN LUMLEY—Marriage (RSD)
- LENNY WHITE—Big City (Nonesuch)
- ELLIOTT RANDALL—Elliott Randall's New York (Rishler)
- JOHN HENKIN—Sailboat (Warner Brothers)
- HENRY GROSS—Show Me To The Stage (Life song)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- GENESIS—Wind & Withering (Atco)
- FLEETWOOD MAC—Rumours (Warner Brothers)

KZP-FM—Sacramento (Bruce Weir)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- JOHN MILES—Stranger In The City (London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- RICHARD TORRENCE—Bareback (Capitol)
- GARLAND JEFFERIES—Ghost Rider (A&M)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capricorn)
- QUEEN—A Day At The Races (Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

Southwest Region

TOP ADD ONS:

- PETER GABRIEL—(Atco)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- POUSETTE DART BAND—Annesia (Capitol)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- GENTLE GIANT—Playing The Fool (Capitol)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- SANTANA—Festival (Columbia)

BREAKOUTS:

- SEA LEVEL—(Capricorn)
- HENRY GROSS—Show Me To The Stage (Life song)
- LENNY WHITE—Big City (Nonesuch)
- JUSTIN HAYWARD—Songwriter (Deram)

KZEW-FM—Dallas (Charlie Kendall)

- GENTLE GIANT—Playing The Fool (Capitol)
- FLAME—Queen Of The Neighborhood (RCA)
- PETER GABRIEL—(Atco)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- KANSAS—Leftoverture (Karzone)
- PINK FLOYD—Animals (Columbia)

KPWO-FM—Dallas/Ft. Worth (Tim Spencer)

- LENNY WHITE—Big City (Nonesuch)
- JUSTIN HAYWARD—Songwriter (Deram)
- PETER GABRIEL—(Atco)
- HAM BROTHERS—(Arista America)
- JOHN MILES—Stranger In The City (London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

KLDI-FM—Houston (Jim Hilty)

- PETER GABRIEL—(Atco)
- ALLEN HOLDSWORTH—Victor Darkness (Epic)
- SEA LEVEL—(Capricorn)
- RICK WALKER—White Rock (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- GENTLE GIANT—Playing The Fool (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- SANTANA—Festival (Columbia)
- TYTAN—(Island)

Midwest Region

TOP ADD ONS:

- PETER GABRIEL—(Atco)
- JUSTIN HAYWARD—Songwriter (Deram)
- POUSETTE DART BAND—Annesia (Capitol)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- Z Z TOP—Tejas (London)

BREAKOUTS:

- RICHARD TORRENCE—Bareback (Capitol)
- AMERICA—Harbor (Warner Brothers)
- JOHN MILES—Stranger In The City (London)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)

WVWV-FM—Detroit (Greg Gillespie)

- PETER GABRIEL—(Atco)
- JOHN MILES—Stranger In The City (London)
- UTOPIA—Ra (Newsworld)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)

WERT-FM—Chicago (John Platt)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- PETER GABRIEL—(Atco)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- COUNTRY JOE MCDONALD—Goodbye Blues (Fantasy)
- GENE CLARK—Two Sides To Every Story (RSD)
- POUSETTE DART BAND—Annesia (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tamla)
- SEA LEVEL—(Capricorn)

WROQ-FM—Lexington (Slick Hengst)

- JUSTIN HAYWARD—Songwriter (Deram)
- POUSETTE DART BAND—Annesia (Capitol)
- JOHN MILES—Stranger In The City (London)
- ANGEL—(Cashbox)
- GARLAND JEFFERIES—Ghost Rider (A&M)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

Southeast Region

TOP ADD ONS:

- AMERICA—Harbor (Warner Brothers)
- HENRY GROSS—Show Me To The Stage (Life song)
- RICHARD TORRENCE—Bareback (Capitol)
- PETER GABRIEL—(Atco)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

BREAKOUTS:

- MAMA'S PRIDE—Uptown & Lowdown (Atco)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- JUSTIN HAYWARD—Songwriter (Deram)
- GALLAGHER & LYLE—Love On The Airwaves (A&M)

WRLS-FM—Atlanta (Drew Murray)

- PETER GABRIEL—(Atco)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- KINKS—Sleepwalker (Arista)
- JENNIFER WARREN—(Arista)
- DEBBIE FOREMAN—Sweet Evil (Blue Sky)
- AMERICA—Harbor (Warner Brothers)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WNLZ-FM—Washington D.C. (Mark Renna)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- HENRY GROSS—Show Me To The Stage (Life song)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- AMERICA—Harbor (Warner Brothers)
- RICHARD TORRENCE—Bareback (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- EMYLOU HARRIS—Lucky Love (Warner Brothers)

Northeast Region

TOP ADD ONS:

- AMERICA—Harbor (Warner Brothers)
- PETER GABRIEL—(Atco)
- RICHARD TORRENCE—Bareback (Capitol)
- JUSTIN HAYWARD—Songwriter (Deram)

TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- JETHRO TULL—Songs From The Wood (Chrysalis)

BREAKOUTS:

- JUSTIN HAYWARD—Songwriter (Deram)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- BACHMAN TURNER OVERDRIVE—Freeways (Mercury)
- GENTLE GIANT—Playing The Fool (Capitol)

WNEW-FM—New York (Tom Marozza)

- MARTIN WELLS—(In Everyone's Eye) (East West)
- AMERICA—Harbor (Warner Brothers)
- ANGEL—(Cashbox)
- VOLUNTEERS—(Arista)
- FLAME—Queen Of The Neighborhood (RCA)
- RICHARD TORRENCE—Bareback (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JUSTIN HAYWARD—Songwriter (Deram/London)
- PINK FLOYD—Animals (Columbia)
- KENNY RANKIN—The Kenny Rankin Album (Little David)

WLSZ-FM—New York (Doris MacRanna)

- GARY FREEDMAN—(Life)
- GALLAGHER & LYLE—Love On The Airwaves (A&M)
- POUSETTE DART BAND—Annesia (Capitol)
- RICHARD TORRENCE—Bareback (Capitol)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PETER GABRIEL—(Atco)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- WINGS—Wings Over America (Capitol)
- THE WATKINS BROTHERS BAND—(Mercury)

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MARCH 5, 1977, BILLBOARD

WARNER BROS. TARGET

Discreet Zaps Suit Over Zappa Tapes

By JOHN SIPPEL

LOS ANGELES—Discreet Records wants \$2.5 million in collective damages and a Federal District Court ruling that Frank Zappa is its artist and return of his masters from Warner Bros. Records.

Discreet, believed to be owned jointly by Herb Cohen, Zappa's manager until recently, and Zappa, originally contracted with WB Records for distribution in January 1973.

WB was to pay Discreet \$5,000 against royalties monthly. That monthly stipend was upped to \$7,000 in an amended September 1973 binder. Zappa was to produce six albums prior to Dec. 31, 1975.

According to the pleading, Zappa delivered the first five albums on time. WB extended the deadline for the sixth album Nov. 13, 1975 and Discreet extended its paper with Zappa Oct. 25, 1975, for a similar period of time.

On May 17, 1976, Zappa informed Discreet it had defaulted because he had not been paid royalties due as of December 1975. On June 16, 1976, Discreet informed Zappa no royalties were due him until Sept. 5, 1976 and attached an itemized statement of royalties the artist had received, it claims.

On June 25, WB agreed to "cure" the default by paying Zappa. Zappa received \$26,633.90 and \$17,735.02 and purported to deem the Zappa-Discreet contract assigned to WB.

Discreet disclaims the assignment, claiming it still has Zappa as an exclusive act. Discreet claims its responsibility to deliver a sixth album to WB was fulfilled when Zappa delivered an album directly to WB Oct. 29, 1976, which that label released about that time.

Discreet claims its reputation was blighted because the album release did not carry the Discreet label, as contracted for. Discreet alleges WB induced Zappa to depart and the two defendants conspired against Discreet. Suit claims Zappa told WB not to pay Discreet any more royalties in July 1976.

Discreet wants returned from Zappa recordings by Captain Beefheart, which it claims it paid for. The court dossier indicates that WB paid Discreet \$60,000 for each album delivered and that Discreet set a recording cost of \$60,000 for each Zappa album. Other acts brought in under the pact got \$25,000 top for session costs. Zappa was paid a 9% royalty by Discreet.

Under the Discreet/WB distribution pact, for records sold in the U.S. WB paid Discreet the following:

	Up To 250,000 Units	250,000 to 500,000	Over 500,000
\$4.98 LPs	\$.99	\$1.03	\$1.08
\$5.98 LPs	\$1.08	\$1.13	\$1.18
\$6.95 8-tracks	\$1.36	\$1.42	\$1.47
15 r.p.m. singles	.20	.21	.22

For promotion copies, no-charge bonus records or records sold as schlock, Discreet was paid the following:

\$4.98 LPs	\$.50
\$5.98 LPs	\$.50
\$6.95 8-tracks	\$.75
15 r.p.m. singles	\$.10

The contract stipulated that WB could not reserve more than 25% and no records could be sold as "loss leaders."

N.Y.'s ABC East Coast Operations Move

NEW YORK—ABC Records in New York has moved its East Coast operations office to 1414 Avenue of the Americas. The new location houses the offices of the vice president of Eastern operations, the Eastern press office, the East Coast director of artist relations and the regional r&b and pop promotion offices. New telephone number is (212) 593-9350.



BEAUTY AND...—Deborah Harry, lead singer for Private Stock artists Blondie, is joined by Larry Uttal, president of the firm, at a party at the Whiskey A Go Go in Los Angeles following the group's debut there.

ABC Mix

Continued from page 1
ments in the face of price-slashing competition from area retailers.

The situation, which some traders fear is nearing a critical bar to further rack expansion, was highlighted recently by J.C. Penney's decision to bypass music departments in new mart facilities (Billboard, Feb. 19, 1977).

A key element in the campaign will be to dramatize the message of increased profitability via an elaborate presentation book, "Partners In Profit," for distribution by ABC both to present accounts and new prospects.

The book will delineate how gross margins of 18% to 20% on front-line albums can be supplemented by a greater stress on such merchandise as cutouts, returning "25% to 30% margins; budget and childrens records, delivering 27% to 34%; and a wide range of accessories where the profit margin hovers around 40%."

The trick is in the right mix, says Steven Kugel, ABC Record & Tape vice president of marketing, so that the desires of large groups of consumers can be filled. "Anyone can sell or give away the hits."

Kugel and Bob Pockrandt, vice president of operations, report that the company has been moving to realign product proportions in their racks for some months now and that the system works. No single formula holds for all stores, they say, and it is important to keep in mind local conditions when determining the proper mix.

The new ABC drive is allied to moves initiated last year to increase rack traffic by an attempt to serve a larger universe of potential buyers, particularly those in the over-25-year age group.

The 500 page "Partners In Profit" tome is now in the final stages of preparation under the direction of Karen Layland, director of marketing. About 700 copies will be distributed beginning in mid-March, she says, when the ABC campaign hits full stride.

The book will feature, in addition, color renderings of effective store setups, information on accessories, special products, sample ads, envelope stuffers, brochures, and even a cassette to demonstrate how audio in a store can stimulate sales.

New Jazz Pact

LOS ANGELES—Scrimshaw Records, a subsidiary of Scrimshaw Productions, has set an international distribution agreement with Jazz Records.

Under the agreement, Jazz will distribute Scrimshaw's initial single release, "Don't Worry" by Guy Pastor, with additional plans calling for the release of a Pastor album within the next 60 days.

NARM's Convention

Continued from page 1
a rack and later a retailer workshop the implications of his recent study.

Oxenfeldt has been conducting an exhaustive 90-day dissection of the industry and will address a plenary session Monday (7) with his findings and recommendations.

Though Oxenfeldt's probing may provide the most explosive sessions, attendance at the Sunday (6) breakfast meeting should be standing room only. Through the efforts of Stan Cornyn and Ron Goldstein of Warner Bros. Records, author Alex ("Roots") Haley will speak at a session about black music, titled "Black Is Beautiful—The Bottom Line," at which industry leaders in r&b are scheduled in a forum.

Walter Yetnikoff, president, CBS Records group, tees off Saturday's agenda, to be followed by Dr. Pierre Rinfret, economist and adviser to three of our last five U.S. presidents. Rinfret will be queried by a panel of label presidents, moderated by Irwin Steinberg of the Polygram Group. Industrial psychologist Mortimer Feinberg, whose titillating predictions on energy, money and raw materials came true since he appeared at the 1976 Florida convention, makes a quick return to highlight Saturday's luncheon.

On Sunday morning, following the soul music segment, Barry Grief, A&M advertising chief, chairs a session on industry ad practices. Jacqueline Wexler, president of Hunter College, New York City, speaks to the scholarship foundation dinner Sunday evening.

Four 90-minute sessions, each of which will be repeated, allowing NARM members to participate in two of the four, will follow Oxenfeldt's Monday breakfast address. Subjects include: "Future Radio—Future Shock," "An Industry Product Code: A Foreseeable Reality," "The Grammy: How To Make The Most Of It" and "Merchandising Ideas."

On Saturday, Sunday and Monday, exhibit areas will be open after lunch till 6 p.m., Malamud says. The Young Turks, a newly-formed splinter group made up of under-35-years-of-age industryites, meet Friday for a three-hour session starting at lunch.

Evening social events include: cocktail receptions each night, sponsored consecutively by ABC Records (4), the Polygram Group (5) and WEA (7); while dinner entertainment includes: Salsoul Orchestra (Caytronics); Janice Ian and

(Continued on page 65)

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Radio-TV Programming

AM & FM IN WASHINGTON, D.C.

No Magic Formula At WPGC

By BORIS WEINTRAUB

WASHINGTON—Jim Collins, program director of WPGC, this city's only Top 40 station, isn't entirely sure just what has brought his station to its current position at the top of the heap.

But, whatever it is, he says the station will continue to do "more of it, and better" in the future.

WPGC is a nearly unique station in that it is a combination AM-FM tandem. The AM side is a dawn-to-dusk operation, but the FM side runs 24 hours a day and has a clearly dominant position in the 12-to-34 audience the station is aiming at.

Any number of other stations have had shots at WPGC, but all have fallen by the wayside. The last to attack the problem head-on was WRC, NBC's owned-and-operated affiliate, which dropped out when NBC introduced its all-news service two years ago. Since then, WPGC has had the Top 40 field all to itself.

One possible factor in the WPGC success story, says Collins, is the "combined knowledge" of the station's personnel.

"Four of the station's six disk jockeys have been program directors at other stations and they all have a voice in what we do, though I have more votes than they do," Collins says.

"Our music director, Jim Elliott, has been with WRKO in Boston, was with WRC when they were rocking against us and was program director at WEAM here until I hired him two years ago."

WEAM was another loser in the ratings scramble and passed through an album format before becoming a soul station last year.

Collins, who has been with WPGC for five years and has been program director for the last two years, says that it has been more than what he jokingly calls "copious amounts of talent" that has made his station a winner.

"We try to pay attention to what's going on in this city, as opposed to just what's active on the national charts," he says. "We get a lot of store reports, we watch to see what albums are selling and we pay a lot

of attention to phone research, calls.

"Every market is different. In this market now, we're getting an onslaught of FM stations now, and we have to keep up with them. We went through the big disco rush about a year ago and it seems that that is what's going on nationally right now. The trick is to keep up with what people's tastes are, without overreacting."

WPGC has long been active in the
(Continued on page 26)

10th Intl Radio Forum Skedded For Toronto In Aug.; Advisors Set

• Continued from page 1

Stevens and James have already selected the following radio persons to serve on the advisory committee for the Forum: Lee Abrams, partner in Kent Burkhart/Lee Abrams and Assoc., Atlanta; Mac Allen, vice president of programming for the Sonderling chain; Andy Bickel, assistant vice president and operations manager of WBT, Charlotte, N.C.

Also: Al Casey, program director of KCMO, Kansas City; Ken Dowe, executive vice president, KTSA, San Antonio; Bob Harper, program director of WKBW, Buffalo; Vic Ives, program director KSFO, San Francisco; Dick Janssen, head of radio for Nationwide Communications; Jack Lee, general manager of WEMP, Milwaukee; Jim Maddox, program director of KDAY, Los Angeles.

Also: Charlie Parker, vice president and program director of WDRG in Hartford, Conn.; Rich Richardson, owner, CKBK in London, Ont., Canada; Bill Sherard, operations manager, WGST in Atlanta; Craig Scott, vice president of programming for Plough Broadcasting; Gary Smithwick, broadcast attorney, Winston-Salem, N.C.

Also: Bill Tanner, national program director of Hefel broadcasting chain, Miami; George Williams, vice president of programming for Southern Broadcasting; and J. Robert Wood, program director, CHUM, Toronto. In addition, more radio persons may be added.

Representing the music industry on the advisory committee will be: Vince Cosgrave, record promotion executive, Los Angeles; Danny Davis, vice president of promotion for Screen Gems-EMI Music, Los Angeles; Don McGregor and David Urso, assistant national promotion directors, Warner Bros. Records, Los Angeles; Steve Meyer, national promotion executive, Capitol Records, Los Angeles; Stan Monteiro, vice president of promotion, Columbia Records.

Also: Bob Paiva, regional promotion manager, London Records, Los Angeles; and Scott Shannon, assistant to the president of Casablanca Records, Los Angeles. Others will be announced soon. A first advisory meeting is being arranged now.

Programming Comments

MEL MYERS, program director KFSM, Ft. Smith, Ark.

The city is growing at a rapid rate, with several new factories and businesses. Also, it seems that there is finally some competition among the radio stations here. I'm not sure what the exact cause of this is, but I'm glad it's happening. Actually, it is probably the result of several things. An ARB, which you don't see very often here in the good old fort city was taken last year. As expected, the station that gave away the most prizes turned up "number one." A station from a smaller town across the line in Oklahoma turned up "number three." The program director at that station has since departed, but at the time it scared the hell out of a lot of Fort Smith stations to think that this "little brother" was making them look bad. Some of the stations woke up and, so far, seem to be showing a little creativity.

In the survey, according to reliable sources, we showed a strong "number two." At that time, we had not run a single important promotion in at least four years. That possibly bothered the "number one" station, because it had been trying so hard and we came so close without doing a thing promotion-wise. The other stations were just generally amazed, and from the sound of things lately, they're going to try and improve.

To top it off, there's even talk about the possibility of two new FM stations signing on and entering the fray. After almost four years as afternoon drive personality, I took over as program director late last year. For the most part, we're going to stick with some of our proven methods. The station has been known for good music, true personalities and community service, so we're continuing in those areas. We're attempting now to be more involved and promotion-minded. It would be ironic if we later discover that we were successful because we weren't involved and promotion-minded. I guess we'll find out.

We're a Donrey Media Group station and an ABC Information affiliate. We play what we consider the best of Top 40 and easy listening. Actually, we're more Top 40 than easy listening, but it's a blend of each.

Our current lineup features myself disguised as "the Goose" from 6 to 10 a.m., local television news anchorman Don Holley from 10 a.m. to 2 p.m., Phil W. Riddle (it's not another Robert W. Morgan middle initial rip-off, it's his real name) from 2 to 7 p.m. and then 7 to midnight, Scott Allen.

Finally, I'd like to join in with the many thousands of other stations across the United States who say, "We need better record service!" Some labels send us loads of country material—I guess that's because we're way down here in Arkansas, where most people in the city think everything is country. The only labels that really service us with what we need are Columbia and MCA. We know we've done them some good, because the record stores are always calling us and asking about records that only we have been playing.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Every year at the annual convention of the NAB, Billboard has a suite. I'll be there in Washington this year March 27-30 in Suite M-251 of the Sheraton-Park Hotel. Anyone and everyone within driving distance of Washington is invited to come in. For example, I believe Gary Stevens, senior vice president and general manager of KDWB in Minneapolis and Keith James, vice president of programming for Moffat Communications, Calgary, will certainly be on hand Monday evening. Young—and older—air personalities who'd like to come by and talk to Stevens about the days when he was the Woollybooger on WMCA in New York are welcome. And, of course, James can give you a lot of insight into the uses of the computer in programming, for the Moffat Computer-Assisted Programming System that's being used in most of the Moffat stations now throughout Canada. There will

be others hanging around Sunday afternoon and evening and Tuesday evening—air personalities, program directors and general managers.

Jim Sward, general manager of CKGM in Montreal, has been named executive vice president of Rogers Broadcasting and will headquarter in Toronto at CFTR. Gary Smithwick, broadcast attorney with offices in Winston-Salem, N.C., is now teaching radio law courses once or twice a week at Wake Forest Univ. Law School. Dave Olson, a former program director of radio stations such as WINN in Louisville, Ky. and recently associated with International Record Distributing Assoc., Nashville, has joined the Radio Quarterly Report, Los Angeles, as sales and marketing director.

Bill Goodman, who formerly
(Continued on page 25)

Live Format For Boston's WEZE

BOSTON—WEZE, a 5,000-watt station located at 1260 on the dial is dropping Bonneville's beautiful music syndicated programming to switch to a live contemporary soft rock programming concept, according to Clark Smidt, new manager of programming services and operations.

For the time being, Smidt will be using albums from his personal collection to program the format. Target audience will be adults 25-34. Record artists will feature such as Simon & Garfunkle, Joni Mitchell and others. Format hit the air Monday (28).

Personalities will include Smidt, Bill Smith from WBZ in Boston, Bob Cusack, Larry Martin, and Lynn Foell.

KWOD On Air

SACRAMENTO, Calif.—KWOD, a 50,000 FM station using the Sansui QSE-5B quad matrix encoder, has gone on the air with an adult contemporary personality format here. Kevin Childs is coordinating the programming. At night, Jim St. John hosts a six-hour jazz program.

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MARCH 5, 1977, BILLBOARD

Vox Jox

Continued from page 24

worked at WPRO in Providence, R.I., is now production coordinator for a new 16-track recording studio in Warren, R.I., called Normandy Sound. Official opening is March 6. If you'd like to attend the party, call him at 401-247-0218. The studio will be involved in production of radio station ID jingles, local commercials, and local groups. . . . A letter from Chuck "The Magic Christian" Christensen, WVBF, Boston: "It's amazing to me, Claude, how many people I've run into since last December who say, 'That jock of the year thing doesn't mean anything.' It's interesting though that none of them had ever been nominated for the award. For the last 20 years, I've tried to prove to the people in the industry that I knew what I was doing. To have been named as one of the best air personalities for Top 40, million-plus market, is a very deep and most sincere honor. After only 20 years, I'm an overnight success. My sincerest thanks to you personally and to all of the respected, dedicated professionals connected with the Billboard International Radio Programming Forum. And personal congratulations to my best friend and winner of the award itself—Shotgun Tom Kelly." All of the thanks should go to L. David Moorhead, vice president and general manager of KMET, Los Angeles, who organized the modus operandi of the awards competition, organized the judges committee every year and guided them and then worked long and hard hours during the Forum itself on the awards ceremonies.

Wayne J. Pond at WCHL, Chapel Hill, N.C., is leaving about July to become an assistant professor on the broadcast and film department of the Univ. of Alabama at Tuscaloosa. He's been at WCHL for nearly 10

Bubbling Under The HOT 100

- 01—TIME IS MOVIN', Blackbyrds, Fantasy 787
- 02—I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 03—DR. FUNKENSTEIN, Parliament, Casablanca 875
- 04—BETCHA BY GOLLY WOW, Norman Connors, Buddah 554
- 05—SPY FOR BROTHERHOOD, Miracles, Columbia 3-10464
- 06—FIESTA, Gato Barbieri, A&M 1885
- 07—RIGOR MORTIS, Cameo, Chocolate City 005 (Casablanca)
- 08—THE WAY YOU MAKE ME FEEL, Melba Moore, Buddah 562
- 09—UPTOWN FESTIVAL, Shalamar, Soul Train 10885 (RCA)
- 10—EVERY LITTLE TEARDROP, Gallagher & Lyle, A&M 1904

Bubbling Under The Top LPs

- 1—FIDDLER ON THE ROOF/ORIGINAL CAST, RCA LSO 1093
- 2—JOHNNY GUITAR WATSON, Ain't That A Bitch, DJM DJLPA-3 (Amherst)
- 3—SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 4—CROWN HEIGHTS AFFAIR, Do It Your Way, De-Lite DEP 2022
- 5—FOUR TOPS, Catfish, ABC ABCD 968
- 6—RUSH, All The World's A Stage, Mercury SRM 2-7508 (Phonogram)
- 7—SIDE EFFECT, What You Need, Fantasy F 9513
- 8—WILD CHERRY, Epic PE 34195
- 9—GRAHAM PARKER, Heat Treatment, Mercury SRM-1-1117 (Phonogram)
- 10—LATIMORE, It Ain't Where You've Been, Glades 7509 (TK)

years and since January of 1975 has been doing the morning show. . . . Klee Dobra has been appointed general manager of WBCN, Boston; Dobra had been manager of KLIF, Dallas.

R. Frank Timberlake Jr., program director of WWDR-AM, Murfreesboro, N.C., writes: "In a town-and-country situation on the Virginia border here, we've had the problem of providing a contemporary format with music that suits all. But we've taken the first stab at that problem by appointing Debbie Collier as music director. In the first weeks of her job, Debbie has produced ideas that have proven successful on the air. Already, we are receiving comment. She has begun production of a music survey, compiling not only the best singles, but also top selections from the album realm."

Bob Kaghan, program director at WRJZ, Knoxville, Tenn., says that in honor of all Tennesseans having to put on newly designed license plates in February, the station promoted the changeover with the RJZ mystery license plate promotion. Hourly callers guess what the license number is with the winner receiving a set of Pirelli radial tires, a mobile CB unit, plus 50 gallons of gas. All callers received also a Z-Shirt, RJZ belt buckle or a hit album.

KRAK, Sacramento, Calif. country music station, has a listener in Finland. The station received a note from Timo Ahonpaa, Nurogam, near the border of Norway. He used two antennas, one beamed to the north about 600 meters long and the other to the northwest about 700 meters long. But Ahonpaa said the reception was poor. . . . Some radio stations still play comedy albums. Norman Flint recently did an hour tribute to Bill Cosby on KTRI, San Diego, by playing his "My Father Confused Me . . . What Must I Do? What Must I Do?"

Ron Stevens has resigned from KSHE, St. Louis, to be a programming consultant. His first station is KWKL Kansas City, but you can reach him via 314-821-0255. Ted Habeck is replacing Stevens at KSHE. Instead of doing your every day typical golden oldie promotion on its 50th anniversary, KMPC in Los Angeles aired brief comments from some 200 civic leaders about what the next 50 years will bring in business, industry, government, etc. Gary Owens on Thursday (12) aired a bit from a banker about what the typical salary will be like 50 years from now. It's going to be quite high, of course, but Owens, in his usual fashion, pointed out that hotdogs would probably cost \$400; "with mustard, \$500." Anyway, I think KMPC is to be commended for a refreshing method of handling an event that could have so easily been dull.

Allan D. Chlowitz, vice president and general manager of KRTH, Los Angeles, writes: "Your remarks with regard to Paul Drew's giving up Park Place or something similar" in Vox Jox Feb. 12 disturbed me. Just to set the record straight, Les Garland moved to WRKO because he felt it was a better position and only when vice president and general manager Jack Hobbs at WRKO offered Les the opportunity. Dick Bozzi then had an opportunity to program one of North America's largest radio stations, but only after Herb McCord offered him the job. Paul Drew has

never had the authority and certainly does not have the responsibility of 'moving' or 'changing' program directors at any of the RKO Radio stations. The RKO managers, who work for Dwight Case, president of RKO Radio, have the sole responsibility and authority with regard to their program directors who work directly for them. K-Earth has never been a 'Park Place' for anyone to play Monopoly with. It has been one of the most successful FM radio stations in the country, and with its new program director, Bob Hamilton from WFLI, Philadelphia, it will become an even stronger property in the toughest radio market in the country. Any time you would like to know what's going on at any RKO Radio station, why don't you just ask the manager?" Okay, Allan, but would you settle for Boardwalk?

I don't believe this: Tony Muscolo is feeding 98Q in Vidalia, Ga., show business reports twice a week. John Shomby, program director of 98Q, says, "Tony is using us as a test market for a possible syndicated program. It'll be a great service for the audience. It may even make Tony a bona fide star."

Julian E. Rogers, director of English programs for Radio Antilles, P.O. Box 35/930, Montserrat, West Indies, writes: "I would be grateful if you could supply me with the names and addresses of any stations which specialize in jazz or companies which release information on jazz artists."

Danny Reese presents three hours of bluegrass music every Sunday evening 9-midnight on WPOC, Baltimore. It's a nationwide country music FM station. I always thought country on FM was a pretty gutsy thing to do in Baltimore, though it was certainly needed. I hope WPOC is working out okay, because promotion director Carol Parker is a hustler. . . . Jim Ray, the 6-10 a.m. personality at KWFM, Tucson, is the new music director, replacing Dave Gordon. Lineup at the station now reads: Jim Ray 6-10 a.m., John Shook 10 a.m.-3 p.m., program director Allen Browning 3-7 p.m., Jim Brady 7-midnight, Dan Jackson midnight-6 a.m.

Pete Valle, WRLM, Taunton, Mass., writes: "I would like to offer a nomination for your search for good, nay, outstanding, radio wives who have put up with a 'hell of a lot' over the years. The lady who bears my name, has, like Peaches, hung in there for some five years without substantial monetary return and unselfishly accepted, as her sole reward, my own satisfaction in doing 'my thing' to the best of my ability. Mary Ann Valle is an outstanding radio wife, because five years ago I left another industry to ply my wares in radio at close to half the pay I'd been receiving.

"When my career got underway, as might be expected, staff announcing entailed hour upon hour of dedicated work, week in and week out. My lady bears up with a schedule that for a good three months of the year finds me doing morning drive news, a mid-morning disk jockey stint, co-hosting a current event call-in show, play-by-play of high school hockey and basketball, and an evening sports call-in show.

Whether this warrants an award from your Vox Jox column or not, I want all of your readers to know that she wins my own award for the all-time outstanding radio wife."

Larry Woods, former sales manager of KMAK in Fresno, Calif., has been named general manager of KCOK and KWSM in Tulare, Calif., Keith Munger remains as president of the two stations. Bob Staley, former program director of the two Tulare stations, has moved to KCEE and KGFV in Bakersfield, Calif. Chuck Carson is the new program director of KCOK and KWSM; he'd been with KFRE in Fresno as program director. And thus radio's version of musical chairs continues.

Dave Shafer is the new program director of WOMC, Detroit. He has been an afternoon personality at the station since January 1976 and be-

fore that was an air personality and program director at WCAR, Detroit. Oddly enough, he once was one of the Jack The Bellboys who worked at WJBK in the old days, along with Tom Clay and others. Later, Shafer was a morning and afternoon disk jockey for eight years on CKLW. Then he went to WYSL in Buffalo as program director, spent some later time at WKYC in Cleveland, then returned to do the morning show on CKLW in Detroit for 3½ years. Shafer replaced Joe Taylor, who left to

(Continued on page 26)

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Vox Jox

Continued from page 25

become president and general manager of WGAL in beautiful out-of-town Lancaster, Pa.

Lineup at KWIZ, Santa Ana, Calif., includes Nick Ryan 6-10:30 a.m., Jim Bain 10:30 a.m.-3 p.m., followed by John Novak until 7:30 p.m., then Charlie Fox 7:30-midnight and Bob Sky midnight-6 a.m. On weekends, you can hear Mark Allen, Steve Sands and Patty Martinez. . . . I knew it was coming sooner or later. WHWH, Princeton, N.J., now has a regular psychic program 8-11 p.m. Mondays hosted by Renee C. Martin. Her show combines both experts on everything from ESP and astrology, to two-way talk with listeners.

WBJW in Orlando, Fla., is teaming up with local Jaycees to do a benefit rock concert to save the Central Florida Zoo from bankruptcy. They need \$125,000 to pay off a long-term debt. The plan is to hold a concert in Tangerine Bowl that seats 52,000. Mayor Carl Langford is helping. Marge Sexton of Gulf Artist Concerts, Tampa, is volunteering her services. Tom West, program director, WBJW, would like anyone who'd donate their services or some form of help to call him at work, 305-425-6631, or home, 305-275-3937. Date for the concert is Saturday, April 9. Needless to say, some heavy acts are needed.

Staff at KKKX, Denver, features program director C.C. McCartney, assistant program director Brant Miller, music director, Mike Shannon, research director Rick Brady, production director Charlie Fox, and Tom Chase. Harry Conlin is general manager. Nellene Kuhns in promotion and public service director. Format is rock. . . . Arbitron now has a small market radio department to measure audiences normally not rated. In the past year about 275 small market stations bought Arbitron's ACE (Average Quarterhour and Cume Estimates) reports. If you'd like to find out more details, call either Penny Johnson or Richard Glaspell at Arbitron in Beltsville, Md.

Brad Messer and Brent Seltzer, KMET, Los Angeles, would like to give any radio station five four-minute programs about the unusual winter weather worldwide. "All we

want is the cost of studio duplicating and shipping, which is about \$15 per station. The programs include a slot for sponsor ID and a break for a minute spot. Call Brad at 213-464-KMET. . . . Kelly McCann, 10 a.m.-3 p.m. personality at WDAK, Columbus, Ga., has been promoted to music director, reports program director Howie Castle.

Roger Carroll is now doing a request countdown 9-10 p.m. on KMPC, Los Angeles. Now Wink Martindale is already doing a top 20 countdown Fridays noon-3 p.m.—the best sellers in Southern California. . . . Gary Bond, research specialist at WISM in Madison, Wis., says that of these 20 songs, 10 proved to be song positives with the 18-34-year-old contemporary audience. The other 10, however, are strong irritants. Your job is to guess which is which with a minus mark or a plus mark:

- "Black Magic Woman," SANTANA
- "How Long," ACE
- "Your Mama Don't Dance," LOGGINS & MESSINA
- "Garden Party," RICK NELSON
- "Chevy Van," SAMMY JOHNS
- "You're Sixteen," RINGO STARR
- "Dream Weaver," GARY WRIGHT
- "Motorcycle Mama," SAILCAT
- "Listen To The Music," DOOBIE BROTHERS
- "Delta Dawn," HELEN REDDY
- "Whiter Shade of Pale," PROCOL HARUM
- "Love Rollercoaster," OHIO PLAYERS
- "Young Girl," GARY PUCKET & UNION GAP
- "Proud Mary," CREEDENCE CLEARWATER REVIVAL
- "Oh, Babe What Would You Say," HURRICANE SMITH
- "More Than A Feeling," BOSTON
- "Hello, Mary Lou," RICK NELSON
- "Midnight At The Oasis," MARIA MULLAUR
- "I Got A Name," JIM CROCE
- "Somebody To Love," JEFFERSON AIRPLANE

Bond says that "those select few who score 95% or higher will receive a special commendation" from his Univac 1110 computer.

Edd Robinson, former program director of WAME, Charlotte, N.C., for about nine years, is looking for a new position. You can reach him via 704-399-3901. This man is extremely capable in on-air and programming work and has my utmost recommendations. He's acquainted with all formats and has 14 years' experience.



Robinson



Emmer

Anytime you need publicity at your station on something involving 20th Century Records artists ranging from Barry White to Kenny Nolan, what you do is write or phone, 213-657-8210, Susan Emmer, new publicity coordinator. . . . Corky Mayberry, air personality at KFOX, Long Beach, Calif., recommends Pam Christoferson for the radio wife of the year award. "Pam Christoferson has been old Jim's lady for six years and given him two beautiful children. Tippy Ward gets a vote for the way she is the power behind Bill."

Stu Wright, music director of WLAS, country music station in Jacksonville, N.C., needs records from Columbia and Epic Records. . . . Larry Yount, program director of WVNJ, New York, has been promoted to operations manager.

Colorado's KPIK Splits Format

COLORADO SPRINGS, Colo.—KPIK-AM-FM, owned by the legendary Pappy Dave Stone, will split formats. The AM station will continue with traditional country music programming. The FM will feature a modified progressive country format with a 50/50 rotation between album cuts and singles, a "format that leans heavily on music . . . with several music blocks every hour," says manager George James.

Air personalities on the FM station now include Charlie Brown 6-10 a.m., Mike Weber mid-day, Rich Green 3-7 p.m., Rick McGee evenings, and Lori Lynn all-night.

Tex Lively will head up programming on KPIK-AM, which will rely heavily on current country singles and country oldies. Joining Lively on the air, of course, will be Stone and Bob Woodruff. Stone reportedly put the first country music format radio station on the air years ago in Texas.

No Magic Formula At WPGC

Continued from page 24

contest field, with each contest aimed at a specific purpose and time.

"We try to be as innovative in our contests as we are in our programming," Collins says. "I notice that a couple of our contest ideas have turned up on other major stations, so we must be doing something right."

At the moment, the station has several contests going, including one pegged to the current cold spell that has frozen in the Washington area.

"This will be a quick one," Collins says, "but the prize will be an all-expense-paid trip to Acapulco to let the winner get away from here. We're also thinking of a contest in which the winner would get his fuel bill paid.

"We're also running a \$100 bill giveaway, in which we give the serial number over a three-hour period. That's designed to keep up the quarter-hour maintenance. And we're still running our on-going bumper

sticker giveaway, in which a cash car spots cars with our bumper stickers on them."

Collins thinks that it takes more than the right formula to make a station successful.

"Everybody tries, but everybody that tries it doesn't seem to make it," he observes. "One of the things about this station is that we're willing to invest money where it's needed—in contests, in people and in equipment.

"If you tune across the dial, you notice that our signal is one of the strongest. We have one of the best engineers in the country, and our signal is tops."

The FM signal has 50,000 watts of power, the AM signal 10,000. Collins says that roughly two out of every seven listeners tune in on AM and the rest to FM.

Despite WPGC's solitary position at the top, Collins says that it doesn't lack for competition. He says that several other stations, all on FM, are

aiming at one portion or another of the 12-to-34 age group and that many of them play the same records.

"WMOD plays a lot of the same records, WASH plays a lot of the same records and DC-101 is going after many of our listeners, too," he notes.

Collins, a native of Kansas, first came to the Washington area in 1969 when he was in the army, and worked as a night disk jockey at WPGC while stationed at Walter Reed Army Hospital. He was an announcer for the Armed Forces Network while in the service and joined WPGC full-time after getting his discharge.

The station's lineup includes Tim Kelly, a veteran of WCFL in Chicago, in the morning drive time; Jim Elliott from 10 a.m. to 2 p.m.; Collins himself from 2 to 6 p.m.; Ron O'Brien, another WCFL veteran, from 6 to 10 p.m.; Dino Del Gallo from 10 p.m. to 2 a.m., and Keith MacDonald from 2 to 6 a.m.



Joel Whitburn's Record Research Report

"Windy," "Tequila," "Tammy," and "Butterfly" were all #1 records on the "Hot 100," and I'll bet every reader of this column can name the artists that made them hits. However, I wonder how many readers can name the writers of those #1 songs. The Association, The Champs, Debbie Reynolds, and Andy Williams are easy as the artists, however, did the writers come as easy: Ruthann Friedman, Chuck Rio, Livingston-Evans, and Anthony September.

Nearly all award shows honor the performing artist, while very little is awarded to the creator of the music we listen to. In classical music, the composer is given top credit, while the performers are generally shown to a lesser degree, whereas, the writer of many of today's top pop hits may pass by completely unnoticed.

To give some credit to the top songwriters of the pop/rock era (1955-present), I tabulated the writers for every #1 record and came up with the following list of the top songwriting teams for the past 22 years:

#1 Hits

1. Lennon-McCartney . . . 22
2. Holland-Dozier-Holland . . . 12
3. Jagger-Richard . . . 7
4. King-Goffin . . . 6
5. Leiber-Stoller . . . 5
6. Whitfield-Strong . . . 5
7. John-Taupin . . . 5

Trivia Question #47:

The songwriting team of Carole King & Gerry Goffin had 2 songs—each hitting #1 on 2 different occasions and by different artists. Name these 2 song titles.

(Answer: "The Loco-Motion" (Grand Funk/Little Eva) and "Go Away Little Girl" (S. Lawrence/D. Diamond))

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TM

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	5	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
2	2	13	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
3	3	6	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
4	4	9	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
5	8	4	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
6	6	11	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
7	7	11	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
8	5	9	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI)
9	9	9	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
10	14	5	I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
11	10	14	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
12	19	4	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
13	13	13	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
14	11	14	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
15	12	12	YOU'VE GOT ME RUNNIN' Gene Cotton, ABC 12227 (Dawnbreaker, BMI)
16	15	7	THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
17	16	11	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
18	35	2	I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
19	18	8	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Bibo, ASCAP)
20	20	4	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
21	17	8	DREAMBOAT ANNIE Heart, Mushroom 702 (Ardara, ASCAP)
22	22	4	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
23	23	3	CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
24	46	2	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngun, BMI)
25	40	2	HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/ Warner-Tamerlane, BMI)
26	27	4	BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems/EMI, BMI)
27	37	3	SPRING RAIN Silvetti, Salsoul 2414 (Caytronics) (Barnegat, BMI)
28	NEW ENTRY		RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC)
29	34	2	WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
30	30	4	THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 6098 (United Artists, ASCAP/Unart, BMI)
31	24	11	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
32	32	4	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
33	21	18	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
34	28	6	THEME FROM KING KONG (PL. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
35	29	15	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
36	31	5	I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI)
37	26	26	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
38	33	9	LIVING NEXT DOOR TO ALICE Smokie, RSO 860 (Polydor) (Chinnichap, BMI)
39	25	11	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jobete, ASCAP)
40	41	4	FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP)
41	43	4	BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tembo, CAPAC)
42	44	7	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
43	38	7	MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
44	NEW ENTRY		SUNDAY SCHOOL TO BROADWAY Anne Murray, Capitol 4375 (Mandy, ASCAP)
45	45	3	GO YOUR OWN WAY Fleetwood Mac, Warner Bros. 8304 (Gentoo/Now Sound, BMI)
46	48	2	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Divine, BMI)
47	47	2	DON'T LEAVE ME THIS WAY Thelma Houston, Tamla 54278 (Motown) (Mighty Three, BMI)
48	42	13	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Pink Pelican, BMI)
49	49	2	THEME FROM ROCKY (Gonna Fly Now) Rhythm Heritage, ABC 12243 (United Artists, ASCAP/Unart, BMI)
50	NEW ENTRY		THE FIRST CUT IS THE DEEPEST Rod Stewart, Warner Bros. 8321 (Duchess, BMI)

Open-Reel Firm Adds Vanguard

NEW YORK—Barclay-Crocker, marketer and duplicator of open-reel tapes, has signed a contract with Vanguard Records which will substantially add to the product pool handled by the specialty firm.

The Vanguard deal, due to run three years, calls for a minimum of 20 new open-reel titles a year, with first product expected to be released this coming spring.

Among other labels signed by Barclay-Crocker for both production and distribution are Desmar, Musical Heritage Society and Halcyon Records. Latter label features recordings by jazz pianist Marian McPartland.

Barclay-Crocker also markets open-reel tapes manufactured by other companies. A spokesman says agreements with additional labels calling for open-reel production are actively being sought.

Buffalo Orch. Seeks Disaster-Relief \$\$

NEW YORK—The Buffalo Philharmonic is asking for a federal disaster-relief grant of \$153,000 and a short-term loan of \$49,800 to help it weather a financial crisis suffered as a result of the January blizzard (Billboard, Feb. 26, 1977).

The grant is sought as reimbursement for non-recoverable expenditures and loss of income from cancelled engagements, according to Harold Lawrence, president and general manager of the orchestra.

Meanwhile, in recognition of the orchestra's financial predicament, musicians with the cooperation of Local 92, AFM, have agreed to perform makeup concerts and rehearsals without extra payment.

CLASSIC AWARDS

4 Labels Cop 'Grammies'

NEW YORK—Pianists were RCA Records aces in the classical Grammy sweeps this year, while London took honors in the orchestral and operatic categories. Angel and its budget subsidiary Seraphim captured three of the four remaining classical awards, with only an engineering accolade going to Columbia.

Deutsche Grammophon and Philips, honored for a number of records in prestigious foreign competitions this year, drew blanks in the State-side test.

It came as no surprise that Vladimir Horowitz was voted the best solo instrumentalist. With more Grammys in his collection than any other classical performer, any Horowitz entry assures victory.

A sentimental favorite, however, was Artur Schnabel, who took both album of the year and best con-

Exclusive Pact Ties Marriner To Philips

NEW YORK—Neville Marriner and the Academy of St. Martin-in-the-Fields have been signed to an exclusive contract by Philips Records.

The conductor and the ensemble he founded some 20 years ago have figured as one of the most prolific recording groups to emerge in recent years, with product appearing on a number of labels. Marriner will continue to record with the Academy, but Philips will also present him on disk as conductor with other orchestras.

Classical



RECITATIVO—Opera star Sherrill Milnes addresses a fan as Tony Caronia, East Coast director of Angel Records, center, eavesdrops. The baritone was the focus of interest at an autographing session at Sam Goody's Sixth Ave. store in New York to help launch Angel's new recording of Verdi's "Macbeth."

Chicago Returns To Home Base For DG Recordings

By ALAN PENCHANSKY

CHICAGO—For the first time in nearly a decade, the Chicago Symphony is recording in Orchestra Hall, its concert venue here.

The Michigan Ave. site, rejected a decade ago for its lack of reverberation, was host to sessions this month conducted by Deutsche Grammophon, in which Prokofiev's "Scythian" and "Lt. Kije" Suites and Bartok's First and Second Piano Concertos were taped. Conductor Claudio Abbado and pianist Maurizio Pollini are featured in the recordings.

The ostensible reason for abandoning Orchestra Hall as a recording site was its dryness, recalls Ken

Utz, the Chicago Symphony's public relations director. But, Utz says, looking back he believes it was primarily a lack of space to gain separation between the orchestra's sections that displeased the technicians.

By extending the stage of Orchestra Hall, the DG technicians reportedly have overcome this problem.

The decision to return to the concert site was based upon the results of test recordings made this fall by DG while the orchestra rehearsed under George Solti, its music director (Billboard, Oct. 16, 1976). Medinah Temple auditorium, with its thrust stage, had become the exclusive site of Chicago Symphony recordings here.

Classical Notes

Philip Barnes named assistant general manager of the Houston Symphony reporting to general manager Michael Woolcock. Barnes was formerly with the Kansas City Philharmonic. . . . Jerzy Semkow's contract as music director of the Saint Louis Symphony has been extended to run through the 1979-80 season. His new recording of Rimsky-Korsakov's "Scheherazade" has just been released on Vox, and the label has a set of the four Schumann symphonies in the can for release next fall. More recordings by the orchestra under Semkow are scheduled.

Complications from viral pneumonia has led to a number of cancellations by conductor Thomas Schippers. Stepping in to cover for Schippers at a new production of "La Boheme" at the Metropolitan is James Levine. . . . Increasing guest engagements have led Oleg Kovalenko to resign as associate conductor of the Indianapolis Symphony at season's end. He has been with the orchestra five years. . . . The District of Columbia's concert radio station WGMS has formed a listeners' guild with membership at \$15 a year, entitling supporters to a monthly publication, the Listeners' Guide.

Film excerpts featuring 10 of the most prestigious former opera performers will be shown at a Metropolitan Opera Guild presentation at New York's Alice Tully Hall March 15. The impressive list includes Rosa Ponselle, Lawrence Tibbett, Grace Moore, Lily Pons, Ezio Pinza, Kirsten Flagstad, Jussi Bjorling, Beniamino Gigli, Giuseppe De Luca and Giovanni Martinelli.

Critical acclaim greeted the St. Elmo's Fire world premiere presentation of "Caliban," a rock ballet version of Shakespeare's "The Tempest," Feb. 10-12 at Houston's Jones Hall. . . . Eugene Ormandy will conduct the Univ. of Michigan Symphony in the third annual benefit concert for the Univ. Musical Society and the School of Music scholarship fund, April 15 at Hill Auditorium, Ann Arbor.

Top Grammy Winners At L.A. Ceremonies



1—Jazz guitarist George Benson (left) and producer Tommy Lipuma are presented record of the year Grammys by vocalist Barbra Streisand for the single "This Masquerade."



2—In center photo above, Bette Midler (left) presents one of four Grammys won by Stevie Wonder whose sister, Renee Hayward (right), accepts on his behalf.



3—Above: Ringo Starr (left) and composer Paul Williams flank vocalist Linda Ronstadt who captured the award for best pop female vocal performance.



4—Guitarists Chet Atkins (left) and Les Paul (right) accept the best country instrumental performance Grammy from Freddy Fender and Dolly Parton.



5—Ella Fitzgerald (left) accepts her Grammy from affectionate colleague Sarah Vaughan. Fitzgerald was honored for the best jazz vocal performance for her LP "Fitzgerald And Pass ... Again."



6—Marilyn McCoo and husband Billy Davis Jr. pick up their first Grammy, presented by rock star Peter Frampton (right), for the best r&b vocal performance by a duo, group or chorus.



7—Gladys Knight & the Pips following their presentation of a musical tribute to Atlanta and its NARAS chapter aired during the Grammy Show from the Hollywood Palladium.



8—Vocalist/composer Barry Manilow performs "I Write The Songs," the Bruce Johnston composition named as song of the year.



9—Three bearded Beach Boys make a rare appearance to present the Starland Vocal Band (second, third, fourth and fifth from right) with their Grammy for best new artist of the year.

JOHN DENVER'S GREATEST HITS VOL. 2

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Kiss appeals to the dark side of the teenage persona, incorporating elements of danger into its act and then laughing good-naturedly when the dangers are revealed as more theatrical devices. This catharsis is highly valued. Kiss played the nearby Nassau Coliseum the next night to nearly as many fans.

It's not good music, not by a long shot. It's psychodrama, pure and simple, but it's as effective as thunder and lightning for taking the edge off teen boredom. In fact, the group's song "God Of Thunder" describes the process accurately. These guys know what they're doing, from piping the Who's "Teenage Wasteland" over the

bunch of guys from the neighborhood who like to rock n' roll.

Sammy Hager, formerly of Montrose, opened the show in a frantic attempt to steal some thunder with high-volume three-chord rock which ran on for nearly an hour. His aggressive behavior was greeted mildly by the throng during his 10 tune set. Even among his peers, high pitch and excessive noise, unaccompanied by an element of theater, isn't enough to rouse the troops. Montrose should have taught him that much.

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ROGER KELLAWAY
Donte's, North Hollywood, Calif.

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(Continued on page 34)

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Other vocal highlights included Uggams, as Sister Sarah Brown, on "I'll Know" and "If I Were A Bell." A veteran Strip performer and recent ABC-TV "Roots" star, Miss Uggams provided the most substantial character illumination.

Aside from the rollicking soul adaption of "Rockin' The Boat," the best cast production numbers were with Judy Pace Mitchell as Miss Adelaide, dumb girlfriend to Nathan Detroit, portrayed by an animated, lively Adam Wade.

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Stymie Beard, playing Uggams's grandfather Arvide Abernathy and Ruth Brown as General Cartwright, leader of the Mission save-a-soul campaign. Beard, an original "Spanky And Our Gang" member and Brown helped make key musical and dramatic scenes work. Reynaldo Rey was believable as the suspicious Lieutenant Brannigan.

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(Continued on page 35)

NETUS e Looks il Fame

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MARCH 5, 1977, BILLBOARD

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S ANGELES—Phil Casey has I Headquarters Talent here to his own personal management any with jazz-soul saxophonist er Washington Jr. as first client. nent offices are still being pre-

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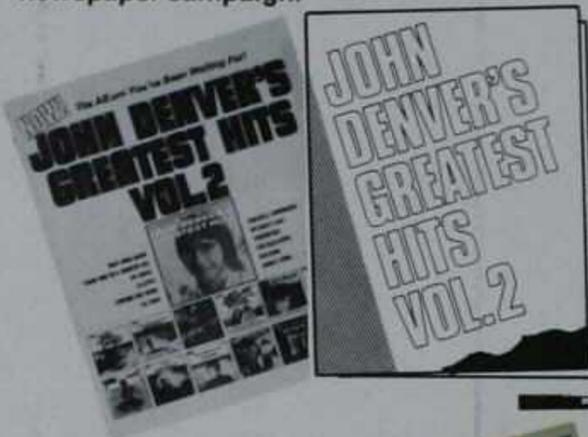


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GRANDMA'S FEATHER BED • CALYPSO • I'M SORRY **VOLUME 2** MY SWEET LADY • BACK HOME AGAIN • THIS OLD GUITAR

JOHN DENVER'S GREATEST HITS



Jerry Weintraub
Management III
Produced by: Milt Okun
Assistant Producer: Kris O'Connor

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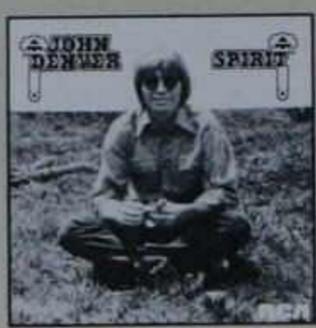
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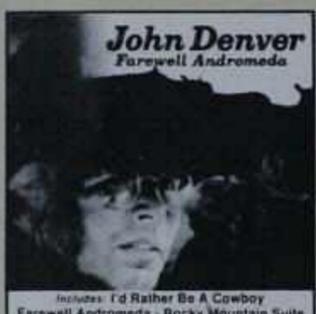
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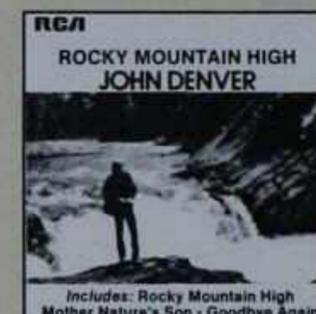
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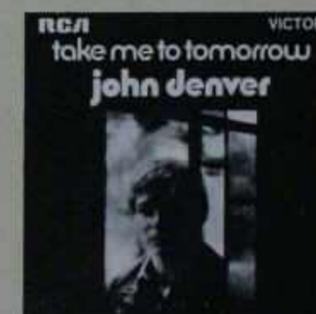
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S. 8	PBS-1564	7.95*
Cass.	PK-1564	7.95*



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S. 8	PBS-1531	7.95*
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Talent



RETIREMENT—The New Riders Of The Purple Sage halted its opening the Roxy in Los Angeles to present a gold record plaque and a purple medal to Dale Franklin (third from right), one of the few female roaders in rock, who is retiring from the band after four years. New Riders (left) are Steve Love, Buddy Cage, Spencer Dryden, Franklin, David Nelson and John "Marmaduke" Dawson.

Promoters Give 'New Faces' a Lift

PHILADELPHIA—While established names are bought for their boxoffice appeal, Larry Magid & Alan Spivak, who head Electric Factory Concerts the leading rock concert promoters here, will open the doors for newcomers and unknown as well. In hopes of uncovering potential names, Magid and Spivak will promote a new concert series, "New Faces Of '77," at their 3,000-seat Tower Theatre in suburban Upper Darby, Pa.

Offering audiences an opportunity to get acquainted with new recording artists, first concert in the new series will offer the English quintet, Mr. Big, Friday (4). Also on the bill will be the country rock band of Stallion and the funky rockers Law. To make the "new faces" attractive to ticket buyers, the house will be priced at \$2.50 for reserved seats.

LP, TOUR IMPETUS Renaissance Looks For National Fame

By ROMAN KOZAK

NEW YORK—Rock band Renaissance is moving to duplicate nationally the success it has had on the East Coast, with a new LP and a major nationwide tour.

The band plays music that is a fusion of rock and classical elements centered around the clear and powerful voice of singer Annie Haslam.

The band has had a cult following in the East Coast but has been weak elsewhere. Now, however, with the LP, "Novella" climbing the charts, the band is headlining in those cities where it is strong, and co-headlining with Gentle Giant in places it is not well-known.

John Scher, noted New Jersey promoter and manager whose Monarch Entertainment is managing the group, has a game plan for breaking them nationally.

"Before I took the group over last year there was no consistency to its career. The old management kept playing them over and over again in the same venues where they were known, and where he made the most money," says Scher.

"But I am more interested in breaking it nationally. Last year we spent a lot of time in America (the band is British) and signed with Premier Talent which has been successful breaking U.K. groups.

"Renaissance appeals to a unique kind of audience, so it has to be packaged properly. It wouldn't do to put them in a rock hall with a boogie band," Scher says.

"For instance we played gigs with Yes in cities like Houston and Phoenix last year and now we can go in there and headline. Generally we get

a listening audience and we try to get the unique halls.

"In New York we have two days at Radio City Music Hall which sold-out three weeks in advance. In Philly, where we played the Spectrum, we are going to play at the Academy of Music.

"We have gigs set in Massey Hall in Toronto and Soldiers and Sailors Hall in Pittsburgh. These are places that usually don't have rock concerts. In the Eastman Theatre at Rochester it is the first time any rock band has appeared there since the Who performed 'Tommy'.

"In Atlanta we will be playing with Sea Level, which was part of the Allmans but is much more jazz-oriented; so in playing with it we are assuring ourselves a compatible show.

"But we don't want to lose our FM rock crowd and on the next tour we will play places like the Palladium or the Spectrum," says Scher.

Other projects include a television stint on the Mike Douglas Show and the premiere of the "Sight And Sound" series on British tv. The band is also working with the Joffrey Ballet to provide music for the ballet's next Christmas season.

Also keeping the band busy and in front of the public, is a heavy interview schedule, that in New York has paid off in lengthy features. "We did 20 interviews today, and I don't know how we got through it," comments Jon Camp, bass player and vocalist, at the end of the long day.

Keyboardist John Tout says that the band tried to make "Novella" more commercial and Camp says there was also an effort to make happier music. "We tried to get more variety within the longer songs, with more changes and more uptempo."

"We're a little more meaty in places," says Tout. "In the song 'Midas Man' there is strong rhythm, which people wouldn't expect from us."

Casey Forms Co.

LOS ANGELES—Phil Casey has exited Headquarters Talent here to form his own personal management company with jazz-soul saxophonist Grover Washington Jr. as first client. Permanent offices are still being prepared.

Dixieland Alive, Well Sacramento Fest

By DAVE DEXTER JR.

LOS ANGELES—A musical jam which will begin Friday evening continue non-stop until the following Monday afternoon is only one of the numerous events carded for the annual Sacramento Dixieland Festival, May 27-30.

Over 35,000 paid admissions registered last year, according to the festival's chairman, Dr. Bill Borchert, who moonlights the job while dean of community service at American River College, Sacramento.

The festival will present the widest variety of Dixieland music ever assembled, Borchert says. Signed to appear as solo acts like Eddie Miller, saxophone; Johnny Guarana, piano; Pee Wee Erwin, trumpet; Abe Liner, trombone; Peanuts Hucko, clarinet; Nick Fatool, drums, along with the Oregon Jazz Band, the Black Eagle Jazz Band, the City Jazz Band, the Climax of Toronto, Jim Cullum's Jazz Band of Texas, Dick's Desert City Six of Phoenix, Conklin's Angel City and Rusty Stiers and the Jazz from Oregon.

Borchert launched the Jubilee as a sort of Munich Festival and New Orleans Mardi Gras rolled into a single, swinging showcase," he says. "This year we have the help of 500 resi-

dents who are helping with details and none receives financial remuneration. Festivities are planned throughout the area of the city known as Old Sac, which is being reconstructed.

"We have so many acts booked we will be using four different sites, some of them simultaneously."

The Sacramento Traditional Jazz Society, with whom Dr. Borchert works closely, has arranged for more than 7,000 parking spaces "within walking distance" of the numerous musical programs and shuttle buses will be available to transport patrons—and performers—from one venue to another throughout each day and night.

Borchert says that an all-jubilee badge selling for \$20 (or \$40 with table privileges at evening concerts) is the most popular ticket sold. Several shows are pegged for "badge only" admission, but patrons may pay a \$7.50 donation for another badge which will admit them to all "cabaret" performances throughout the Old Sac area.

"We believe we will attract 40,000 persons this year," Dr. Borchert says. He also notes that the Jubilee's talent lineup is not yet complete.

"We are negotiating with a couple of acts in the East which would truly make the '77 event a blockbuster," he notes. "The amphitheatre we use will hold slightly more than 4,000 and it will not be spacious enough to accommodate everyone."

Signings

Peaches & Herb to MCA, under a production deal with Van McCoy & Charles Kripps. ... George Duke to Epic, with LP due this month.

Ray Barretto to Fidel Estrada's Coqui Productions for management. ... Beverly Crosby to Bareback Records.

Michael Katakis, writer-singer, to A&M. He is managed by Joel Cohen's Kudo III. ... James Gaylyn to RCA. ... Richard & Willie, Laff artists, and the Lockers, Dore Artists, to Art Webb's Talent World for management.

Billy Jones, an American recording for Holland's Bassart label, to Lark music as a writer. ... Sam Hamlin, lead singer of Opus Seven, also to Lark Music. ... Carrie Dennis to Bob Epstein Productions in L.A. ... Babyface to ASI Records.

NRBO to new Red Rooster label with March LP due. ... Whole Wheat Horns, a trombone-tenor saxophone duo also to Red Rooster. ... Kenny Rogers, UA artist, re-signed to ICM for three years. ... Detective, Swan Song artists to David Forest Company for management. ... Kingfish to UA-distributed Jet Records.

ALL-BLACK VEGAS CAST

Aladdin's Guys And Dolls' Hits Despite Sound Woes

LAS VEGAS—Broadway musicals, a one-time inhabitant of major Strip hotels in the late 1960s, returned Feb. 14 with the all-black cast of "Guys And Dolls."

Armed with a star-studded cast of Leslie Uggams, Clifton Davis, Adam Wade and Judy Pace Mitchell, the two-hour production suffered opening night technical sound difficulties. Wireless microphones created hollow, tin-like vibrations in the curtained-off 7,500 seat Aladdin Hotel Theatre For The Performing Arts.

Solidly directed and choreographed by Billy Wilson, the memorable Frank Loesser score dragged in parts due to the sound problems, but as expected, exploded with Jimmy Spinks as Nicely Nicely Johnson in three encores of "Sit Down, You're Rockin' The Boat."

Other vocal highlights included Uggams, as Sister Sarah Brown, on "I'll Know" and "If I Were A Bell." A veteran Strip performer and recent ABC-TV "Roots" star, Miss Uggams provided the most substantial character illumination.

Aside from the rollicking soul adaptation of "Rockin' The Boat," the best cast production numbers were with Judy Pace Mitchell as Miss Adelaide, dumb girlfriend to Nathan Detroit, portrayed by an animated, lively Adam Wade. Mitchell and eight female dancers

as the Hot Box Girls picked up the show's pace with "Bushel And A Peck" and "Take Back Your Mink." With a more substantial acting part, Mitchell all but stole the lead from Uggams' somewhat limited lines.

The entire company set the Puerto Rico segment alive with a festive mood in the "El Cafe Felicidad" sequence, brightly backed by Glenn Holse's colorful stage sets. Holse's Broadway set, complete with newsstand, flashing neon signs and illustrative street atmosphere, and the sewer scene, where the crap game transpired with Davis at his best with "Luck Be A Lady," were an integral part of the production's overall success.

Other cast standouts included Stymie Beard, playing Uggam's grandfather Arvide Abernathy and Ruth Brown as General Cartwright, leader of the Mission save-a-soul campaign. Beard, an original "Spanky And Our Gang" member and Brown helped make key musical and dramatic scenes work. Reynaldo Rey was believable as the suspicious Lieutenant Brannigan.

Overlooking the tiresome sound snafus, an ever-present danger in the massive theatre and a late entrance by Davis, the total effort was an admirable one which should tighten up during the reported eight-week run which offers one performance

(Continued on page 35)

Talent In Action

KISS SAMMY HAGER

on Square Garden, New York. Kiss' army, at least 18,000 of them, gathered at the Garden for the group's homecoming Feb. 18 climaxing its successful tour of the East. The intense excitement that rippled through the audience prior to the group's appearance is a rare quality these days, but it's not all about the music. Kiss' style has more to do with Kiss' style than with the music's expertise.

Appeals to the dark side of the teenage mind, incorporating elements of danger into their music, then laughing good-naturedly when the danger is revealed as more theatrical devices. This catharsis is highly valued. Kiss' performance at the nearby Nassau Coliseum the next night drew nearly as many fans.

It's not good music, not by a long shot. It's drama, pure and simple, but it's as effective as thunder and lightning for taking the edge off boredom. In fact, the group's song "Godzilla" describes the process accurately. "We know what they're doing, from pip to the 'Teenage Wasteland' over the

p.a. during intermission, to their fire-breathing antics.

The price of a ticket gets the holder nearly 70 minutes, 15 songs drawn from Kiss' six-album repertoire, plenty of thunder and fireworks, and, thanks to giant screen television a chance to see that under all the makeup. Kiss is just another bunch of guys from the neighborhood who like to rock'n'roll.

Sammy Hager, formerly of Montrose, opened the show in a frantic attempt to steal some thunder with high-volume three-chord rock which ran on for nearly an hour. His aggressive behavior was greeted mildly by the throng during his 10 tune set. Even among his peers, high pitch and excessive noise, unaccompanied by an element of theater, isn't enough to rouse the troops. Montrose should have taught him that much.

DICK NUSSER

ROGER KELLAWAY

Donte's, North Hollywood, Calif.

Pianist Kellaway has returned to leading a trio after a five-year hiatus. But don't cry for him because he's been very busy doing studio work

(Continued on page 34)

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(Continued on page 63)

MARCH 5, 1977, BILLBOARD

Thunder Purr Firm Established In S.F.

SAN FRANCISCO—Thunder Purr Productions has been established here by former Motown writer-producer Rick Witte with the backing of the Nederlander Organization, which operates a chain of theatres nationwide. Thunder Purr has been actively auditioning acts at its 8-track studio in West Oakland.

Its first signing, SFO, a rock quintet composed of recording group veterans, debuted live at the Old Waldorf here at the end of February.

Wolf & Rissmiller's 10th In New Den

LOS ANGELES—Wolf & Rissmiller Concerts celebrates its 10th year as the most active promoters in Southern California by moving to new, larger quarters at 292 S. La-Cienega Blvd. in Beverly Hills. The new phone number is (213) 659-8000.

The new quarters house principals Steve Wolf and Jim Rissmiller, vice president Larry Vallon, promotions assistant Don Branker, general office manager Karen Kuebler and aide Susan Penitz.

'Finian's Rainbow' For Jones Beach

NEW YORK—"Finian's Rainbow," the classic Harburg/Lane musical, will be presented at the Jones Beach Theater, Long Island, this summer as part of the 24th annual Jones Beach summer attractions.

The show, produced by Guy Lombardo, will run from June 30 through Sept. 4.

Tickets will range from \$3.50 to \$9, and there will be free dancing after each performance.

Talent In Action

• Continued from page 33

and sweating out his Oscar nomination for music adaptation for "A Star Is Born."

Back within the controlled environs of the trio and with outstanding assistance from fellow studio cats John Guerin on drums and Chuck Domanico on bass, Guerin's hour set, Feb. 18 was a brilliant showcase for his intense technical mastery of the acoustic piano.

Of his seven offerings, three were solos, each displaying a different facet of his musical makeup. The trio's crisp, tight sound kept the pacing perfect as the music spanned oldies ("If I Were A Bell") to Kellaway's television theme for "All In The Family" to the introspective "In Memoriam" (for Igor Stravinsky).

Kellaway's two-fisted pianistics set the rhythmic stance for Guerin's own brushes and sticks and provided a perfect flight path for Domanico's broad toned acoustic bass.

"Bangor," a Kellaway original with some waltz inflections, mostly 4/4 and with some wry humor in his playing intentionally off key, was a sharp contrast to "The Last Oasis" with its soft-to-loud, loud-to-soft, tension building and release format. "Tricky Touchdowns" was a fast workout as was "The Humboldt Street Stomp" with a feeling for oldtime rags.

The leader's ripping chords, his way with dynamics and mercurial single note runs, emphasize how good it is to see him in person again.

ELIOT TIEGEL

RAPHAEL

Felt Forum, New York

Raphael, Spain's leading pop vocalist, packed two shows here Feb. 13 singing of the vicissitudes of love in his native tongue. The singer, a sort of Spanish Tom Jones, was backed with an 18-piece orchestra featuring key personnel brought along for the tour, which made for a smooth musical outing.

Raphael's style is to be cute and flirtatious. He's quite expressive as he pours out his romantic tales, which are ageless in their description of male-female relationships. It's his boyish charm and delivery which pleases his fans, a great proportion of them teenage girls and middle-aged matrons, many with children in tow.

Raphael's melodies are not Latin American, although he'll tango if the beat calls for it. He dances, too. The bulk of his material, reflects the folk traditions of Spain and he trades his sequined topper and tails for a serape toward the end of the set.

Included in his energetic, fast-paced 90-minute set were such global standards as "Perfidia," "The Little Drummer Boy," and "That's Entertainment." Rather than build to a climactic finish as American performers often do, Raphael becomes more low-key and intimate as his performance progresses. Charming is the word that describes him best.

DICK NUSSER

WAYNE COCHRAN & THE C.C. RIDERS

Starlight Lounge
Stardust, Las Vegas

White-soul rocker Cochran knocked out a dynamic, nine-song set in his return to the Las Vegas Strip after three years. Sporting his raspy, blues-funk style, the platinum-haired singer delivered a fast-paced 50-minute show which carried overtones of James Brown and Joe Cocker in a controlled exhibition of some of the best lounge rock music seen here in recent years.

Cochran's Feb. 15 performance opened with his nine-man, two-girl singer band building up to his entrance with a jazz instrumental, "Night Journey" which preceded the disco-type "Music In The Air." Soul rocker "It's All Right" combined with "Dancin' And Singin'" released the high-energy Cochran into "City Cruise" and "Reach Out." A comic country swing at Johnny Cash missed however on "Folsom Prison Blues."

Getting down to business, Cochran next perfectly executed another combination of blues numbers: "Sweet Georgia On My Mind" and "Rainy Night In Georgia" prefaced with a personal insight into backwoods trials.

His transition from mellow blues to rocking blues in the arrangement was complimented by a nice flute solo effort. Next up was his first hit, "You Don't Know Like I Know" and "Land Of A Thousand Dances" in another audience foray.

By now Cochran and company were cooking red hot with "Long Tall Sally," "Ginny Ginny" and "C.C. Riders" in breathing fresh air into old tunes with new rock sounds. HANFORD SEARL

(Continued on page 35)

New On The Charts



CERRONE

"Love In 'C' Minor, Pt. 1"—★

In the three years that disco has been upon us, a large number of dance hits have come from England, France and Germany, due both to innovations in the Continental approach and superior European engineering.

Cerrone is a 25-year-old French composer, arranger, producer and publisher who had nearly every European record company reject his idea for a nonstop 15-minute disco track, until he went to Alligator Records, the WEA distribution outlet in Paris.

The subsequent pact resulted in a French hit and brought a deluge of import copies into the U.S. disco underground. Cotillion, as a WEA sister label to Alligator, then snatched up American distribution rights.

The Cerrone album cover now features interlocking arms, but the original French cover depicted semi-nude women which Cotillion figured would be too controversial given the current climate over sexual album art.

In producing a new cover, the label lost two or three weeks, during which time Casablanca's Heart & Soul was able to record a cover version of the Cerrone composition. Both renditions debuted on the Hot 100 last week, though Cerrone has a one-week jump on the competition on the soul survey.

WEA doesn't sell 12-inch disco disks commercially, and is not even servicing discos with a 12-inch, because there are already three available versions of the song. This single has 3:48 and 6:04 versions, while the Cerrone album, which was released last week, includes the 15-minute interpretation as well as an extended version of Los Bravos' 1966 hit "Black Is Black."

Though this production opus was only recorded last fall, Cerrone is already doing his second album, while working on plans for a tour. Based in a chateau in France, Cerrone is managed and booked by Dominic Lamblin, managing director of Alligator Records in Paris, 359-1290.

Steve Miller Tour Grosses \$695,582

LOS ANGELES—Steve Miller's nine-show western tour for David Forest's Fun Productions played to 99,319 and grossed \$695,582. Five of the concerts were sellouts.

All shows were booked by the Howard Rose Agency. Fun Productions promoted all the shows except for Avalon Attractions' Fresno date.



HEART & SOUL ORCHESTRA

"Love In C Minor"—★

The leader of this disco act is Frankie Crocker, pictured above, who was program director and air personality at WBLS in New York until legal proceedings were brought against him late last year.

Now based in L.A., Crocker is managed by Joyce Bogart at Casablanca, (213) 650-8300. His first album for the label, an all-instrumental effort, was released last year, with a second released just last week. About a third of the songs on the new album are vocal cuts, though this single has only vocal shading.

It was co-produced by Crocker and Marc Paul Simon, head of disco promotion for Casablanca, and arranged by Arthur G. Wright, the veteran Motown arranger who has handled hits by Diana Ross, Thelma Houston and the Originals.

While there are obvious physical similarities between Crocker's 33-piece Heart & Soul Orchestra and Barry White's Love Unlimited Orchestra, the full-string sound here is more punchy and dynamic than White's familiar style, which is primarily lush and melodic.

This single has background vocal icing, but none of the provocative lyrics that are on the French import version of Cerrone's "Love In C Minor." In his first week on the soul chart, Crocker is number 90, while Cerrone after two weeks is number 68.

DANNY WHITE

"Dance Little Lady Dance"—100

White is a 29-year-old New Jersey native who has long observed and admired Atlantic City Pier nightclub performers like Paul Anka and Neil Sedaka. Now stepping out as a single after various local group affiliations, White fancies himself as a Vegas-type performing artist.

He was signed last summer to Rocky Coast Records, a local Massachusetts label whose client roster also includes 1970 hitster Robin McNamara. An MOR-ish debut single last year failed to dent the charts, so the direction was changed on this followup to a catchy, commercial Top 40 disco approach, reminiscent of the Bee Gees or Leo Sayer.

To add to the record's chances, Rocky Coast president Carl Strube just obtained a one-shot distribution deal with T.K. Negotiations are in progress for a possible album.

Now based in Lowell, Mass., White is taping local television shows and laying tour plans under the guidance of producer and acting manager/agent Ron Messina, (617) 683-1837.



MESA

"Sailing Ships"—89

Like the female trio Hot, one of last week's New On The Charts acts, MESA is produced by Terry Woodford & Clayton Ivey and managed by Ed Sherman of L.A., (213) 981-4545.

Two years ago the four-man outfit went to New York to add a drummer. Four months ago after playing Long Island clubs during 1975 and then returning to Long Beach, Calif., and San Fernando Valley clubs, one of the original members left the group due to a difference over musical direction.

The lineup is now Carmine Notaro on drums, Roger Paglia on bass, Ed Rekers on guitar, and Jeff Des Enfants on percussion and congas. Rekers worked with Glen Campbell's television show from 1969-71; Des Enfants was a child actor on Broadway in "Gypsy" and "Music Man." All four have worked in various pro capacities as background and session vocalists for up to 10 years.

Last May the group signed with Ariola America, which is coming off its first No. 1 single with a hit by first-timer Mary MacGregor. This single was released four months ago, and MESA is now writing material for a possible album. Based in L.A., the group is currently without exclusive agency representation.

"Sailing Ships" is an easy, melodic track that mixes harbor imagery and misty vocal harmonies with the wrapped-in-gauze synthesized soft rock sound of Gary Wright's "Dream Weaver."

Manilow Tour Nearing End

LOS ANGELES—Barry Manilow concludes his 98-city tour which has been underway for the past seven months, except for a three-week hiatus to tape his ABC-TV special airing Wednesday (2), with first-time headlining Nevada casino stints at the Sahara Tahoe March 25-27 and the Las Vegas MGM Grand Hotel March 31-April 13.

Manilow broke a number of venue boxoffice records along his tour route and Arista this spring will release a live album from his SRO two-week stand at New York's Uris Theatre.

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FEES MORE REASONABLE

Colleges Turning To Novelty Acts

By ED HARRISON

SAN ANTONIO—A marked increase in delegate interest in novelty attraction showcases such as mentalists, magicians, palm readers and mimes at the recent National Entertainment Campus Activities Assn. (NECAA) national convention is an indication that school talent buyers are leaning towards lower priced entertainment.

Because smaller colleges with minimal operating budgets are finding it difficult to compete for high priced concert acts, the novelty attractions afford them a programming alternative.

Also, with an increase in two-year community colleges, most of them being commuter schools with limited entertainment programming, specialty acts are being viewed as viable daytime program draws and are being adapted to fill many schools' entertainment void.

"We're seeing more novelty attractions this year because it's low cost entertainment and can be performed in a variety of places like school cafeterias and just about anywhere on campus," says Dr. William Brattain, immediate past chairman of the NECAA board of directors.

Among the 13 novelty acts showcased were Mr. Fingers, a magician; Henry the Fiddler; Edwin Baron, hypnotist; Marlene Rothbort, palm reader; the DeLion Show, mentalists; Geno the Clown and the Amazing Randi.

While in previous years 80% of the talent showcases were rock-oriented, college delegates are now viewing acts more objectively, expressing strong interest in everything from classical to mime.

"Students aren't putting music (Continued on page 63)

PRESIDENT, WIFE HOST MEL TILLIS

LOS ANGELES—Mel Tillis has made some important appearances in the last few months, but an appearance in South Georgia recently will be one of his most remembered yet.

Billy Carter met with Tillis after a show in Americus, Ga., and later called the MCA artist with an invitation to spend the following morning at the president's home in Plains.

Tillis, his brother Richard and daughter Pamela were driven to the family residence the next day where they spent the morning chatting with President Carter and the First Lady. What did they talk about? Tillis says everything "from the national economy to just plain talking."

Tulane Mushroom Store

Continued from page 6

los McInerney, accessories; Malinda Parmer, classical and Marie Amorend, gift section.

Mushroom lost its tax-exempt status in March 1974. But the steady increase started long before that. Guarneri figures Mushroom doubled its music business in little more than four years. And there's no apparent decline since it became a commercial establishment.

Because Mushroom actually is owned by the Tulane student body which made a small loan to start the basement operation, Tulane students with identification cards still get a 10% discount on all purchases.

And Morel finds his clientele is primarily an 18-to-30 age group, mostly students. Mushroom's \$30,000 annual advertising budget goes into general media, like WTIX, WNOE-AM, WMPS and WBOK, or the State-Item, local daily.

They also advertise in *Hullabaloo*, a weekly campus paper, and *Figaro*, a young people's weekly. Mushroom is a regular advertiser in local symphony programs, too.

But the 15,000 students within easy walking distance are its primary customer. Morel will soon give a way a 1977 calendar "which is coming late" and plans on T-shirts and bumper stickers. Mushroom runs an ad on the local street car line that passes through downtown St. Charles St. and out into the university area.

Guarneri estimates Mushroom stocks between 6,000 and 8,000 titles in all classifications of repertoire. Customers buy LPs about 10 to 1 over tape. Cassette is about 25% of the prerecorded tape volume.

"Blank tape is selling more and more. As LP prices go up, more and more people are taping the albums," he says.

(Continued on page 63)

Billboard SPECIAL SURVEY For Week Ending 2/20/77

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	KISS/SAMMY HAGAR—Ron Delsener, Madison Sq. Garden, N.Y.C., Feb. 18	19,600	\$6.50-\$7.50	\$145,000*
2	RENAISSANCE/SEA LEVEL—Ron Delsener, Radio City Music Hall, N.Y.C., Feb. 18, 19 (2)	12,000	\$7.50-\$8.50	\$95,700*
3	ELECTRIC LIGHT ORCHESTRA/JOURNEY/STEVE HILLAGE—Di Cesare-Engler Prod./Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., Feb. 17	10,700	\$6.50	\$69,550
4	KANSAS/STYX/RICHARD SUPPA—Entam Ltd., Civic Center, Charleston, W.Va., Feb. 20	8,063	\$6-\$7	\$53,441*
5	ELECTRIC LIGHT ORCHESTRA/GENTLE GIANT/STEVE HILLAGE—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Feb. 18	8,081	\$5-\$7	\$52,761
6	BOSTON/ATLANTA RHYTHM SECTION—Entam Ltd., Freedom Hall, Johnson City, Tenn., Feb. 18	8,000	\$6-\$7	\$51,772*
7	BLACK SABBATH/JOURNEY/TARGET—Entam Ltd., Rupp Arena, Lexington, Ky., Feb. 18	4,503	\$6-\$7	\$31,615
8	KANSAS/STYX/RICHARD SUPPA—Entam Ltd., Col., Knoxville, Tenn., Feb. 18*	4,564	\$6-\$7	\$29,447
9	WAYLON JENNINGS/HANK WILLIAMS JR.—Gulf Artists, Curtis Hixon Hall, Tampa, Fla., Feb. 18	3,969	\$4.50-\$6.50	\$23,372
10	GARY WRIGHT/ROBERT PALMER—Gulf Artists, Civic Center, Savannah, Ga., Feb. 18	2,556	\$6	\$15,336
Auditoriums (Under 6,000)				
1	AL STEWART/WENDY WALDMAN—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., Feb. 17, 18, 19 (3)	9,300	\$5-\$7	\$64,853*
2	MARSHALL TUCKER BAND/DIXIE DREGS—Ron Delsener, Palladium, N.Y.C., Feb. 19, 20 (2)	6,774	\$6.50-\$7.50	\$47,500*
3	BRUCE SPRINGSTEEN & EAST ST. BAND—Daydream Prod., Dane County Col., Madison, Wisc., Feb. 20	5,000	\$5.50-\$7.50	\$27,679*
4	JIMMY BUFFETT/DON McLEAN—Alex Cooley Inc., Civic Center, Atlanta, Ga., Feb. 16	3,391	\$5.50-\$7.50	\$24,750
5	JEFF BECK/JAN HAMMER BAND/BILL QUATEMAN—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Feb. 18	3,557	\$6-\$7	\$23,739*
6	MARSHALL TUCKER BAND/DIXIE DREGS—Monarch Enterprises, Capitol Theater, Passaic, N.J., Feb. 18	3,456	\$6-\$7	\$22,988*
7	GARY WRIGHT/ROBERT PALMER—Alex Cooley Inc., Civic Center, Atlanta, Ga., Feb. 19	2,972	\$5.50-\$7.50	\$21,708
8	SANTANA/CHEAP TRICK—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kansas, Feb. 15	3,100	\$7	\$21,700
9	BRUCE SPRINGSTEEN—Schon Prod., Theater, St. Paul, Minn., Feb. 19	2,700	\$7.50	\$20,250*
10	RENAISSANCE/JOHN HAMMOND—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Feb. 20	2,900	\$5.50-\$7.50	\$19,591*
11	BILLY JOEL—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., Feb. 20	2,959	\$5.50-\$6.50	\$19,181*
12	TUBES—Bill Graham, Aud., Stockton, Calif., Feb. 14	2,600	\$6-\$7	\$16,200
13	PURE PRAIRIE LEAGUE/TAJ MAHAL—C.U. Program Council/Classics West Prod., Macky Aud., Boulder, Colo., Feb. 20	2,225	\$5.50-\$7.50	\$15,018
14	ANDRAE CROUCH & THE DISCIPLES—Shockley Few, Township Aud., Columbia, So. Carolina, Feb. 14	3,000	\$3-\$5	\$13,500
15	JEAN-LUC PONTY—Fiedler Finkelstein Prod., Convocation Hall, Toronto, Canada, Feb. 16	1,700	\$4.50-\$6.50	\$9,335*

danceable, filled the air Feb. 16 with an abundance of energy and infectious drive.

Though image comes first, the group's pretensions are subtle. Joey Ramone punctuates his awkward stance and deadpan vocal style by occasional movements and lapses into melody while Dede Ramones' frantic countoff, preceding each song, provides the only clue for distinguishing one selection from another.

The Ramones packed 20 songs into a 35-minute set that included "I Remember You," "Loudmouth," "Shock Treatment," "I Wanna Be Your Boyfriend" and "California Sun." Holding tightly to the steadfast downbeat momentum of the guitar, bass and drums, the group remained at a peak level of exhausting intensity from its opening chords till the final encore.

KEVIN MERRILL

CASSIETTA GEORGE

Cocoon Grove, Los Angeles

For the first time in its 56-year history, a gospel show was staged at the Grove Feb. 19. Even head-on against the Grammy Awards Show that same night in another part of town because of the pull-power of topline Cassietta George, the cavernous Grove was three-fourths filled.

Opening act was the 13-voice (four male) Pentecostal Out Reach Choir of Charles Barnette. It did four numbers, including an inspired "By And By" finale, and then made room for Henry Jackson & Co., a sanguine belter who, especially when accompanying himself on piano, reminds of the late Nat Cole in appearance.

Following the latter's "Going Up Yonder" closer, which got a great assist from two fem-

backup singers, Jackson made room for the main event.

The diminutive and beautiful gospel shouter, attired in a flowing green gown, began with a slightly doctored "Without A Song," evincing great stage presence and bell-like vocal qualities right from the onset.

But then, when Cassietta George jumped down off the stage in the middle of the second song, "Jesus Love Me," something else happened. The show was no longer a show but an experience. Being on floor level enabled her to move among the crowd and touch hands and jerk tears (even from some of the men) and do her hard sell for Jesus with superb effectiveness.

So moving was she that in the last 25 minutes of her 90-minute performance (that last part devoted entirely to one song, "The Lord Will Take Care Of You,") that everyone who stood and clapped and even felt compelled to get up and dance as she traveled slowly through the mesmerized crowd which by now was refusing to let her quit.

JOE X. PRICE

Guys And Dolls

Continued from page 33

nightly except for two Saturday. Both the cast and creative backup team, with the well-executed Al Gambino orchestra, should be credited in undertaking the full, unedited Broadway script.

HANFORD SEARL

Talent In Action

Continued from page 34

GAP BAND

Roxy, Los Angeles

The Gap Band, opening Feb. 18 for the Sons of Champlin (who were recently reviewed in *Billboard*), burst onstage with an explosion of sound, moving into a misleading, almost Vegas-style introduction of the members, and quickly building to full-tilt powerhouse r&b.

The sound was much too loud for the small room, but if one could overcome the ear-splitting decibel level, it was an impressively tight show of unflagging energy and professional control.

The 45-minute set contained only six numbers, all Gap Band originals, allowing for full development and emotional build on each effort. Instrumentally, the sound was powered by the prominent, weighty (on "Not Guilty," almost sinister) bass of Robert Wilson, and the punching, rolling keyboards of brother Charles Wilson.

The three-man horn section, consisting of Ronnie Wilson (yet a third family member), Chris Clayton and Tommy Lokey were generally too loud and distorted by the room's limitations to be appreciated, but on "Not Guilty" gave the audience a toned-down taste of its ability to punctuate with clarity and style.

Occasional Hendrix-influenced guitar riffs by mi Macon came through, especially on a solo during the finale "All In The Family," but generally one could only guess at what he was playing by observing some very rapid hand movements.

Drummer Paul Mabry had an impressive array of skins, most of which he did not (thankfully) appear to make use of.

Charles Wilson's vocals are worthy of special mention. Building his presentation upon a fluid, energized delivery, utilized most fully in the slower, soulful "Thinking Of You," a comparison with Stevie Wonder is unavoidable. He spiced it with an occasional gravelly, Satchmo-style excursion and a facile falsetto. The clincher was his development into all-out gospel shouts with which he kept the audience jumping, clapping and ready to stand up and testify by the end of the show.

SUSAN PETERSON

STEVE HILLAGE

Madison Square Garden, New York

Hillage is an English guitar player, formerly of the European group, Gong, whose recent solo P. "L" is finding favor in America. To broaden his support he is supporting the Electric Light Orchestra in a tour of major halls.

Judging from the reception he received Feb. 11, his brand of post-psychedelic space rock is not unpalatable to a more pop-classical cum prog ELO crowd.

Hillage has a seven-piece band including Dave Bunker, formerly of Jethro Tull, on drums. His music draws from many sources including folk and avant-garde jazz which he blends into an electronic stew that works quite well.

The instrumentation on his songs is well coordinated, evident especially on "Hurdy Gurdy Man," and when Hillage lets loose on guitar, with or without echo, it is obvious that here is a man with a rock soul.

Hillage's set was the obligatory 45 minutes that a Garden opening act gets, and he performed about six songs, many of them long extended pieces. His is interesting music and here should have been more. ELO was reviewed recently.

ROMAN KOZAK

RAMONES

Whisky, Los Angeles

As a model punk rock group, the Ramones and at the pinnacle of a genre still pressing against the walls of the music industry.

However, to criticize the Ramones on a musical level is missing the point. The absence of harmonic structure, solos, bass lines, drum fills and, in short, all the standard ingredients for which most acts strive does not bother the pop at all, making it obvious that the Ramones have no intention or desire to deliver an artistic statement based solely upon conventional musical expertise.

Having nothing left but a driving, monotonous persistency, music for the Ramones simply provides a medium to support an image based on rebellion and life in the streets laced with the usual themes of youthful growing pains.

Bombastic and repetitious, the group's simplicity combines with a convincing delivery and authenticity, accounting for the Ramones' appeal and why, the music, though far from

MARCH 5, 1977, BILLBOARD

Soul Sauce

New Career For Former Blue Note

By JEAN WILLIAMS

LOS ANGELES—"My producers Kenny Gamble and Leon Huff realized people will be listening to my album trying to compare me with the Blue Notes.

"People are also going to see if I'm going to sound like a group, so we had to be careful with my songs," says Teddy Pendergrass, former lead singer with Harold Melvin & the Blue Notes.

Pendergrass, who remained with Philadelphia International Records, while Melvin and his group signed with ABC Records, says he has already cut 19 tunes, with some going into his new album "Teddy Pendergrass."

"We're using both male and female background singers but they are so toned down you can hardly hear them. They sound more like instruments than singers," he says, while adding that full orchestras are also used on his LP.

"My career as a solo artist has been well thought out. We know that I deliver message songs best so that's what I'm doing."

While speaking of his act and where he expects to go as a single artist he says, "I'm not just a standup singer and I don't believe in a bunch of theatrics either. I don't need that stuff. All I need is a good solid look about my show.

"I like my stage clean so there's a closeness between my audience and me. That was one of the problems when I was with the Blue Notes. I couldn't move around and do my own thing because I had to be aware that other guys were also onstage."

He notes that Taaz Lang, his manager, plans to launch him in small rooms and auditoriums, 4,000 seats as opposed to 18,000.

"As far as promoters are concerned, coming off the Blue Notes, I haven't lost any dollar power or drawing power," says Pendergrass.

He feels an act's career might easily be ruined by appearing in large auditoriums early in his career.

He also claims he has passed the level of being an opening act, unless the headlining act is of the caliber of a Diana Ross. And as a "new" solo headliner, he must be twice as careful about where he appears. He does not seem to like the idea of giant auditoriums anyway.

"As far as acts opening for me," he says, "I would like Jean Carn," another Philadelphia International artist, "and I have been offered Denise Williams.

"The thing is, acts must complement each other. I don't mean this to be a slur but I wouldn't want Chaka Khan on a show with me. We were together in Houston and we were altogether wrong for each other.

"She rides out on white horses and most of the time I'm in tuxedos.

"I also don't want to appear on a show with a lot of acts because it takes something away from my show. Too many artists draw to many different people and they don't all complement each other."

Pendergrass explains that he is changing his tuxedo image to a more relaxed but still dress costume.

"I don't want to walk onstage and have my clothes take over but I want to appeal to the women in the audience. This is in part why I'm being managed by a woman. She

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/5/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	7	I'VE GOT LOVE ON MY MIND—Rosalie Cole (C. Jackson, M. Tancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	35	31	7	FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Janet, R. Middlebrook, M. Fierco, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI)	78	2	LOVE IN 'C' MINOR (Pt. 1)—Carmen (Mac, R. Gostadinos, Gennaro, Corliss 44213 (Atlantic) (Felix/Carmen, SACM)	
2	2	11	DON'T LEAVE ME THIS WAY—Theiana Houston (K. Gamble, L. Huff, C. Gilbert), Tania 54278 (Motown) (Mighty Three, BMI)	37	38	7	I TRIED TO TELL MYSELF—Al Green (W. Mitchell, A. Green), Hi 2322 (London) (London) (Sec./Al Green, BMI)	69	5	WINDY CITY THEME—Carl Davis & Chi-Sound Orchestra (T. Washington), Chi-Sound 904 (United Artists), (Gaelana-Thomson, BMI)	
3	5	13	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73839 (Phonogram) (Bell-Rat, BMI)	38	33	12	BE MY GIRL—Michael Henderson (M. Henderson), Buddah 552 (Electrocard, ASCAP)	70	4	THE WAY YOU MAKE ME FEEL—Mella Moore (C.H. Kays Jr.), Buddah 562 (Charles Kays, BMI)	
4	8	11	SOMETIMES—Facts Of Life (B. Anderson), Kayette 5128 (TK) (Stallion, BMI)	39	34	9	CLOSE TO YOU—Tyrone Davis (L. Graham, M. Aves), Columbia 3-10457 (New York Times/Content/Little Bear's, BMI)	71	6	STAY AWHILE—Denny Garnet (K. McCoy, J. Cobb), Sound 100 (Van McCoy/Warner-Tamela/Intarsu, BMI)	
5	3	13	I WISH—Stevie Wonder (S. Wonder), Tania 54274 (Motown) (Jobete/Black Bull, ASCAP)	40	62	2	I WANNA GET NEXT TO YOU—Rose Royce (N. Whitfield), MCA 40662 (Duchess, BMI)	75	80	3	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, P. Terry), Philadelphia International 3813 (Capricorn) (Mighty Three, BMI)
6	7	12	SOMETHIN' 'BOUT 'CHA—Lattimore (B. Lattimore), Gladys 1739 (TK) (Sheryl's, BMI)	41	23	22	CAR WASH—Rose Royce (N. Whitfield), MCA 40615 (Duchess, BMI)	76	82	4	WHERE IS THE LOVE—Ralph MacDonald (R. MacDonald), Warner 2308 (TK) (Arista, ASCAP)
7	7	12	SOMETHIN' 'BOUT 'CHA—Lattimore (B. Lattimore), Gladys 1739 (TK) (Sheryl's, BMI)	42	22	14	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1020 (Sheryl's/Harnick, BMI)	77	88	3	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram), Rode 724 (Kandice, BMI)
8	13	5	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (I. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Elaine, ASCAP)	43	25	16	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3-10429 (Cajiffire, BMI)	79	81	4	DISCO INFERNO—Trammps (L. Green, R. Kasey), Atlantic 45209 (Six Strings/Golden Fleece, BMI)
9	4	12	BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electrocard, ASCAP)	44	49	5	DISCO LUCY (I Love Lucy Theme)—Wilson Place Street Band (E. Daniel, H. Adamson), Island 978 (Decca, ASCAP)	80	87	2	THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage (B. Cash, C. Coopers, A. Robinson), ABC 12243 (United Artists, ASCAP/Quart, BMI)
10	11	8	LOOK INTO YOUR HEART—Aethra Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamela, BMI)	45	26	18	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BMI)	81	83	3	GOOD THING MAN—Frank Lucas (F. Lucas, V. Post, Ice 90)
11	15	6	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Sinc, BMI)	46	45	7	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (L. Sayer, V. Pancia), Warner Bros. 8283 (Riviera/Lana Manna, BMI)	82	84	5	YOU'RE GONNA GET NEXT TO ME—Boyz n the Daze (B. Kaskhan, R.L. Aylward, R. Davis, H. Powell), Carole 474 (Carole/Berk, ASCAP)
12	6	17	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (K/Ce-Drick, BMI)	47	54	4	WELCOME TO OUR WORLD OF MERRY MUSIC—Wasa Production (T. Williams), Columbia 4213 (Atlantic) (Froggs, ASCAP)	83	85	2	DON'T TOUCH ME—Shelby Denny (H. Cochran), Capricorn 114 (SRT) (Irene, BMI)
13	9	9	HA CHA CHA (Funktion)—Brass Construction (R. Muller), United Artists 677 (Desert Moon, BMI)	48	48	5	I'VE GOT THE SPIRIT/DO WHAT YOU WANT—Billy Preston (B. Preston, D. Jones), A&M 1892 (Irving/WEP, BMI/Glenwood, ASCAP)	84	86	2	A DREAMER OF A DREAM—Candi Staton (A. Tinsford), Warner Bros. 8320 (Warner-Tamela/Warner, BMI)
14	19	5	TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Nellis III, L. Dodson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Phonogram) (Warner-Tamela/Dunbar, BMI)	49	43	11	EVER LOVIN' GIRL—Tyrone Davis (A. Green, L. Graham, T. Davis), Dakar 456 (Brunswick) (Julio-Ryan/Content/Early, BMI)	85	89	2	FAMILY AGAIN—Sy & The Family Stone (S. Stewart), Epic 5-30333 (Stone Flower, BMI)
15	16	7	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Barry), 20th Century 2325 (Ensign, BMI)	50	60	4	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Warrell), Casablanca 875 (Rick's/Motiv, BMI)	86	92	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
16	24	4	LOVE IS BETTER IN THE A.M.—Johnny Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Groovesville, BMI/Conquistador, ASCAP)	51	41	15	FEELINGS—Walter Jackson (M. Albert), Chi-Sound 908 (United Artists) (Femata International Melodies, ASCAP)	87	99	2	LAYING BESIDE YOU—Eagles Record (J. Beard), Warner Bros. 8322 (Ampex, BMI)
17	14	13	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, V. Brown), Polydor 14360 (Dynatone/Belinda/Unichappell, BMI)	52	55	6	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conway), Sabulou 2012 (Lucky Three/Top Round/Mighty Three, BMI)	88	95	2	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (E. Floyd, S. Coopers), Warner 1041 (TK) (Soul/Warlock, BMI)
18	12	22	DAZZ—Brick (R. Rasmussen, R. Hargis, E. Irons), Bang 727 (Web IV) (Silver Cloud/Trolley, ASCAP)	53	50	7	BABY DON'T YOU KNOW—Wild Cherry (R. Parson), Epic/Sweet City 8-50306 (Bama, ASCAP)	89	93	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
19	17	11	FANCY DANCER—Commodores (R. Lapread, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	54	59	6	COMIN' ROUND THE MOUNTAIN—Funkadelic (G. Clinton, G. Cook), Warner Bros. 8309 (Motiv, BMI)	90	94	3	WHAT DO YOU DO/WILL YOU LOVE ME TILL TOMORROW—Denny Elliott (D. Elliott, C. King, M. Robinson, J. S. Smith), Columbia 3-10429 (United Artists, ASCAP/Quart, BMI)
20	28	6	DANCIN'—Crown Heights Affair (W. Anderson), De Lite 1588 (Delightful/Cabini, BMI)	55	64	7	RIGOR MORTIS—Cameo (L. Blackman, L. Lefantano, A. Lefantano), Chocolate City 005 (Casablanca) (Better Deal, BMI)	91	96	2	YOU'RE ONLY AS GOOD AS YOU THINK YOU ARE—Whispers (B. Gray, A. Felder), Soul Train 0678 (RCA) (Map Top/Six Strings, BMI)
21	20	12	ISN'T IT A SHAME—LaBelle (R. Edelman), Epic 8-50315 (Hasting, BMI)	56	61	3	SWEETER THAN THE SWEET—Staples (C. Mayfield), Warner Bros. 8317 (Mayfield, BMI)	92	95	2	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (E. Floyd, S. Coopers), Warner 1041 (TK) (Soul/Warlock, BMI)
22	18	15	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3510 (Epic) (Mighty Three, BMI)	57	61	3	WAKE UP & BE SOMEBODY—Brainstorm (G. Kent), Tabu 10811 (RCA) (Jobete, BMI)	93	99	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
23	21	13	EASY TO LOVE—Joe Simon (D. Feltz, T.J. White), Spring 169 (Polydor) (Combase, BMI)	58	71	7	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbot, P. Henley), Motown 1414 (Jobete/Butler, ASCAP)	94	94	3	WHAT DO YOU DO/WILL YOU LOVE ME TILL TOMORROW—Denny Elliott (D. Elliott, C. King, M. Robinson, J. S. Smith), Columbia 3-10429 (United Artists, ASCAP/Quart, BMI)
24	46	4	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (K. Wakefield, M. Sutton, B. Sutton), Tania 54279 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	59	77	2	I CAN'T SAY GOODBYE—Milla Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gaucho/Big Lee, BMI)	95	95	2	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (E. Floyd, S. Coopers), Warner 1041 (TK) (Soul/Warlock, BMI)
25	42	4	TIME IS MOVIN'—Blackbyrds (K. Ralston), Fantasy 787 (Blackbyrds, BMI)	60	66	3	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1022 (Sheryl's/Harnick, BMI)	96	100	2	FOR ELISE—Philharmonia (S. Barber), Capricorn 624 (Warner Bros.) (Soul, BMI)
26	39	5	WINTER MELODY—Dennis Summer (D. Summer, G. Moroder, P. Bellotti), Casablanca 874 (Rick's, BMI)	61	77	2	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbot, P. Henley), Motown 1414 (Jobete/Butler, ASCAP)	97	99	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
27	30	9	JUST ANOTHER DAY—Peebo Bryson (P. Bryson), Bullet 02 (Web IV) (Web IV, BMI)	62	90	2	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1022 (Sheryl's/Harnick, BMI)	98	99	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
28	37	6	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McKinley, E. Allen), Epic 8-50313 (Irene, BMI)	63	68	5	SAY YOU LOVE ME—Patti Austin (P. Austin), CTI 33 (Arista, ASCAP)	99	99	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
29	32	6	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. Melrose), ABC 12236 (ABC/Dunhill-Rat, BMI)	64	67	6	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)—Nightingale (T. Wilson, T. McFadden, L. Brown), ABC 12234 (Arista/Sony Gems, BMI) (SWS/Jobete, ASCAP)	100	100	2	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 40614 (Epic) (Mighty Three, BMI)
30	52	4	BLESSED IS THE WOMAN—Shirley Brown (B. Grutcher), Arista 8231 (Deans, BMI)	65	63	7	FIESTA—Cabo Verde (C. Barber), A&M 1895 (Irving/Landis, BMI)				
31	36	6	BOOGIE CHILD—Sea Gals (R. Gals, S. Gals, M. Gals), Epic 8-50317 (Irene, BMI)	66	72	6	SHO FEELS GOOD TO ME—Cee Faye (M. Cooper, C. Martin, T. Photo, L. McCall), Mercury 73882 (Phonogram) (De-la-Sol, BMI)				
32	35	6	SPACE AGE—Jimmy Carter Band (J. Henderson Jr.), Atlantic 1275 (Jopex, BMI)	67	65	6	LIFE GOES ON—Faith, Hope & Charity (T. Bell, L. Crowl), Buddah 554 (Bell-Bay-Records, BMI)				
33	27	7	LOVE TO THE WORLD—LTD (L. Mucci, F. Mucci, R. Mucci), A&M 1897 (Arista, ASCAP)								
34	29	8	BETCHA BY GOLLY WOW—Norman Connors featuring Phyllis Hyman (T. Bell, L. Crowl), Buddah 554 (Bell-Bay-Records, BMI)								

(Continued on page 38)

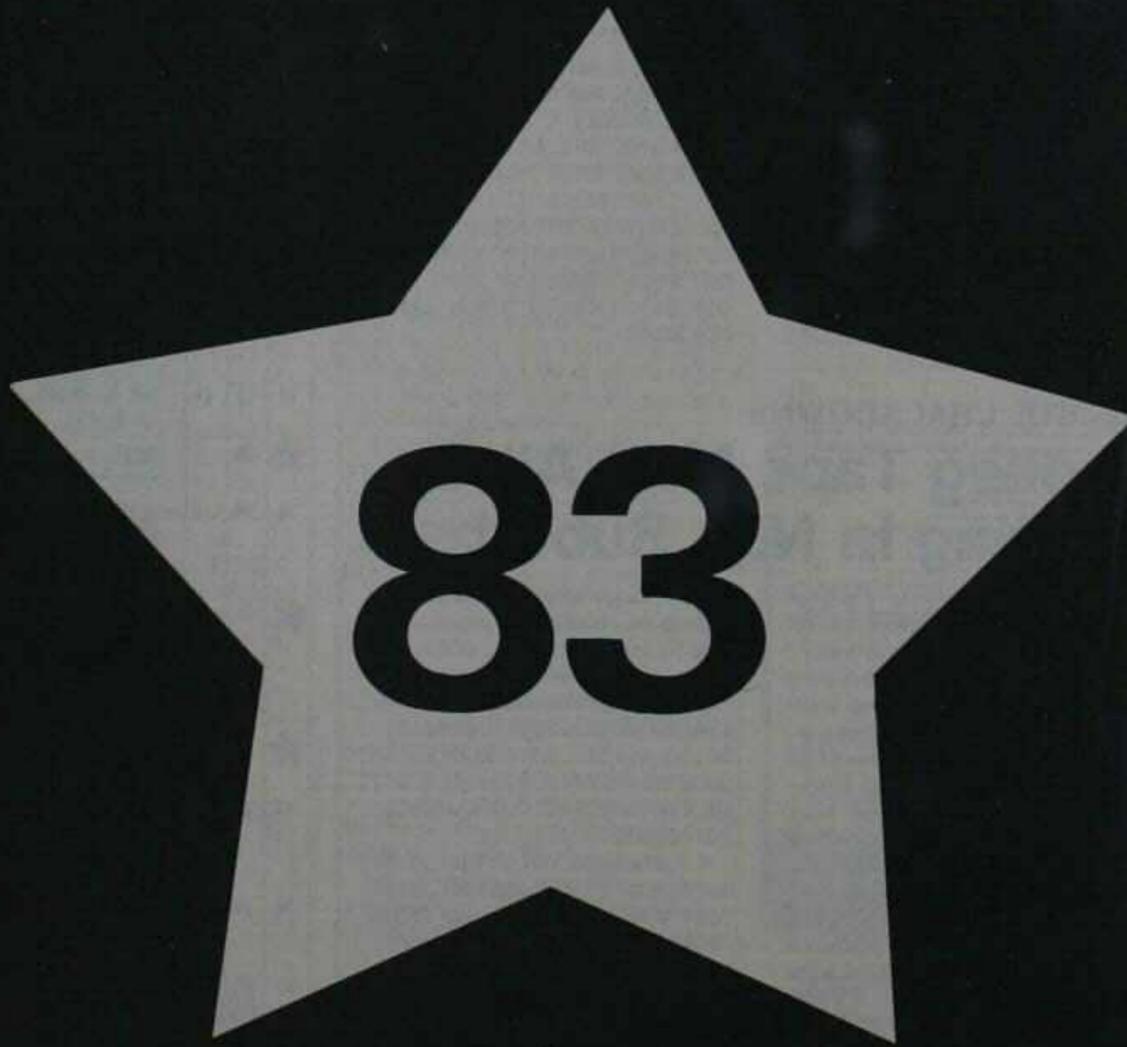
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BY

Shellbra Deane

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Where's The New Venture's \$?

MCA's Simmons Holding Seminar To Answer Queries

By JEAN WILLIAMS

LOS ANGELES—Why hasn't MCA New Venture, the minority entertainment investment firm, granted any loans? Why is it not for everyone, and what do you need to qualify?

These questions and others were to be answered at a seminar scheduled for Saturday (26) at a local hotel, says Norbert Simmons, executive vice president and general manager of the firm.

He admits that the question often comes up, why after six months in business has the company not granted any loans?

"The purpose of the seminar is to say to people that MCA New Venture is a business that runs on basic business principles which deals with other businesses," says Simmons.

"Unfortunately, if you're a writer or record producer and not really interested in having a business, and you just want to write or produce, this is not the place for you.

"I don't deny that there should be opportunities for these people, there should be, but this is not the place," he adds.

Simmons notes that the fact that the word minority is attached to the firm does not mean the program is open merely because the applicant is a member of a minority.

"That's just not true," he says. "For example, a lot of people are telling me that we should be helping poor people.

"Frankly, these companies were never set up for poor people."

He explains that the guidelines set up for his program is income of less than \$300,000 a year for the last two years. "And that's not poor," he says.

"This tells you the range of people we're expected to deal with. And we really do want to deal with people who know how to manage businesses, who understand the basic principles.

"The reality is that if people don't talk the language of business, they really should not be looking for MCA New Venture financing," he says.

Simmons admits that many music industry people have applied but he notes, "That's the area we're being the most cautious in. Principally because we don't have an in-house distribution network that's capable of handling recording.

"We're still waiting to find the act, group and the people with whom we can work out a distribution arrangement."

Another reason for the seminar, which was to offer speakers and a panel including "Soul Train" boss Don Cornelius was to educate those interested in what small businesses are, what managing means and other connecting topics.

"We also want to tell people a little more about MCA New Venture and how and why it operates. Then give them (the audience) the opportunity to talk with people who have either managed, owned or are

presently managing their own businesses," says Simmons.

The meeting was also set up for persons who are serious about going into business and need to know how, and for those persons who think they want to go into business and need to know why they might be denied loans.



KENDRICKS DRAWS—Tamla artist Eddie Kendricks, right, raps with promoter M. Morton Hall, center and his assistant, Milton Winston, between two soldout Feb. 12 gigs at Madison Square Garden's Felt Forum.

dispensed funds, according to Simmons. The why, was the primary reason for the meeting.

"People tend to criticize that which they know least about," he says. "The seminar is first to remove the ignorance and reduce some of the criticism and second to eliminate the serious applicants from those who are just looking for their chance of a lifetime."

While the firm has not actually

DESPITE CRACKDOWNS

Bootleg Tape Mart Alive, Thriving In N.Y. Suburbs

NEW YORK—Despite repeated crackdowns, the bootleg tape market is flourishing in the suburbs here.

During a recent seven-hour tour of Long Island towns, alleged bootleg tapes were being sold at nine locations at prices ranging from \$1.98 to \$3.98, claims retailer Fred Perri.

Four such marts were on busy suburban streets, set up outside barber shops, jewelry stores and discount shops selling general merchandise. Three "bootleg" outlets were situated on major highways where panel trucks displayed huge signs proclaiming "Tapes At Only \$2.98," Perri says.

Two stalls were in heavily-trafficked "flea markets" which regular customers report is a common occurrence at such events throughout the metropolitan New York area.

For customers who care about quality product and who appreciate being able to return defective tapes, the pitfalls are obvious in the purchase of bootleg items. So also are local sales tax collectors.

Here are seven ways for retailers and consumers to spot bootleg product in order to report them to the RIAA and law enforcement authorities, Perri points out:

1. An unusually low price (\$2.98 and below) usually indicates the presence of bootleg product, unless the item for sale is clearly a discontinued piece from a major label.

2. No familiar company name or trademark and no company address indicates bootleg product. Sometimes there's a post office box num-

ber, but major labels always offer an address or a trademark logo.

3. Statements to the effect that "Fees And Royalties Have Been Paid" or "The Law Has Been Complied With" are dead giveaways. Bootleggers have no such rights because they don't pay for them. Legitimate labels don't acknowledge this because they do pay.

4. Anthologies and/or various artists on one tape. Legitimate labels don't usually put out such items, particularly when the artists represent different labels. Exceptions are obvious. "Concert For Bangladesh" and "Woodstock" are examples of legitimate packages.

5. Cheap packaging characterizes bootleg items. Major record labels pay top prices for attractive covers. Bootleg packages usually include only artists' names and song titles. Artists' photos are virtually never used.

6. Bootleg tapes are usually sold on street racks, in front of stores, gas stations and other places not likely to attract legitimate record or tape sales.

7. Duplicated cover designs is a bootleg giveaway. Bootleggers use the same design on different covers, changing only song titles and artist name. Legitimate manufacturers never do that.

Bataan Winds LP

LOS ANGELES—Soul/salsa artist Joe Bataan has completed production on a new LP by Laso for MCA slated for March release.

Billboard

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	21	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C (Motown)	39	5	5	ENCHANTMENT United Artists UA-LA 302-G
★	2	5	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 575	★	48	2	CHILDREN OF THE WORLD Blue Green, RSO RS-1303 (Polygram)
★	6	5	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	★	42	2	IT FEELS SO GOOD Marhattans, Columbia PC 34430
★	5	4	IN FLIGHT George Benson, Warner Bros. WSK 2987	35	37	3	DEEP IN MY SOUL Smokey Robinson, Tamla T-33031 (Motown)
5	3	18	GOOD HIGH Brick Bang BLP 408 (Web TV)	36	32	23	KING SIZE B.B. King, ABC AB 577
6	4	22	THIS IS NIECY Denyce Williams, Columbia PC 34242	37	26	17	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PI 34245 (Epic)
7	7	21	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000	38	28	20	FOUR SEASONS OF LOVE Dionne Summer, Ocas Columbia, NBLP 7038
★	10	9	ANYWAY YOU WANT IT Thelma Houston, Tamla T6-34501 (Motown)	39	29	4	THE CLONES OF DR. FUNKENSTEIN Parliament, Columbia NBLP 7034
9	8	21	SPIRIT Earth, Wind & Fire, Columbia PC 34241	40	41	8	FESTIVAL Santana, Columbia PC 34423
10	9	14	UNFINISHED BUSINESS Blackbyrd, Fantasy F 9518	41	36	5	WONDERFUL Edwin Hawkins Singers Birtwright 4095
11	11	7	PERSON TO PERSON Average White Band, Atlantic SD 2-1002	42	27	30	ALL MY LIFE Arthur Prysock, Old Town OT 17-004
12	12	9	A SECRET PLACE Grover Washington Jr., Kudu 3251 (Motown)	43	27	30	FLOWERS Emotions, Columbia PC 34163
13	13	14	THE JACKSONS Epic PE 34279	43	43	4	IN CONCERT—CARNEGIE HALL George Benson, CTI 607231 (Motown)
★	30	2	ROOTS Quincy Jones, A&M SP 4626	44	44	6	SO SO SATISFIED Addict & Simpson, Warner Bros. BS 2982
15	18	4	REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 569	45	50	14	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022
★	20	3	AN EVENING WITH DIANA ROSS Motown M7-6782	46	47	16	SOMETHING SPECIAL Slyvan, Capitol ST 11380
17	15	16	BRASS CONSTRUCTION II United Artists UA-LA677-G	47	54	9	WELCOME TO OUR WORLD New Production, Columbia SD 9918 (Atlantic)
★	24	20	JOY RIDE Dramatics, ABC ABCD 955	48	38	25	I HOPE WE GET TO LOVE IN TIME Marlynn McCoo & Billy Davis, Jr., ABC ABCD 952
19	19	6	METHOD TO OUR MADNESS Undisputed Truth, Whitbeat WH 2967 (Warner Bros.)	★	★	★	SUITE FOR A SINGLE GIRL Jerry Butler, Warner M7-6761
20	25	4	CARICATURES Donald Byrd, Blue Note BN-LA623-G (United Artists)	★	★	★	THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 3482 (West-ABC)
21	23	18	SOLID Michael Henderson, Buddah BDS 5667	51	51	4	SIT ON IT Jonny Smith, Mercury SRM-1-1127 (Phonogram)
22	16	16	TOO HOT TO STOP Bar Kays, Mercury SRM-1-1099 (Phonogram)	52	52	25	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA NPL-1304
23	14	8	VIBRATIONS Roy Ayers Ubiquity Polydor PD-1-6080	53	53	25	CHAMELEON Harris, Epic PE 34779
24	17	19	PART 3 K.C. & The Sunshine Band, TK 505	54	55	4	JEAN CARN Philadelphia International PI 34394 (Epic)
25	21	8	BODYHEAT James Brown Polydor PD-1-6080	55	46	3	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 10309
26	22	16	OPEN SESAME Kool & The Gang, De-Lite DEP 2023	56	56	7	WITH YOU Mo'Nettes, Bang 07 3048 (De Phonogram)
27	31	7	LET 'EM IN Billy Paul, Philadelphia International PI 34399 (Epic)	57	49	35	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM DJM-1 (Mercury)
28	33	6	DISCO INFERNO Dramatics, Atlantic SD 10311	58	59	5	BRISTOL'S CREME Johnny Bristol, Atlantic SD 10177
★	40	2	A MAN AND A WOMAN Isaac Hayes & Jonico Maxwell, ABC AB 5947	59	57	9	WHAT YOU NEED Sals (Epic), Fantasy F 9513
★	45	2	UNPREDICTABLE Bataan Winds, Capitol SD 11400	60	35	23	FEELING GOOD Walter Jackson, Ch-Sound CH-LA USA (United Artists)

MARCH 5, 1977, BILLBOARD

Soul Sauce

Continued from page 36

knows best what women want to see."

He claims plans are being worked up for a tour to support his upcoming album.

From March 10 through April 19, Brass Construction will tour the U.S. with the Jacksons. The group starts its European tour May 10. In between, it will start working on its third United Artists album.

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

Discos

'Rent-a-Jock' Service Offered

• Continued from page 6

WAAF, WRKO, WGTR, WKOX, WCOZ, WELM, and WCGB.

According to Carter, the list of more than 30 jocks is "rented" either individually at rates ranging from \$100 to \$200 for an evening's work, or in a complete package with sound and lighting equipment for parties, bar mitzvahs, weddings, banquets, rallies and meetings.

Carter says that in the short time since its inception, the rent-a-jock idea has gained much popularity with the public "because it affords them an opportunity to identify with their favorite radio personalities."

The concept also benefits the deejay who gets the lion's share of the fee charged and The Sound Investment which gets a percentage of the jock's earnings.

The operation, headed by Bob Fay, also serves as a consultant on the design, construction, decor and installation and service of sound and lighting equipment to disco operators in need of that type of specialized service.

The firm further designs, manufactures and customizes much of its own disco sound and lighting equipment, then offers these products for sale, lease or rental. Individual items

from cables and mikes, to amplifiers, speakers and equalizers are also available for rent. A speaker cable is rented for as little as 50 cents, while a portable light system goes for about \$30. Prices are based on a three-hour show.

The Sound Investment's total disco rental package also includes a comprehensive record library that runs the gamut of music from the big band sound of the 1940s to the latest in pop and disco chart hits.

Comedy Troupe At Chicago Club

CHICAGO—The Reification Company, a nine-member improvisational comedy troupe, has taken up residency in the BBC disco here.

First performances by the company, which will appear each Saturday night at the near-north club, were Feb. 5.

"We wanted to try something a little bit different, something that hadn't been done in a disco before," explains Dayl Soll, publicist for Hippodrome In Progress, owners of the BBC and restaurant Hotspurs and Sweetwater here.

"We've talked about live entertainment for some time, but never could find the right vehicle," Soll continues. "We're hoping it will draw all kinds of people, people who wouldn't normally go to see the troupe at a small Lincoln Ave. club, and people who wouldn't normally come to the BBC."

Soll indicates the three-year-old disco has made only minimal adjustments to host the comedians, whose skits and pantomimes are based on audience suggestions. Group performs from central elevated dance floor, but moves throughout the club.

The Sound Investment's comprehensive operation is not restricted to discotheques, the firm also works with area's radio stations on concert productions and offers assistance on programming. It also designs, constructs and installs sound and light systems for major conventions including the 1976 NAB convention in Atlanta.

Florida Club Adds 'Oldies'

NEW YORK—Zachary's discotheque, the recently opened Jacksonville, Fla., club, is instituting an "Oldie Goldie" night devoted to the music of the 1950s and 1960s.

The club has retained the services of Al Albert, a deejay who specializes in the music of that period, and who is said to have a "phenomenal knowledge and collection of the sounds of the 1950s and 1960s."

For "Oldie Goldie" night, which will be held on Tuesdays, Zachary's is dropping its conservative dress code and allowing guests to don the costumes of the era. These, says Zachary's owner, Tim Bradford, run the gamut of leather jackets, letter sweaters, choppers and pony tails.

Bradford also rearranges the decor of the club for "Oldie Goldie" night using antique cars and motorcycle displays, and dresses his bartenders in tuxedos and waitresses in chemises.

Zachary's "Oldie Goldie" night is based on the resurgence of interest in vintage dances such as jitterbug and boogie woogie and vintage music.

"What we are doing," says Bradford, "is responding to a growing demand for an extension and variations of disco music as we know it today."

MARCH 5, 1977, BILLBOARD

Ivory Coast's New Mecca For Disco, Claims Deejay

By RADCLIFFE JOE

NEW YORK—West Africa's Ivory Coast has been described as a disco mecca waiting to be discovered, by Leonard Smith, Washington-based disco deejay and entertainer.

Smith who recently returned from a stint at the Inn Club in Abidjan, the Ivory Coast's capital city, discloses that Ivory Coast residents have had their disco palates whetted by a few European designed clubs which lack much of the sophistication of the American-type disco and rely largely on European, African and Cuban/Latin type music for their turntables.

Smith explains that during his stay he found but one music importer that supplied American records to the country's music-loving community. "The biggest American record in that country right now is an old James Brown disk popularized by that artist when he visited the Ivory Coast more than two years ago."

He continues, "The West Africans are becoming more and more disco-oriented, and with this growing sophistication are less than satisfied with the disco fare they are now being served."

According to Smith, the clubs now in operation are simply designed with a circular dance floor, and a few strobes, flashing lights and mirror balls with sound equipment that leaves much to be desired. They have a capacity of between 200 and

250 patrons, charge an admission of about \$3 on weekends and "are literally packed to the rafters most of the time."

"The enterprising U.S. disco industry could use its expertise to revolutionize discotheques in West Africa," asserts Smith. "There is much that can be done. There is crying need for a record pressing plant to turn out the latest U.S. chart hits at reasonable cost, there is need for expert consultation on the design and construction of clubs and they could also use tutors to teach the latest disco dances."

Smith says that during his stay he was asked to tape a disco-type show for Ivory Coast television and he used the opportunity to sing many of the current hits and demonstrate such popular disco dances as the hustle and the bus stop.

Smith who plans to return to Abidjan in September to pursue business possibilities in that market, stresses that the disco market is large, and its potential for development is virtually untapped. "If approached professionally it could easily take up where the U.S. disco boom leaves off," he assures.

Disco Mix

By TOM MOULTON

NEW YORK—Sam Records has released the new John Davis & The Monster Orchestra's new record, "Up Jumped The Devil," on a 12-inch 33 1/3 r.p.m. disco disk. The song has a very strong uptempo track and features a deliberately distorted effect on the sock symbol.

There is also something like a phasing effect on the high hat. This song also places more emphasis on vocals than was evident to the group's earlier product.

Rounding out the record is a good break featuring the rhythm and percussion section and a strong sax solo performed by the Monster.

Farr Records of Los Angeles has released three commercial 12-inch 33 1/3 r.p.m. disco disks. The strongest is "Song From M*A*S*H" by the New Marketts. Here is a beautiful and well-orchestrated melody featuring guitar and synthesizer playing the melody line and pleasing synthesizer solo in the vamp. The record was produced by Joe Saraceno. Saraceno has pro-

duced this veteran surf group since the late 1950s.

"Just Friends" is a good r&b record by Silver, Platinum & Gold. It is a hard, raunchy sound with very funky sounding vocals by the girls.

The third release in the package is Tribe. This group, which achieved popularity with a tune called "Koke," has gone all r&b with "Ain't Nothing But A Party." This is another funky, hand-clapping, partying sound that could actually have been recorded live at a party.

Magique Records out of Quebec, Canada, has released a new single by Boule Noire from the group's forthcoming album, "Boule Noire II." The tune titled "Loin d'ici" features both instrumentals and vocals. The vocals are done in French and the instrumentals embody some of the popular German sound.

There is a beautiful synthesizer lead with an interesting break in which the rhythm section and several different instruments go in and out at different times. The record is extremely well-done; however, there are no immediate plans to release it in this country.

The Soul Train label's release of "Uptown Festival" by Shalamar, mentioned in last week's Disco Mix column, was mixed for discos by Los Angeles disco deejay Elton Ahi.

Westend Records is rush-releasing a new song about the Mary Hartman television show. It is by The Sounds Of The Inner City, and is titled, "Mary Hartman, Mary Hartman." Arranged and produced by Vincent Montana Jr., this group sounds a lot like the Salsoul Orchestra.

The disco side is basically instrumental with female background vocalists singing the refrain, "Mary Hartman, Mary Hartman." There is also a nice rhythm break with guitars and a strong Fender Rhodes solo. The melody is arranged in Montana's distinct style with lush strings.

The flip side of this record features a vocal version of the same song with Dick Lee doing the lead vocals. The lyrics explain how and why the singer is in love with the tv series.

Another rush-release comes from TK Records. The LP, by Celi Bee & the Buzzy Bunch has four good cuts and features a Silver Convention sound.

The strongest cut is "Superman" which starts off with the Superman theme, "Is It A Bird Or A Plane" and is backed by special sound effects.

The breaks give this record solid disco hit potential. It incorporates a bass line in pre-echo and a digital delay to repeat the voice.

"One Love" is an uptempo love song with a charming hook. It is also the most commercial of the four tunes on the album. It features an instrumental passage with lush strings followed by break with bongos and chorus girls, then builds back to the full orchestration.



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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 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 4 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 6 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- 13 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 8 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
- 10 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 11 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 12 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 13 TATTOO MAN—Denise McCann—Polydor (12-inch)
- 14 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 15 SPRING RAIN—Silvetti—Salsoul (12-inch)
- 16 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 17 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 18 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Rudu (12-inch)
- 19 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
- 20 OPEN SESAME—Kool & The Gang—De Lite (12-inch)
- 21 DISCO REGGAE—Kalyan—MCA
- 22 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
- 23 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- 24 SORRY THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 25 FOR ELISE—Philharmonics—Capricorn (LP)
- 26 BAD GIRL—Manhattan Express—Friends & Company (12-inch)
- 27 BLACK BROTHER/MANGOUS YE—Black Soul—Beam Junction (12-inch)
- 28 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
- 29 FUNK MACHINE—Funk Machine—T.K. (12-inch)
- 30 DISCO FANTASY—Coke Escovedo—Mercury (LP)
- 31 FUNK DE MAMBO—Karma—Horizon (12-inch)
- 32 WORK SONG—Pat Lundy—Pyramid (12-inch)
- 33 LOVE IS YOU—Carol Williams—Salsoul (LP)
- 34 FLIP—Jesse Green—Red Buss (Import)
- 35 THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—ABC
- 36 THE WARRIOR/KEEP ON TRYIN'/O JAH AWAKE—Oubiba—Island (LP)
- 37 DISCO TRAIN—Jerry Rie—A.V.I. (12-inch)
- 38 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 39 DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De Lite (LP)
- 40 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

PITTSBURGH

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 3 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 4 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 5 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 7 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 8 FUNK MACHINE—Funk Machine—T.K. (12-inch)
 - 9 BOY I REALLY TIED ONE ON—Esther Phillips—Rudu (12-inch)
 - 10 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 RIGOR MORTIS—Cameo—Chocolate City
 - 12 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 13 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
 - 14 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 15 LOVE IN C MINOR—Cerrone—Cotillion (LP)

SAN FRANCISCO

- This Week
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 4 TATTOO MAN—Denise McCann—Polydor (12-inch import)
 - 5 THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—ABC (LP)
 - 6 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 8 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 9 THE WORK SONG—Pat Lundy—Pyramid (12-inch)
 - 10 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 11 OAH KRAKE/THE WARRIOR—Oubiba—Island (LP)
 - 12 I'VE GOT TO DANCE (To Keep From Crying)—Destinations—A.X.I. (12-inch)
 - 13 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 14 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 15 BAD GIRL—Manhattan Express—Friends & Company (12-inch)

SEATTLE

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 3 DANCIN' QUEEN—Carol Douglas—Midland International (12-inch)
 - 4 DISCO INFERNO—Trammps—Atlantic (LP)
 - 5 BERNHARA—Marilyn Chambers—Pyramid (12-inch)
 - 6 LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (LP)
 - 7 BOOGIE CHILD/YOU STEPPED INTO MY LIFE—Ber Ges—RSD (12-inch)
 - 8 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 9 DANCIN' MAN—Q—Sweet City/Epic
 - 10 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 11 GET UP & DANCE—Elton John—MCA/Reckid (12-inch)
 - 12 NIGHT PEOPLE—Fantasia Four—Westbound (LP)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 SURE FEELS GOOD TO ME—Carnations—Mercury (12-inch)
 - 15 I'VE GOT TO DANCE/THE HUSTLE & THE BUS STOP—Destinations—A.X.I. (12-inch)

MONTREAL

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla
 - 2 BABY COME ON—Sex O'Clock U.S.A.—London
 - 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 4 JUNGLE PEOPLE—Soulful Dynamics—CBS
 - 5 FLIP—Jesse Green—V.M.
 - 6 THE PARTY SONG—Lavender Hill Mob—United Artists (12-inch)
 - 7 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 8 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 9 LOVE IN MOTION—George McCrae—RCA (12-inch)
 - 10 LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12-inch)
 - 11 LIFE IS MUSIC/LADY LUCK—Ritchie Family—London (LP)
 - 12 KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Real 99—Quality
 - 13 DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Quality
 - 14 SWEET DYNAMITE—Claudia Barry—London (12-inch)
 - 15 NIGHT WIDE, Pt. 2—Elton Lorne—Arista

NEW ORLEANS

- This Week
- 1 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 5 OPEN SESAME—Kool & The Gang—De Lite (12-inch)
 - 6 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 9 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 10 ENTER IN UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 11 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 12 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—T.K. (LP)
 - 13 NO NO NO MY FRIEND—Devotion—S.M.I. (12-inch)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 15 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)

NEW YORK

- This Week
- 1 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 5 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 7 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 8 SIX MILLION DOLLAR MAN/YOU'RE A BLESSING TO ME—Originals—Motown (LP)
 - 9 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 10 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 11 LOVE HANGOVER—Players Association—Vanguard (LP)
 - 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 14 FLIP—Jesse Green—Red Buss (Import)
 - 15 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)

PHILADELPHIA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 3 CALL ON YOU/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 6 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12-inch re-mix)
 - 7 COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
 - 8 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 9 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 10 FREE LOVE/IF YOU WANNA GO BACK/MY TIME OF NEED—Jean Carn—Philadelphia International (LP)
 - 11 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 12 GOOD LOVE MAKES EVERYTHING ALRIGHT/GREATEST FEELING—Melba Moore—Buddah (LP)
 - 13 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 14 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 15 MIDNIGHT LADY—Cerrone—Cotillion (LP)

PHOENIX

- This Week
- 1 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 4 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 5 FOR ELISE—Philharmonics—Capricorn
 - 6 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 7 DISCO INFERNO/STARVIN'/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 9 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 10 DISCO REGGAE/HELLO AFRICA/NICE & SLOW—Kalyan—MCA (LP)
 - 11 THEM FROM ROCKY (Gonna Fly Now)—Curtis—Playboy (12-inch)
 - 12 GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultaraunk—T.K. (12-inch)
 - 13 OVERTURE/DON'T KEEP IT IN THE SHADOWS/O BA BA—D.C. Larue—Pyramid (LP)
 - 14 YOU ARE A BLESSING TO ME/SIX MILLION DOLLAR MAN/HURRY UP & WAIT—Originals—Motown (LP)
 - 15 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)

DALLAS/HOUSTON

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 BOY I REALLY TIED ONE ON—Esther Phillips—Rudu (12-inch)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 7 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 DREAM EXPRESS—Honeydees—Roxbury (12-inch)
 - 10 SHAKE THOSE DISCO BLUES/LIFE & MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 11 TURN ON TO LOVE—Jumbo—Prelude (LP)
 - 12 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 13 LOVE IN MOTION—George McCrae—T.K. (LP)
 - 14 I DID IT FOR LOVE—Love Unlimited—20th Century (LP)
 - 15 I WISH/ANOTHER STAR—Stevie Wonder—Motown (LP)

DETROIT

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 2 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 3 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 4 LOVE IN MOTION—George McCrae—T.K. (LP)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 AIN'T IT TIME—Queen Yahn—P&P (12-inch)
 - 7 IF YOU WANNA GO BACK/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 8 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 9 TATTOO MAN—Denise McCann—Polydor (12-inch import)
 - 10 OPEN SESAME—Kool & The Gang—De Lite (12-inch)
 - 11 FLIP—Jesse Green—Red Buss (Import)
 - 12 DISCO REGGAE—Kalyan—MCA
 - 13 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 14 MANGOUS YE—Black Soul—Beam Junction (12-inch)
 - 15 ELEVATOR—Joanne Spain—Casino (12-inch)

LOS ANGELES/SAN DIEGO

- This Week
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 4 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN' TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 7 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 8 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 9 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 10 DISCO TRAIN—Jerry Rie—A.V.I. (12-inch)
 - 11 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 12 THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
 - 13 LADY LUCK—Ritchie Family—Marlin (LP)
 - 14 DAZZ—Brick—Bang (12-inch)
 - 15 DISCO REGGAE—Kalyan—MCA

MIAMI AREA

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 SIX MILLION DOLLAR MAN/BEEN DECIDED—Originals—Motown (LP)
 - 4 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 5 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 6 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 8 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 9 DANCIN'—Crown Heights Affair—De Lite (12-inch)
 - 10 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 11 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 12 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - 13 ISN'T SHE LOVELY/SIN DUKE/ANOTHER STAR—Stevie Wonder—Tamla (LP)
 - 14 DANCIN' QUEEN—Carol Douglas—Midland International (12-inch)
 - 15 BLACK BROTHER—Black Soul—Beam Junction (12-inch)

ATLANTA

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Rudu (12-inch)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC
 - 8 TIME IS MOVIN'—Blackbyrds—Fantasy
 - 9 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 10 WINTER MELODY/SPRING AFFAIR—Donna Summer—Oasis (LP)
 - 11 OVERTURE/DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 12 LET IT FLOW—Tamiko Jones—TK (12-inch)
 - 13 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 15 LOVE IS YOU—Carol Williams—Salsoul (LP)

BALT./WASH., D.C.

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DISCO REGGAE—Kalyan—MCA (LP)
 - 4 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - 5 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 6 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 7 THE WARRIOR/KEEP ON TRYIN'—Oubiba—Island (LP)
 - 8 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 9 TIME WAITS FOR NO ONE/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 10 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 11 SURPRISE—Andre Gagnon—London (12-inch)
 - 12 MOVIN' GROOVIN'—Roy Ayres—Polydor (LP)
 - 13 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 14 UP JUMPS THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)

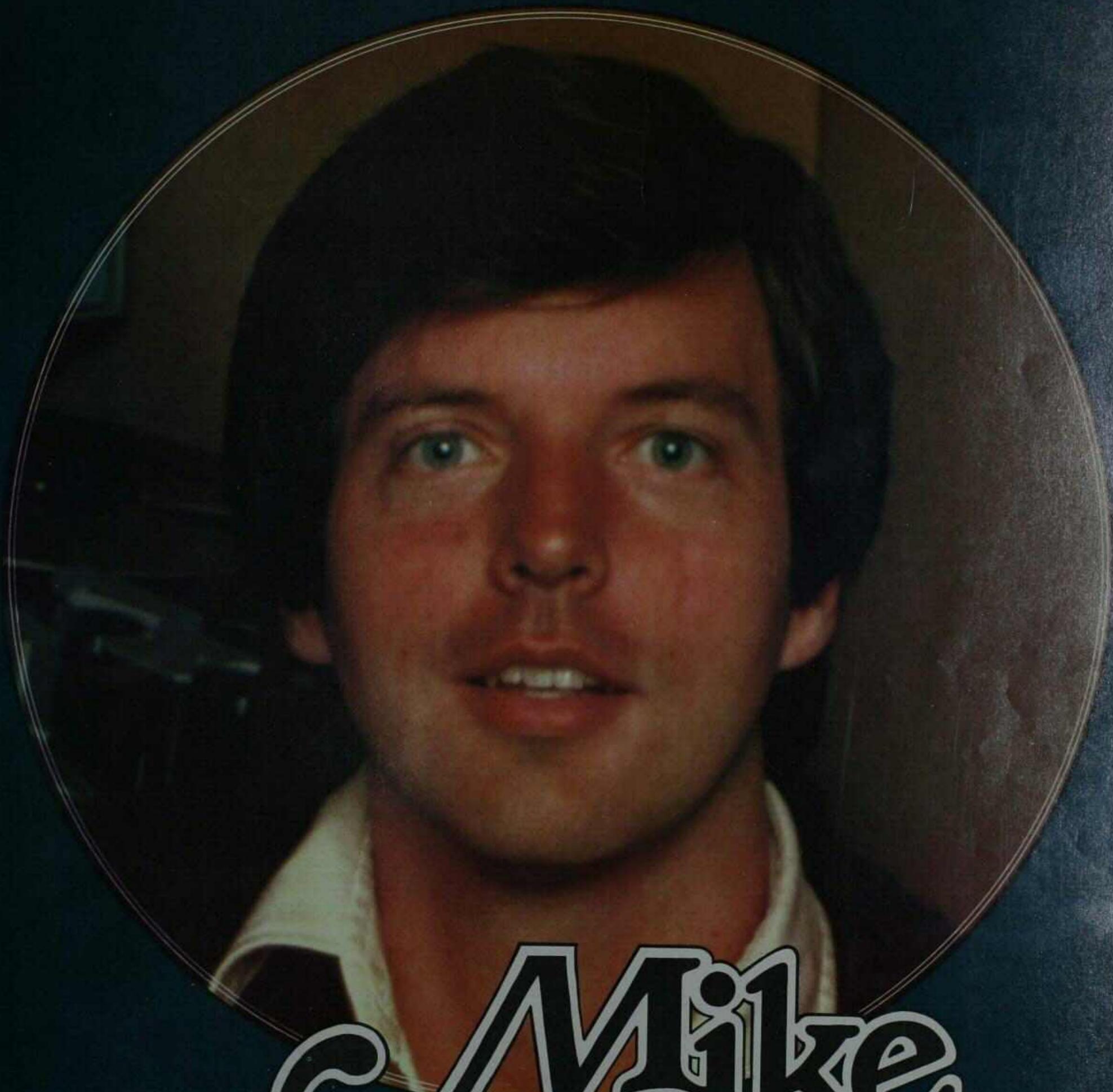
BOSTON

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (LP)
 - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 4 YOU ARE A BLESSING TO ME/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 5 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 8 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 9 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 10 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 11 MANGOUS YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 12 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 13 DANCIN'—Crown Heights Affair—De Lite (LP)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 15 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)

CHICAGO

- This Week
- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 LOVE IN C MINOR—Cerrone—Cotillion
 - 4 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 6 OPEN SESAME—Kool & The Gang—De Lite (LP)
 - 7 LET YOURSELF GO—Supremes—Motown (LP)
 - 8 BOY I REALLY TIED ONE ON/THERE'S MAGIC IN THE AIR—Esther Phillips—Rudu (12-inch)
 - 9 FREE LOVE/IF YOU WANT TO GO BACK—Jean Carn—Philadelphia International (LP)
 - 10 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 11 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 12 WAKE UP & BE SOMEBODY—Brainstorm—Taboo (LP)
 - 13 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 14 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
 - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)

THE MANY WORLDS OF



Mike
Curb

1976 was a big year for Warner-Curb Records. Among ALL record companies, Warner-Curb was Number 12, according to the Billboard year-end analysis.

Labels

Pos. LABEL (No. of charted singles)

1. CAPITOL (43)
2. COLUMBIA (41)
3. A&M (28)
4. WARNER BROS. (26)
5. ARISTA (20)
6. ATLANTIC (27)
7. RCA (24)
8. UNITED ARTISTS (16)
9. MOTOWN (13)
10. REPRISE (11)
11. ABC (25)

12. WARNER/CURB (8)

13. ROCKET (9)
14. MERCURY (18)
15. ASYLUM (13)
16. PRIVATE STOCK (12)
17. RSO (9)
18. MCA (18)
19. PHILADELPHIA INT'L. (9)
20. MIDLAND INT'L. (5)
21. TAMLA (8)
22. ELEKTRA (9)
23. CASABLANCA (6)
24. BIG TREE (8)
25. TK (4)

CREATIVITY X BUSINESS SAVVY = MUSICAL CHEMISTRY

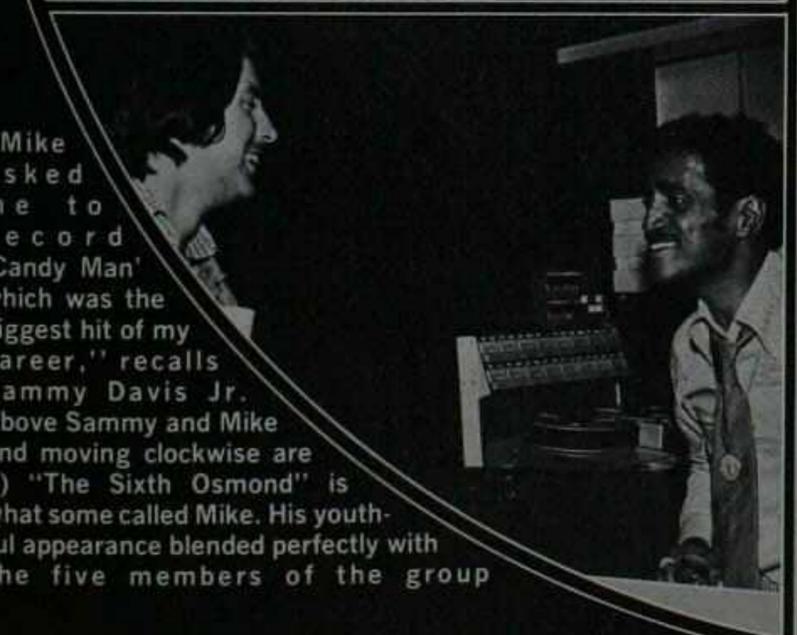
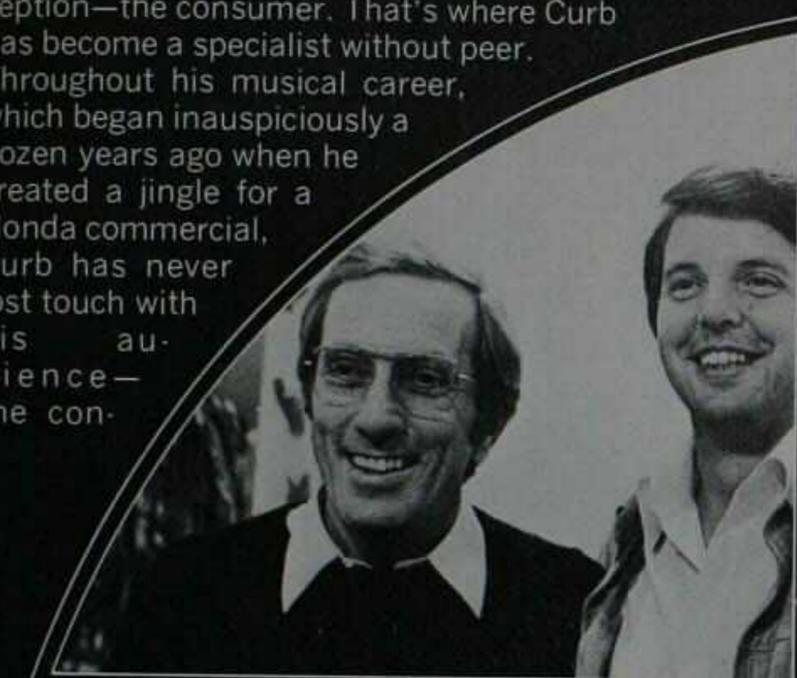
In a world where specialists are rapidly becoming the norm and in an industry where they have virtually taken over, 32-year-old Mike Curb stands out as one of the few remaining talented and genuinely successful generalists.

Curb has done—and continues doing—everything from developing new rock acts and writing motion picture soundtracks to producing hit records and planning marketing and promotion campaigns. He has shunned specializing with one notable exception—the consumer. That's where Curb has become a specialist without peer. Throughout his musical career, which began inauspiciously a dozen years ago when he created a jingle for a Honda commercial, Curb has never lost touch with his audience—the con-

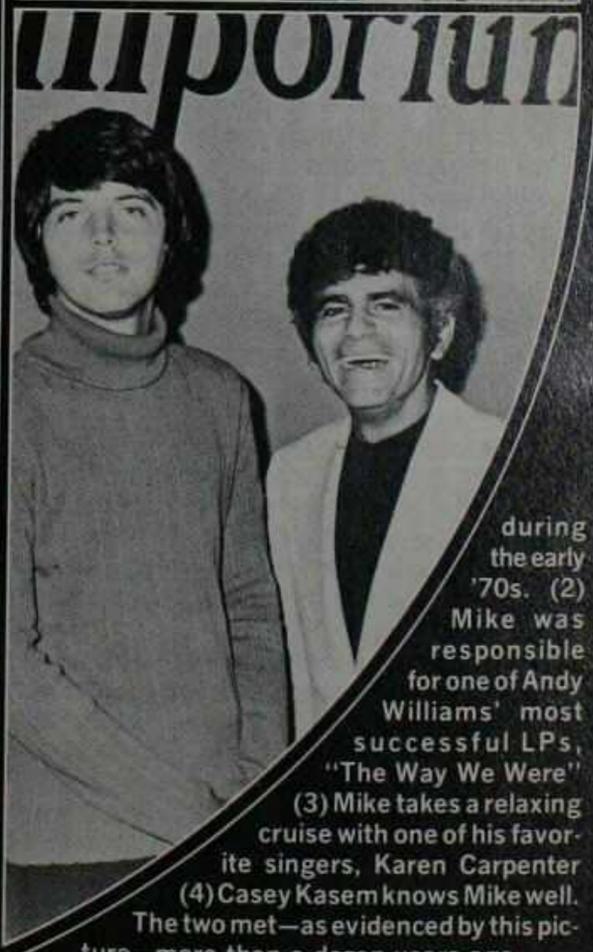
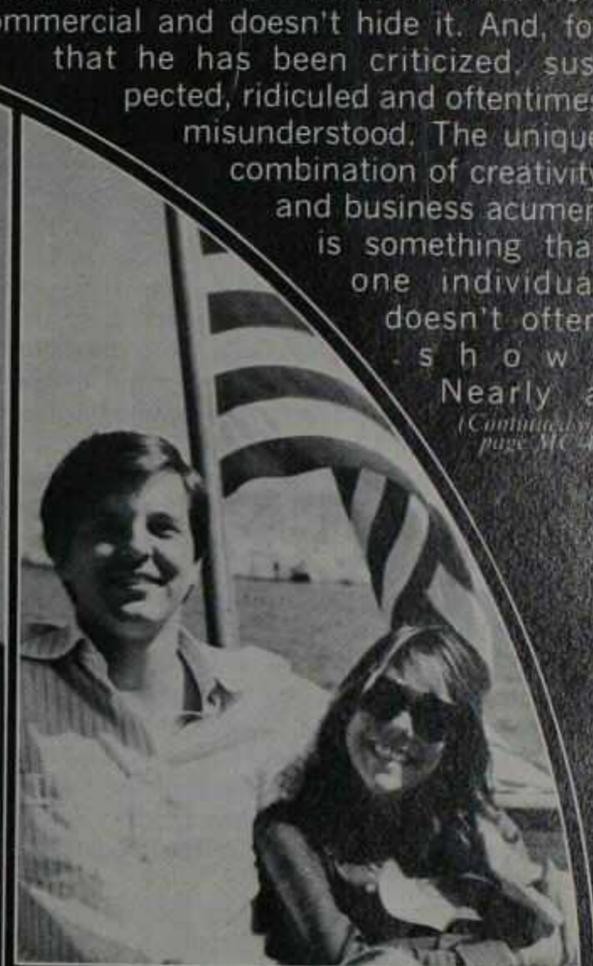
sumer—and what he (or she) wants and will buy in music. "Mike," explains Jerry Styner, one of Curb's producers and a long-time friend, "has an uncanny knack for picking a hit record. I know a lot of people say they can do that and many can, but Mike is the only person I know of who listens objectively to a record from the consumer's point of view as well as the musician's. And it is the consumer's viewpoint that is going to win out."

Curb produces with the market in mind. He's commercial and doesn't hide it. And, for that he has been criticized, suspected, ridiculed and oftentimes misunderstood. The unique combination of creativity and business acumen is something that one individual doesn't often show.

Nearly a
(Continued on page MC 4)



"Mike asked me to record 'Candy Man' which was the biggest hit of my career," recalls Sammy Davis Jr. Above Sammy and Mike and moving clockwise are (1) "The Sixth Osmond" is what some called Mike. His youthful appearance blended perfectly with the five members of the group



during the early '70s. (2) Mike was responsible for one of Andy Williams' most successful LPs, "The Way We Were" (3) Mike takes a relaxing cruise with one of his favorite singers, Karen Carpenter (4) Casey Kasem knows Mike well. The two met—as evidenced by this picture—more than a dozen years ago.

Mike Curb

MIC-3
ADVERTISEMENT
MARCH 5, 1977 BILLBOARD

dozen years ago, a young, struggling attorney who represented Curb described him as "the most brilliant personality I have ever met in the industry." Today, Dick Whitehouse, who still represents Curb and has in the past decade worked with a U.S. president on his election campaign and with various other business, political and entertainment personalities throughout the country, has modified his appraisal of Curb: "He's undoubtedly one of the most brilliant men I've met in any industry."

It was Curb who took a barbershop quartet-type group from the Andy Williams Show and turned them into one of the biggest selling groups of the decade—the Osmonds.

It was Curb who decided not to record Marie Osmond with a pop song but in a country vein instead. The result: "Paper Roses," both a country and pop hit and the beginning of a career for another Osmond.

And it was Curb who decided to combine Marie and Donny as a singing duo which provided the springboard for their network television show.

Mike could well be equated with a master chemist. He has the ability to recognize what he can and cannot do. Because of that awareness, virtually every one of his business and production agreements is individually structured to the situation.

"It's Mike," explains Dick, "who comes to me with the idea for the deal and all I do is put it down. Sometimes, I think, people have given me too much credit but it is really Curb who has these unique concepts on how things can be brought together." An example of the various ways in which production agreements can be put together are the Osmonds and the Four Seasons. Each has its own unique elements.

In the Osmond arrangement he constructed, Mike's involvement begins with the concept of the album (or single) and the selection of the material. He helps select the musicians, arranger and sits behind the board on the date. In effect, he is the producer.

In the case of the Four Seasons, they are actually signed to Mike Curb Productions but have their own producer, Bob Gaudio. Their product is then turned over to Warner Brothers for release on the Warner/Curb label.

Everything, however, comes together when it comes time to pick the singles and implement the marketing and promotion plans. "Every act that works with Mike," says Dick, "realizes the feel and ability he has in picking singles for the market. They also know, as well as the labels that distribute the product, his promotion and marketing ability. In each case his thoughts are instrumental in decisions. Mike knows exactly what his cup of tea is. He knows where he should be involved and to what extent."

Mike's involvement helped lead to a phenomenal year for both acts. The Four Seasons Warner/Curb single "December 1963" not only sold 5 million units but was also Warner's biggest-selling single of 1976. Donny and Marie's tv show LP went Gold as well with some significant help and airplay from the "Deep Purple" single hit it contained.

What Mike does is to carefully evaluate each situation and act. In most cases he's more of an "executive producer" than a producer. "He knows, for example," says Whitehouse, "that Ken Mansfield, Tompall Glaser's producer, is probably the finest contemporary country producer in the industry. Mike would never attempt to get involved in the production but he would try and get Tompall and Ken together. That's exactly the role he played."

He has, of course, played a much stronger role in other situations. The Osmonds are a good example of this approach. Sitting in his living room and reflecting on his achievements, Mike considers his selection of three Osmond tunes in particular ("Go Away Little Girl," "Puppy Love" and "Too Young") as keys in the making of the group. Mike's discussion of the tunes is the closest he comes to "taking credit" for anything. For the most part, Curb chooses to give the credit to those around him. Seldom does he use the word "I."

"Mike isn't concerned about 'getting credit'—his

(Continued on page MC-8)

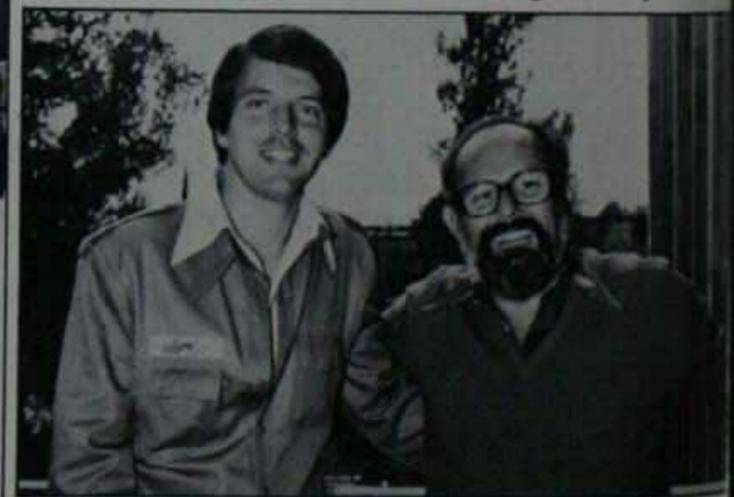
"Anyone who becomes a millionaire while he's still a teenager is bound to be criticized"



Mike Douglas, left, and Tony Bennett, enjoy a laugh with Mike during a break in taping of the Douglas Show. "Mike put us into the singles business in 1976," says Mo Ostin, Warner's Chairman of the Board. And, indeed, Warner/Curb was a potent singles force placing No. 12 amongst all labels in '76 single activity.



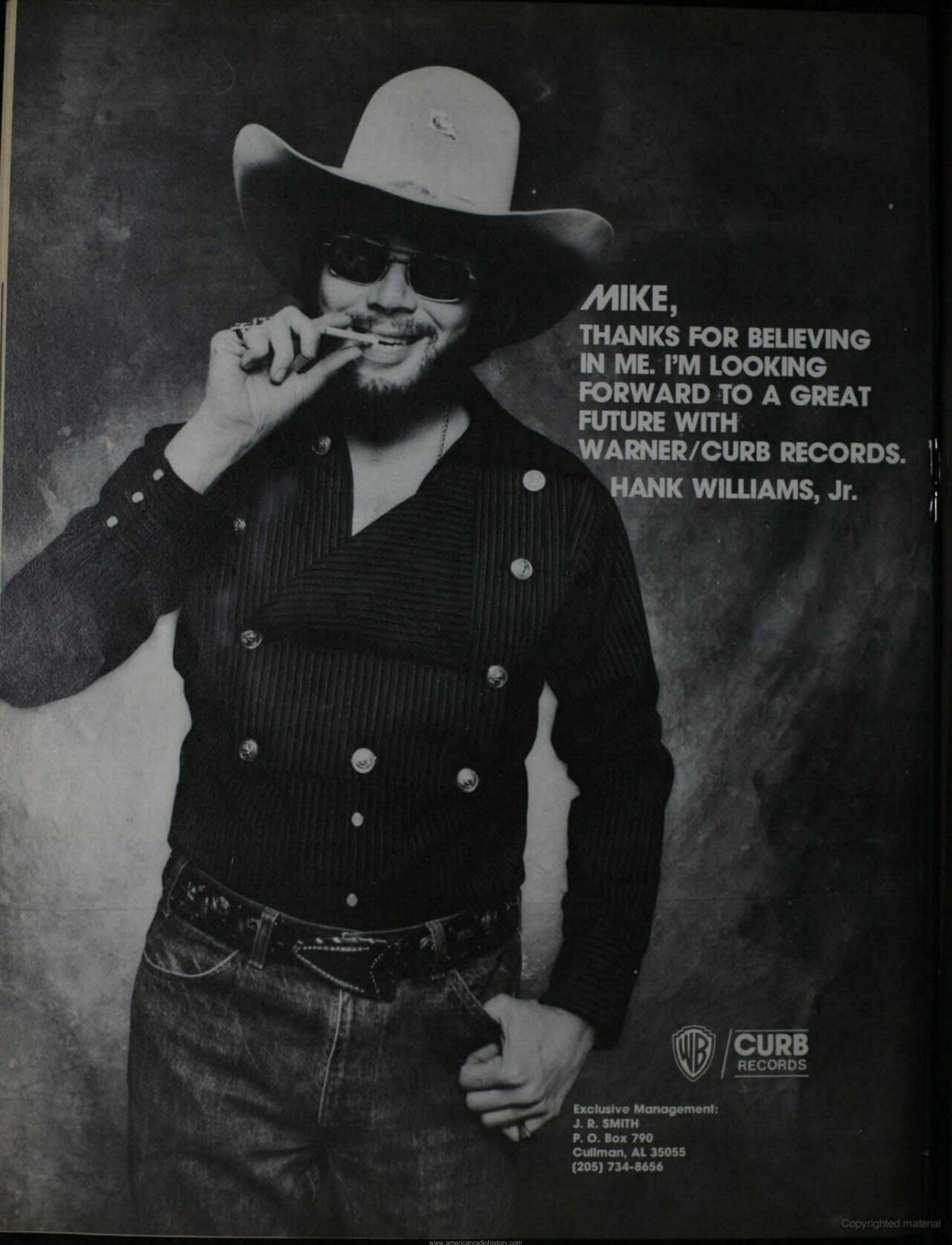
Mike chaired, along with State Attorney General Evelle Younger, President Ford's California campaign—a State which the former President won.



Mike
Curb

Congratulations, Mike.
We wish you
many more years
of great success.”
—*Berry Gordy*





**MIKE,
THANKS FOR BELIEVING
IN ME. I'M LOOKING
FORWARD TO A GREAT
FUTURE WITH
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Mike,

*It's been great working with you. Thanks
for ten great years and thirty million records.*

Michael Lloyd

Musical Chemistry

Continued from page MC-4

interest is strictly in seeing the thing go," says Casey Kasem, another long-time Curb friend and well-known commercial announcer. Casey, who hosts one of the most extensively syndicated rock radio shows in the world (American Top 40), was once a local Los Angeles disk jockey who spent most of his time running between the station and a television studio where he hosted a six-day-a-week dance show. During the course of his "travels," he became manager of a rock act.

"One day while at the station I got a call from a guy who said his name was Mike Curb and he wanted to produce my act. I had no idea of who—or what—Mike Curb was. In fact, he sounded so young on the telephone I thought he was a kid putting me on."

It was, however, no put-on. It was 19-year-old Mike who had seen and talked to Casey's act and was enthusiastic about it. "He was more excited about the act than I was. When I met and talked with him it was impossible to say no. He was, and still is, that kind of guy. He just bubbles with positive thoughts and there is no such thing as 'no' to Mike."

What impressed Casey the most about Curb was his honesty. And, he says, it is probably the thing that bound their friendship forever. "Mike cut the act but I didn't like what I heard. He re-cut it and it still wasn't right. What amazed me was that he insisted on paying for every session. He wouldn't take a dime. He was the first guy I ever met in this business who felt he was responsible and should pick up the check."

Like many who deal with Mike on a regular basis, Casey expresses amazement at Curb's mental capacity for handling both creative and business duties. "He's got a brain like a computer," Casey says. "If he meets someone it's as if he flashes on that person's one particular ability, puts it in his memory and then calls it up when the time is right."

In Kasem's case, Curb's computer-like memory opened up an entire new career. It was Curb who woke Casey up late one night and told him that he had to "drop by accidentally" the next day during a visit a commercial agent was making to Curb's office. Casey remembers shrugging it off, hanging up the telephone and going back to bed. The next morning, first thing, the telephone rang again. It was Curb reminding Casey to drop by when the agent was in Curb's office. Reluctantly, Casey agreed and met Charles Stern, the agent who has turned Casey's voice into the most-heard commodity on national television. Today, Casey is one of the two or three busiest voice-over announcers in the business.

"Mike," Casey says smiling, "makes you feel like you're standing still. When I first met him I was doing six tv and radio shows a week plus a lot of local dances but he still made me feel like I was idle. He's a rare individual who is capable of han-

dling dozens of projects at the same time and yet his mind never becomes befuddled."

If there is a weakness in the Curb makeup, it is with details. But, virtually from the day he opened his Sidewalk offices his sister Carole has been there to handle the details and follow through. Carole handles the people and Mike makes the decisions. Those around him agree that Carole—along with Dick Whitehouse—are two of the Curb organization's most valuable assets. Both understand that Mike does not have time for details; that portion of the job is up to them.

The nucleus of the Curb family has grown somewhat, though. In 1973, Carole married Tony Scotti. Three years before, Tony and his brother, Ben, formed their own promotion company, and it has done a considerable amount of work for Warner/Curb. Curb credits Tony and Ben's firm as the company that was instrumental in breaking the Four Seasons "December 1963" as well as other label product. Mike is particularly proud of their accomplishments and what they've done for his burgeoning young label. Not to mention the fact Tony is his brother-in-law which gives him an added—but unspoken—source of pride.

There are many Mike Curb accomplishments that are especially worthy of note. There are of course, the Osmond triumphs but there are others. Not only did the Osmond streak begin when he was president of MGM Records but so did his involvement with Isaac Hayes ("Shaft"), Sammy Davis Jr. ("Candy Man"), Eric Burden and War ("Spill the Wine"), Lou Rawls ("Natural Man") and Curb's own Mike Curb Congregation's "Burning Bridges." In 1972, Curb's single productivity and success was so great that it earned him a Billboard award as "top producer of the year."

But MGM wasn't all pie a la mode. The young (he was 25 at the time) chief executive had his detractors and they came out of the woodwork during a brief, stormy period that took place during the height of the drug culture era. Mike had been in the industry for more than five years prior to becoming MGM's president and he had seen the growing drug influence and the disastrous effect it was having not only on the artists but on the labels, relationships with artists and the waste of money and resources that resulted.

As MGM's president, he condemned the use of drugs in a trade interview and the story made headlines throughout the country. Reaction outside the industry was, of course, favorable but inside where interests often dictated how a person stood, he became a controversial figure. The criticism he took in relationship to the remarks he made was entirely out of proportion. It has made him leery of interviews and cautious in what he says. "I learned a great deal from that incident and I'm glad I learned it at an early age," he says.

Mike never responded to the remarks but others have. "Anybody who becomes a millionaire while he's still a teenager, as was the case with Mike," says Kasem, "is going to be

criticized by people who are anxious to take a shot at success. Maybe it's jealousy, I don't know. But, at times, people look at things they normally wouldn't even bother with. I think it was one of those times."

There is virtually unanimous agreement among those who work with Mike and those who are in the industry and are familiar with the name, that Curb never criticizes anyone he deals with nor anyone in the industry, even if he feels they are wrong. "Mike's never one to be negative about anyone," continues Kasem. "The greatest lesson I've learned from him is how to take a bad situation and make it into a winning one. Spending time cutting down others isn't Mike. Rather than argue a point after the act has already been done, Mike would prefer to take the loss himself and forget it."

Curb is sensitive and cognizant of others. He may be in the midst of a meeting with someone: the telephone rings, the door opens, another person comes in, the telephone rings again—there may be two dozen other things going on during the meeting yet he never loses the concentration on the subject he is discussing with you. As well known as his lateness is, there is another aspect of Mike's personality that is known, too—his unhesitant, sincere apology if he is late. In helping to gather the data for this special section, Mike spent close to two hours alone just scrutinizing his past, and present, so as not to forget the name of one person with whom he has dealt.

The people he associates with number in the hundreds in the course of a week. But, there is a Mike Curb "inner circle" and most of these work for Curb's production company or have been close friends since he entered the business. Oddly, in a business that is notorious for its high turnover, those who have been with Mike have been with him a long time—eight, nine, 10 years or more. They know his day begins by 7 a.m. and seldom ends before midnight. Much of the telephone work is done from his home in Trousdale Estates, an area in West Los Angeles. Mike has a direct line to his office and, if needed, he's available at any time, seven days a week.

In the rambling home he occupies which overlooks Beverly Hills and Los Angeles, Curb has little time for sightseeing or relaxation. He has not gone into extensive decoration or remodeling. What decorating there is came about largely through his sister, Carole. To Mike, his home, or wherever he is, is his office. He carries a daily calendar in his head and a "reminder" in the person of Nola Leone, his executive assistant, who has been with him since the MGM days.

"Mike's biggest problem in getting to an appointment is that he doesn't want to be rude to the person he's with so consequently he has a hard time leaving. He's always willing to listen to what the person has to say—no matter what time it is."

Styner, who has worked with Mike for a dozen years, looks at it this way: "He keeps such a busy schedule that it is hard to

(Continued on page MC-10)

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MARCH 5, 1977, BILLBOARD

"MIKE, congratulations on all your success."

"Glad to be aboard... Can't wait to Sing You High."

Mark Lindsay

MIKE CURB PRODUCTIONS

Mike. Thanks for recording our HITS...

The Osmonds

- "The Proud One"
- "Love Me For A Reason"
- "I Can't Get Next To You"
- "Never Can Say Goodbye"

Donny Osmond

- "A Million To One"
- "C'mon Marianne"

Donny & Marie

- "Ain't Nothin' Like The Real Thing"
- "It Takes Two"

Four Seasons

- "December 1963"
- "Who Loves You"
- "Silver Star"

...and keeping us No. 1.

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and affiliated companies.

Wayne Newton



Productions

• Continued from page MC-8

get together with him and when you are together it seems like he's doing 14 other things at the same time. Some people may find that frustrating but when you are saying something he's listening—and nobody listens better than Mike."

Curb's lifestyle has never varied. He's always crowded 25 hours into a 24-hour day. Born in Savannah, he was the son of an FBI agent who moved four times before Mike started grammar school in Compton, California. He graduated from Grant High School in the San Fernando Valley and then attended college where he majored in psychology. Actually, college was more of an avocation than anything. While attending classes Mike worked as a box boy during the day at a nearby White Front discount store and at night he played piano and guitar ("mainly by ear") in his band. At White Front he also got his first taste of the "record industry"—when he worked in the record department. In the meantime, he also booked his band which was kept busy playing for local fraternity parties and dances.

Mike's schooling came to an abrupt end when he wrote a tune called "You Meet the Nicest People On A Honda." He took the tune to the advertising agency that was handling Honda and they bought it. Mike is quick to recognize and remember the encouragement and help he got during those days. "There were three girls in my band and I tried to get someone in the record industry to put up the money and let me produce them. Eddie Ray, who was an executive at Imperial, listened, put up the money and provided me with the encouragement I needed." The record was far from a hit but it gave Mike the confidence to write "Honda" and sell it to the agency. He was 18 at the time but the memories are vivid. His admiration for Ray is strong and today, although Ray is based in Memphis, the two have a number of common business interests.

Things began happening fast for young Curb after that. He went to work for a production company (Nick Venet and Fred Benson) that specialized in turning out hot rod LPs which were cheap to produce and showed good returns for labels in the early '60s.

Mike worked on anything and everything. His first big break came in the form of a soundtrack he composed for a film, "Skater Dater," which was put together by a group of college students. The film, which depicted the story of a group of kids and their skateboards, won a Cannes Film Festival Award, and an Academy Award nomination. But, more than that, it showed that Mike had the talent and ability to score motion pictures. He formed Sidewalk Productions shortly thereafter and one of the first records he produced, "Apache," an instrumental by the Arrows, became a hit. The Arrows then be-

came the instrumental stars of "Wild Angels," an enormously successful motorcycle picture (and soundtrack) which Sidewalk produced and Tower Records, a Capitol Records subsidiary at the time, distributed.

Curb built Sidewalk into one of the most profitable production companies in the industry. It was the late '60s, the era of the conglomerates. Transcontinental, a major owner of racks throughout the country, was looking for a label and production company. Sidewalk was it. In 1968, Transcon purchased 80% of it from Curb. "For various reasons it never quite got off the ground," Mike recalls.

In the midst of the Transcon relationship, Curb negotiated one of the least known but perhaps one of the most significant contracts in the history of the industry. Just prior to the Transcon purchase, Mike had become a part owner in a separate production company. Mike and his producer friend negotiated a contract with a then, relatively unknown act. He sold the act to Columbia for a substantial price and enabled his producer friend to continue its production. The producer was Jim Guercio; the act, Chicago; the production company, Poseidon, the forerunner of Guercio's current Caribou Productions.

In 1969, Curb was contacted by Jim Aubrey and became president of MGM Records with headquarters in New York. "The company had been acquired by Kirk Kerkorian and the label was a mess," Curb recalls. "Its losses were more than \$15 million for a two-year period."

At 25 years of age, Mike took over the beleaguered label and turned it around. He cut costs, moved offices to L.A. and began turning out hits. His MGM successes were numerous but, perhaps, the one he recalls most fondly—aside, of course, from the Osmond breakthrough—was Sammy Davis' "Candy Man." It was the first number 1 record the singer ever had.

In 1974, the label was sold to Polygram. Six months later, Mike sold his 20% interest in MGM to Polygram as well. Thus, for the first time since he formed Sidewalk, he was on his own again. He formed Mike Curb Productions and by early 1975 he was back on the charts.

Since forming Mike Curb Productions, he has kept a relatively low profile. Little is heard or read about him. Even one of his most recent (1975) successful joint ventures, the "Hitville" country label he set up for Motown, is not common knowledge. There have been other significant events as well—his continued success with the Osmonds; the rise of the Warner/Curb label; his motion picture, publishing and country activities. With all the activity, why the low profile?

"We've spent all our time trying to build a sound, broad-based production company. All of our efforts have been directed towards the artist and I think keeping a low profile has enabled us to concentrate on our people instead of ourselves," Mike explains. Yet, there may be other reasons, too. At 32, Mike certainly isn't old but neither is he the fuzzy-

cheeked 20-year-old who was once president of Sidewalk Productions. He's lived and learned.

"I think," Dick Whitehouse says, "he's become tougher. By that I don't refer to 'meanness' but more in an experience sense. He's seen a lot, but he's just as people-oriented as ever."

"I don't think he's as shy as he once was, that is, if you can call Mike shy," says Kasem. "What I mean is that as an 18-year-old making business deals with people in their 40s and 50s and beyond, you act differently than a person who is in his 30s making the same kind of deals. He's also established a successful track record. People no longer wonder who this guy is when they meet him."

Mike has grown as a person and so have his interests. Last year, for instance, he spent a good deal of time as chairman of the California delegation to the Republican National Convention. He backed Ronald Reagan and, needless to say, Reagan won the California primary. Although Reagan lost the nomination, Curb's political activity attracted the attention of the then president, Gerald Ford. Mike was asked to co-chair, along with California Attorney General Evelle Younger, Ford's statewide campaign. He did and Ford won the state.

"It was an experience that was particularly healthy for me," he recalls. "I learned and saw a great deal and I think every businessman, at one time or another, should get involved in politics."

Mike's political involvement, however, is far from an end. Newly-elected U.S. Senator from California, S. I. Hayakawa, asked him to be chairman of his inaugural committee and recently he was elected as the Republican Party's National Committeeman from California. He is the youngest Committeeman in the Party's history.

Curb's spare time is not just taken up with politics and election campaigns. In the past few years he's developed a keen sense of obligation to his community. Many executives espouse the same philosophy as Mike—"we've got to do something about the kids growing up; we've got to help educate them about our system and how it works." Yet few, if any, ever do anything about it. Curb has and is. For the past few years he's been active in Junior Achievement, an organization which concentrates on educating youngsters in the benefits of the private enterprise system.

This year, Mike was chairman of the organization's 22nd annual "Future Unlimited Banquet." Aside from serving in that capacity, Mike had several other things to be particularly proud of. Despite his hectic 18 to 24-hour work day, he managed to put aside time this year to visit nearly two dozen Southern California high schools and talk to kids about the system that has enabled him to become so successful.

"Students, of course," he says, "don't relate to things like inflation and economic spirals. You're wasting your time when

(Continued on page MC-28)

Congratulations, Mike!

Al Martino

*Congratulations
to a
Great Talent*

Don Kirshner

DON KIRSHNER MUSIC, INC.

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NO. 12 WITH A STAR

Unquestionably, one of the key ingredients in the past success of Mike Curb has been the Osmonds. His name has become synonymous with the group. But there is another ingredient that looms just over the horizon; one that could have as great—and possibly greater—potential than the Osmonds: the Warner/Curb label.

As with most of his projects, Curb has maintained a low profile with the label. There are no weekly trade stories or hyperbole about insignificant events. It is being built in the Curb tradition: quietly and without fanfare. Yet in the two years since it was formed jointly with Warners, the Warner/Curb label has had several significant accomplishments.

Five of its 10 artists have already had chart records. One of the artists, whom Curb views as another burgeoning superstar, is Shaun Cassidy, the younger brother of David, who has had two top 10 records in Germany and has become the hottest artist in that country. His U.S. release will get an additional boost from national television (every other Sunday evening on ABC) where he plays one of the starring roles in the "Hardy Boys" series.

In 1976, Warner/Curb finished twelfth among all labels in charted singles. One of those was the Four Seasons' "December 1963" which was not only Warner's biggest-selling single of the year but turned out to be the company's first entry to ever hit the top of the British charts.

Understandably, Curb is excited about the label's

potential. In talking about his various enterprises Mike shows equal enthusiasm for every artist and project. However, in discussing Warner/Curb and the high hopes he has for it, there seems to be an extra glint in his eyes. His aim is to build Warner/Curb into a broad-based, successful label, the kind of label that is not noted for any one kind of music but for its ability to have a hit with any music or recording style.

Curb doesn't pretend to be able to produce such diverse Warner/Curb acts as the Hues Corporation, Hank Williams Jr., the Four Seasons, Jim Stafford or the Bellamy Brothers himself. But he does know how to get the right people together and make it happen. "A label doesn't have to specialize in order



Mike and long-time attorney and friend, Dick Whitehouse, discuss a proposed agreement at an early morning meeting at Mike's house. Dick, who has worked with Mike for more than a dozen years, says that "nothing he does or comes up with ever surprises me anymore."

to be successful. All you have to do is bring the right ingredients together. That's how we're operating at Warner/Curb," he explains.

It was also the way he operated at MGM. While he

(Continued on page MC-14)



Mike
Curb

THE 10TH ANNIVERSARY OF THE MIKE CURB CONGREGATION



Next year will be our biggest year yet, and we've been especially proud of our albums featuring "Put Your Hand In The Hand," "Softly Whispering I Love You," "Burning Bridges," "The Mike Curb Congregation Sing Hits From The Glen Campbell Show," "It's A Small World," and our new spiritual album for Word Records, "I Saw The Light."

Dearest Mike,

"...It was a party
just to be
near you..."

Liza Minnelli

Mike Curb is one of
the finest young
executives I've met
along the way.

Besides that,
he is talented.

EDDY ARNOLD

Mike, I'll never forget
you signed me to my
first meaningful record
contract. Thanks for
believing.

Mel Tillis

1976 "Country Music
Entertainer of the Year"



The most abundant "musical instrument" in the Curb household—the telephone. Virtually, every room in his home has one.

"He's the classic textbook record executive."

ran it, the label had an astounding success in a variety of areas—from the Osmonds and Eric Burden and War to Neil Sedaka and the Sylvers. At Warner/Curb, as he did with MGM, he often functions as an "executive producer," overseeing and helping put things together. He looks to the Hues Corporation as becoming "a major act of the '70s. I think we have the right ingredients with Wally Holmes as producer and the material that has been selected. When they were with RCA the group had several hits but they felt their audience wasn't broad-based enough. The things they are doing on our label will give them that expanded base."

The success of Warner/Curb, however, is not just a matter of turning over the finished product to Warners and hoping it gets played. Curb has been around long enough and knows that marketing and promotion are equally as important as the product. "He's the classic textbook record executive," maintains Dick Whitehouse, Mike's business and legal alter ego for the past 13 years. "He understands what the concept of promotion is and exactly what problems the promo man has in the market. He's aware and realistic about airplay. Because the record is super doesn't mean it will get played."

Whereas many record executives bemoan the fact they have a "great record" and the stations "just don't recognize it," Curb does something about it. As part of Mike Curb Productions and the Warner/Curb label, he has promo men on staff who work with Warners in obtaining airplay. He's also aware of the highly subtle ways in which stations may discriminate against product—"we've already got one that's being played that sounds the same as this one"; "we're already programming a record by your artist"; "we're already programming too many from your label."

Although those objections to getting airplay are rarely ever stated, good marketing executives in the industry are aware of them and plan accordingly. Curb does exactly that. His releases are not just dumped on the market when they come out of the studio. He surveys the competition, evaluates his chances of airplay, plans his approach and then releases the product. He coordinates all his efforts with the Warner staff so there is no duplication or waste. "On several occasions," Whitehouse recalls, "I've sat in on marketing meetings with Mike and representatives from a label and they are simply astounded at the knowledge he has of the problems the field force must face. He doesn't attempt to 'shove' his theories down anybody's throat, either. Mike always listens and evaluates and tosses in his own ideas for criticism as well. Usually, he'll then go along with the consensus."

One area where Curb seldom follows the con-

(Continued on page MC-32)



Curb has become an expert on multi-national marketing of disks. His comments often provoke interesting exchanges at various industry meetings. Above, he discusses European markets with a panel at MIDEM. A key artist for Warner/Curb during 1977 will be Shaun Cassidy, the subject of discussion between Mike and Nola Leone. Nola, who works on various projects for Curb's production company, was instrumental in the extensive teen magazine coverage for the Osmonds—and Donny—while at MGM. A similar approach is planned for Cassidy. The Four Seasons have become one of the biggest-sellers in the country and one of the foundations of the success of the Warner/Curb label.

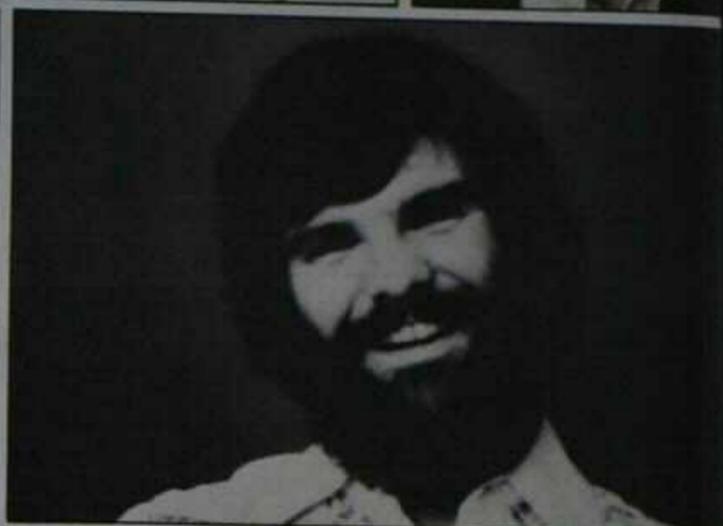
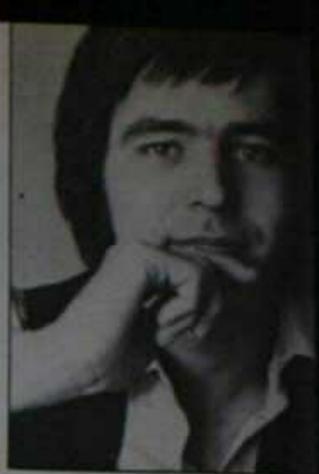
Mike Curb

*Thanks, Mike,
for all
the hits.*

*The
OSMONDS*

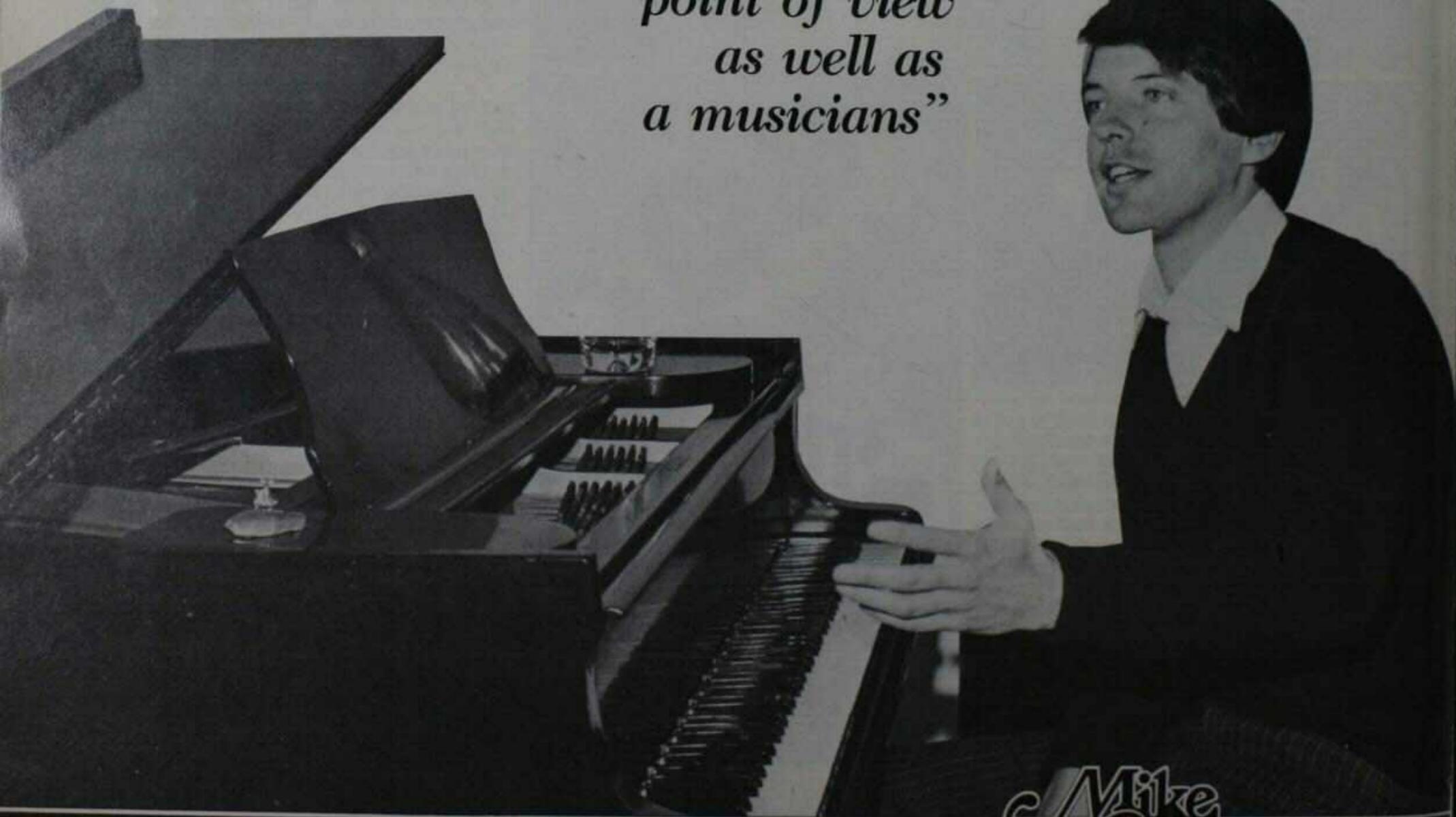


KOLOB
PRODUCTIONS



Neil Sedaka (left) was one of the "plums" Mike signed while at MGM. "They're going to be one of the major acts of 1977," says Curb of the Hues Corporation (moving clockwise) who joined him at Warner/Curb. Mike views Shaun Cassidy as a coming superstar. His first U.S. release is on Warner/Curb. Jim Stafford's "Spiders And Snakes" helped turn things into "dollars and cents" for Mike and MGM. "Junk Food Junkie" was an unlikely title for any song, but it turned into a major hit for Warner/Curb and Larry Groce. It's been one hit after another for Bellamy Brothers since they joined Curb and his label. Below, administrative duties have cut down on the amount of time Mike has for composing, but admittedly, he would like to get back to the piano one of these days.

"He's the only person I know of who listens to a record objectively from a consumers point of view as well as a musicians"



Mike Curb

JUNE, 1975

(Oh, What a Night)

...A very special time for Mike Curb and Warner Bros. They'd just concluded the paperwork creating Warner-Curb Records, a special cooperative venture between an independent with vision and a major with muscle.

Less than two years later, both parties can look back proudly on plenty of dollars well-earned and plenty of efforts well spent. Like the work that went into sales of some 5 million singles. Like the **Four Seasons** phenomenon (two Gold singles; Warners' biggest 45 of '76 in "Dec. 1963"). Like the runaway international success of the **Bellamy Bros.** and the assembling of a premier artist roster.

As good as the recent past has been to us all, we're supremely confident *the best is yet to come.*



Warner-Curb Records



Osmond mastermind

It was 1965 and the producer was pointing to the picture on the wall behind his desk of a group of clean-cut, short-haired youngsters and telling his visitor that "this is the most talented group of performers in America and they're going to be the biggest act in the country one day."

The visitor studied the photo and was struck by the resemblance of those in it to a group you might find in an early 20th Century family album. The group was young and so was the producer. In fact, one had to study the photo closely before realizing that the producer did have a few years on the oldest member in the group.

Between the producer and the unlikely, anesthesiologically pure appearance of the musical act in the photograph, the producer's statement could qualify as a put-on. Anyone would have a hard time believing that one day the act would become one of the biggest-selling groups in the industry and the young producer would be the man responsible for that success. After all, this was the mid-'60s and Hollywood. The Beatles and English rock acts dominated the charts and hair was getting longer by the minute.

Yet, 19-year-old Mike Curb, who had just formed Sidewalk Productions, wasn't dwelling on foreign invasions; he was thinking of the group in the photograph behind the desk—the Osmonds.

The Osmond success and the man behind them is virtually taken for granted. But, with the Osmonds, Mike demonstrated every aspect of the creative and business genius that has made him unique in the industry. His unwavering faith and keen judgment gave them their initial hits and then new recording life and longevity when it appeared Donny's voice-change was going to make things difficult. It was Curb, too, who surprised everyone not only with the

decision to record Marie Osmond but with the type of material he selected and the reason for it.

Every step in the Osmonds' recording career was planned. Certainly, there had to be luck involved—there is in every success—but luck doesn't account for success: planning and quality do.

Curb's faith and the closeness of the producer and the group is reflected in Olive Osmond's—the group's mother—thoughts about Mike.

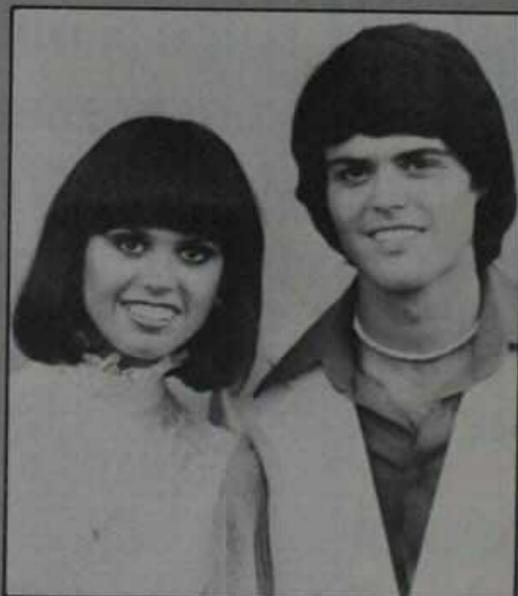
"The ideas were always Mike's. He believed in them, inspired them and creatively criticized them when they needed it. He's become more than just a producer to us; he's a wonderful friend as well."

The closeness between the group and Mike did not just develop through joint recording ventures. Much of it comes from a common outlook: the Osmonds are Mormons who believe in the sanctity of the home and family. They have high moral standards and the sniffing of cocaine and the smoking of grass that is prevalent in the entertainment industry is alien to them. Although he is not a Mormon, Curb has similar feelings and shares a common outlook about the kind of lifestyle people should have. Thus the two had a common base to start with and through the years it has developed into a sound foundation.

Mike based his approach to the Osmonds' recording career on three concepts:

- (1) The industry was ready for a family-type, or "G" rated, act.
- (2) There had never before been a successful act in which the lead singer was a 13-year-old singing for other 13-year-olds. Certainly, David Cassidy had achieved success with the same au-

(Continued on page MC-27)



The Osmonds, through Curb's innovations are now five different recording acts—(1) Donny, (2) Donny and Marie, (3) Jimmy, (4) Marie and (5) the Osmonds (group).

Mike
Curb

Billboard couldn't
honor a more
"NATURAL MAN."

Thanks for my
Grammy Award
for that record.

Lou Rawls

Thank you
for making
"Shaft" possible.

Isaac Hayes

Thank you for my
recording
"The Way We Were"

Andy Williams

Thank you, Mike Curb,
for the spirit, the en-
thusiasm, and the leader-
ship with which you in-
spired the MGM Records
Division.

Frank Rosenfelt
President, MGM, Inc.

"American Bandstand"
is a legend in the music
business—and so are
you, Mike. Thanks for
writing the

"BANDSTAND"

theme song.

Dick Clark

Congratulations on
a well-deserved tribute.

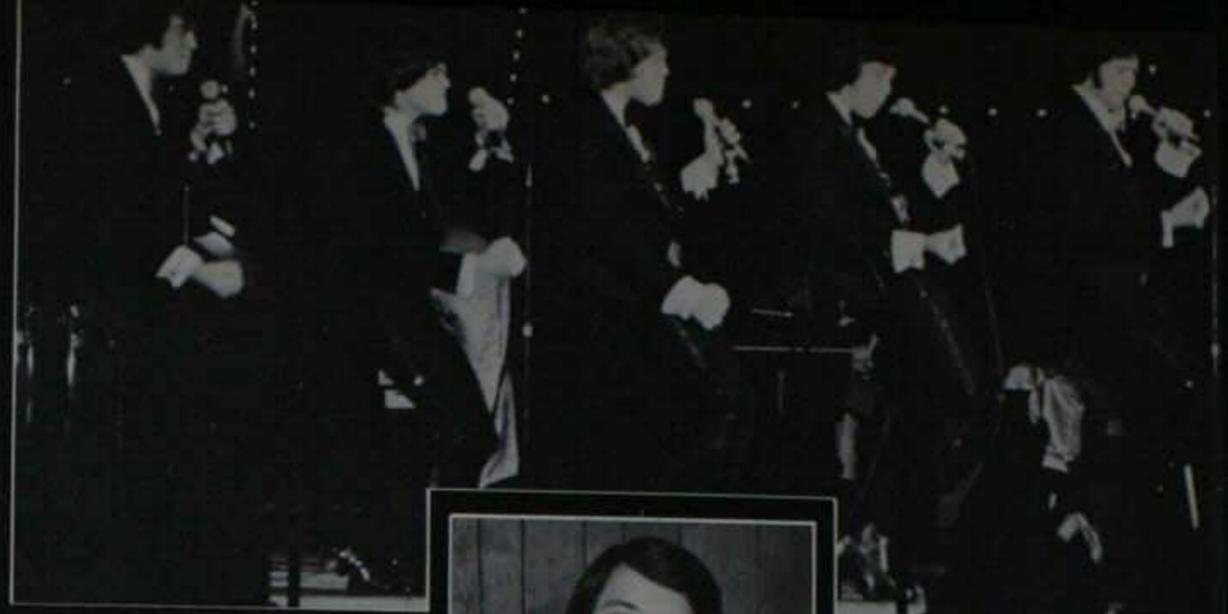
With much affection,

Steve & Eydie

“All the ideas and directions for the Osmonds were Mike’s”

—Olive Osmond

The Osmonds' television career began more than a decade ago on the Andy Williams' Show and now they appear as regular guests on brother Donny's and sister Marie's network effort. "The most talented group in America" is the way Mike described the Osmonds when he first met them in the mid-60s.



Mike Curb

Best Wishes Mike—

We're Glad You Caught Our Act!

The Hues Corporation

and

Producer

Wally Holmes

You're Fantastic
MIKE!



GERNHARD-SCOTTI ENTERPRISES

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THE BELLAMY BROTHERS

“Let Your Love Flow”

**No.1 - a world-wide smash,
and more coming!**

**THANKS MIKE FOR YOUR
CONTRIBUTION TO MY SUCCESS**

JIM STAFFORD

Congratulations

MIKE

All Republicans
Don't Lose

Jerry Goldstein
& Steve Gold

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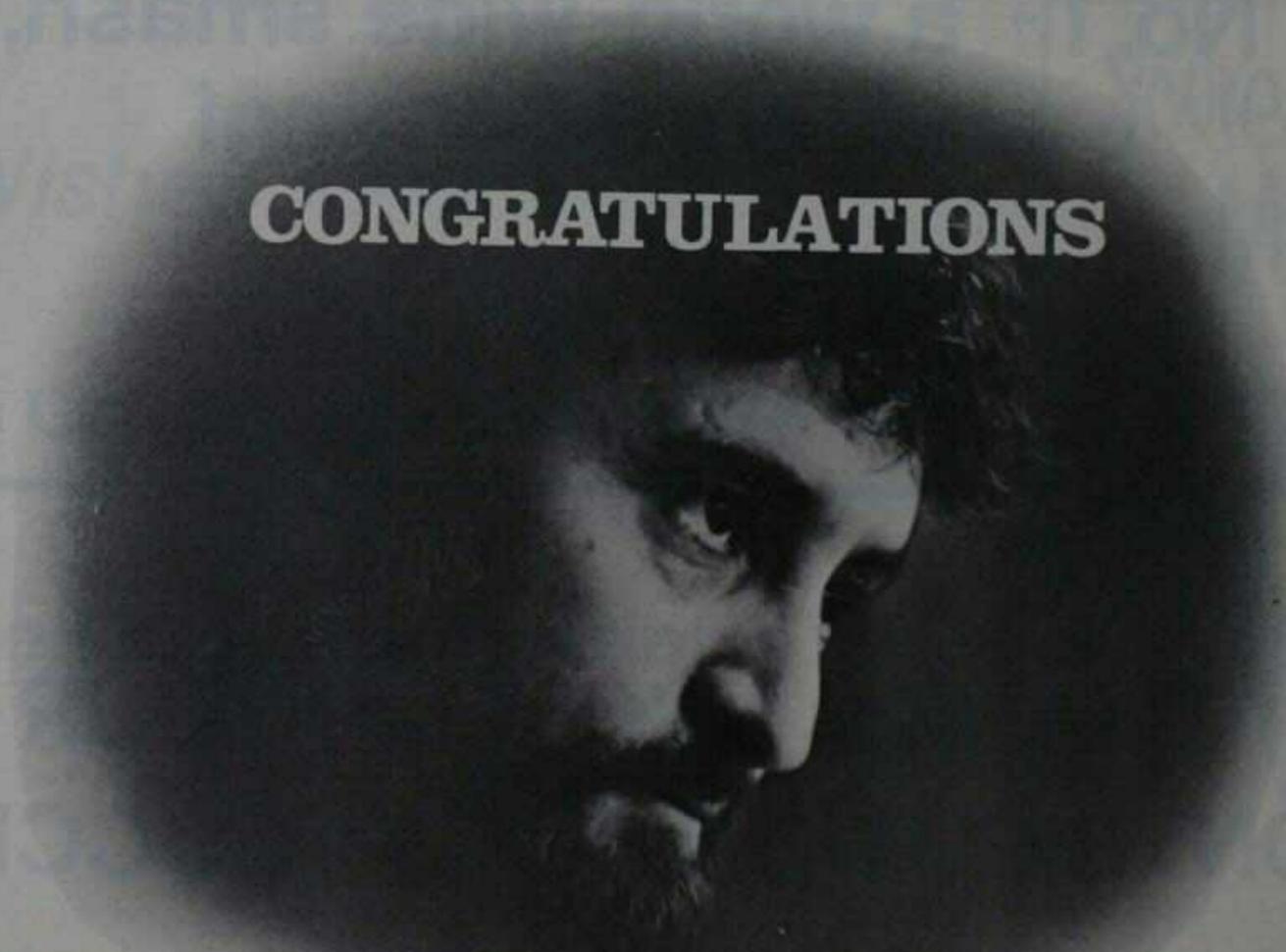
LOOKING FORWARD TO CONTINUED SUCCESSES KIND

REGARDS POLYDOR LIMITED LONDON

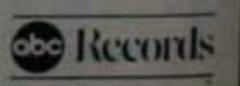
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Mercury album.
Looking forward to
working with you in
the future.



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polygram companies

Write or call your local Phonodisc distributor sales office
for displays and other promotional items.

We can't CURB our feelings. We love
ya, Mike! We can't present you with a
Grammy, an Oscar, or a Tony award; but
in behalf of Brother Bill and Brother
Karl, we can present to you the Golden
MIKE Award.

Someone once wrote "Make new
friends, but keep the old; these are silver,
but those are gold." We consider your
friendship a Golden One.

**Brother Bill Lowery and
Brother Karl Engemann**


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We Love You!**

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**Pat Boone
and family”**

Mike,
Thanks and my very
best—to the very best.

Jerry Styner

*To Mike
A Fine
and Talented
Human Being.*

*Al Kasha
&
Joel Hirschhorn*

**TO MIKE CURB
OUR WORLDWIDE
BEST WISHES**

**WORLD
WIDE**

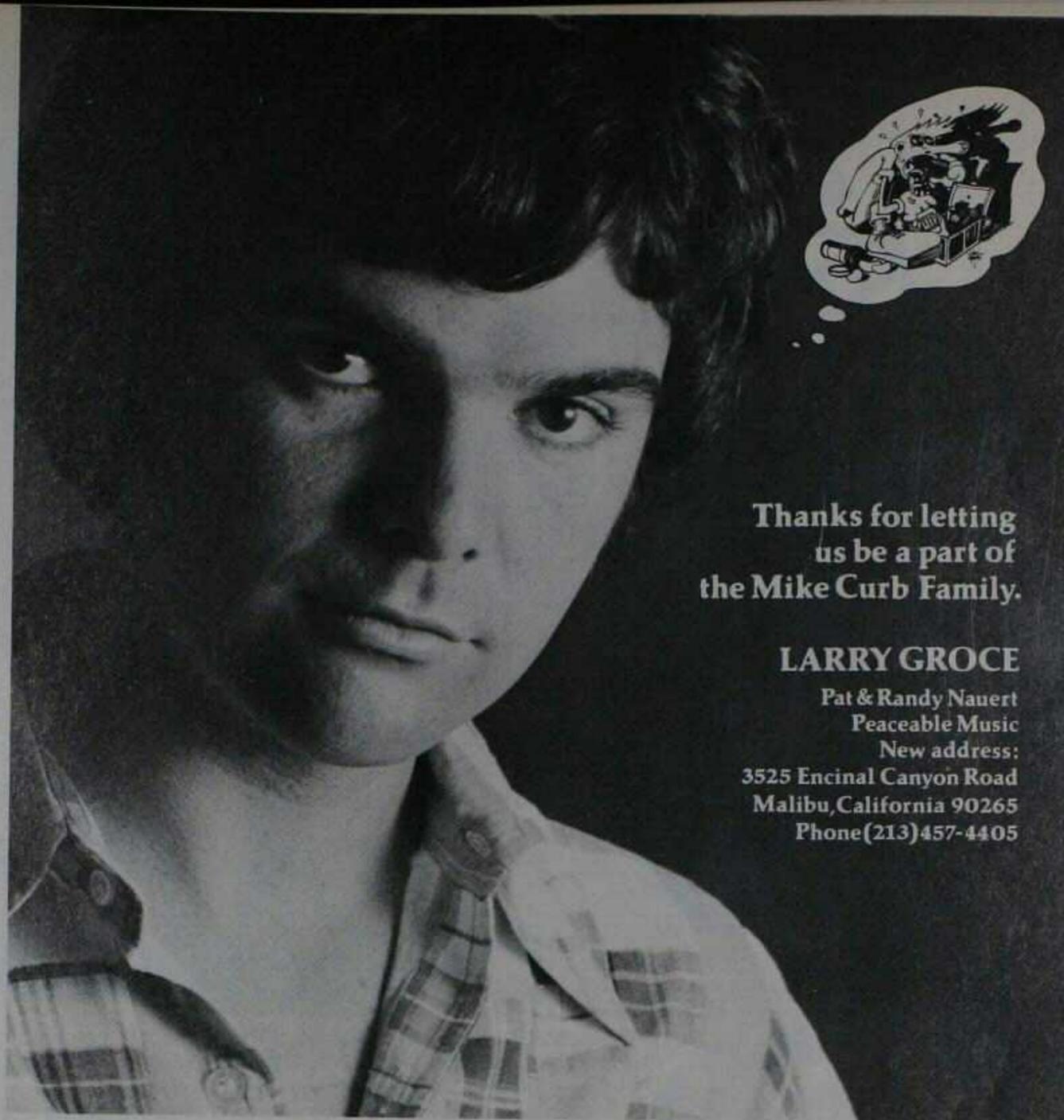


INTERSONG

A POLYGRAM
COMPANY

In appreciation
for making my
FIRST RECORD
an
International
Top Ten Hit.

Shaun Cassidy



Thanks for letting
us be a part of
the Mike Curb Family.

LARRY GROCE

Pat & Randy Nauert
Peaceable Music
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Phone (213) 457-4405

"Work is love
made visible."

KEN

NOLA

CHERYL

HANK

DOUG

FRED

FRANCIS

**Mike,
I've Enjoyed The
Success We've Had
Together~But More
Than That, Your
Friendship.**

**My Best,
Sonny James**

OF MASTER BLENDER OF R&B AND COUNTRY

"You can be good at both and you don't have to sacrifice one for the other"

Curb guided MGM's fortunes during the early 70s.

"All For The Love Of Sunshine" was one of Hank Williams' biggest hits for Mike while Curb headed MGM.

Theoretically, no two musical forms are farther apart than the sound of country and the soul of r&b, yet Mike Curb has managed to not only bridge the gap between the two but register phenomenal success in each as well.

Curb does not pretend to be an expert in either, but he is a master blender and his country and r&b accomplishments are measures of his feel and ability to find and combine the right ingredients for the production. Lou Rawls' "Natural Man" and Hank Williams Jr.'s "All For The Love Of Sunshine" are prime examples of the Curb expertise. Both were produced and became hits under Mike's guidance when he was president of MGM Records.

Although the success he had with country while with MGM is fairly common knowledge, few realize the equally significant accomplishments he had with r&b.

For example, it was Mike who brought Lou Rawls to MGM in 1972 and provided the right creative environment for "Natural"
(Continued on page MC-28)

Lou Rawls had one of his biggest successes with Curb at MGM with his Grammy Award winning "Natural Man."

Mike and Mel Tillis have joined forces on numerous occasions for successful country recordings.

Civic activities have grown more important to Mike. Last year, he spent nearly half his time at meetings on behalf of non-profit and civic groups. Here he addresses an audience on behalf of Junior Achievement, a favorite project.

Richie Havens was another MGM winner.

Long-time friend Eddie Arnold left RCA after nearly 30 years to join Curb at MGM.

Curb was one of the first to recognize the potential of The Sylvers who had three consecutive hits at MGM.

Continued from page MC-18

dience, but Cassidy was older than Donny, and Mike felt if the Osmonds hit then Donny and his fans could grow up with each other. He would never have the problem of outgrowing his fans as Cassidy did.

(3) The selection of the right material. To Mike this meant taking songs that had been proven (by being previous hits) from the past and re-recording them. This, in Curb's view, made the difficult selection of material much easier. It took a lot of the guesswork out of recording. Because they were previous hits qualified them as potential vehicles for Donny. But, even more important to Mike was "the lyrical content. Songs like 'Go Away Little Girl,' which had been a hit with Steve Lawrence; 'Too Young,' by Nat Cole; and 'Puppy Love' by Paul Anka were selected because they said something to Donny's 13-year-old audience." Today, as he looks back on the Osmonds' career, those three songs stand out as key elements in the group's success.

It is common knowledge that the Osmonds' first hit, "One Bad Apple," was recorded in Muscle Shoals by Rick Hall, an extremely successful producer. But what isn't known is the behind-the-scenes activity of Mike Curb to get Hall and that first song recorded. Up until the Osmonds came to Curb, they had had a series of unsuccessful label affiliations. They were known from the Andy Williams television show, but that notoriety did nothing for their sales. Curb's idea was to take them to Muscle Shoals, record them with Rick Hall and utilize an entirely different concept than the harmonious-type disks they had been releasing. Getting Hall and Osmonds together was almost as difficult as getting Republicans and Democrats to see eye-to-eye on every issue. Hall wasn't interested. He had a full recording slate and the Osmonds were not exactly the most exciting act around.

Mike, however, would not give up. He flew to Muscle Shoals and virtually kidnapped Hall and flew him to Las Vegas to see the group perform live. The same talent and magic which had captured Mike's imagination five years before did the same with Hall. In a short time the group was in Muscle Shoals and "One Bad Apple" was on the way to the top of the charts.

Interestingly, many in the industry thought the disk was the Jackson 5. Even some program directors were confused and "One Bad Apple" actually got r&b airplay. Some said that all Curb did was to copy the J-5 and what was so great about that? In answer, others have posed the question: "Well if it was that simple, why didn't somebody else think of it before?"

Nevertheless, "whether you liked the approach or not," Mike says, "it was certainly better than the barbershop quartet sound they had been making on records." The approach was an example of Curb's keen judgment about the market and what it would buy. In an industry full of brilliant, creative people the marketing aspect is often overlooked, as it was in the case of the Osmonds before Mike came along.

More than any group, Mike has shaped the Osmonds' career. From the "One Bad Apple" hit to a succession of others. Many predicted that once Donny's voice began to change the Osmonds would be through. But, Mike had prepared for the voice change and devised several clever innovations. One was stockpiling future singles. This would enable Donny to go through the voice change cycle without the pressure of having to record.

Mike's accomplishments with Marie's career are often taken for granted, too. He sent her to Nashville to record a country tune "Paper Roses" with Sonny James, which not only became a country hit but a giant pop hit as well.

Mike could easily have utilized a pop song in Marie's first sessions but he didn't. And, it wasn't just by chance that he sent her to Nashville for a country record. "The market was flooded with Osmond rock product and records by other similar acts. To record Marie in the same vein would have brought us to a situation in which one Osmond record was competing with another for airplay. There's only so much product of one type that a station is going to play and producers have got to realize that. Realistically, we would not have had much chance with Marie if we had started in the pop market."

Later he paired Donny and Marie on "Leaving It All Up To You," the song that not only became a big hit but also started the Donny and Marie "team" on the road to their own network television show.

As a result of his careful analysis of the market, the Osmonds now have five recording acts—the Osmonds (group), Donny, Marie, Donny and Marie and Jimmy Osmond, the youngest in the family. The Osmonds have not only grown with their audience but expanded it as well.

None of this, however, would have happened if it wasn't for the persistence of Mrs. Osmond. From the moment she met Curb she was "terribly impressed." Mike never tried to sell himself, however. As he does frequently, he offers assistance and then it's up to you. Mrs. Osmond finally decided she wanted Mike to cut the group. But, as many have discovered, often takes more than one phone call running him down. "I wanted Mike to work with the kids and called a number of times but had trouble reaching him because of his travels. I don't know how long it took, but finally I did." And, in Mrs. Osmond's opinion, Pacific Telephone never performed a more valuable service.



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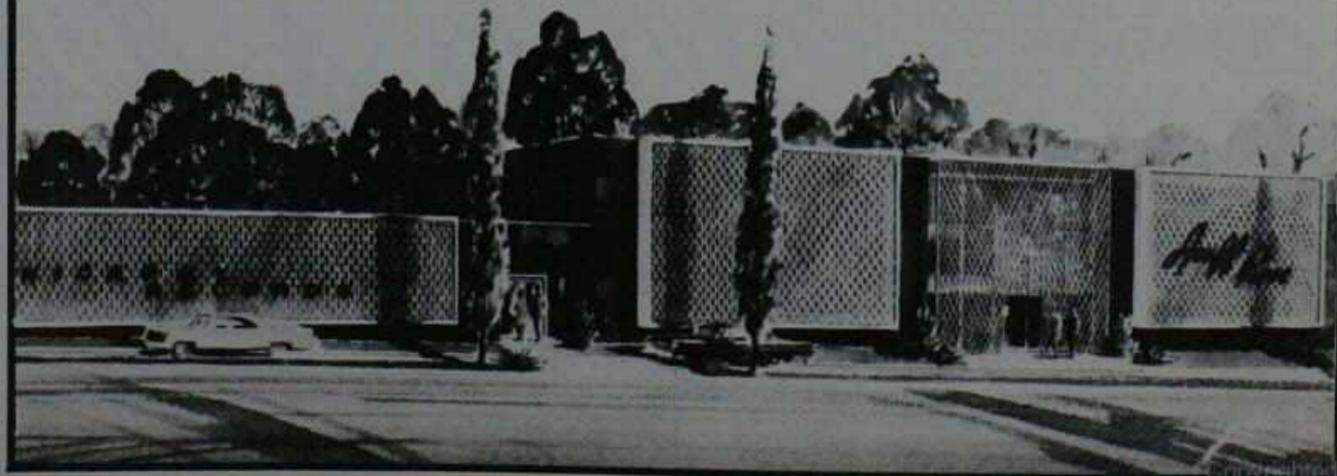
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• Continued from page MC-26

Man," one of Lou's biggest hits and the song that captured a Grammy for "r&b record of the year."

It was also Mike who negotiated a highly complex arrangement with Al Bell (then of Stax) in which Isaac Hayes did "Shaft" and the marketing of the LP was a joint MGM/Enterprise Records venture which Mike and Bell put together. The Curb idea to utilize Isaac in the film wound up earning an Academy Award for the track.

Mike was also responsible for Richie Havens' "Here Comes The Sun" and the signing and recording of The Silvers who had three hits for MGM under his guidance.

At the same time, Curb was making MGM's country department the hottest in the industry. At one point, three of MGM's artists—Hank Williams Jr., Mel Tillis and Billy Walker—occupied the No. 1, 2 and 3 spots on the country charts.

Wherever Mike has gone he has attracted a following of both country and r&b artists. Eddy Arnold left RCA after nearly 30 years to join Curb at MGM as did Lou Rawls who was with Capitol. Both Billy Walker and Don Gibson came to MGM as well.

Probably one of the best examples of Curb's ability to blend country and r&b came when he left MGM and, at the request of Berry Gordy, formed Hitsville, Motown's first label venture into the country field. With Hitsville came T.G. Shepard who has had seven top 10 country tunes for the label. Mike also negotiated the agreement between Acuff/Rose's Hickory label and ABC. Curb participates in production when the need arises, acts as a consultant and shares in the profits.

Two of Warner/Curb's 10 artists are country-oriented with distinct possibilities of crossover. Jim Stafford, while with Curb at MGM, cut "Spiders And Snakes," both a country and pop hit. Hank Williams Jr. will have his first Warner/Curb LP out in late March. R&B will be represented as well with the Hues Corporation and its first album for Warner/Curb in April.

One of Mike's projects which he is particularly enthusiastic about is Tompall Glaser, a contemporary country act being produced by Ken Mansfield. Glaser, who worked with Waylon Jennings and Willie Nelson on "Outlaws," just completed his first album with Mansfield, "Tompall Glaser And The Outlaw Band," which ABC is releasing through Mike's company.

Then, of course, there was Marie Osmond's first hit, a country tune, "Paper Roses," which went No. 1 for Mike. And, the Donny and Marie pairing, "I'm Leaving It All Up To You," another tune which was both a country and pop success.

In discussing country and r&b, Mike seldom separates the two. He is equally enthusiastic about both and anxious to dis-

pel the myth that "you need to be an expert in a field before you can understand the music. I don't believe that," he says. "All music has one common denominator—an important ingredient called the consumer. What a producer or head of a label has to do is put himself in the consumer's place and try to visualize the type of record he (or she) would like. The problem with our industry is that many executives are not capable of subverting their egos.

"Certainly, when our company deals with country, rock or r&b, we don't use the same producer for each. What's important, though, is getting the right producer. A label can be successful in any field, and in every field, if it follows those steps. I think a good example is MGM. When I was there if someone looked at the country chart and saw the amount of records we had on it, they might immediately peg us as a country-oriented company. At the same time, if they looked at the r&b chart, they might put us in that category. The point I'm trying to make is that you don't have to sacrifice one for the other."

In essence, the way Mike regards music is that "it's all international. We've all heard the cliché about music being the one international language there is. That's true. The problem is that you've got to believe and practice that belief."

If others haven't, Mike Curb certainly has. His international success with acts rivals that of his achievements with country and r&b acts. Curb's particularly proud of the success he's had with his Mike Curb Congregation on the international level. Aside from the concerts, the group has had eight LPs that were hits in Japan and "Burning Bridges" was—and still is—the biggest-selling international single in South Africa.

The Bellamys' "Let Your Love Flow" was Warner's biggest hit in West Germany. It occupied the No. 1 spot in that country for nine consecutive weeks. Equally as successful was the Four Seasons' "December 1963" in England.

For Capitol, Mike produced Al Martino's "Volare," a No. 1 hit in both Italy and Belgium. Sammy Davis Jr. who had his biggest domestic hit with "Candy Man," hit it internationally when Mike produced "Baretta's Theme" with Davis for 20th Century. The tune came up No. 1 in both Holland and Sweden.

Then, of course, there is Curb's major international accomplishment—the Osmonds, who have become Polygram International's biggest-selling act.

Whether it is country, r&b, international—or whatever—Curb has never been stopped by barriers. "That's one thing this industry has over all others. There are no barriers. All that counts is making the right record for the right market."

And, by all indications, Curb certainly can.

CREDITS

Editor, Earl Paige. Written by Ron Tepper. Art design, J. Daniel Chapman and Kim Bucknam.

• Continued from page MC-10

you talk to them about it. But they do understand things like 98-cent record costing \$1.29. That's really how we explained the OPEC price rise to them. We used terms they would understand. As far as explaining the controversy between government regulations and free enterprise we used a simple example. I asked the question 'How do you feel about not having any phonograph records in 1978?' With continued government interference that could happen. Maybe they don't understand environmental impact reports and the myriad of other regulations which a business has to follow, but they do relate to something that is going to affect them."

Mike's involvement in civic affairs is not something new. He's been doing it since his MGM days. In the midst of all the controversy over his drug stand, he quietly recruited some of the best known artists in the industry and put together a series of anti-drug spots which MGM distributed free to more than 1,000 radio stations. Another of his interests has been the United Negro College Fund where he's been an active fund-raiser and participant for several years. Mike's viewpoint has always been relatively conservative but that has not stopped him from seeing and talking to liberals in regards to their positions.

"The great thing about this country—just like this industry—is that we can all differ and yet each one of us has the right to present his (or her) viewpoint. This country has given me a great deal and I'm trying to repay it in some way through my civic activities. I think more of us in this industry, and other industries as well, should be doing the same if we hope to preserve and perpetuate what we have."

Does he have political ambitions?

Perhaps. There are many who are trying to talk him into running for a high California office next year. Whether or not he does remains to be seen. For the present, Mike's prime thrust remains twofold: his production company and the building of the Warner/Curb label. "I think," he says, "we have a long way to go before the production company and the label become what they should be. Hopefully, in the not too distant future, we'll have a production company and a label that are noted for a broad based appeal, and not for any one particular type of music. There's no reason why you can't have success with every type of music. All it takes is the right song and the right ingredients and you can have a hit with any artist in any area. That's the kind of organization we're trying to build."

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Mike, Eydie Gorme and Steve Lawrence became fast friends at MGM where Mike and Eydie combined talents for Oscar-nominated song, "It Was A Good Time" from "Ryan's Daughter."

The Mike Curb Congregation has traveled throughout the world. Here they are welcomed to Japan for the beginning of a tour. The group has released 8 LPs in Japan and is one of the most popular foreign groups to appear there. It has made numerous television appearances and also did a "command performance" at the White House. Its Top 10 single, "Burnin' Bridges," won an Academy Award nomination.



ADVERTISEMENT

Warner/Curb Label

• Continued from page MC-14

sensus is in the picking of single records for release. Without a doubt, his judgment in this area is the match—and probably superior to—most people in the industry. His feel for the right release isn't the result of any particular schooling or experience. It comes right down to that controversial element, "gut reaction." While many executives have done well in this area, few can match the consistency or the track record he established and continues to maintain with the Osmonds plus the exceptional results he's had in a relatively short period with Warner/Curb. For example, how many labels would have acquired a master by a little-known singer, Larry Groce, to a novelty tune titled "Junk Food Junkie," which turned into a Top 10 record.

"Mike has the ability to identify with the consumer and think like one," is the theory of one of Curb's close associates. "Too many record company executives and producers forget the consumer. All they consider is what they like and how good the song sounds in the studio." Or, as Casey Kasem puts it: "Mike stays on top of music and as a consequence he's had more remake hits than anybody I know of in the industry. There's nobody as successful at putting a new dress on an old record as Curb. That's part of his genius."



Mike and Al Bell (then of Stax) negotiated complex agreement which gave MGM its participation in the soundtrack "Shaft" and through it the extraordinary talents of Isaac Hayes.

MARCH 5, 1977, BILLBOARD

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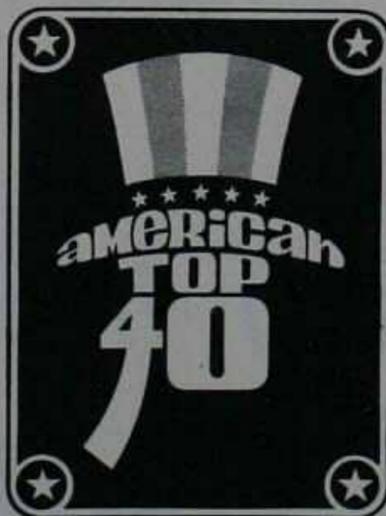
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Mike

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But we all know your biggest hit
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Thanks a million

Casey Kasem



*Best Wishes,
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Dear Mike,

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but a great
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Mike,

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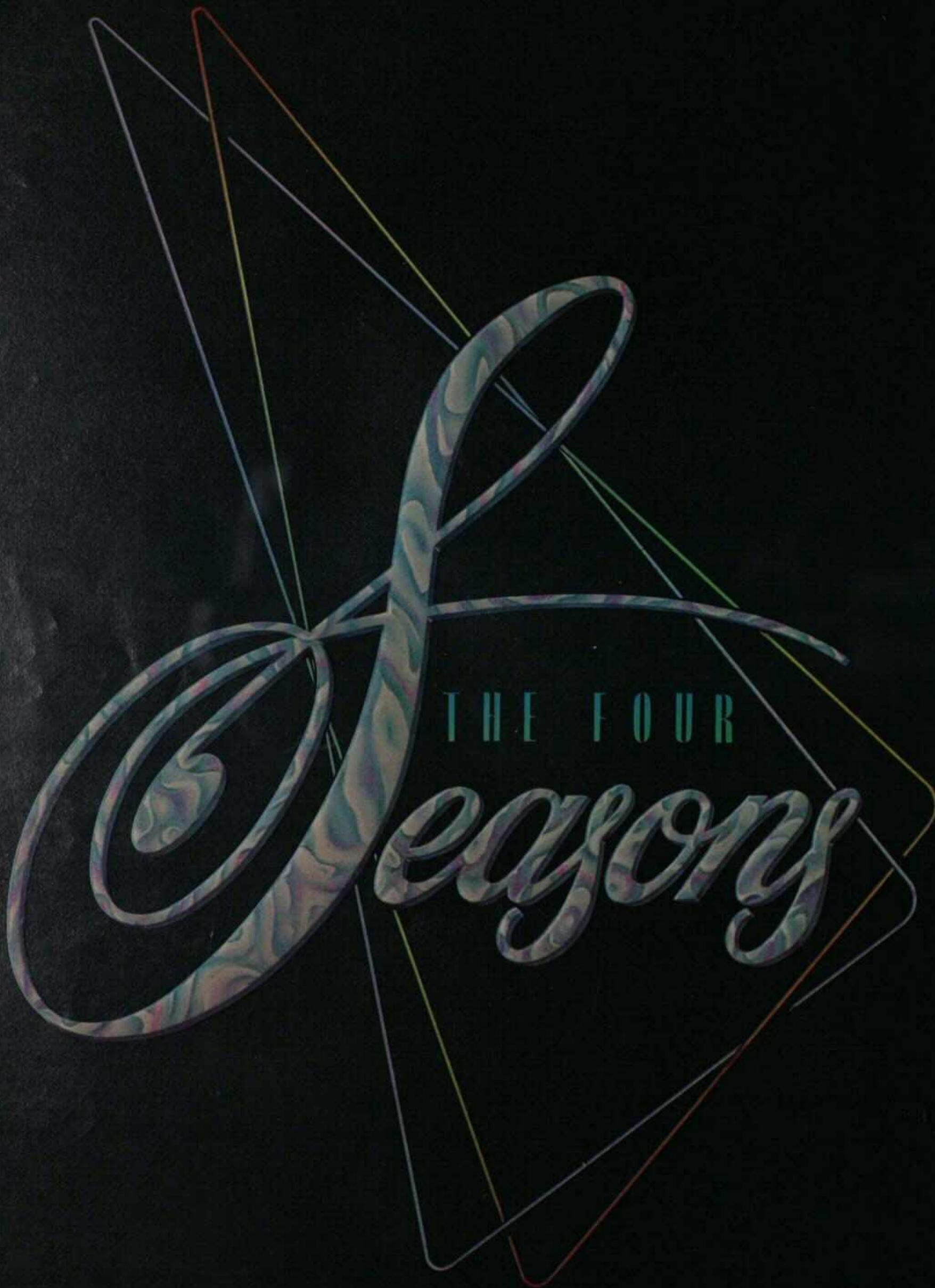
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FOR HIS TOUCH OF GOLD
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FULL OF SUCCESSES.**

BELLAMY BROTHERS — SHAUN CASSIDY — THE FOUR SEASONS

THANKS FOR BELIEVING



Bob Gaudio & Frankie Valli

Rock Singles Best Sellers

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As Of 2/22/77

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

- | | |
|---|---|
| 1 BLINDED BY THE LIGHT —Manfred Mann's Earth Band—Warner Bros. 8252 | 21 WALK THIS WAY —Aerosmith—Columbia 3-10449 |
| 2 TORN BETWEEN TWO LOVERS —Mary MacGregor—Ariola America 7638 | 22 YOU DON'T HAVE TO BE A STAR (To Be In My Show) —Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 3 I LIKE DREAMIN' —Kenny Nolan—20th Century 2287 | 23 LIVING NEXT DOOR TO ALICE —Smokie—RSD 860 |
| 4 WEEKEND IN NEW ENGLAND —Barry Manilow—Arista 0212 | 24 BOOGIE CHILD —Bee Gees—RSD 867 |
| 5 NEW KID IN TOWN —Eagles—Asylum 45373 | 25 LONG TIME —Boston—Epic 8-50329 |
| 6 DANCING QUEEN —Abba—Atlantic 3372 | 26 CARRY ON WAYWARD SON —Kansas—Kirshner 4267 |
| 7 HOT LINE —Sylvers—Capitol 4336 | 27 CAR WASH —Rose Royce—MCA 40615 |
| 8 YOU MAKE ME FEEL LIKE DANCING —Leo Sayer—Warner Bros. 8283 | 28 BITE YOUR LIP (Get Up And Dance) —Elton John—MCA/Rocket 40677 |
| 9 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 29 DON'T GIVE UP ON US —David Soul—Private Stock 45129 |
| 10 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol 4369 | 30 CRACKERBOX PALACE —George Harrison—Dark Horse 3313 |
| 11 YEAR OF THE CAT —Al Stewart—Janus 266 | 31 AFTER THE LOVIN' —Engelbert Humperdinck—Epic 8-50270 |
| 12 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 4372 | 32 THE RUBBERBAND MAN —Spinners—Atlantic 3355 |
| 13 ENJOY YOURSELF —Jacksons—Epic 8-50289 | 33 I NEVER CRY —Alice Cooper—Warner Bros. 8228 |
| 14 DAZZ —Brick—Bang 727 | 34 SAY YOU'LL STAY UNTIL TOMORROW —Tom Jones—Epic 8-50308 |
| 15 RICH GIRL —Daryl Hall & John Oates—RCA 10860 | 35 SAVE IT FOR A RAINY DAY —Stephen Bishop—ABC 12232 |
| 16 GO YOUR OWN WAY —Fleetwood Mac—Warner Bros. 8304 | 36 TONIGHT'S THE NIGHT (Gonna Be Alright) —Rod Stewart—Warner Bros. 8262 |
| 17 LOST WITHOUT YOUR LOVE —Bread—Elektra 45365 | 37 I WISH —Stevie Wonder—Tamla 54272 |
| 18 HARD LUCK WOMAN —Kiss—Casablanca 973 | 38 SOMEBODY TO LOVE —Queen—Elektra 45362 |
| 19 THE THINGS WE DO FOR LOVE —10cc—Mercury 73875 | 39 DON'T LEAVE ME THIS WAY —Thelma Houston—Tamla 54278 |
| 20 JEANS ON —David Dundas—Chrysalis 2094 | 40 MAYBE I'M AMAZED —Wings—Capitol 4385 |

Rock LP Best Sellers

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As Of 2/22/77

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

- | | |
|--|--|
| 1 HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 21 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol ST 11557 |
| 2 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 22 AFTER THE LOVIN' —Engelbert Humperdinck—Epic PE 34381 |
| 3 BOSTON —Epic PE 34188 | 23 A DAY AT THE RACES —Queen—Elektra 6E-101 |
| 4 SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2 | 24 FLEETWOOD MAC —Reprise MS2225 |
| 5 FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 25 ENDLESS SUMMER —Beach Boys—Capitol SBVO 11307 |
| 6 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 26 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 |
| 7 GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 | 27 LOST WITHOUT YOUR LOVE —Bread—Elektra 7E-1094 |
| 8 ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037 | 28 LEFTOVERTURE —Kansas—Kirshner PZ 34334 |
| 9 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 | 29 JAMES TAYLOR'S GREATEST HITS —Warner Bros. BS 2979 |
| 10 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 30 CHILDREN OF THE WORLD —Bee Gees—RSD RS-1-3003 |
| 11 THE BEST OF THE DOOBIES —Doobie Brothers—Warner Bros. BS 2978 | 31 TRYIN' TO GET THE FEELING —Barry Manilow—Arista 4060 |
| 12 SONG OF JOY —Captain & Tennille—A&M SP 4570 | 32 TEJAS —Z.Z. Top—London PS 680 |
| 13 A NEW WORLD RECORD —Electric Light Orchestra—United Artists UA-LA679-G | 33 A NIGHT ON THE TOWN —Rod Stewart—Warner Bros. BS 2938 |
| 14 DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 | 34 ROARING SILENCE —Manfred Mann's Earth Band—Warner Bros. BS 2965 |
| 15 ALIVE! —Kiss—Casablanca NBLP 7020 | 35 SPIRIT —Earth, Wind & Fire—Columbia PC 34241 |
| 16 YEAR OF THE CAT —Al Stewart—Janus JXS 7022 | 36 TORN BETWEEN TWO LOVERS —Mary MacGregor—Ariola America ST 50015 |
| 17 WINGS OVER AMERICA —Capitol SWCO 11593 | 37 ASK RUFUS —Rufus featuring Chaka Khan—ABC AB 975 |
| 18 DESTROYER —Kiss—Casablanca NBLP 7025 | 38 GREATEST HITS —Abba—Atlantic SD 18189 |
| 19 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 | 39 SILK DEGREES —Boyz n the Scaggs—Columbia PC 33920 |
| 20 ANIMALS —Pink Floyd—Columbia JC 34474 | 40 LOW —David Bowie—RCA CPL1-2030 |

6 WEA Programs To Build Traffic

LOS ANGELES—Geared to stimulate retail traffic dented by unseasonal cold, WEA has six major sales programs running simultaneously through February.

Vic Faraci, WEA's marketing chief, says they include: The Giant Ear Sales program, a catalog and

best-seller selection from Elektra-Asylum; a selection of 22 greatest hits albums from Warner Bros. and Atlantic; a complete discography program on Fleetwood Mac and Genesis; and individual programs backing Manfred Mann's "The Roaring Silence" and Abba's "Arrival."

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Work has begun on Ringo Starr's second LP for Atlantic at Cherokee, Arif Mardin again the producer. Session engineer was Lou Hann assisted by Steve Brandon. War was also in recording a new LP for Far Out Productions with Jerry Goldstein producing with Ed Barton engineering and Tom La Tondre assisting.

The Doobie Bros. were recording at Sunset Sound, Ted Templeman producing, with Donn Landee at the board helped by Jack Rouben.

Jeff Barry produced Fantasy's Tommy James at Larrabee Sound as well as Lisa Hartman for Kirshner Enterprises, Marc Piscitelli working the board.

In recent Haji Sound activity, Spanky Sugarman did some work on a motion picture soundtrack "Cinderella 2000." Corey Bailey the engineer, with Steve Zuckerman and Ed Wilson the co-producers; Alex Kazanegras and Larry Rebhun both produced and engineered the Weekend Band; Don DeVito produced Roger McGuinn, Kazanegras on the board; Kazanegras engineered Skip Taylor; Norma Jean Bell produced herself for Columbia with Rebhun at the console; Joe Sidore engineered Johnny Rivers for Soul City Records; and Jim Messina's wife Jenny worked on a film soundtrack, Kazanegras again at the board.

Johnny Bristol was working on a project at Davlen. J.L. Lewis also produced Brenda and Brian Russell there while Tony Orlando & Dawn also recorded.

The Grateful Dead were in at Sound City making arrangements to start an LP. Keith Olsen and Don DeVore are slated to produce and engineer.

The Flying Burrito Brothers cut some tracks at Spectrum with Sneaky Pete producing and Arne Frager at the board. Spectrum is going 24-track and anyone wishing to trade a Volvo for 16-track mastering time can contact Ron Sukenick at Spectrum at 399-9218.

John Klemmer began work on another ABC LP at Mama Jo's, Steve Goldman producing and Billy Taylor at the controls. . . . Mark Harman was producing and mixing Poco at the Burbank Studios with Jimmie Haskell doing arranging and conducting. . . . Bob Stone and Mark Gibbons recently completed composing songs and soundtrack for the upcoming film "Super Van" with Andy DiMartino producing at Northway Studios.

Cecilio & Kapono wrapped up an LP at Capitol Studios, co-produced by Bruce Botnick and Terry Powell. . . . UA producer Steve March was at Hollywood Sound producing a Liza Minnelli LP for Columbia.

At CBS Studios, San Francisco, Bobbi Humphrey was working on a new Epic LP with Skip Scarborough producing and Don Cody at the board. Steve Miller also dropped in to put in some work on his upcoming LP, Michael Fusaro at the board.

David Rubinson wrapped up the Meter's next Reprise LP at his new Automatt in San Francisco. . . . Different Fur, San Francisco, is now a fully automated 24-track room. Owner Pat Gleeson has put in a Harrison 4032 automated recording console.

In out of town notes: Things continue to be busy at Miami's Criteria. Crosby, Stills & Nash were in working on an LP with

Major New Studios Open April In L.A.

LOS ANGELES—A major new recording complex called Group IV is near completion here with full operational capability scheduled for April 1.

The major 24-track room measures approximately 1,600 square feet and will be able to accommodate as many as 50 musicians.

In addition, a comparably equipped smaller studio and video facilities have been blue printed for later completion on the 15,000 square foot site on Wilcox Ave. in Hollywood. Construction began last October.

The complex also hopes to be the focal point for an organization of specialized services geared to the specific needs of the record producer and audio engineer.

"The studio," comments co-principal Kim Paladino, "was conceived basically as a service organization to accommodate the needs of producers, other production companies, artists, and writers. The purpose is to act as a buffer between the art form and the technology.

"We found that there was a serious need for a good recording studio in Los Angeles. Of course, there are a lot of fine studios here already but it is very difficult to get into them on any consistent level. There is a tendency, sometimes, for a studio to take a client for granted. Group IV will be as thorough and consistent throughout a project as possible as well as providing an ideal environment for the recording process."

Paladino was at one time with Kendun Recorders as studio manager and later handled the department there in charge of studio operation, marketing and client relations.

The equipment lineup includes a Trident A board, MCI 24-track tape machines, top of the line JBL custo-

mized monitors, as well as a vast assortment of outboard gear. Gary Fradken will be chief engineer in charge of maintenance. The studio's policy will be to provide the "creative" outboard equipment at no extra charge.

The studio's policy on independent engineers will be open door and a staff second engineer from Group IV will be provided at no extra charge.

In addition to the studios, the plush complex will house a parking area, executive and general offices, a client lounge area, as well as an echo chamber and a vocal isolation booth. JIM McCULLAUGH

Sound Shop Will Expand

NASHVILLE—A \$300,000 facility expansion has been announced by Sound Shop, Inc., a major music and commercial jingle studio in Nashville.

The 3,800-square-foot expansion to be constructed at the firm's present site, 1307 Division St., will include a second 24-track studio plus channel capabilities for video-disks and an office complex housing all administration members of the firm's staff.

Ground breaking for the new structure Feb. 4 marked the first official day of construction on the new studio which has stemmed from a 31% overall increase in business this past year.

Assigned to the project are Nashville architects Yearwood & Johnson, while all acoustical areas have been designed by the audio consulting firm of Sugarload View in New York.

Ron and Howard Albert producing; The Average White Band is in to work on an LP with producer Arif Mardin, while Steve Klein did the final mix on a Dickie Betts LP.

Ray Barretto was at Sound Exchange, N.Y., where he was mixing a new album by Coco artist, Fajarde . . . Papa John Creach who recently signed with Little Bear Productions is slated for the Toronto studios of Nimbus Productions with Jack Richardson producing.

Reelsound Recording was in San Antonio, Tex., with remote bus to record Rex and Ted Nugent for the "King Biscuit Flower Hour" radio syndication. Chet Himes engineered with John Ingle, Frank Simon and Malcolm Harper assisting. . . . MCA's Bill Anderson worked on an LP with producer Buddy Killen at Sound Shop, Nashville.

At Indigo Ranch, Malibu, Calif., Nebo produced and engineered by Robert Margouloff and associate Howard Siegel. Also, Neil Young produced by David Briggs.

Southside Johnny & the Asbury Jukes worked on their second Epic LP at Columbia Studios, N.Y., with Miami Steve producing. Don Meehan and Ken Robertson handling engineering. Jay Chattaway also produced the Fania All Stars at Columbia Studios with Joe Jorgensen and Lou Schlossberg at the controls while Andre Kostelanetz continues a classical project of "light weight" overtures.

Barry Beckett of Muscle Shoals and Art Garfunkel were in Dublin, Ireland, at Lombard Sound Studio

overdubbing the Chieftains for Garfunkel's upcoming LP, Fred Neijer at the board. Brad Shapiro also produced Jackie Moore at Muscle Shoals.

Producer Thom Bell recently remixed a Johnny Mathis single at Kaye-Smith, Seattle. Steve Miller also dropped by for some overdubbing and mixing on his new LP as well as for his harp player Norton Buffalo's LP.

At Criteria, Miami, the Average White Band was recording an LP with Arif Mardin producing and Steve Klein assisting on the board. Head engineer is Gene Paul. In other activity there, the Bee Gees are returning from the Chateau in France to work on their upcoming LP with co-producers Alby Galuten and Karl Richardson; Paul Anka and Oddie Coates dropped in; the Four Tops dropped in for several sides; Brad Shapiro produced Millie Jackson and Tom Dowd is bringing Lynrd Skynyrd in to begin work on another LP.

Mary McCaslin was recording her third Philo LP at Earth Audio Techniques, Vermont, Mick Couture and Bill Schubert engineering. . . . Chick Corea was working at Caribou in Colorado, on a new album. . . . Johnny Sandlin was producing Katy Moffatt new Columbia LP in Macon, Ga.

Head East finished an LP for A&M at American Recording, St. Louis, Richie Podolor and Bill Cooper co-producing. . . . Joe Bataan produced himself at RCA Studios, N.Y., for Lorber/Scheer Productions.

Products, Suppliers Jam '77 Communications Convention CBs, C.W. & Cosell Pace Vegas Meet

LAS VEGAS—As anticipated, more than 15,000 retailers, manufacturers, and supplies jammed the second annual Personal Communications-77 convention, which showcased 40 channel CB and some autosound/CB combination products, Feb. 14-16.

A total of 408 exhibitors and between 2,500 to 3,000 booth representatives utilized more than 82,000 square feet of space at the Las Vegas Convention Center's expanded south hall.

John Sodolski, vice president of Citizen's Radio Section, communications division, EIA, indicated at least 70% of the show was geared to CB and related areas.

"Some people are just not sure how the CB combination units are going to sell with the situation on 23-channel and the new 40," said Sodolski. "But manufacturers are not holding off to show new products at summer CES."

Despite the move by the usually Chicago-based CES Show to Las

Vegas next winter, the PC Show board voted to schedule February 14-16 again next year for PC, only a month after the larger winter CES show."

Most major car stereo firms were

TDK Bows New 'Audua' In Japan Mart

By HIDEO EGUCHI

TOKYO—Market date here for the long-awaited "AD" "Acoustic Dynamic" cassette by TDK Electronics is March 1, accompanied by claims as the "ultimate todate for hi fi sound recording" in the normal bias position.

The new tape actually is an improved version of the TDK Audua formulation introduced last year to the U.S. mart, and being shown here with better performance specifications and a precision shell. It will make its bow in America by early summer.

Of "linear ferric" (gamma hematite) formulation, the TDK "AD" blank compact cassette boasts specs that are at the high end of the performance spectrum.

Coercivity is rated by the Japanese manufacturer at 380 oersteds, saturation at 1,400 gauss and maximum output level at 4 to 6 dB between 10,000 and 12,500 Hz.

The AD cassette itself is being manufactured to the same "tape-to-head" azimuth tolerance as the SA (Super Avilyn) blank, which has been accepted by both Japanese and American audio enthusiasts as a precision-made product.

In Japan, the TDK "AD Series" is tagged at suggested retail prices of \$1.50 for a C-45, \$1.85 for C-60, \$2.85 for C-9 and \$4 for C-120. The accompanying promotion campaign employs television commercials, extensive display advertising and "jazzy" posters featuring Miles Davis.

No details are available yet on the U.S. campaign and pricing, but the improved Audua cassette is expected to make its own splash in the American market.

Pa. College Sets Marathon Benefit

NEW YORK—A 24-hour marathon disco dance party will be held March 5-6 at Pennsylvania's East Stroudsburg State College as part of the Carrousel Beauty Salon's annual heart fund benefit.

Music for the party will be supplied free of charge by the Big Apple Disco Sound Co., one of the leading mobile disco operators and consultants in the Pocono area.

Admission to the party will also be free, but Carrousel Beauty Salon, sponsors of the "Cut-A-Thon" will accept a donation of \$10 for a haircut which will also include a free T-shirt.

Spinners for the party will be Greg James, head of Big Apple Disco Sound and colleague Nels Dymond. They will alternate over the 24-hour period of the party which is expected to attract at least half of the 6,000 members of the college's student body.

present for the three day event, which included appearances by Midland's C.W. McCall, newly signed GE product pusher Howard Cosell, and Charles Higginbotham, FCC chief of the safety and special radio services bureau.

McCall, whose real name is Bill Fries, performed a 45-minute concert Feb. 15 with his four member band after a reception sponsored by Midland International Corporation Communications division.

"Night Rider," "Black Bear

Road," and million seller hit "Convoy," were highlights of McCall's performance, which was almost upstaged by Kraco's parrot which recited "Polly Want A Kraco," incessantly during the convention.

Meanwhile, Cosell, addressed a breakfast press gathering Feb. 16 in fielding questions about his contract with GE to promote CB products and his "Straight Talk" handle.

"I'm proud to be associated with this type of product," reassured Cosell. "I've learned that a pivotal

point of business and sports winning comes from organization, which GE has."

Cosell revealed ABC-TV sports executive and friend, Roone Arledge, agreed to a waiver in allowing him the right to sign a multi-year contract with GE with no conflict of interest.

A flurry of 1,300 commercials over some 1,700 stations will herald the Cosell signing for the next few months, the largest advertising budget ever allowed by GE, officials said.

A major product highlight was CB giant Pace which disclosed a new autosound line including six auto stereo units, one combining CB Pace president Bill Thomas says additional units will be coming in the months ahead. The new models are expected the end of March although some engineering and design modifications may occur between now and the release date of products. The units include an in-dash, 40-channel CB with AM/FM stereo radio; an in-dash AM/FM stereo radio; two in-dash, AM/FM 8-track stereos; an in-dash, AM/FM, cassette stereo; and an underdash, 8-track stereo.



SUCCESSFUL PARTNERSHIP—Radio Shack president Lewis Kornfeld receives an audio industry leadership award from Koss Corp. for his "leadership role in the industry and appreciation of the long term association between Radio Shack and Koss Corp." From left are S. Allen Selby, Radio Shack audio buyer; Kornfeld; Koss chairman John Koss, and Guido Francolucci, Koss national sales manager. Koss produces stereo headphones for Radio Shack sold under the chain's Realistic brand name.

Buffalo's Winter Freezes Club Action, Drops Profits

NEW YORK—Discotheque operators in the Buffalo area have reportedly tallied losses of "hundreds of thousands" of dollars from the savage winter freeze that clobbered that upstate New York city last month.

According to operators of the more than 20 major discotheques in the city, the blizzards, and the state of emergency that resulted from it, not only kept hundreds of potential customers indoors, but also resulted in mass layoffs which in turn eliminated most of the entertainment revenue of the city's club owners.

Also hard-hit by the freeze were mobile disco operators which depend on private parties, meetings and other get-togethers for their revenue. According to Marty Angelo who heads one of the leading mobile disco operations in the city, his firm lost several thousand dollars from cancellations brought about by the city's ban on the use of non-essential vehicles during the freeze.

Angelo who also works as a radio and disco deejay, suffered additional loss of revenue "because I was snowbound for about five days."

Among the few clubs that were spared the full economic consequences of the freeze were the 747 Clubs of America, located in the Executive Inn at Buffalo Airport. Club

owner Jim Cosentino explains that his club was not badly hurt because it had a captive audience of air passengers who were stranded at the hotel.

Buffalo is currently enjoying a thaw, and business is gradually returning to normal, but many club owners in the area are fearful that another severe blizzard could spell financial disaster for them.

Rep Rap

JVC America Inc. has named three new rep firms to handle its home entertainment line exclusively in their respective territories, according to Harry Elias, vice president, sales:

L. Haas Co., Inc., 1826 N.E. 150 St., North Miami, Fla. 33161, (305) 949-5175, for Florida; **Corey Sales Co.**, 4601 Park Rd., Suite 238, Charlotte, N.C. 28209, phone (704) 527-2570, from North and South Carolina and **Bob Welsh & Co.**, Atlanta, for Georgia, Alabama and Tennessee.

Peter Clarke has joined the outside sales staff of **TMC Sales Corp.**, 2460 Lemoine Ave., Fort Lee, N.J. 07024, phone (201) 944-8340, president **Tom Marchiano** announces. Clarke has been a rep for General Electric's mobile radio division and a store manager with Tech Hi Fi, both in Albany, N.Y.

Sanyo Electric has named **Carmine A. Vignola Associates** to handle its full line of consumer electronic products—including television, audio and car stereo—throughout Iowa, Nebraska, Kansas and Missouri. Headed by Vignola, the firm is based at 2611 Schellridge, Jefferson City, Mo. 65101, (314) 893-3205.

Newest rep for **Switchcraft** for its electro-mechanical component lines is **Camtec**, 1715 114th Ave., S.E., Bellevue, Wash., according to **Wil Larson**, president of the Chicago-based manufacturer.

(Continued on page 44)

Tape Duplicator

Burlington Audio Tapes, Inc., has completed its expansion to larger quarters covering 6,000 square feet at 106 S. Long Beach Rd., Rockville Centre, N.Y., from Oceanside, according to the firm's **Rudy Schwartz**.

He notes the company is a manufacturer of professional quality 1/4-inch duplicating reel-to-reel tape and open reel videotape, and a wholesaler of raw audio tape, blank 8-tracks, loaded cassettes, C-0 cassettes, Norelco-style boxes and soft plastic cassette boxes.

Memorex has just published a four-page brochure with its complete line of professional audio/video products. Included is its 1/4-inch 500-oersted U-Matic videocassettes; MRX 716 Quantum 500-oersted helical scan reel-to-reel, and MRX 80 300-oersted helical scan reel-to-reel, audio training cassettes, audio training reels and instant recording cassettes, plus a CCTV tape configuration guide. Copies are available from Memorex, Professional A/V Division, 1200 Memorex Dr., Santa Clara, Calif. 95052.

JVC Industries has introduced a new **RM-83U electronic editing control** for use with two CR-8300U U-Matic VCRs. Priced at \$2,150, the machine permits remote operation of the master and slave units for high-speed bi-directional search, and manual or automatic assemble, insert and preview for all edits.

Sony kicked off a new schedule of **National Video Production Workshops** in conjunction with its network of video dealers, Feb. 7 with **Hoffman Electronics** in Los Angeles.

Under the direction of **Jeff Glasser**, Sony video production manager, other sessions are set for A-Vid Electronics, Long Beach, Calif., March 7; Midwest Visual Equipment Co., Chicago (21); Central Video, Seattle, April 4; Video/Audio Recording Systems, Sacramento, Calif. (18); Hoffman Electronics again, May 9, and Videomed, San Diego (23).

Reliance Audio-Visual Corp. has relocated to quadrupled quarters at 550 W. 43rd St., New York 10036, (212) 736-0700. Included are shipping facilities, a 2,000-square-foot demonstration area, and a rehearsal area, on two floors.

Last year the firm's **National Video Equipment Rental Network** provided units on a daily and weekly basis on 324 occasions from its 58 U.S. locations. A new rental catalog is available from Carol Lynn at Reliance's new address above.

(Continued on page 44)

Vaudeville Act Blended With Disco Sounds

NEW YORK—An act that may well herald the birth of a discoized version of the once-popular vaudeville show is being honed to a fine point in several Washington, D.C., clubs. It will soon be taken on a nationwide tour in an effort to sample public response to the concept.

The act, developed by Leonard Smith, Washington disco deejay and entertainer, incorporates a broad routine of comedy, dances and satirical sketches, all of which are based loosely on current events, songs and personalities in the disco spotlight.

According to Smith, the routine which has been well received by disco audiences in such Washington clubs as Mark IV and French Underground, not only brings the element of live entertainment back into the clubs, but also helps break the monotony of the conventional disco routine with the sort of incisive street satire to which most audiences can relate.

Regional success of the act has resulted in an offer being made to Smith to take it on tour with the Fat-back Band and Average White Band when those groups do their upcoming national concert series.

Negotiations are also underway with a number of independent television companies to do a series of shows using the vaudevillian disco format.

As Smith explains, his show's package offers impressions of top disco personalities, introduces new disco dances, including one called "Shake Your Booty," based on the K.C. & The Sunshine Band song of the same name and generally pokes fun at the whole structure of the swinging disco business.

MUSEXPO Moves

NEW YORK — International MUSEXPO has expanded to larger quarters here, moving to 720 Fifth Ave. Phone and telex numbers are the same. MUSEXPO's 1977 program will be announced shortly, says Roddy S. Shashoua, president of International Music Industries Ltd., the parent company.

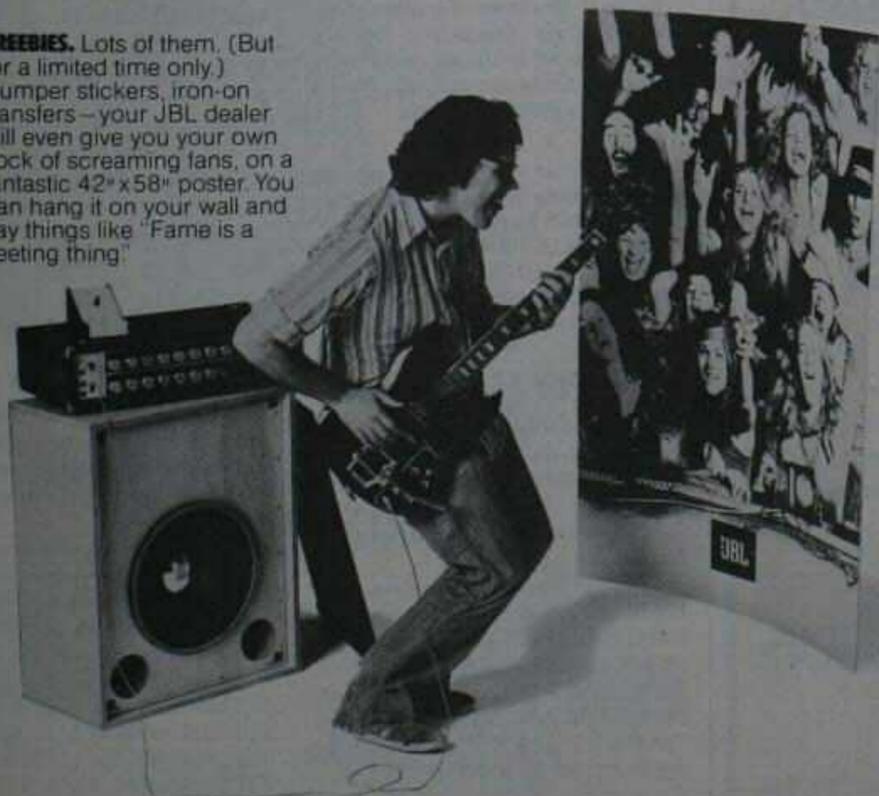
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*In Connecticut, call 1-800-882-6500

Tape Duplicator

Continued from page 42

Magnesonic Sales of Northridge, Calif., is marketing two new tape accessories, **Erase-Sure** and **Rapid Winder**. Each has a \$19.95 suggested list including four AA batteries, with an optional \$7.50 AC adaptor, according to the firm's **Donald Grosslight**.

Erase-Sure is usable for either cassettes or 8-tracks by passing the tape slowly across the unit's erasing field, he claims. The Rapid Winder handles a C-60 in approximately 30 seconds and is guaranteed to stabilize tape tension, eliminate binding, help control wow and flutter and obtain a uniform tape pack.

3M is adding a model 2522AV stereo cassette recorder to its a/v line, actually a portable version of the Wollensak 2516AV stereo cassette deck. At suggested list of \$406, the unit is fully amplified to drive speakers as well as headphones or a separate audio amplifier. One speaker is self-contained, with a new A-0619 Wollensak companion speaker available separately.

Shown at the recent NAVA expo and available by midyear, the new unit also features color-coded interlocked controls, a patented "bi-peripheral" drive, dual VU meters, pause control with lock, monitor and noise filter switches, preamp outputs and inputs, and mike inputs.

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Marakesh: It's Musical, Physical Express For N.Y.'s Old & Young

By JEAN WILLIAMS

LOS ANGELES—The Marakesh disco, Westhampton Beach, N.Y., is designed to physically and musically cater to the very young and senior citizens, says co-owner Ned Dougherty.

The club is a huge canvas tent constructed inside a 5,000 square foot warehouse, with tiers arranged for all guests to view the dance floor.

According to Dougherty, the secret to the seven-month-old club's success is creating a dancing and entertainment environment that appeals to all age groups including the affluent and general working classes. Most of its customers are New York City dwellers with summer homes in the Hamptons, he says.

"We wanted to get away from the typical disco music programming. We passed over several top New York City DJs in favor of a less experienced mobile DJ, who has 10 years experience as a musician," says Dougherty.

He notes that because the club caters to such a wide range of people with diverse backgrounds, the spinner must be familiar with music of different eras, starting from the 40s with the big band sounds to current hard core disco.

Disks by Benny Goodman, Glenn Miller and Tommy Dorsey are mixed with mellow contemporary groups followed by high energy disco acts.

Dougherty contends there is such

a constant turnover of customers during an evening, big bands are played early in the evening for the elderly. As the evening wears on, the crowd gets younger and without drastically changing the music or atmosphere, disco is slowly intergrated into the programming.

DJ Hermone Matos operates on Marakesh's GLI designed sound system. He accentuates the music by controlling a light show, designed by Times Square Theatrical, New York, located under the tent's roof.

Matos purchases his older records but is serviced through New York record pools with current product.

Dougherty admits that he was warned against trying to mix groups such as the very wealthy with the average working class, the theory being that people prefer to socialize with others in their own economic bracket.

"We believed, and were proven right, that people relate to music and atmosphere. We purposely ne-

glected to advertise that we were catering to any particular group.

"We felt that if we could get the people into our place just once, they would return." There is a \$2 weekly admission charge and \$4 on week-ends.

The room, which holds about 450 people, sports palm trees inside its 13-foot high sheik's tent, with flashing red, blue and green stars.

On its different tiers are lounges with sofas for those who prefer to watch as opposed to dance.

The club has added additional seating areas and an outdoor patio. Marakesh presently has a seasonal license but has applied for a year-round permit.

For the coming summer, plans are underway to incorporate live entertainment with recorded music.

Dougherty notes that live entertainment will be featured one night a week, with hopes of contracting Gloria Gaynor, the crowned queen of disco, to open the live entertainment season.

Premium/Incentive Div. At Sansui

NEW YORK—Sansui Electronics has formed a new premium/incentive division for the U.S. market, to be headed by Hiroshi Tada. It will operate through premium incentive distribution channels separate from the firm's regular audio distribution, according to Noburo Kouchi, executive vice president.

"We have been watching the premium incentive market for the last year very carefully," Kouchi notes, "and as a leading manufacturer of hi fi components, entering this market is a major step. We believe this tremendous market is ready for some of our sophisticated merchandise."

The operation began last month, and is based in the U.S. subsidiary's Woodside, L.I., headquarters.

Casablanca Into Court

LOS ANGELES—Casablanca Record and Filmworks is asking for an accounting and \$1.5 million damages from Say Yes Music, Hansa Musik Corp., Peter and Trudy Meisel and Giorgio Moroder, in a Federal District Court suit here. Key act involved is Donna Summer.

It's alleged that the West German defendants contracted with Casablanca for the U.S. label to represent it in the U.S., Canada and any other territories available in a July 1975 binder.

After the pact was negotiated, Casablanca claims the defendants negotiated affiliations with Israel, Cyprus, Turkey, South Africa, Mexico, Brazil, Venezuela, Argentina, Spain, Portugal, Ghana, Italy, the U.K., France, Andorra, Monaco, Sweden, Australia, New Zealand and the Philippines in violation of the world agreement.

The agreement between Casablanca and the defendants called for a split of the profits. Casablanca had to sell 150,000 units the first year, with a 50,000 unit graduation each year thereafter for three years. Acts involved besides Donna Summer were Schloss and Einzelganger.

'Double Dutch' Step From Fatback Band

NEW YORK—The Fatback Band has developed a new disco dance called "Double Dutch" which complements the group's new record of the same name.

The Spring Records group is hoping that the new dance will achieve the same popularity enjoyed by their "Bus Stop," which became a discotheque phenomenon in 1975.

Spring Records president, Julie Rifkind, is mounting an international promotion to support the disk and the dance. The record is being released on a 12-inch 33 1/3 r.p.m. disco disk in Europe, and its availability will coincide with planned May tour of Europe and the United Kingdom by the group.

Demonstrations of the new dance are expected to be a highlight of the group's concert appearances.

RepRap

Continued from page 42

Headed by Allan Larson, with sales manager Terry Denton and salesman Fred Merrifield, Comtec will market to OEM and electronic distributor outlets in Washington, Oregon, Western Idaho, Western Montana and Alaska.

D. Gerald Smith has been named sales rep for RCA Broadcast Systems in Nevada, Utah, Oregon, Southern Idaho and Northern California, announced J.E. Hill, division vice president and general manager. Based in San Francisco, Smith joins RCA from the Rocky Mountain Corp. for Public Broadcasting.

Kiss For Holoubek

LOS ANGELES—Holoubek Studios, one of the nation's major heat iron-on transfer companies, has acquired manufacturing rights for T-shirt transfers of the Casablanca Records group, Kiss.

The Holoubek organization also holds exclusive iron-on manufacturing rights for 20th Century's film and soundtrack, "All This And World War II," and D.C. LaRue's disco LP on Pyramid Records, "The Tea Dance," as well as artists including Barry White and C.W. McCall.

Pink's Pig Tours

NEW YORK—Pink Floyd will be bringing along its 40-foot inflatable pig when the band begins its American tour in mid-April.



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WOMEN IN MUSIC *Femme Group Educates, Trades Industry Notes*

By ED HARRISON

LOS ANGELES—A non-profit organization called Women In Music, comprised of record industry-employed women, is educating its members to all facets of the music business for a better understanding of their job and others.

The organization began in 1969 as Ladies Associated Sound Service (LASS) made up of women employed in recording studios but they changed the name in 1977 to encompass all phases of the industry.

The foremost goal of WIM, according to president Kathy Keep,

who works at United Artists Recording Studios, is "to learn to help ourselves and in turn help others get a clearer focus on various aspects of the music business."

Keep says that WIM is not trying to compete with agencies in landing members jobs, but is offering to others the knowledge it has gained.

WIM members are employed in capacities ranging from producers and songwriters to a&r, promotion and publishing. Keep estimates membership to be about 35. The organization is funded by an annual fee of \$12 with the only ground rule being that applicants be employed in the recording industry.

"Women don't know what's happening outside their little cubicles," says Stephanie Murray, who works at UA in the copyright and license department and is publicity chairwoman for WIM. "Women are the backbone of the industry. How many executives depend on their secretaries for everything they do? We're more than one cog in the wheel."

WIM has a service whereby record company personnel departments in need of filling a position can call to inquire if there is someone qualified to fill a vacancy.

"The girls in WIM get first chance at a job opportunity," says Keep. "Or if someone wants to change positions they'll get first crack at anything that's available."

Since its inception, the group has covered all facets of the music business including tours of pressing

plants, recording seminars and lectures by guest speakers in key positions within the industry.

In the early '70s A&M Records sent four employees from its accounting department to attend a recording seminar presented by the women so they would have a better understanding of their jobs and know what the checks they were signing were for.

For the third consecutive year, the WIM recording team will be back in the studio learning the trade. "The purpose of the recording studio team is to enable those who are technically inclined an opportunity to learn," says Keep.

"We use any studio that will supply free time. Two women work with producers on a voluntary basis and so far two have acquired full-time jobs."

Murray and Simmie Nobel, secretary of WIM and about to launch her own artist representation company, say they receive phone calls from all over the U.S. and Europe asking information about where to locate rare records, writers, publishers and the like.

"We're the best kept secret in the industry," says Murray. "And we're not a women's movement. All we're interested in is what other women in the profession do."

3 Top Execs Form Triple K

LOS ANGELES—Three top-level international music executives have combined to form the Triple K Organization here with backing by a group of Japanese industrialists. The firm will be active in management, production and publishing plus concert promotion in a special association with European impresario Danny O'Donovan.

Triple K partners are Ron Kass, original chief officer of Apple Records and managing director of Warner Bros. in England; Peter Kameron, former manager of the Who and powerful European publisher, and Bert Kameron, former agent at William Morris and CMA who started March Artists European talent development program for CBS in 1971.

Also with the firm is former CMA agent Sidney Schwartz. Triple K's first signing is a deal with United Artists Records for the Millington Sisters, former leaders of Fanny. The firm is located at 9200 Sunset Blvd.

Suit Filed By Convict

LOS ANGELES—Roger C. Myers, who is serving a five-year term at the federal correctional institution on Terminal Island, is suing Ampex, the Harry Fox Agency, a group of record labels and two individuals.

He asks Federal District Court here to grant him \$130,000 in damages. The suit also asks the defendants from harassing him in his conduct of a tape business.

Myers claims that Columbia, Capitol, RCA and ABC Records along with the Fox Agency, Ampex and two individuals, John F. Still, Wann, Okla., and Kenneth Palmer, doing business as Stereo Tape Co., Lawton, Okla., violated the Sherman antitrust act of 1909 by harassing him when he operated Romyco Stereo.



DOUBLE DEAL—Steve Miller, left, receives a double platinum plaque commemorating two million in sales on his album "Fly Like An Eagle." Making the presentation backstage at the Inglewood Forum, following a recent concert are Bhaskar Menon, right, president and chief executive officer of Capitol Records, and Don Zimmermann, executive vice president and chief operating officer of the label.

Financial Problems Again Plague N.Y. Jazz Museum

NEW YORK—The N.Y. Jazz Museum which has suffered more downs than ups in the past couple years is in danger of closing its doors permanently unless urgently needed operating funds are obtained.

The museum, which has changed location about three times in the past two years, has reportedly been in deep financial trouble since it bought the building in which it is now housed.

On Feb. 2, Howard Fischer, the museum's founder and executive director, was fired and locked out of the building by the six-member board he had played a significant role in appointing.

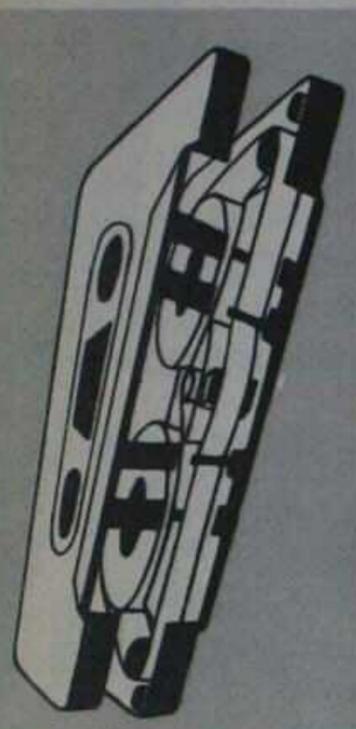
In a desperate effort to stay afloat, the museum, now under the direction of board president Ann Ruckert, is going ahead with plans for a series of concerts. The series was scheduled to get underway Saturday (12) with performances by Jackie Cain and Roy Kral.

Ruckert is also working on the formation of a Committee to Save the N.Y. Jazz Museum. John Hammond, CBS Records producer, is reportedly heading this committee.

The committee is faced with a number of alternatives in its quest to save the museum from extinction. One is to sell the recently acquired building in which it is now housed and move into lower-priced rented quarters. Meanwhile no attempt has yet been made to replace Fischer.

Cosby Album Due

LOS ANGELES—Bill Cosby will have his first spoken comedy album in more than three years out on Capitol Records this month—"My Father Confused Me... What Must I Do? What Must I Do?" It was recorded live last summer at the Las Vegas Hilton. Cosby's last LP was a musical and satirical LP released last May.



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Spirit' Award Going To Clark

NASHVILLE—Roy Clark will receive the Spirit of Life award from the City of Hope Medical Center March 22 at a testimonial dinner in Tulsa.

Clark was selected by the City of Hope's board of directors because of his various humanitarian endeavors, including support of the Children's Medical Center of Tulsa which receives proceeds from the annual Roy Clark Celebrity Golf Classic.

Monies raised from the dinner and from area contributors will go towards establishing the Roy Clark Research Fellowship at City of Hope. Clark will be given the honor of choosing the specific medical research project to benefit.

This will be the first time the City of Hope has made such an award in Tulsa. Previous recipients at ceremonies held in various cities include Bob Hope, Leon Jaworski and Dr. Denton Cooley, famed heart surgeon.

The City of Hope National Medical Center is dedicated to patient care, research and medical education in catastrophic diseases.

CMA Offering Radio Stats Kit

NASHVILLE—The CMA has released its 1977 Radio Station Broadcaster's Kit to member radio stations and organizations in the U.S. and Canada.

Designed to provide existing and new member stations with the latest ideas and statistics in the areas of sales, promotion and programming, the CMA kit is sectionalized to permit use by various departments within the stations.

Among the topics included in the kit are current methods of researching a radio market, up-to-date statistics which apply to product sales, new demographic studies of country music listeners, a tabulation of the top 20 songs since 1944, as well as lists of booking agencies, ID/jingles and commercial companies, syndicated radio programs and RIAA certified gold country albums and singles.

Innovative Women Produce An Album

NASHVILLE—One of the few country LPs produced entirely by women, "3 Gypsies" by Casse Culver, has been released by Wise Women Enterprises, Inc./Urana Records.

Recorded at Paul Stookey's studio in Maine, the album is a collection of woman-identified songs written by Culver during her years as a street singer and early proponent of women's music. Top women musicians from across the nation were used on the sessions for the label which plans to produce "quality recordings for and about women."

The album is distributed exclusively in the U.S. and Canada by Olivia Records.

Drifting Cowboys Hit the Road Again

NASHVILLE—The Drifting Cowboys, a six-piece show/dance band formed by Hank Williams in 1949, is on tour for the first time in many years and premiered at the Lurleen B. Wallace Junior College Feb. 1 in Andalusia, Ala.

The concert was jointly sponsored by the Lurleen B. Wallace Athletic Dept. and WAAO radio, one of the first stations to carry the "Drifting Cowboys Radio Show," hosted by air personality Grant Turner.



LOVELY PEOPLE—Mickey Gilley (right), winner of five awards including entertainer of the year at the recent Academy of Country Music 12th annual awards show in Los Angeles, shares the spotlight with, from left, hostess Patti Page, most promising female vocalist Billie Jo Spears, host Pat Boone, and female vocalist of the year Crystal Gayle.

BEAMED OVER ABC-TV NETWORK

Gilley Paces Country Awards

By GERRY WOOD

LOS ANGELES—A record attendance of some 4,000 made a success of the Academy of Country Music's plan to open its awards ceremony to the public.

Several firsts marked the Academy's 1977 awards show that saw Mickey Gilley win top honors for entertainer of the year, male vocalist, single, album and song of the year (Billboard, Inside Track, Feb. 26, 1977).

Nashville Distrib Acquires 4 Labels

NASHVILLE—Commercial Distributing Corp. is looking to emerge as a major independent distributor by the end of 1977. Four labels have already signed with the firm.

One of them, Maudi Records in Dallas, is supporting Parker Willson with a large budget and is looking for two more artists. Another, Commercial Records, has signed a long-term agreement with MMP management and production firm and is negotiating with new talent to join recording artists Mack White and Everett Peck. And Pacific Challenger Records and Anpre Records, two California labels, are taking advantage of Commercial's expanded coverage in the West Coast market.

The firm is giving special attention to the Ohio, Michigan, Texas, California and Chicago areas with branches in major markets. It has also formed its own public relations firm.

Following the Andalusia date, the group performed at the Old South Jamboree in Walker, La., the heart of cajun country which Williams made famous in song.

Future plans for the group include concert and fair dates with the Jim Owen Show, an agreement reached with Sound Seventy Productions and Joe Sullivan, and a joint album, produced by Charlie Daniels, to precede the concert efforts.

It was the first time the proceedings have been opened to the public and the Academy's first attempt to undertake full concert promotion coupled with a telecast. And the first time an entertainer walked off with five awards.

Gilley made a prediction come true. He was the Academy's "most promising male vocalist" in 1974. At the Feb. 17 awards show at the Los Angeles Shrine Auditorium, Gilley won almost every award except female vocalist of the year. That went to Crystal Gayle.

Gilley was surrounded by a Playboy Records contingent led by Tom Takayoshi, vice president; Eddie Kilroy, operations director of the Nashville office and Gilley's producer; Nick Hunter, country promo chief, and Playboy artist Barbi Benton.

The Academy's pioneer award went to Owen Bradley, the producer who helped put Nashville on the country music map.

KLAC, Los Angeles, won as radio station of the year. Bill Ward, general manager and vice president of the California country station, accepted.

The Palomino Club in North Hollywood was named nightclub of the year and Charlie Douglas, WWL, New Orleans, as disk jockey of the year.

Band of the year (touring) was Gilley's Red Rose Express while the George Jones Possum Holler musicians scored as the non-touring band.

Musician winners included Don Felts, bass; Billy Armstrong, fiddle; Archie Francis, drums; Danny Michaels, lead guitar; Harold "Pig" Robbins, piano; J.D. Maness, steel guitar; and Jerry Inman, rhythm guitar.

The 12th annual Academy of Country Music Awards show was taped for telecast Thursday (24) over ABC-TV as a "Thursday Night Special." Gene and Ron Weed produced; Gene Weed directed.



SUPERWRITER SALUTED—Bob McDill climaxes the 10th annual Nashville Songwriters Assn., International awards ceremony, accepting a standing ovation and a plaque commemorating his selection as songwriter of the year. Among those applauding McDill's accomplishment are Ron Peterson, the group's president (center) and John D. Loudermilk, a member of the organization's Hall of Fame, who spoke at the Feb. 15 event.

N.Y. Club Water Hole?

NEW YORK—The recently opened Lone Star Cafe here is being groomed as a watering hole for an expected invasion of progressive country acts and their fans.

Club owners are taking pains to design a professional sound system to fit the two-tiered 255-seat layout, but they're not trying "to compete with the Bottom Line or the Other End.

"Our emphasis is on good food, good sound and an intimate atmosphere," partner Mort Cooperman says. "The money will come from food and drink. We expect the \$2 to \$5 music charge to pay for the act." The cover charge will vary according to the act, he adds.

The Lone Star boasts an appetizing Tex-Mex menu, sound-proofed dressing rooms opening onto a terrace, and a special Cerwin-Vega monitor system hung directly in front of the stage.

Dave Vanderheyden, formerly the Bottom Line's recording engineer, handles sound. Altec and Electro-Voice 15 inchers and horns, powered by Crown amps through a 12-mike board is the setup thus far.

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PLUS MANY OTHERS THAT ARE REPORTING IT DAILY.



Billboard Hot Country 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	★ 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))
							★	NEW ENTRY	★				
1	3	8	HEART HEALER—Mel Tillis (T. Geisler, J. Greenbaum), MCA 40667 (Sawgrass, BMI)	34	34	8	69	74	3	★	MR. HEARTACHE—Susan Raye (K. Robbins), United Artists 534 (7-Gen, BMI)		
2	1	11	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI)	35	15	16	★	80	2	★	LATELY I'VE BEEN THINKING TOO MUCH LATELY—David Allan Coe (B. Coe), Columbia 3-10475 (Dove, BMI)		
★	5	9	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarrell), Arista America 7638 (Capitol), (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	★	59	2	71	71	7	★	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Bobby Parker (T. Overstreet, B. West), SCR 135 (Tommy Overstreet, SESAC)		
4	2	11	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (M. James/D. Lee), RCA 10857 (Green Gems/BMI/Sweet Glory, BMI/Jack/Dad, BMI)	37	26	14	★	NEW ENTRY	73	75	3	SEMOLOTA—Jerry Reed (L. Stolt), RCA 10883 (September, ASCAP)	
★	10	6	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schweers), RCA 10875 (Chess, ASCAP)	38	33	11	★	84	3	★	BLUE EYES CRYING IN THE RAIN—Ace Cannon (F. Rose), Hi 2212 (London, (Miles, ASCAP)		
★	12	6	SOUTHERN NIGHTS—Glen Campbell (A. Tausant), Capitol 4376 (Warner-Tamela/Marsant, BMI)	39	45	7	★	90	2	★	RIGHT TIME OF THE NIGHT—Jennifer Warren (P. McCane), Arista 8223 (American Broadcasting, ASCAP)		
★	9	8	DESPERADO—Johnny Rodriguez (D. Henley, C. Frey), Mercury 73878 (Phonogram/Warner Brothers/Kiching Bats, ASCAP)	40	40	9	★	76	4	★	AUDOBON—C.W. McCall (C.W. McCall, B. Frost, C. Davis), Polygram (AS) (American Scamophone, SESAC)		
8	4	13	NEAR YOU—George Jones & Tammy Wynette (K. Goell, F. Craig), Epic 8-50314 (Supreme, ASCAP)	41	29	14	★	76	4	★	TRYIN' TO FORGET ABOUT YOU—Cathy Lane (B. Bryant), LS 110 (GRT) (House Of Bryant, BMI)		
★	16	6	LUCILLE—Kenny Rogers (R. Bowling, H. Byrns), United Artists 929 (Brougham-Hall/Audite Invasion, BMI)	42	44	6	★	87	2	★	IF THERE EVER COMES A DAY—Mike Landford (B. Mercer, M. Landford), Starkey 149 (Gusto) (Power Play, BMI)		
★	14	8	THE MOVIES—Staller Brothers (L. DeWitt), Mercury 73877 (Phonogram) (American Cowboy, BMI)	43	43	9	★	78	4	★	WAITIN' AT THE END OF YOUR RUN—Ace Barber (J. Foster, B. Rice), Ramsey 1071 (Jack And Jill, ASCAP)		
11	13	11	IF LOVE WAS A BOTTLE OF WINE—Tammy Ouztstreet (S. Whipple), ABC/Dot 17672 (Tree, BMI)	★	68	2	79	37	15	★	LET MY LOVE BE YOUR PILLOW—Bonnie Wilkes (J. Schweers), RCA 10841 (Chess, ASCAP)		
12	11	11	THERE SHE GOES AGAIN—Joe Stampley (A. Hawkshaw, B. Mason), Epic 8-50316 (Al Gallico, BMI)	46	53	4	★	80	3	★	I WILL—Wendell Atkins (D. Solomon), Nashville 6050 (Melrose) (ABC/Dunhill, BMI)		
★	17	6	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herschler), Columbia 3-10466 (Interlog-U.S.A., ASCAP)	★	57	5	★	NEW ENTRY	81	86	3	(I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, T. Bryant), RCA 10899 (House Of Bryant, BMI)	
★	19	5	ADIOS AMIGO—Marty Robbins (B. Yinton, R. Girado), Columbia 3-10472 (Al Gallico/Ngee, BMI)	48	51	4	★	82	3	★	GET CRAZY WITH ME—Ray Stevens (R. Stevens), Warner Bros. 8318 (Ray Stevens, BMI)		
★	20	5	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (E. Goff), Columbia 310474 (Blue Echo, ASCAP)	49	36	12	★	83	NEW ENTRY	★	I'M SORRY FOR YOU, MY FRIEND—Max Baucus (H. Williams), Columbia 3-10487 (Fred Rose, BMI)		
★	28	4	DON'T THROW IT ALL AWAY—Dave & Sugar (G. Benson, D. Mindell), RCA 10876 (Famous, ASCAP)	★	77	2	84	88	5	★	IT'S NOT SUPPOSED TO BE THAT WAY—Steve Young (M. Nelson), RCA 10866 (Kylie Nelson, BMI)		
★	21	7	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 10671 (Contention, SESAC)	52	39	9	★	NEW ENTRY	85	91	4	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Womack), Capitol 4389 (Publishers, ASCAP)	
★	22	7	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	53	42	9	★	86	91	4	(There's Nothing Like The Love) BETWEEN A WOMAN AND A MAN—Bobbie McTear (R. Rice, D. Rice), Mercury 73879 (Phonogram) (Meady, ASCAP)		
★	27	6	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 935 (Hefe, ASCAP)	54	46	11	★	87	64	11	★	POOR SIDE OF TOWN—Bobby Wayne Jeffis (J. Rivers, L. Alford), Charts 104 (NSD) (Johnny Rivers, BMI)	
★	25	8	YOUR PRETTY ROSES CAME TOO LATE—Lala Johnson (J. Foster, B. Rice), Polygram 14371 (Jack & Jill, ASCAP)	★	69	3	★	NEW ENTRY	★	NEW ENTRY	★	STRAWBERRY CURLS—Freddy Fender (R. Light), Columbia 3-10482 (United Artists, ASCAP)	
21	23	8	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (D. Burgess, D. Plummer), Republic/INDA 343 (Singletree, BMI)	57	60	5	★	NEW ENTRY	★	NEW ENTRY	★	LAY SOMETHING ON MY BED BESIDES A BLANKET—Charly McClain (G.J. Scott, R. South, D. Rogers), Epic 8-50308 (Jolly/Peterson, BMI)	
22	8	13	TWO LESS LONELY PEOPLE—Rex Allen Jr. (W. Hulfield), Warner Bros. 8297 (Maple Hill/Vogues, BMI)	58	58	7	★	90	96	2	★	WORLD FAMOUS PARADISE INN—Buck Deane (D. Keston, J. Shaw), Warner Bros. 8316 (Blue Book, BMI)	
★	32	6	PAPER ROSIE—Gene Watson (D. Harris), Capitol 4378 (Doubleplay/Quality, BMI)	★	73	3	★	91	79	6	★	LITTLE THINGS MEAN A LOT—Linda Connolly (C. Stolt, E. Lindeman), De-Kay 315 (Luo First, ASCAP)	
★	30	5	EASY LOOK—Charlie Rich (G. Putnam, S. Throckmorton), Epic 8-50328 (Tree, BMI)	60	65	4	★	92	95	3	★	DON'T YOU EVER GET TIRED (Of Hurting Me)—Conway City (H. Cochran), Capitol 4379 (Tree, BMI)	
★	31	7	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilkins (D. Wilkins, J. Johnson, C. Dubiers), MCA 40668 (Rob Valley, ASCAP/Farred Hills, BMI)	61	55	6	★	93	93	4	★	YOU'RE GONNA MAKE LOVE TO ME—Lynn Hillis (J. Lyman, B. B. King), GRT 100 (Lambert-Lorenz, BMI)	
★	35	4	MOCKINGBIRD HILL—Donna Fargo (V. Hart), Warner Bros. 8305 (Clayburn, ASCAP)	★	78	2	★	94	85	6	★	EVERYBODY'S HAD THE BLUES—Murray Finney (M. Waggner), Soundwaves 4341 (Cedar Tree, BMI)	
★	27	6	CRAZY—Linda Ronstadt (W. Nelson), Asylum 45241 (Tree, BMI)	63	63	7	★	95	92	4	★	WHEN YOUR GOOD LOVE WAS MINE—Marie Devine (J. Foster, B. Rice), BMI 1011 (NSD) (Jack And Jill, ASCAP)	
★	38	4	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	★	NEW ENTRY	★	96	100	2	★	★	LOW CLASS REUNION—George East (S. Whipple), Soundwaves 4342 (NSD) (Tree, BMI)	
29	7	12	UNCLOUDY DAY—Willie Nelson (W. Nelson), Columbia 3-10453 (Willie Nelson, BMI)	★	NEW ENTRY	★	97	NEW ENTRY	★	★	★	LOVE DOESN'T LIVE HERE ANYMORE—Bobby Carter (B. Carter), MCA 10870 (Blue Echo, ASCAP)	
★	49	3	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Polygram 5100 (Jack & Jill, ASCAP)	65	41	14	★	98	99	2	★	IS ANYBODY GOIN' TO SAN ANTOINE—Chuck Price (D. Keston, E. Martin), Polygram 6009 (Tree, BMI)	
★	31	18	WHISPERS—Bobby Byrd (B. Byrd, J. Wilson, C. Dubiers), Polygram 5092 (Chappell, ASCAP)	★	NEW ENTRY	★	99	NEW ENTRY	★	★	★	LUNCH TIME LOVERS—Bobbie Redmond (B. Byrd, M. Wilkey), MCA 901 (All American) (Tree, BMI)	
★	47	5	LOVING ARMS—Savoni Smith (T. Smith), Elektra 45274 (Rino, ASCAP)	★	81	2	★	100	NEW ENTRY	★	★	SOMEWHERE SOUTH OF MACON—Marshall Chapman (M. Chapman, J. Fishback), Epic 8-50340 (House Of Cash, BMI)	
33	24	9	MY MOUNTAIN DEW—Charlie Rich (C. Rich), RCA 10859 (Charles Rich, BMI)	68	72	4	★	★	★	★	★	★	

And the winner is....

Mickey Gilley

Single Record of the Year
"Bring It on Home to Me" (Eddie Kilroy, Producer)

"Gilley's Smokin'"

Album of the Year
(Eddie Kilroy, Producer)

Mickey Gilley

Song of the Year
"Don't the Girls All Get Prettier at Closing Time" (Eddie Kilroy, Producer)

Mickey Gilley

Touring Band of the Year

Mickey Gilley

Male Vocalist of the Year

Mickey Gilley

Entertainer of the Year

12th Annual Academy of Country Music Awards

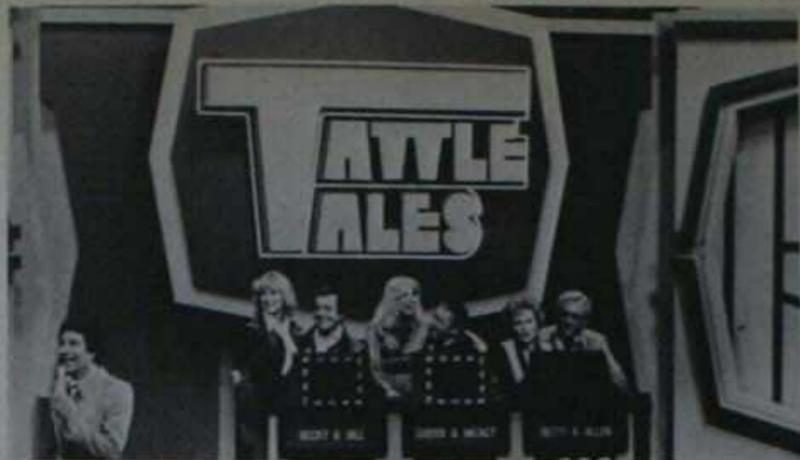
We're impressed.



Playboy Records.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2366
★	4	13	RONNIE MILSAP LIVE, RCA APL1 2043
3	2	12	WAYLON LIVE—Waylon Jennings, RCA APL1 1108
4	3	9	GREATEST HITS—Linda Ronstadt, A&M 7E 1082
5	5	7	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 50015 (Capitol)
6	7	14	GREATEST HITS VOL. III—Conway Twitty, MCA 2235
7	8	17	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023
8	6	21	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
★	12	4	VISIONS—Don Williams, ABC/DOT D05D 2064
10	11	4	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 3-1125 (Phonogram)
11	13	13	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1 2024
12	9	34	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1816
13	16	16	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
14	15	16	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
15	14	15	CRASH—Billy Crash Craddock, ABC/Dot D05D 2062
★	21	3	HOTEL CALIFORNIA—Eagles, A&M 7E 1084
17	19	26	CRYSTAL—Crystal Gayle, United Artists UA LA634 E
18	10	12	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586
19	18	15	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
20	17	27	HASTEN DOWN THE WIND—Linda Ronstadt, A&M 7E 1072
21	20	9	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321
★	NEW ENTRY		SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PS 34463
23	26	27	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
★	NEW ENTRY		ADIOS AMIGO—Marty Robbins, Columbia KC 34448
25	23	21	YOU AND ME—Tammy Wynette, Epic KE 34289
26	25	25	DAVE & SUGAR, RCA APL1 1818
★	NEW ENTRY		HEART HEALER—Mel Tillis, MCA 2252
28	27	5	ME & McDILL—Bobby Bare, RCA APL 1-2179
★	NEW ENTRY		RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
★	40	2	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2376
31	22	19	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
32	32	4	THE BEST OF... VOL. 2—Faron Young, Mercury SRM 1-1130 (Phonogram)
★	NEW ENTRY		THE BEST OF DONNA FARGO, ABC/Dot D0A 2015
34	39	3	VINTAGE '77—Tommy Overstreet, ABC/Dot D0A 2011
★	NEW ENTRY		RIDES AGAIN—David Allan Coe, Columbia KC 34310
★	NEW ENTRY		TAKE ME—Charlie Rich, Epic KE 34444
★	NEW ENTRY		YOU'RE FREE TO GO—Sonny James, Columbia KC 34472
★	NEW ENTRY		I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34463
★	NEW ENTRY		WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34433
40	24	12	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot D05D 2067
41	30	12	HIGH TIME—Larry Gatlin, Mercury MC 8444
42	NEW ENTRY		JOHNNY DUNCAN, Columbia KC 34442
43	34	20	REFLECTING—Johnny Rodriguez, Mercury SRM 1-1130 (Phonogram)
44	36	27	EL PASO CITY—Marty Robbins, Columbia KC 34432
45	NEW ENTRY		THE LAST GUNFIGHTER BALLAD—Johnny Cash, Columbia KC 34334
46	44	58	ELITE HOTEL—Emmylou Harris, Epic 2236 (Warner Bros.)
47	37	4	SINGS BLUEGRASS, BODY AND SOUL—Bill Monroe, MCA 2251
48	38	4	TOMPALL AND HIS OUTLAW BAND, ABC A&M 10
49	41	5	MIKE LUNSFORD, Starline SD 9034 (Globe)
50	35	4	GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists, RCA CPL2 1368



TATTLING TWOSOME—Bill Anderson and his wife Becky, left on panel, make their second appearance on the CBS-TV show "Tattletales." They join host Bert Convy, Sherri and Mickey Spillane, and Betty White and Allen Ludden. The MCA artist joins a growing list of country stars making the rounds of network and syndicated game, talk and variety shows.

COUNTRY INVADES CAPITAL

D.C. Target Of Big Opry Extravaganza

By BORIS WEINTRAUB

WASHINGTON—One of the largest country music packages ever has been booked into the Capital Centre in the Maryland suburbs of the Nation's Capital. The promoters are so confident of its success that they have scheduled two performances.

The "Grand Ole Opry" package show includes such headliners as Roy Acuff, Minnie Pearl, Bill Monroe, Bill Anderson and many others.

The two shows are scheduled at 2 p.m. and 8 p.m. on April 16. Since the Capital Centre holds about 18,000 persons, a double sellout would mean that 36,000 tickets would be sold. Tickets have been priced at \$10 and \$8.

The promoters are Rudy Callicutt Productions and Jim Fitzgerald and Associates. Callicutt, who lives in Gaithersburg, Md., has promoted other country concerts, though nothing on this scale before. Fitzgerald is a country disk jockey on the area's top country stations, WPIK-WXRA.

Fitzgerald says that the 22 headlining stars and the 15 bands scheduled to appear make the show "the biggest country music extravaganza ever held indoors on the East Coast." He says that some 3,000 tickets were sold strictly on a word-of-mouth basis, before any advertising appeared.

A spokesman for the Opry in Nashville says that he was surprised to learn of the size of the show's roster. "You seldom see a roster that long, but as long as 75% of the acts are 'Opry' members, they're entitled to use the 'Opry' name," he adds.

The show will make one of the few appearances by Acuff out of the Nashville area in the last several years. He is one of five members of the Country Music Hall of Fame scheduled to appear; others are Pearl, Monroe, Grandpa Jones and Little Jimmy Dickens.

Also on the roster are Mary Lou Turner, Jim Ed Brown, Helen Cornelius, Jack Greene, Jeannie Seeley, Bob Luman, Jean Shepherd, Billy Walker, Louise Morgan, Deana Walker, Jim and Jesse and Wilma Lee and Stony Cooper, along with the Ralph Case Cloggers.

Also on the bill are the Country Gentlemen, local bluegrass favorites.

There have been several country concerts in the Capital Centre since the arena opened in December of 1973. Though most of them have done well, none has come close to selling out. The largest crowd for a country show was about 11,000, which was for a package show headed by Conway Twitty and Loretta Lynn.

Nashville Scene

By PAT NELSON

"Tennessee Waltz" writer, Pee Wee King, Frances Preston of BMI, Nashville, and Ed Cramer, president of BMI, were among guests at the formal opening of the Songwriters Hall of Fame in New York. The Museum, Archives and Library of the National Academy of Popular Music sponsors the hall which inducted King and his co-writer, Redd Stewart, into its Hall of Fame.

Dick Haynes, morning air personality at KLAC in Los Angeles, has been signed for a guest star appearance on the "Starky And Hutch" television series. Haynes portrays Lynn Anderson's business manager in the "Long Walk On A Short Dirt Road" segment of the popular police show airing within the next four weeks.

Speaking of KLAC—congratulations to the station and Bill Ward, vice president and general manager, for its station of the year award presented by the Academy of Country Music.

Billy Swan joined the ranks of guest deejays at WHN in New York, Feb. 8, taking over the 11-midnight spot. ABC/Dot artist, Red Steagall, is off to Europe for a tour through March 20. Dotty, Dickey Lee, Johnny Paycheck, Narvel Felts and Jerry Clower performed a benefit show raising \$51,000 for St. Jude's Hospital in Memphis.

Ronnie Sessions has been recording at Young'Un Studio in Murfreesboro, Tenn., with producer Chip Young. The release date for the followup single to his MCA hit, "Wiggle, Wiggle," will be announced soon. Claude King, best known for his million selling hit, "Wolverton Mountain," launched his signing with True Records at a reception hosted by the Nashville based label.

After a 12-day tour of Saudi Arabia, ending Saturday (26), Barbara Mandrell heads for Holland, Sunday (27), Monday (28); Denmark, Tuesday (1); London, Wednesday (2); and then back to the U.S. for a show in Plant City, Fla., Saturday (5) before returning to Nashville.

Television and Broadway stars might start giving some record promotion men a run for their money. Tom McConnell, promotion manager for Plantation Records, spent three days in Los Angeles assisting Carol Channing with calls to radio stations promoting the single she recorded with Webb Pierce. Ruth Buzzi has been burning the telephone wires with Frank Mull of Multi-Hit Promotions in Nashville promoting her newly released single on United Artists. And according to reports, the radio people enjoy hearing the female voices of these two duos for a change.

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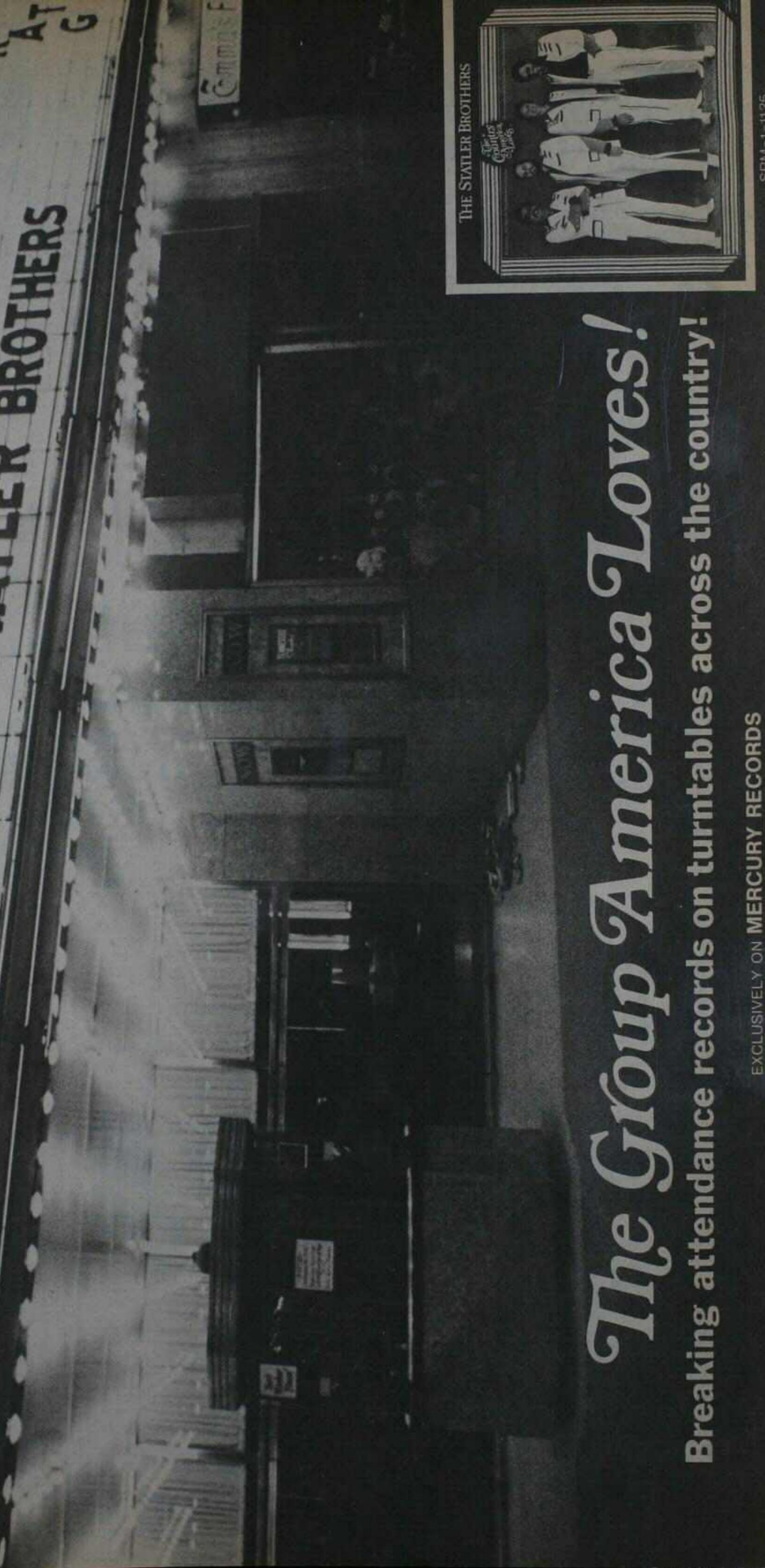
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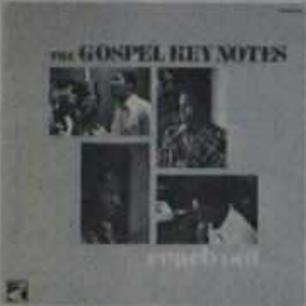
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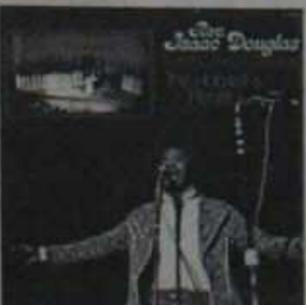
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**Trio Elected As
Gospel Directors**

NASHVILLE—Shirley Enoch, Don Storms and Arnold Ligon have been elected to fill unexpired terms on the board of directors of the Gospel Music Assn.

Enoch, affiliated with Sumar Talent Agency, was elected in the talent agency/artist management category. She will serve on the membership and special projects committees. Elected in radio-television was Don Storms with the "PTL Club." Storms will concentrate on the broadcast media and the directory and year-book committees.

Arnold Ligon, elected to the public relations and advertising category, will be on the public relations committee. He has been in charge of promotions for the Happy Goodman Family and the John Stalls Family, serves on the board of directors of High Flight Foundation and is also affiliated with Life Anew Ministries.

They fill the vacancies caused by the resignations of Donna Hilley, Bob Bray and David Benware.

**OAK RIDGE
GAINS FAVOR**

NASHVILLE—Favorable reaction to the performance of the Oak Ridge Boys on the nationally televised NARAS Grammy Awards show Feb. 19 continues to grow.

The Columbia act, referred to several times during the telecast, appeared as presentors and sang a medley of award songs, receiving an enthusiastic reception from the glittering Los Angeles audience.

It was an historic first for gospel music: the first time gospel has been performed and saluted on the Grammy Awards show. The successful stunt by the Oak Ridge Boys should broaden the group's mass audience appeal.

Gospel

**Gospel
Scene**

By GERRY WOOD

Little Richie Records has released the new gospel LP and tapes on Gordon Watson. The label also plans to release several new disks on such artists as Kelly Warren, Rod Hart and Albert Young Eagle. Sounds of Music will handle national distribution. National promotion will be handled by the Little Richie Johnson Agency in Belen, N.M.

A gospel merger. Vicki Clayton of the Speer Family married Dave Harrell of the Jerry Goff Singers. The marriage took place at the Benson Company's new building in Nashville's Metro-Center. . . . Jim Kling of Tempo Records, Kansas City, has been elected to the national board of the Fellowship of Contemporary Christian Ministries.

WNDA, Huntsville, Ala., cites new works by Dallas Holm, the Happy Goodman Family, Marijohn Wilkin and the Sonlight Orchestra as its "best new albums."

Chris Christian is producing a live Honeytree LP for Myrrh. Other Myrrh artists being produced by the talented Christian are David Meece, Amy Grant and Marty McCall.

Tom Campbell of Handleman in Cincinnati put his head together with John Moore and John Baker of Word Records for a major gospel record promotion in that area. Harry Gurgel also assisted in the promotion utilizing radio and television spots.

The Oak Ridge Boys have been selected to host a new show on the Public Broadcasting System. Produced by Bob Clevenger of Los Angeles, it'll be called "Wonderful World Of Country Music."

Bond's 'Cross' Out

NASHVILLE—The release of Sandy Bond's first album, "A Vision Of The Cross," and a contract renewal with the Rev. Rick Taylor of the First Church of God in Kilgore, Tex., has been announced by Herald Records, a national gospel music label based in South Carolina.

"A Vision Of The Cross," produced by Erv Lewis, president of Herald Records, and Joe Huffman, recent Dove Award winner, will be released nationally through independent distributors and will be available through bookstores.

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(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 2/5/77

**Billboard
Best Selling
Gospel LPs**

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	43	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	2	13	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light LS632 (Word/ABC)
3	4	20	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
4	7	78	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SCL 7005 (Arista)
5	14	16	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Beethright BRG 4005
6	13	34	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SCL 14412 (Arista)
7	16	8	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SCL 14407 (Arista)
8	3	20	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
9	5	100	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
10	8	60	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
11	9	13	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2-908
12	6	8	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Pascock PLP 59227
13	27	155	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold On, Savoy SCL 14319 (Arista)
14	12	159	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5622 (Word/ABC)
15	24	34	TESSIE HILL ABC/Pascock PLP 59222
16	11	96	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
17	18	20	JACKSON SOUTHERNAIRES Down Home, Malaco 4350 (TK)
18	28	155	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SCL 14352 (Arista)
19	29	96	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SCL 14260 (Arista)
20	26	43	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SCL 7006 (Arista)
21	31	48	REVEREND MACED WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SCL 7907 (Arista)
22	17	134	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
23	30	5	THE CONSOLERS Nothing To Lose, Nashboro 7175
24	NEW ENTRY		REVEREND MACED WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savoy DBL 7011 (Arista)
25	25	70	GOSPEL KEYNOTES Destiny, Nashboro 7159
26	NEW ENTRY		JACKSON SOUTHERNAIRES All God's Children, Malaco 4352 (TK)
27	23	8	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
28	NEW ENTRY		TESSIE HILL Think About It, ABC/Pascock PLP 59229
29	NEW ENTRY		REV. DR. MARTIN LUTHER KING, JR. I Have A Dream, Creed 3201 (Nashboro)
30	NEW ENTRY		THE BEST OF THE EDWIN HAWKINS SINGERS Buddah 8021 2-5688
31	NEW ENTRY		QUINCY JONES Rum, 4AM SP 4678
32	NEW ENTRY		SENSATIONAL WILLIAMS BROTHERS Taking Gospel Higher, Savoy SCL 14476 (Arista)
33	NEW ENTRY		SWANEE QUINTET If You Don't Know Him By Now, Creed 3070 (Nashboro)
34	20	13	REV. ISAAC DOUGLAS & HIS SINGERS You Really Ought To Get To Know Him, Creed 3075 (Nashboro)
35	NEW ENTRY		REVEREND ISAAC DOUGLAS Sings With The NEW YORK CITY COMMUNITY CHOIR Good You Can't Appear, Savoy SCL 14475 (Arista)

MARCH 5, 1977, BILLBOARD

Power Exchange Inks New License And Artist Deals

LONDON—Power Exchange is widening the base of its overseas operations, as well as expanding its representation in the U.K. It has signed a licensing deal with Phonogram International for all European territories and will have its own label identity in each. Albums by Bill Amesbury, Kriste, J.J. Barrie and the Clyde Pop Orchestra, plus the Lovequake and On Love LPs acquired from S. executive Artie Wayne, are scheduled for immediate release. The deal was negotiated by chairman Paul Robinson and Pran Gohil, managing director, for Power Exchange, and Phonogram International's Piet Schellevis, president, and Reinhard Klassen, vice president. Coordinating product is Liz Gardner, label manager of Phonogram International at Baarn. Latest Power Exchange activity involves Lobo and Vicki Brown. Lobo has a single and album out, having scored in the U.K. before with "Me And You And A Dog

Named Boo" and "I'd Love You To Want Me." Vicki Brown, formerly with the Vernons Girls vocal group, has been signed by Power Exchange to Wes Farrell's Chelsea label for the U.S., and is to tour there and appear in a movie "The Golden Lady."

Another Power Exchange signing for the U.S. is Kristine, who joins 20th Century with a single and an album titled "Photo Album."

Further consolidation of the link between Power Exchange and Phonogram International comes with the deal for Robinson's London-based outfit to produce and release Mariangela in the U.K. This pact was negotiated with Nico Antippas, managing director of Phonogram, Greece, whose previous discoveries include Demis Roussos and Nana Mouskouri.

Power Exchange is distributed in the U.K. by Enterprise. Future product includes a 14-track "live" album by Joe Brown, set to capitalize on the singer's frequent touring.

CARTER INAUGURAL ON BILINGUAL FLEXI-SINGLE

ROTTERDAM—Dutch record company Sonopresse BV has had an exclusive order from the U.S. Information Service to press and release a special single of the inauguration speech of U.S. President Jimmy Carter.

It is a flexi-single, about 7-inch diameter, made by the Ultra Groove System. The UGS world rights are being represented by Sonopresse, which is headquartered in Rotterdam. The single will be mailed through a big circulation to all diplomatic representatives of the U.S. in the world. One side contains the full inauguration speech and the other has a translation in various languages, such as German, French and Spanish.

Mailing of the single is far less expensive than mailing a cassette, tape or normal record and that explains how the original order came to Sonopresse. Leo Ritmeester, managing director, claims his company is the only one in the world which could have handled the speech.

He says the unique quality of the UGS invention is a very refined cutting and pressing procedure, making it possible to "lengthen" a single or album some two and a half times, without losing its sound quality.

"It means we can put a speech or piece of music of up to 20 minutes' duration on a single, with no difficulty. On a normal single, the maximum sound length is around seven minutes."

Sonopresse makes its recorded material according to the "warm pressing" procedure. The UGS singles and LPs are flexible but not as thin and weak as other kinds of flexi-disk material. It can be played on all kinds of record equipment and is, according to Ritmeester, resilient and hard to damage.

In 1976, Sonopresse released an album with two 50-minute shows of Wim Kan and Toon Hermans, Dutch cabaret artists. **WILLEM HOOS**

REDWOOD (CARLIN) WILL APPEAL

Court Rules For U.K. Publishers In Hassle Over Reversion Rights

• Continued from page 1

The hearing of the action occupied 20 days during November and December of last year and the issues involved were so complicated that the judge reserved his judgement until Monday (21) and took 2½ hours to deliver it.

The actions dealt specifically with only 27 songs, including Chauncey Olcott's "My Wild Irish Rose," George Arthur's "Joshua" and Con Conrad's "Falesteena" and "You've Gotta See Mama Tonight."

The main action was brought by Redwood Music against Francis Day & Hunter Ltd., of London and Leo Feist Inc. of New York. The defendants were joined in a consolidated action by B. Feldman Ltd., Chappell Co. Ltd., and Boosey & Co. Ltd. There was also a counterclaim against Redwood by Francis Day & Hunter.

The ruling judge said that Redwood had in February 1974 written to a number of British music publishers claiming the reversionary rights in a number of songs. Redwood asked the publishers to cease publication of the works of authors who had been dead for more than 25 years and to account for royalties received since the date of reversion.

A similar letter was sent to a number of American publishers.

Aussies Name Assn. Officers

SYDNEY—A.W.T. Smith, managing director of the Australian Record Co. Ltd., has been elected president of the Australian Record Industry Assn. (ARIA).

Smith will also be the delegate of the Australian industry at the IFPI meeting and centenary celebration in Paris in April.

Elected as vice presidents are: R. J. Gillespie, managing director of W & G Record Processing Co.; S. W. Shrimpton, managing director of the EMI Record Division, Australia; and P. M. Turner, managing director of WEA Records, Australia.

L. W. Banbury, finance director of RCA (Australia), was elected treasurer of ARIA.

Subsequently, Redwood started legal proceedings to test the position with regard to rights in 27 songs. In the writ, Redwood declared that they were the owners of the copyright and applied for an injunction restraining the defendants from exploiting the songs.

The defendants then served a counterclaim that they were in fact the owners of the copyrights and, in addition, asked for damages for slander of title.

Redwood Music had taken assignments of the reversionary copyrights from a large number of estates—nearly 100—which in many cases include songs now being published by the other parties in the actions.

The background to the actions lies in little-known and ambiguous legislation contained in the 1911 British Copyright Act, which defines a collective work as one with different parts written by different authors, as opposed to a joint work which is pro-

duced by two or more authors where the individual contributions are not distinct.

The reversionary provision in the act was to provide that the estate of a deceased composer or author enjoy the benefit of the last 25 years of copyright protection.

The judge said that where words and music are written jointly, the song cannot be deemed a collective work and the rights would therefore revert to the estate. On the other hand, where the words of a song are written by one person and the music by another, then the song must be considered a collective work and the rights do not revert.

Another important issue in contention was the ownership of mechanical rights in songs written before 1911 where no express assignment of these rights had been made to the publisher, even though the publisher had acted as if he had owned the mechanical rights since 1911.

In contesting Redwood's claim to reversionary rights, the publishers claimed that assignments of American renewal copyright had included the English reversionary copyrights.

The judge held that in five out of six cases the language used in the American renewal agreements was clear enough to convey the reversionary right as well as the American renewal.

This, however, was not so in the case of Con Conrad's "Barney Google." The judge also held that the song "My Wild Irish Rose," which had words and music by Chauncey Olcott, was not a collective work and therefore reverted to the estate of the writer.

Redwood Music gave notice of appeal against the judge's decision that a song whose words and music are written in distinct parts by different people is a collective work. Redwood is also planning to appeal against the decision that the American renewal agreements in five cases were effective to pass the English reversionary rights.

In a statement, Redwood said that the immediate effect of the judgment is that the way is now clear for Redwood and for the estates of the songwriters, who have not assigned their reversionary rights to any publisher, to exploit the copyright for the last 25 years of copyright in any joint work. This would also hold in works which were either composed as instrumentals without lyrics, or where the words and music were written by the same person, Redwood said.

Electrola Plant Due To Enlarge Plant Capacity

COLOGNE—EMI Electrola's new pressing plant in Maarweg here has been in operation since last September when the fully air conditioned hall, with a floor space of 1,220 square meters, had only 10 double-pressing machines for LPs.

By September this year, however, another 20 double-pressing machines, plus 10 new double-pressing machines for singles, will be installed.

Until the new plant is fully operational, a large number of LPs are being manufactured daily in the old factory. Also pressed there daily, but on manual presses, are 60,000 singles.

The daily pressing capacity has gone up since last fall from 90,000 to 130,000 albums and as from the fall of 1977 a pressing rate of 150,000 LPs is expected with a further expansion of up to 240,000 possible.

Daily production of singles will initially remain at 60,000 units in the new factory, but the process will be fully automatic.

Germany Airs More Intl Tunes

MUNICH—International, or foreign, records are getting more and more time on the various German radio and television stations, according to a report conducted by GEMA, the German copyright society.

The statistics show that program producers are still playing most top British and American releases. The proportion between national and foreign pop music was 44 to 56 in 1974, and 42.2 to 57.8 in 1975.

German television stations also include much international music in programs and the proportion between national and foreign was 59 to 41 in 1974, and 60 to 40 in 1975.

The market research institute Wickert in Tuebingen claims that a survey show German listeners wanted more German music on radio, but the program producers replied they played only music they knew listeners wanted.

From The Music Capitals Of The World

LONDON

Dave Toff, secretary of the Music Publishers Assn. here since 1972, plans to stand down at the end of the year, his decision following the announcement that Dick James, president, also plans to quit at the end of 1977. ... Sudden death of Marquis Music publisher Joe Ronconi.

Baal Records here picked up a master "Move Up Starsky," by the Mexicano, from Pioneer reggae label for national release. ... Music Farm has gained representation for the U.K. Eire and most of the Commonwealth for Ray Griff's Nashville-based companies Blue Echo, Blue Band and Blue Melody. ... Former Motown singer Yvonne Fair signed to Jeffrey Kruger's Ember label and will be produced by Robert Cullen.

New Oyster Records signing is Paice, Ashton and Lord, comprising Ian Paice, former Deep Purple drummer, Tony Ashton, keyboard player with Family and Ashton, Gardner and Dyke; and Ron Lord, Deep Purple keyboard man. ... RAM group of companies, including Rock Artistes Management and Music Publishing, now operating from 11 Kendall Place, London, WI. ... Pieless Records here has acquired Italian label Delta for exclusive U.K. distribution, which brings its archive operatic recordings including

product from Maria Callas, Renata Tebaldi, Franco Corelli and the only recordings of new soprano Leyla Gencer.

Merrilee Rush, now with United Artists worldwide, completed her first album under the deal in London with producer Denny Diante and arranger Michel Colombier. ... Uriah Heep's new Bronze album "Firefly," the first since singer John Lawton and bassist Trevor Bolder joined, getting big promotion. ... Bryan Ferry's first Polydor album "In My Mind" to be featured on 750 bus fronts in London, Birmingham and Manchester through March.

A&M now joining rush into the EP market with a four-tracker by Captain and Tennille. ... For the first time, two major U.K. concert artists giving their services to the Chilean freedom cause, Ralph McTell and John Williams playing a concert (March 13) at the New London Theatre.

Extra concert laid on for fully-booked Manhattan Transfer. ... Ex-Manfred Mann singer Paul Jones back to recording after forsaking music for acting with a long term worldwide deal with RCA. ... Folk singer Roy Harper in hospital with toxoplasmosis, having given one of the sheep on his farm the kiss of life. ... True!

Engelbert Humperdinck left his manager Gordon Mills and is now linked with Mills' business partner, Harold Davison. ... Surprising

that Barry White, already sold out on most of his tour dates here with Love Unlimited, should not have his new single on BBC Radio One's playlist. ... Leo Sayer's "When I Need You" not only his first number one as an artist but also first chart-topper for Chrysalis. ... Jon Peters a recent visitor to CBS headquarters in Soho Square to tie up promotion plan for Barbra Streisand's "A Star Is Born" movie and soundtrack album.

DJM signed licensing deal with Ross Reynolds of GRT Canada for distribution and exploitation on an exclusive basis in Canada. ... Because of "unprecedented" demand for the Horslips' album "The Book Of Invasions" (DJM), caused by the group's U.K. tour, release of the LP had to be put back a week. ... Ken Bruce new head of promotion for RCA here, moving from Phonogram where he was public relations manager for two years and previously for five years international promotions manager in Holland.

PETER JONES

HELSINKI

Lauri Sipilä has left the EMI promotion department here to return to his college studies. ... Cumulus, now recording for RCA, booked to tour Swedish folk parks this summer and

(Continued on page 54)

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CENTENARY FETE

Canada To Mount
Giant Sound Expo

• Continued from page 1

lin, president, U.A. Records; Gerry Lacoursiere, managing director, A&M Records of Canada Ltd.; Ken Middleton, president, WEA Music of Canada Ltd.; Ed Preston, vice president and general manager, Records Division, RCA Ltd.; Terence Lynd, president, CBS Records Canada Ltd. and president of the CRIA; Ross Reynolds, president, GRT of Canada Ltd.; Eleanor Sniderman, president, Aquitaine Records; George Struth, president, Quality Records Ltd.; Brian Robertson, CRIA's secretary and Sam Sniderman.

Although much of the project is still in its developmental stage, Gosewich assures that when completed it will surpass all other sound centennial activities planned around the world.

With the cooperation of the Canadian Independent Record Producers Assn. (CIRPA), the CRIA intends to create an on-site recording studio staffed by professional engineers and producers. This studio will be equipped with state-of-the-art recording equipment and will feature actual recording sessions.

There will also be an audio-visual exhibit explaining in layman language, the actual manufacturing process of records and tapes.

According to Gosewich, an estimated 30,000 square feet of space will be reserved on the main floor of the pavilion for individual exhibits from record companies, independent record labels and producers and music publishers. This will be supplemented by another 20,000 square feet on the mezzanine level.

The exposition is also hoping to attract exhibitors from among such contributors to the growth of recorded sound like musical instrument and sound equipment manufacturers.

Another attraction of the exposition will be the operation, by CRIA,

of a record and tape sales center. Gosewich explains that this department will allow visitors to the pavilion to purchase records and/or tapes of artists to whom they may be exposed while visiting the exposition.

Ken Middleton of WEA Records, assisted by Sam the Record Man, Canada's foremost record and tape retailer, will be responsible for establishing the center. CRIA has the assurance from its members that their products will be available for purchase only at this center during the show.

In addition, acts from member labels will visit the center during the 20-day run of the exposition.

CRIA will also construct a special entertainment area for live concerts and special a/v shows. The area, which will be open free of charge to the public, will have a seating capacity of 1,000.

There will be a fully-equipped stage 30 feet wide by 70 feet long. There will also be rear-screen projection systems, an orchestra area, a full complement of lighting and sound facilities and dressing room and wardrobe areas.

A broad spectrum of Canadian recording talent will be presented on this stage during the show. Many will be sponsored by their recording labels, radio stations and other organizations.

The CRIA is constructing a specially illuminated, disk-like facade for the sound exposition pavilion. This will be complemented with special graphics for the windows. The interior design will also emphasize the theme of the exposition.

CRIA has engaged the firm of Southex Exhibitions Ltd. to manage the pavilion and to allocate space to exhibitors.

Total cost of the project has not been determined, but CRIA expects that it will attract more than one million visitors during the 20 days of its operation.

New FM Station
Bows In Ottawa

OTTAWA—CHEZ-FM, referred to as CHEZ 106, is set to go on the air on March 25 according to the station's president, Harvey Glatt.

The full on-air and administrative staff has been hired and the McCurdy board and other equipment was installed in mid-February.

Program director for the new station is Chuck Azzarello, who has come through the radio ranks in both Ontario and Quebec. Starting out in CHIC AM and FM in Brampton where he handled many different broadcasting functions, Azzarello moved on to CHLO in London/St. Thomas where he became the program director. After that he moved to Montreal for a year and worked at CJFM as morning man and music director and then went to Toronto where he handled afternoon drive for CHUM-FM before being hired by CHEZ-FM.

Tim Thomas, the creative director for Howe Advertising in Toronto and a radio man himself, was the original program director/consultant for the Ottawa station. He put together the license proposal to be presented to the CRTC for the station.

Other staff includes Hugh Batchelor, the station manager, who has been in broadcasting for many years including a long stint with the Broadcasting Board of Governors, the forerunning organization to the CRTC in Canada. Music director for the station is Brian Murphy, who had been a store manager in Harvey Glatt's Treble Clef chain and also did a progressive rock show in Ottawa on CKBY-FM. His assistant is Sheryl Nicholson who will also have a full-time on-air shift at midday. She was the music director for CKCU-FM in Ottawa for seven years.

On-air staff include Geoff Windsor, Steve Colwill, Greg Torrington, Mike O'Reilly and news director Steve Brown who was formerly with CKGM in Montreal. Ken Rockburn is the community relations director and Jeff Green is in charge of production.

"The station music philosophy could be referred to as adult-contemporary oriented rock, but the music mix will be unique to the Ottawa/Hull area," says Azzarello.

"There will be a wide spectrum of music including classical, jazz and pure folk forms. We are committed to exposing these forms of music. The primary emphasis will be on current product with a French and English mix."

TV Rock Show
Tiff Is Resolved

TORONTO—A dispute over the use of imported talent on a rock music special hosted by David Clayton Thomas between executives of the Canadian Broadcasting Corp. and members of the Assn. of Canadian Television and Radio Artists (ACTRA) has been settled with a compromise.

ACTRA had raised an objection to the number of American performers on the show which included appearance by Chubby Checker and Chaka Kahn.

To appease ACTRA, the CBC agreed to cancel an appearance by comedian Robert Klein on the special.

The show, which features David Clayton Thomas with Blood, Sweat & Tears, resumed its taping schedule Feb. 14.

From The Music Capitals
Of The World

• Continued from page 53

Grammofon Elektra has released the group's "Höstvisa" in Sweden.

Total Finnish sales of the five Abba album titles hit 136,453 by mid-January, earning the group three Finnish gold disks. ... Product of top local rock band Hurriganes (Love) soon to be available in the U.K. and other foreign markets following deals concluded at MIDEM.

Sammy Davis Jr., backed by the Lasse Samuelsson Big Band, in for two shows (Feb. 21) at the Hesperia Night Club, tickets costing \$60. He is currently filming a new movie near Stockholm.

Composers Einar Englund and Henrik-Otto Donner won top honors in the disk jockey poll organized by Yleisradio and station listeners voted Abba's "Arrival" and Hector's "Hotelli Hannikainen" top albums of 1976. ... Barbi Benton (Playboy) here for concert and TV appearances at the end of her successful Scandinavian tour. ... Kauko Karjalainen (36) named general manager of Luovon Savellaitteen Edistämiskeskus, the Finnish Music Information Center, following Jarmo Sermilä into the job.

Discophon has secured sales rights to "Lapponia," the Finnish entry in this year's Eurovision Song Contest. ... Timo Laine, 28, Finnish-born rock musician, making career progress in the U.S. and Canada. ... Mainos-TV-Reklam has started a new monthly chart program, devoted entirely to Finnish pop and rock music.

Finnlevy mounting big sales campaign for "Studioline" blank audio cassettes, manufactured by ICM using X-1000 tape. ... Top local girl singer Vicky Rosti expected to leave Finndisc soon and, starting in May, she is to be star attraction of "Help" tour, sponsored by the APU publishing house. ... Alfred House (Polydor) has recorded an album of tango music, specially selected to suit Finnish listening taste and featuring some all-Finnish tunes. KARI HELOPALTIO

PARIS

Yvonne Printemps, noted star of musical comedy and operetta, died at the age of 83. Her best known roles were in "Les Trois Valses," by Oscar Strauss and "Mozart," by Renaldo Hahn. ... The library-disco of Louviers presented a video report on the career of the Beatles from the start to the final split, the production made up of shots taken over the years.

The international Festival of Sound, held in Paris (March 7-13) includes an exhibition devoted to the centenary of the invention of the phonograph by Charles Cros. ... Threatened by decay, the Salle Gaveau, one of the oldest Paris concert halls and used principally for recitals is to be renovated and not closed down as was originally expected.

Opera in France during 1977 includes no fewer than 767 contracts for foreign artists as against only 274 for French artists. These figures do not include Paris, but the trend here is expected to follow similar lines. ... Sylvio Gualdagave gave the first recital here for music composed specially for drums, the concert being held at the Paris Opera. ... Johnny Hallyday, whose album "Hamlet" is released here by Philips, invited to explain his production to a high school audience in Tours.

On a personal note, Billboard Paris correspondent Henry Kahn has been named a Chevalier of the Order of Arts and Letters for his services to French culture, the award made by the French Minister of Cultural Affairs. HENRY KAHN

TOKYO

The Wolfman Jack Show continues every Wednesday night on Channel 12 Tokyo. Don Cornelius' "Soul Train" every Sunday night via TBS, following repeat requests. ... CBS/Sony is rushing release of "A Star Is Born," the original soundtrack recording with Barbra Streisand and Kris Kristofferson. ... The Col Nolan Quartette, during its first Japan gig, gave a complimentary jazz concert at the Tokyo American Club, courtesy of the Australian Embassy.

MCA's original soundtrack recording of "Car Wash" with Rose Royce won't be released here until May. ... Sylvie Vartan made a special appearance at the Club Golden Deseekai on the Akasaka Strip. ... "Bugsy Malone" with score by Paul Williams is currently playing at the Subaru-za. ... Francis Lai was guest of honor on the month's first segment of NTV's "Dandy" series. He was interviewed by Japanese actress Keiko Kishi, who calls Paris her second home.

Toshiba EMI is about to release Steve Miller's single "Fly Like An Eagle" on the Capitol label. ... Victor Musical Industries of Japan has

presented a "gold disk" award to Tanya Tachikawa now winding up her first nationwide performance tour. The MCA recording artist won bronze award at the 5th Tokyo Music Festival but she's more widely known for her Max Coffee commercial "Hello, Mr. Sunshine." ... Barbra Streisand's "Love Theme From 'A Star Is Born'" (Evergreen) is set for release here in week by CBS/Sony.

Japan-born Ann Lewis was "This Week's Special" at the Royal Hotel "Sky Lounge" in Osaka recently. ... Recordings by Max Roach and Charlie Mingus of the early 60s will be available to Japanese jazz buffs from April 25 on Nat Houtoff's old Candid label, which is being reissued by Victor Musical Industries of Japan, via GRT. Here for a "multi-national" joint venture Dutch actress Sylvia Kristel of "Emmanuelle" fame. She is recording a new song, with music by Japanese commercial jingle composer Toshiaki Ogawa and French lyrics by Japan's own Tetsuji Nagasaki. The single, her first recording, scheduled for release March 21 by CBS/Sony.

The Hot Club of Japan, which went underground throughout World War II, has resumed monthly jazz record concerts in a big way. Recent guests of honor were Max Roach and Leonard Feather. HIDEO EGUCHI

DUBLIN

Larry Cunningham celebrates his 21st anniversary in the music business this month with special anniversary concert in Granard, Co. Longford, with Dermot O'Brien, Brendan Gray, Ray Lynam, Dermot Hegarty, DuBarry and Lynch. Cunningham's "Lovely Leitrim" was biggest Irish hit and "Tribute To Jim Reeve" was a U.K. hit. He recorded an album in Nashville, Tenn., in 1973 and his new single is "Perrary Town" (Release).

Santa Anna Promotions present J.J. Cale at the Stadium, Dublin (March 1) and, at the same venue, John Priece (April 28), Dory Previn (May 19), Alan Stivell (May 28) and the Jeff Beck Band for a June date yet to be confirmed. Santa Anna presented Kate and Anna McGarrigle sellout concerts in Dublin and Cork.

The Establishment, featuring Michael Kiely and Patrick Brady, officially launched as guests of Thin Lizzy at the Stadium last November. The duo were founder members of rock group Crowell, which had five singles and one album before disbanding last year. The Establishment's first album "The Unfree Child" is out in March, a collection of songs based on the writings of progressive educator and child psychologist R. D. Laing, who founded the Summerhill school in England. Nine of the 11 tracks are by Kiely and Brady.

Irish duo Kirwin and Turner of Westford return to Ireland in March for a promotional visit and by Neil Kempter Stacker of New York and Irish release of their album will be negotiated.

Guy Robinson, EMI Ireland managing director, says of MIDEM: "Certainly it was well worth going again this year. Most people covered the cost of attending with the business that was done. It's a further extension of the Irish expansion into the overseas market. There is no doubt that Irish artists are becoming well known overseas largely because of contacts made at MIDEM."

The Chieftains in this month for a short Irish tour with gigs in Belfast, Galway, Limerick, Carrigrohilly and Dublin. In February the group gave their first ever concert at the National Theater in London, following the last performance of Liam Synges' "The Playboy Of The Western World," production with original music by the Chieftains and which played to full houses for eight months. H

Gael Linn released a new Clannad album at party to welcome the County Donegal group home from a six week German tour. A preliminary German edition of the album, "Dulaman," was used for sauced on the Donegal coast, was sold out during the tour, and the group's second album "Clannad 2" is also a big German seller. Clannad was one of the groups included twice in the recent RTE TV series "In The End Bankment." It has done half-hour shows for Ultra TV and contributed the music for Nevill Frazer's short film "Summer Silver" on the lives of Donegal fishermen, which won an award as best Irish film at the Cork Film Festival, plus other awards abroad. Clannad play March dates in Ireland including Dublin, Limerick.

Frank Patterson now getting the recognition at home which he has enjoyed for so long in European and U.S. classical circles, gaining con-

(Continued on page 54)

AWARDS MARCH 16

Name Juno Finalists

TORONTO—The Canadian Academy of Recording Arts and Sciences has announced the nominations for this year's Juno Awards presentations to be held in the Canadian Room of the Royal York Hotel and broadcast live on the CBC TV network in Canada on March 16.

Nominations in the various categories include:

Female Vocalist: Carrol Baker, Charly Brown, Patsy Gallant, Joni Mitchell, and Anne Murray.

Male Vocalist: Paul Anka, Burton Cummings, Gordon Lightfoot, Vicky, and Gino Vannelli.

Group: April Wine, Bachman-Turner Overdrive, Heart, Rush, and The Stampeders.

Country Female Vocalist: Carrol Baker, Marilyn Jones, Anne Murray, Chris Nwlsen, and Colleen Peterson.

Country Male Vocalist: Wilf Carter, Stompin' Tom Connors, Murray McLauchlan, R. Harlan Smith, and Ted Wesley.

Best New Male Vocalist: Burton Cummings, Roger Doucet, Danny Hooper, Nestor Pistor, and Wayne St. John.

Best New Group: Garfield, Moxey, Sweeney Todd, THP Orchestra, and Trooper.

Best New Female Vocalist: Gail Dahms, Denise McCann, Patricia Ann McKinnon, Chris Nielsen, and Colleen Peterson.

Producer: Randy Bachman, Mike Flicker, Patsy Gallant/Ian Robertson, Andre Gagnon/Pierre Tessier, Ian Guntler/Wili Morrison, and Martin Shaer.

Folk artist: Stompin' Tom Connors, Dan Hill, Gordon Lightfoot, Murray McLauchlan, and Vicky.

Instrumentalist: N. Cherny, Francois Dompiere, Andre Gagnon, Hagood Hardy, and THP Orchestra.

Country Group: Canadian Zephyr, Carlton Showband, Emeralds, The Good Brothers, and The Mercey Brothers.

Composer: Paul Anka, Burton Cummings, Gilder/McCullough, Hagood Hardy, Gordon Lightfoot, R.A. McGuire, and Vigneault/Williams.

Best Album (Canadian): "Best of BTO (So Far)," Bachman-Turner Overdrive; "Head On" Bachman-Turner Overdrive; "Neiges," Andre Gagnon; "Dreamboat Annie," Heart; and "Summertime Dream," Gordon Lightfoot.

Best Single (Canadian): "Stand Tall," Burton Cummings; "Wow," Andre Gagnon; "From New York to L.A.," Patsy Gallant; "Rory's Rollin'," Sweeney Todd; and "Theme From SWAT," THP Orchestra.

Best Album (International): "Chicago IX—Greatest Hits," Chicago; "Frampton Comes Alive," Peter Frampton; "Nazareth's Greatest Hits," Nazareth; "Charley's Best," Charley Pride; and "Wings Over America," Paul McCartney and Wings.

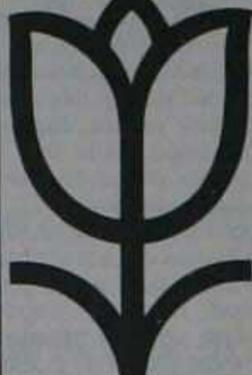
Best Single (International): "Saturday Night," Bay City Rollers; "I Love To Love," Tina Charles; "Disco Duck," Rick Dees; "That's The Way I Like It," K.C. and the Sunshine Band; and "A Fifth Of Beethoven," Walter Murphy and His Big Apple Band.

As the French record industry in Quebec has pulled out of the Juno Awards and is in the process of establishing its own awards system, none of the major selling Quebecois artists are represented in these nominations except for Andre Gagnon who is an instrumentalist, and Patsy Gallant and Roger Doucet who sing in both English and French.



Billboard/Music Week/Music Labo
PRESENTS

IMIC '77



Amsterdam May 15-18 1977

Sponsored by: Billboard/Music Week/Music Labo

The Music Industry Summit Meeting

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The opportunities and vital issues which challenge today's music-record industry demand a meeting of this industry's top echelon.

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Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

REGISTRATION

Registration fee is \$400 per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/ departure dates noted. Please submit no later than April 15.

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Billboard will make all hotel reservations. Please indicate the following and confirmation will be sent to you:

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Circle price range desired*

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Deluxe Singles	\$60	\$65	\$70	
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Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

*U.K. currency exchange rate of 1.80
No refunds on cancellations after May 2, 1977

TOPS IN U.K.

K-Tel Still Reigns As TV Marketing Champ

By ADAM WHITE

LONDON—K-Tel is clearly determined to remain the U.K.'s top television record merchandiser company, judging by its 1976 spending allied to a near-frenzied rate of expenditure on campaigns so far this year.

The company spent \$3.06 million on advertising between January and December last year, more than any other record company whether merchandiser or mainstream. And, with minimal outlays on press and radio, that means television spending. The October-December quarter alone consumed almost \$1.7 million of the total budget.

The figures, which reflect rate card prices, come from Media Expenditure Analysis Ltd., (MEAL).

And K-Tel still sets the pace in the 1977 campaign, with packages occupying the third and fifth places in the LP charts—both multi-artist compilations—and with four other titles in the Top 60.

The chart debut of a new release, "Kings Of Swing," is anticipated as the tv campaign takes hold and Ian Howard, K-Tel managing director, is expected to reveal more product shortly.

Howard confirms that strong competition from other merchandisers and record companies is one of the reasons for K-Tel's urgent approach this year.

"Under normal circumstances at this time of the year we'd probably drop a release or two, but we can't now because of the competition. We're not the kind of company to sit back and take it," he says.

He points to the fact that the expe-

rience and growth of the past five years has brought K-Tel to the point where it can handle more albums than before and more efficiently. "It is part of natural development since setting up in this country."

K-Tel's tv expenditure in 1975 was \$2.38 million.

Among the merchandising competitors of which Howard speaks is Multiple Sound Distributors, with a 1976 advertising outlay of \$1.87 million (\$1.3 million in the October-December quarter) and Ronco, spending \$1.61 million (\$1.008 million in the last quarter) of 1976.

MSD is currently represented on the Top 60 with three titles, including its new Tony Bennett package on Warwick. Ronco figures with two, including Classical Gold.

Paris Dealers Mull Future

PARIS—At least one record retailer here, Disque et Musique, is pessimistic about record sales in 1977 and has decided to enlarge the instrument department and cut down on record stocks.

With an increasing number of records failing to find a ready sale, some dealers are putting more faith in musical instruments and concentrating record stocks on Top 40 items. Many believe that far too many records are released and they are being far more selective in ordering to avoid tying up too much cash.

Retailers also complain that they do not receive enough information

International

Major Promotion Backs Streisand Film & Track LP

LONDON—Joint promotional activity between CBS Records and Columbia Pictures is planned to add to the already huge commercial potential of the U.K. release of both film and soundtrack recording of "A Star Is Born," the rock musical which stars Barbra Streisand and Kris Kristofferson.

Point-of-sale material links both product areas, the film opening in London (March 24) and followed by regional release. Dealer promotional packages include window displays. Other plans include video film of Streisand singing the single "Evergreen," in major retail outlets.

Both stars of the movie are coming to London to attend the royal premiere and undertake separate promotional work. The BBC is preparing a six-week series of Streisand biography which the singer is helping produce.



PROMO STOPOVER—George Harrison pauses on a European tour to promote his Dark Horse "33 1/3" album, distributed worldwide by Warner Bros. Results are reviewed at the Paris stopover by, standing from left, WEA exec Benoit Gautier and Axelle Picard; Harrison; Nesuhi Ertegun, WEA International president; and WEA management personnel Dominic Lamblin and Bernard de Bosson. Kneeling, from left, are Claude Nobs and Jean-Francois Favart, also from WEA.

JASRAC Sidesteps 'Planets' Fuss

By ALEX ABRAMOFF

TOKYO—The synthesized treatment of Gustav Holst's "The Planets," as recorded by Isao Tomita and released here by RVC last December, will not be withdrawn from the market despite protests by the widow of the composer.

Her request that no synthesizer version of the score be permitted was relayed to the Japanese Society of Rights of Authors, Composers & Publishers (JASRAC) by the British rights society.

But JASRAC considers that the problem deals with personal rights rather than property rights and has refused to enter the controversy. The Tomita disk has already sold a reported 100,000 copies here.

Nippon Phonogram, on the other hand, is still holding up a planned release of the another synthesized "Planets," this by the American performer Patrick Gleeson. Some 12,000 copies of the album were pressed in anticipation of a Feb. 1 release date, now delayed pending a decision from Phonogram headquarters in Holland.

Both records are selling well in the United States, with the Tomita entry on RCA Records, currently topping the Billboard classical sales chart. The Gleeson LP there was issued by Mercury Records.

Virgin Label To Ariola-Belgium

BRUSSELS—Ariola-Belgium has acquired the Belgian distribution rights of the Virgin label, which includes product from Mike Oldfield, Tangerine Dream, Kevin Coyne, Steve Hillage and Gong.

Ariola here, following a special promotion last year on the newly acquired Impulse label, is now planning a similar process for Virgin. At the start of May a new catalog will be in print.

A spokesman for the company said the sale of albums still is on the increase and there is an advance in singles, too, specially with the old basic repertoire running well.

There are good signs too on cassettes, specially in the MOR field, though not so strong progress is shown in the strictly pop area. There is little action in Belgium for 8-track.

Beat Bands Figure In UA 2-Record Set

LONDON—Vintage recordings of British beat groups of the early 1960s form a new United Artists compilation "The Beat Merchants." The two-album set includes nearly 40 bands active in the 1963-64 period and has taken more than two years to compile.

Groups include: Wayne Fontana and the Mindbenders, Cliff Bennett and the Rebel Rousers, the Searchers, Dave Berry and the Cruisers, Johnny Kidd and the Pirates, the Escorts, the Mojos and the Big Three.

The albums showcase work by musicians who have gone on to greater success, such as Eric Stewart and Graham Gouldman (10cc), Robin Trower, Mick Green, Graeme Edge and Roger Pope, now with El-

Belgian Company Posts Big Gains In Last Half-Year

BRUSSELS—The International Bestseller Company, an independent record production and distribution company in the EMI Belgium group, has been in operation only 18 months but has made particularly fast progress in the last six months.

Labels now distributed include Negram, Intercord, Black Lion, Freedom, Trojan, RKM, Dwarf and Bestseller. IBC has had specially good chart action from Negram. For several months the company had at least three titles in the Top 30: B.Z.N. with "Mon Amour"; Ferrari and "Monza"; and the Ritchie Family with "The Best Disco In Town."

The RKM production "I Neem Vandaag De Trein," a translation of "What I've Got In Mind" by Ann Christy was a number one and stayed in the chart for more than 10 weeks.

Another Belgian production "Winter Memories," an organ instrumental by Yvan Guillini, sold more than 25,000 copies without actually making the chart. IBC produced two of the top albums of 1976: "Met Hart En Ziel," by Della Bosiers and "Rue d'Arbre Benit" by Andre Bialek. Hush, a promising group, is also produced by IBC, with its single "Oh Me, Oh My" already released in several foreign territories.

On the pop side IBC has acquired new recordings by such Belgian groups as Kandahar, Banzai and the

From The Music Capitals Of The World

• Continued from page 54

erable success on tv and records. Before Christmas his tv series "Frank Patterson Sings For Your Pleasure" hit second place in the TAM ratings and his albums "For Your Pleasure" and "John McCormack Favorites" sold over 10,000 units. Last year he made four trips to the U.S., including the Eucharistic Congress. Another "For Your Pleasure" series comes into the fall schedule and Polydor Ireland plans two new albums.

Polydor running an extensive radio and tv campaign on Chuck Berry's "Motorvatin'" (Chess), a 22-track album including rock classics such as "Sweet Little Sixteen," "Memphis," and "Roll Over Beethoven," the promotion including a cash-prize competition to guess the year, make and model of the car on the sleeve.

KEN STEWART

HAMBURG

British rock group Burlesque visiting Germany for a debut television appearance in Cologne, the show named after its first single here "Acupuncture." After short but very successful visit in Germany last year, the Patti Smith Group returning for a full tour in March, starting (8) in Dusseldorf and ending after seven gigs in Berlin (15).

Bay City Rollers receiving two top German music awards in the near future: the Radio Luxembourg Golden Lion (March 5) in Dortmund, and (in April) the Golden Otto, highest award of Germany's top teenage magazine Bravo. EMI Electrola in Cologne bringing in U.K. singer Cliff Richard for a string of promotional appearances, with tv shows including "Pop 77" in Baden Baden, "Disco" and "Scene 77" in Munich, and "Plattenuche" in Cologne. And in Munich Richard will present his new album "Every Face Tells A Story" to the media people. Eddy Bachinger, formerly staff producer with CBS, Frankfurt, joining Intersong Hamburg as manager of the national department, assisted by Heinz Burow and Heinz-Peter Schmidt, with secretary Ellen Fecht.

BUDAPEST

The year 1977 is busier than ever for Hungarian musicians representing the country in various music festivals. The Budapest Office of Music Competitions handles the nominations, sending the Pasztor Trio to the chamber music event in the French town of Colmar.

Young virtuoso Maria Balint has been chosen for the Thibaud violin competition in honor of the French violinist, the late Jacques Thibaud.

The Hungarian jury member for this event is Denes Kovacs, rector of the Hungarian Music Academy. Fifteen young artists taking part in the Prague Wind Instrument contest and a choice will soon be made over a representative for the Schuman piano competition in Zwickau in the German Democratic Republic.

Young pianist Jeno Jando has been accepted for the first piano competition to be held in Sydney, Australia, one of 124 contestants most from countries which normally don't take part in this kind of event. For the first Greek international pianist and singer competition, pianists Attila Nemethy and Katalin Fridoczky, and singer Maria Takacs, represent Hungary.

The Rio de Janeiro organizers invited local State Opera member Livia Budai to perform "Bluebeard's Castle," by Bela Bartok, with Hungarian baritone Istvan Gafi and a Brazilian orchestra. Hungarian TV has arranged its second international competition for orchestra conductors. At the first, the winner was Kobajashi Kenicsiro, of Japan, who has since built an international reputation. Main critics' prize for the Hungarian Radio contest for contemporary compositions went to Gyorgy Kosa for a new cantata on a poem by the late poet Gabor Devocery, and the public jury prize went again to composer Sander Balassa, this time for his "Quartette For Percussion Instruments."

PAUL GYONGY

OSLO

Huge success for Al Jarreau's concert at the Club 7 here, the U.S. visitor getting standing ovations despite being quite unknown to Norwe-

Many of his albums were sold at the club and a Dutch tv program on his act is likely to be seen later on Norwegian tv. Also on Norwegian tv is "All You Need Is Love," the 17-part series by producer Tony Palmer, who visited Oslo for the preview of the series, now sold to 28 countries.

ECM, with producer Manfred Eicher making records here, with recent visitors being Don Cherry, Dom UmRomao, Collin Walcott, John Abercrombie and Palle Danielsson, followed by a new combination of Pat Metheny, Eberhard Weber, Dan Gottlieb and pianist Lyle Mays.

British organist Nicholas Danby out with "Romantic Organ Works," a CBS album, gave a series of concerts around Norway—in Bergen, Aalesund, Volda, Trondheim, Steinkjer/Roros and Fredrikstad. Sellout for Sammy Davis concert here, though the ticket prices (up to \$51) were the most expensive yet in Norway, and an extra show was arranged later the same evening. Mikis Theodorakis in for a concert at the Chateau Neuf, Oslo. RANDI HULTIN

VIENNA

Pink Floyd, Demis Roussos and Al Jarreau in for Austrian concerts. Austrian participant in the Eurovision Song Contest, to be held in London this year, is the group Schmetterlinge. CBS releasing at the end of March an album by Misthaufen, the pop group making a promotion tour to tie in.

Norwegian Kirsten Lill recorded for Ariola here the single "No More Waiting," and it will be released in France and Switzerland on Eurodisc.

Pop singer Freddy Quinn (Polydor) seen as a lightrope performer in the circus "Arten-Tiere-Attraktionen" (ATA) and during his stay will record a new single.

Comedy folk duo Klaus and Ferdi (Polydor) received a gold album and cassette for "Ein Abend Auf Der Heidi." Jethro Tull (Chrysalis) in for a concert (June 10) in the 12,000-seater Vienna Stadthalle. EMI Columbia released the album "Boogie Woogie Session 76—Live In Vienna" featuring Martin Pyker, Hans Georg Muller, Alex and Torsten Zwingerberger.

Coming.....April 30, 1977

1977 年度
ビルボード

日本特集

(Spotlight on Japan 1977)

ソフト・ウェア、ハード・ウェア業界を含めた日本音楽産業の全容にスポットをあてる恒例の特別編集企画。

全音楽産業界が歓迎し深南部より初の米大統領に就任されたジミー・カーター氏。さまざまな歴史的イベントが多く繰り広げられた1976年、世界各地であらゆる分野の産業界は今、日々展開する新旧種々の問題解決に取り組んでいます。音楽産業界も決して例外ではありません。むしろ他業界とは別種、特異ないくつかの難問に直面しているといえましょう。

日本音楽業界がそれらいくつかの難問の解決にいかに取り組み、今後の一層の発展をめざして、どのようにチャレンジしているかをビルボードがその世界120ヶ国の読者に伝えるのが今年4月30日発行の"Spotlight on Japan"です。

日本国内および関係する国外のレコード/テープ製造、音楽出版、プロダクション、ブッキング、レコーディング・スタジオ、TV・ラジオ放送、輸出入業、音響機器製造等にアーティストを含めたあらゆる音楽産業関連業界が本特集レポートの対象となります。1976年度中の動向、発行時現在の状況が伝えられ、新年度の傾向が予測されます。最新の統計、指数、業績が収録され、その意味するところが解説されます。成功例が伝えられ、失敗例の原因が分析されます。

世界第二の大きな市場をもつ日本音楽産業界に世界各国音楽業界が深い関心をもつのは当然です。Spotlight on Japan は世界十数万読者の強い関心に応える年一度の編集企画です。

発行日：1977年4月30日

広告締切：1977年4月1日(金)東京

詳細(広告掲載・料金等)につきましては下記へお問い合わせください

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RESTRUCTURE PROMO STAFF

Discos Latin Intl Strength Move

By AGUSTIN GURZA

LOS ANGELES—Discos Latin International, U.S. licensee for Latin product of EMI affiliates in Spain, Mexico and South America, has restructured its promotional department with emphasis on greater centralization and coordination of effort on a national basis.

The move, which involved personnel as well as physical plant changes, is designed to bring the firm's promotion arm up to date with the rest of the company which has expanded substantially within the past year.

As described by Lupi Rodriguez, firm's newly appointed national promotion director, the main feature of the restructuring is the centralization of promotional activities in the Los Angeles office.

Unlike the former undirected, regionalized effort of the firm, the new organization allows the Los Angeles office strict control over the two branches (both set up last year) in Miami and Puerto Rico as well as promotion representatives in New York, San Antonio and Chicago.

Aside from increasing phone contact with promotion reps in the other areas, Rodriguez also now routinely mails out promotional packages to supply much-needed, and formerly unavailable, promotional material.

But more important, Rodriguez feels, an artist's exposure in the U.S. can now be a focused and guided effort rather than a haphazard affair.

Crucial to this aspect, Rodriguez wants to insure that the EMI product no longer reaches U.S. radio stations directly from the affiliates before its domestic release by the company.

This creates a self-defeating condition for the firm, says Rodriguez, since radio stations air material that is not yet available in U.S. retail outlets and may never be if the firm decides not to release it.

And if the company eventually releases product previously exposed as EMI material, it faces either refusal from program directors or disinterest from a frustrated public whose demand has burned itself out by that time.

Rodriguez believes the greater

control given the central office will contribute much to controlling radio exposure.

The new promotion department, Rodriguez adds will bring new attention to the Spanish press in the U.S. as an important exposure vehicle. Until now, she claims, a disproportionate amount of attention has focused on radio. This effort includes newspapers and magazines published in Mexico and Puerto Rico that are readily available here.

The firm's emphasis on visual exposure is also reflected in its plan to erect an advertising billboard atop its Vermont Ave. offices here for ads related to new releases or artist appearances.

Mexico's Orfeon Co. Beefs Up Disk Flow

By MARV FISHER

MEXICO CITY—Discos Orfeon is readying its biggest output of product in its close to 20-year history, reports the independent's president and owner, Rogelio Azcarraga.

In addition to the surge of records and tapes, label has also done some executive streamlining to give it more impetus as it approaches its third decade of existence.

"To me this business is a 'personalized' one," cites the long time, fast-moving Azcarraga, "consequently I've given full rein to my staff to make things click at a swifter pace." He has named Carlos Bertrand to oversee the massive catalog, Jose Angel Rota to head up the inter-

national line, and Edgardo Obregón to spearhead the pop singles-LP department. Azcarraga's right hand man, Pablo Macedo, will be in charge of overall administration.

"The divisional setup of our company is something of a new wrinkle," he notes, "and we fully intend to make our mark in more places than just here in Mexico." Away from the country for an extended stay due to pending business elsewhere, Azcarraga intends to remain for a while until all is in "full gear."

Actually, the greatest source of material will come from Orfeon's strong backlog of music since it started in business in September, 1958. They also will be giving a big push to such newly signed artists as La Pandilla Rosa (from Argentina) and El Copilín (from here), both having recently come out with singles which have now passed the 75,000 mark.

One of the leaders in the repackaging of material will be what Azcarraga refers to as an "encyclopedia of rock 'n' roll" line from the 1950s and 1960s. Such artists as the Teen Tops, Enrique Guzman, Cesar Costa, Los Locos Del Ritmo, Los Apsom Boys, Los Carrillon, among several, will be featured in a series of 30 three-album budget entries.

"Naturally, the main concentration will be right here in this country," he continues, "but we also will be looking to a renewed drive elsewhere."

Several inquiries regarding Orfeon product have come in from around the world in the past couple of months, and one of the main objectives for this year is to finally set up a wholly-owned subsidiary in Puerto Rico. Azcarraga adds there have been "very satisfactory" results from the Orfeon outposts in Los Angeles and New York in the calendar 1976.

In round figures there will be some 3,000 LPs and tapes coming off the pressing plants in the next two years, according to Azcarraga.

"We're going to give them everything, including quite a bit of the nostalgic touch, among many favorites such as Tonia La Negra, Chavela Vargas, Jorge Negrete, Pedro Infante and Perez Prado." He calls it a "Golden Series" and it is scheduled to be on the Market in March.

"With our checks and double-checks," Azcarraga muses, "we'll be able to swing with much more efficiency. It's simply a method of modernizing things around here—and to make the industry realize we are still one of the strongest independents in these parts."

His pronto album called "Memorias" is getting top sales here. The tune's "Alguen" and "Brindo" from the LP are his latest single. Sesto played the leading role in the Spanish version of the rock opera "Jesus Christ Superstar" with Dominican singer Angelita Carrasco playing the part of Mary Magdalene. The rock opera has been recorded by Pronto and has had excellent sales.

The "Instituto Hispanico Internacional Hall de la Fama 1976" awarded Dominican singer Jazmin Obijo the title of "The Revelation Of The Year" in the vocalist category. This was the outcome of a successful performance by the songstress at a concert presented at Madison Square Garden together with Spanish and Latin artists Julio Iglesias, Mocedades, Roberto Carlos, and Claudia. The singer's agent Jose Gomez states that Jazmin is the first Dominican artist to win an award from Hispano Internacional and to land a Caytronics recording contract, another benefit of the New York performance. FRANK JORDAN

Latin Scene

NEW YORK

Conguero/bandleader Ray Barretto was forced to cancel his Tuesday (22) appearance on Chicago's "Soundstage" television show. Word has it that the rhythm section of Santana's band (the featured act), did not want Barretto to guest on the program with the group because certain musicians feel that he might steal the show. Barretto was booked by the show's producer with the knowledge of Santana's manager Bill Graham. The producer, caught by surprise upon hearing of the cancellation, is now trying to set up a date for Barretto and his band to tape a show of their own.

The Cork and Bottle nightclub in midtown Manhattan has reinstated Latin music in its club. Kicking off the initial Latin night with a Valentine's dance Feb. 11, the club featured the music of top Latin band Tipica '73 and Conjunto Candela.

Best record sales for 1976 for the Salsoul-Salsa and Mericana labels were: "Lo Dice Todo" Grupo Folklorico Y Experimental, "Apartamento No. 2" Raul Marrero, "Salud Carino," Gilberto Monroig; and "Eso Es Todo... Por Ahora," Raul Marrero. For the Carino label: "La Rosa Negra," Frederico Villa; "Acapulco Tropical," Los Dos Reales; "Mi Religion Gitana," Federico Villa; and "The Most from Beny More," Beny More. Vocalist Leo Dan has a new single, "Tu" composed by the singer. He is scheduled to tour N.Y., Puerto Rico and Miami towards the middle of the year. Argentinian vocalist King Clave will have a new LP out soon on the Pronto Label.

The "Latin Voyage" show on WFUV hosted by Ari Sepulveda has obtained a new 50,000 watts antenna which reaches the entire tri-state area making this Friday afternoon program one of the largest in the city.

MOR vocalist Nino de Leon has just recorded his second LP for Epic Records featuring a Spanish version of Englebert Humperdinck's "After the Lovin'." The album was arranged and produced by the same man who did Humperdinck's hit, Charlie Calello, who also produced de Leon's first LP, "We Made Love." AURORA FLORES

LOS ANGELES

Tony Moreno, manager of Velvet Records in Miami, informs his Venezuela-headquartered firm is taking great strides in establishing itself internationally. It has signed a licensing arrangement for Mexican distribution with Ariola, the Spanish firm that recently opened offices in Mexico. Moreno believes Ariola, which he says is making a "strong thrust" in Mexico, will help Velvet penetrate that market where it has had minimal exposure in the past.

In addition, agreements with INDICA for Central America, INFOPESA for Peru, Fuentes for Colombia, Fediscos for Ecuador are helping complete the firm's continent-wide links. Moreno also says that selected releases will appear in Spain (RCA) and in Brazil, with full catalog representation coming later for these two important countries.

Formed 15 years ago, the firm has had a U.S. branch for 10 years with a key office also located in Puerto Rico. Productions originate in both branches (the firm has its own fully-automatic, Haeco mastering system) as well as in Venezuela, and it has recently signed two acts. From Puerto Rico, a group called Aquamarina comes to the label featuring Mocedades-style vocals (see Moreno dispatch in another issue).

Billboard SPECIAL SURVEY For Week Ending 3/5/77

Billboard Special Survey Hot Latin LPs™

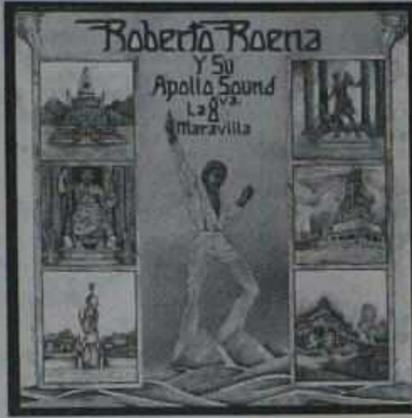
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NEW YORK (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS El Amor, Alhambra 23	1	MANOLO MUNOZ Llamada, Gas 4153
2	CAMILO SESTO Memorias, Pronto 1021	2	CHELO Con Mariachi, Musart 10585
3	DANNY RIVERA/ALBORADA Graffiti 3001	3	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
4	JULIO IGLESIAS America, Alhambra 27	4	LOS TERRICOLAS En Mexico, Discolando 8240
5	PERLA Hipocresia, Audio Latino 5020	5	JULIO IGLESIAS America, Alhambra 27
6	ALDO MONGES El Trovador Romantico De Cordoba, Microfon 76004	6	MARIO QUINTERO Nomas Contigo, Orfeon 12-973
7	ELIO ROCA Configo Y Agui, Miami	7	CAMILO SESTO Memorias, Pronto 1021
8	JULIO IGLESIAS A Mexico, Alhambra 21	8	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Arriba 3000
9	DIEGO VERDAGUER Diego Verdaguer, Discolando 8327	9	LOS FELINOS Los Felinos, Musart 1701
10	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 6017	10	LOS FREDDYS Un Sentimiento, Peerless 10035
11	ROBERTO YANES La Voz Romantica, International 904	11	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
12	CARLOS TORRES VILA Muchas Veces Por Ti Lloro, Microfon 76076	12	LEO DAN Leo Dan, Caytronics 1477
13	LILY Y EL GRAN TRIO 10 Aniversario, Montilla 702	13	JULIO IGLESIAS A Mexico, Alhambra 21
14	RAPHAEL Raphael Canta, Pronto 2017	14	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
15	CAMILO SESTO Amor Libre, Pronto 1013	15	LEO DAN Leo Dan, Caytronics 1442
16	LUCIANA En La Saledad De Mi Apartamento, Latin International 6017	16	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
17	LOS ANGELES NEGROS Despacito, International 910	17	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
18	YOLANDA DEL RIO La Hija De Nadie, Arcano 3202	18	LOS HUMILDES Numero 4, Fama 541
19	LOS MELODICOS Maicando El Ritmo, Discolando 8320	19	JUAN GABRIEL Con Mariachi, Arcano 3283
20	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1506	20	ALBERTO VAZQUEZ Rancheras Romanticas, Gas 4129
21	EYDIE GORME La Garme, Gala 2001	21	LOS HUMILDES Mas, Mas, Mas, Fama 529
22	ROLANDO LASERIE Musart 10328	22	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334
23	LOS TERRICOLAS Un Sueño, Discolando 8325	23	LOS ANGELES NEGROS Despacito, International 910
24	ALDO MONGES Cancion De Amor, Microfon 76075	24	LOS TERRICOLAS Un Sueño, Discolando 8325
25	VITIN AVILES Otra Vez Con Amor, Alegre 6000	25	JULIO IGLESIAS El Amor, Alhambra 28

Now is the right time for Salsa



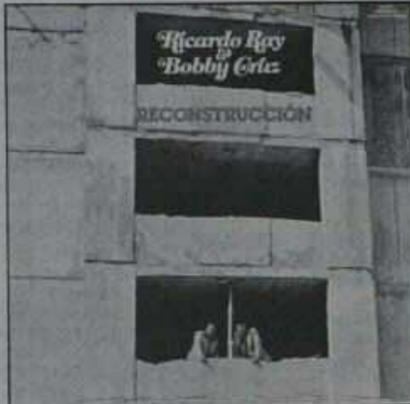
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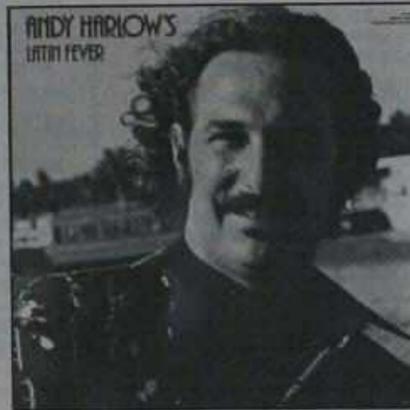
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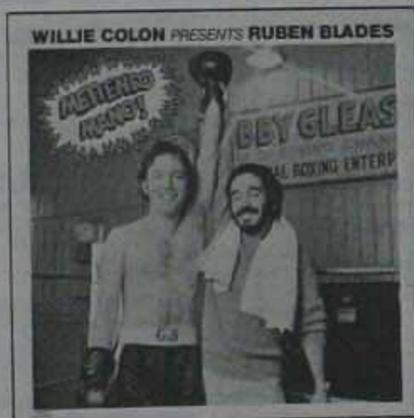
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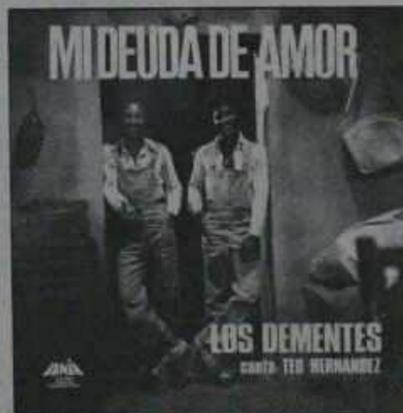
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VAYA VS-59



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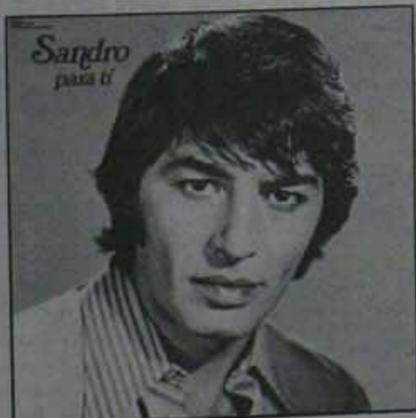


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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Title
1	1	Leo Sayer	WHEN I NEED YOU—Chrysalis—Chappell (Richard Perry)
2	2	Julie Covington	DON'T CRY FOR ME ARGENTINA—MCA—Evita (Andrew Lloyd Webber/Tim Rice)
3	3	David Soul	DON'T GIVE UP ON US—Private Stock—Macaulay (Tony Macaulay)
4	6	Heatwave	BOOGIE NIGHTS—Rondor/Tincabell (Barry Blue)
5	7	Harold Melvin & The Blue Notes	DON'T LEAVE ME THIS WAY—CBS—Carlin (K. Gamble/L. Huff)
6	12	Manhattan Transfer	CHANSON D'AMOUR—Atlantic—Carlin (Richard Perry)
7	8	Moments	JACK IN THE BOX—Sunbury (Goodman/Ray/Keith)
8	11	The Brothers	SING ME—Intune (M. Murray—T. Callender)
9	4	Barry Biggs	SIDE SHOW—Dynamic—Famous Chappell (Byron Lee)
10	17	Bryan Ferry	THIS IS TOMORROW—Polydor—E.G. (Black Jim Prod.)
11	16	Mr. Big	ROMEO—EMI—T. Bone (V. Garay)
12	19	Boz Scaggs	WHAT CAN I SAY—CBS—Heath Levy (Joe Wissert)
13	9	Boney M.	DADDY COOL—Atlantic
14	5	David Parton	ISN'T SHE LOVELY—Pye—Jobete London/Blackbull (Tony Hatch/David Parton)
15	13	Rose Royce	CAR WASH—MCA—Leeds (Norman Whitfield)
16	21	Racing Cars	THEY SHOOT HORSES DON'T THEY—Chrysalis—Bill Price/Racing Cars
17	22	Rubettes	BABY I KNOW—State—Ladysmith (Rubettes/A. Blakeley)
18	38	Mary MacGregor	TORN BETWEEN TWO LOVERS—Ariola—Blue Mountain (P. Yarrow/B. Beckett)
19	10	Elvis Presley	SUSPICION—RCA—Carlin
20	46	David Bowie	SOUND AND VISION—RCA—S.A.R.L./Fleur (David Bowie/Tony Visconti)
21	18	Thelma Houston	DON'T LEAVE ME THIS WAY—Motown—Carlin (Hal Davis)
22	24	Screen Gems	MORE THAN A FEELING—Boston (Epic)—Screen Gems (J. Boylan/T. Scholz)
23	14	Drifters	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK—Arista—Macaulay/Cookaway (Roger Greenaway)
24	32	O'Jays	DARLIN' DARLIN' BABY—Philadelphia—Carlin (Gamble/Huff)
25	27	Tavares	MIGHTY POWER OF LOVE—Capitol—ATV (Freddie Perren)
26	29	Earth, Wind & Fire	SATURDAY NITE—CBS—Chappell (M. White/C. Stepney)
27	20	Liverpool Express	EVERYMAN MUST HAVE A DREAM—Warner Bros.—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
28	15	Thin Lizzy	DON'T BELIEVE A WORD—Vertigo—Pippin the Friendly Ranger (John Alcock)
29	31	Royal Thing	YOU'LL NEVER KNOW WHAT YOU'RE MISSING—Open Choice/Peterman (Eddie & Chris Amos/D. Weinreich)
30	40	Electric Light Orchestra	ROCKARIA—Jet/Jet/UA (Jeff Lynne)
31	26	Eagles	NEW KID IN TOWN—Asylum
32	34	Detroit Spinners	WAKE UP SUSAN—Atlantic—Carlin (Thom Bell)
33	42	Wings	MAYBE I'M AMAZED—Parlophone—Northern (Paul McCartney)
34	41	Van McCoy	SOUL CHA CHA—Warner Bros.—Van McCoy
35	23	Status Quo	WILD SIDE OF LIFE—Vertigo—Leeds (Roger Glover)
36	43	Kiki Dee	FIRST THING IN THE MORNING—Rocket—Elton John/Clive Franks
37	30	Silver Convention	EVERYBODY'S TALKIN' 'BOUT LOVE—Magnet—Butterfly/Meridian/Siegel (M. Kunze/S. Leway)
38	25	Gary Glitter	IT TAKES ALL NIGHT LONG—Arista—Leeds/Rock Artists/Paul Gadd (Mike Leander)
39	48	Sailor	ONE DRINK TOO MANY—Epic—Chappell/Marv (J. Lesser/G. Kaganus)
40	50	Fleetwood Mac	GO YOUR OWN WAY—Fleetwood Mac (Warner Brothers)—Interlong (Fleetwood Mac/Dashut/Callat)

This Week	Last Week	Artist	Title
41	39	Al Stewart	YEAR OF THE CAT—RCA—Gwyneth/Chappell (Alan Parsons)
42	—	Brotherhood of Man	OH BOY—ATV (Tony Hiller)
43	36	Silver Cloud/Trolley	DAZZ—Brick (Bang)—Silver Cloud/Trolley (Healey/Duncan/R.E. Lee/Brick)
44	—	Barbara Dickson	ANOTHER SUITCASE IN ANOTHER HALL—MCA—Evita/Leeds (Webber/Rice)
45	37	Brass Construction	HA CHA CHA—United Artists—RAK (Jeff Lane)
46	—	Elton John	CRAZY WATER—Rocket—Big Pig (Gus Dudgeon)
47	49	Stranglers	GET A GRIP ON YOURSELF—United Artists—Albion (Martin Rushent)
48	—	Abba	KNOWING ME KNOWING YOU—Epic—Bocu (B. Anderson/B. Ulyanaus)
49	—	Les Gray	GROOVEY KIND OF LOVE—Warner Bros.—Screen Gems—Columbia (Pip Williams)
50	—	Genesis	YOUR OWN SPECIAL WAY—Genesis (Charisma)—Fuse (Genesis/D. Hentschel)

This Week
Last Week

This Week	Last Week	Artist	Title
1	1	Shadows	20 GOLDEN GREATS—EMI
2	2	Pink Floyd	ANIMALS—United Artists
3	10	Various Artists	HEARTBREAKERS—K-Tel
4	5	Lee Sayer	ENDLESS FLIGHT—Chrysalis
5	19	Various Artists	DANCE TO THE MUSIC—K-Tel
6	4	Various Artists	EVITA—MCA
7	3	Slim Whitman	RED RIVER VALLEY—United Artists
8	7	Chuck Berry	MOTORVATIN—Mercury
9	6	Stevie Wonder	SONGS IN THE KEY OF LIFE—Motown
10	8	Private Stock	DAVID SOUL—Private Stock
11	15	Epic	BOSTON—Epic
12	9	David Bowie	LOW—RCA
13	52	Blue Mountain	THE BEST OF LENA MARTELL—Pye
14	11	Abba	ARRIVAL—Epic
15	14	Parlophone	WINGS OVER AMERICA—Parlophone
16	20	Bert Weedon	22 GOLDEN GREATS—Warwick
17	13	Abba	GREATEST HITS—Epic
18	12	Eagles	HOTEL CALIFORNIA—Arista
19	49	Jethro Tull	SONGS FROM THE WOOD—Chrysalis
20	18	Rick Wakeman	WHITE ROCK—A&M
21	21	Electric Light Orchestra	A NEW WORLD RECORD—Jet
22	16	Showaddywaddy	GREATEST HITS—Arista
23	33	Frankie Valli & The Four Seasons	GREATEST HITS—K-Tel
24	17	Genesis	WIND & WUTHERING—Charisma
25	25	Thin Lizzy	JOHNNY THE FOX—Vertigo
26	—	Warwick	THE BEST OF TONY BENNETT—Warwick
27	23	Eagles	GREATEST HITS 1971-1975—Asylum
28	32	Glen Campbell	20 GOLDEN GREATS—Capitol
29	45	Pink Floyd	THE DARK SIDE OF THE MOON—Harvest
30	22	Queen	A DAY AT THE RACES—EMI
31	37	Various Artists	CLASSICAL GOLD—Ronco
32	35	Mika Oldfield	TUBULAR BELLS—Virgin
33	36	Don Williams	VISION—ABC
34	24	Gallagher & Lyle	LOVE ON THE AIRWAYS—A&M
35	—	Warner Bros.	DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle (Warner Bros.)
36	28	Various Artists	DISCO ROCKET—K-Tel
37	34	Bread	LOST WITHOUT YOUR LOVE—Elektra
38	—	CBS	SIMON & GARFUNKEL'S GREATEST HITS—CBS
39	39	Max Bygraves	100 GOLDEN GREATS—Ronco
40	26	Elvis Presley	ELVIS IN DEMAND—RCA
41	27	Thin Lizzy	JAILBREAK—Vertigo
42	30	Todd Rundgren	R.A.—Bearsville
43	—	Philips	FOREVER & EVER—Demis Roussas (Philips)
44	38	John Lodge	NATURAL AVENUE—Decca
45	41	Jack Jones	THE FULL LIFE—RCA
46	29	Patula Clark	20 ALL TIME GREATEST—K-Tel
47	48	Racing Cars	DOWNTOWN TONIGHT—Chrysalis
48	42	A&M	JOAN ARMATRADE—A&M
49	54	RCA	YEAR OF THE CAT—Al Stewart (RCA)
50	—	John Miles	STRANGER IN THE CITY—Decca
51	50	Hut Chocolate	GREATEST HITS—Hut Chocolate

This Week	Last Week	Artist	Title
52	—	Various Artists	44 SUPERSTARS—K-Tel
53	31	Status Quo	BLUE FOR YOU—Vertigo
54	—	Various Artists	SONGS OF PRAISE—Warwick
55	46	Santana	FESTIVAL—CBS
56	55	Pink Floyd	WISH YOU WERE HERE—Harvest
57	—	Warner Bros.	RUMORS—Fleetwood Mac (Warner Bros.)
58	—	Rod Stewart	ATLANTIC CROSSING—Warner Bros.
59	44	Emmylou Harris	LUXURY LINER—Warner Bros.
60	43	Peter Cook & Dudley Moore	DEREK & CLIVE LIVE—Island

WEST GERMANY

(Courtesy of Musikmarkt)
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Smokie	LIVING NEXT DOOR TO ALICE—RAK/EMI-Electrola—Melodie der Welt
2	—	Boney M.	SUNNY—Hansa/Ariola—Sikorski
3	—	Costa Cordalis	ANITA—CBS—April
4	—	Frank Zander	OH SUSI—Hansa/Ariola—Intro
5	—	Marianne Rosenberg	MARLEEN—Philips/Phonogram—Radio Tele/Intro
6	—	Chicago	IF YOU LEAVE ME NOW—CBS—Global
7	—	Abba	MONEY MONEY MONEY—Polydor—Union/SMV
8	—	—	UNDER THE MOON OF LOVE—Showaddywaddy (Arista/EMI-Electrola)—Intersong
9	—	Electric Light Orchestra	LIVIN' THING—United Artists/Ariola—Intersong
10	—	David Dundas	JEANS ON—Chrysalis/Phonogram—Ruba
11	—	Tina Rainford	SILVER BIRD—CBS—Intersong
12	—	Ricky King	LE REVE—Epic/CBS—April
13	—	Ricky King	VERDE—BASF—Cyclus
14	—	Boney M.	DADDY COOL—Hansa/Ariola—Intro
15	—	Jeanette	PORQUE TE VAS—Polydor—Melodie der Welt

This Week

This Week	Last Week	Artist	Title
1	—	Abba	ARRIVAL—Polydor/DGG
2	—	Boney M.	TAKE THE HEAT OFF ME—Hansa/Ariola
3	—	Neil Diamond	BEAUTIFUL NOISE—CBS
4	—	Abba	VERY BEST OF ABBA'S GREATEST HITS—Polydor/DGG
5	—	Bay City Rollers	DEDICATION—Bell/EMI-Electrola
6	—	Peter Maffay	UND ES WAR SOMMER—Telefunken/Teldec
7	—	Peter Frampton	FRAMPTON COMES ALIVE—A&M/Ariola
8	—	Pink Floyd	WISH YOU WERE HERE—Harvest/EMI-Electrola
9	—	Frank Zander	ZANDER'S ZORN—Hansa/Ariola
10	—	Queen	A DAY AT THE RACES—EMI/EMI-Electrola

ITALY

(Courtesy of Germano Rusticchio)
As Of 2/14/77
LPs

This Week

This Week	Last Week	Artist	Title
1	—	Donna Summer	FOUR SEASONS OF LOVE—Durium
2	—	Santana	FESTIVAL—CBS—MM
3	—	Mina	SINGOLARE & PLURALE—PDU—EMI
4	—	Ornella Vanoni	PIU'—Vanoni (Vanilla/Fonit/Cetra)
5	—	Stevie Wonder	SONG IN THE KEY OF LOVE—EMI
6	—	Fausto Papetti	XXIII RACCOLTA—Durium
7	—	Claudio Baglioni	SOLO—RCA
8	—	Genesis	WIND AND WUTHERING—Phonogram
9	—	La Orme	VERITA' NASCOSTE—Phonogram
10	—	Boney M.	TAKE THE HEAT OFF ME—Durium
11	—	Francesco Guccini	VIA PAOLO FABRI 43—EMI
12	—	Antonello Venditti	ULLALLA—RCA
13	—	Angela Braccardi	ALLA FIERA DELL'EST—Polydor—Phonogram
14	—	Elton John	BLUE MOVES—EMI
15	—	J Pouch	POOHLOVER—CBS—MM

HOLLAND

(Courtesy of Stichting Nederlandse Top 40)
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Julie Covington	DON'T CRY FOR ME ARGENTINA—EMI-Bovema
2	—	Leo Sayer	WHEN I NEED YOU—Chrysalis
3	—	David Soul	DON'T GIVE UP ON US—Private Stock
4	—	Patricia Pay	WHO'S THAT LADY WITH MY MAN—EMI-Bovema
5	—	BZN	DON'T SAY GOODBYE—Negram
6	—	Van McCoy	SOUL CHA CHA—Ariola
7	—	Hot Blood	SOUL DRACULA—Hot Blood (Carver)
8	—	Eagles	NEW KID IN TOWN—Asylum

LPs

This Week	Last Week	Artist	Title
1	—	Pink Floyd	ANIMALS—EMI-Bovema
2	—	Martovani (Philips)	WORLD SUCCESSES—EMI-Bovema
3	—	Queen	A DAY AT THE RACES—EMI-Bovema
4	—	Stevie Wonder	SONGS IN THE KEY OF LIFE—Tamil Motown
5	—	Eagles	HOTEL CALIFORNIA—Asylum
6	—	Al Stewart	YEAR OF THE CAT—RCA
7	—	EMI-Bovema	EVITA—Various Artists (EMI-Bovema)
8	—	Various Artists	DAVERENDE 13 CARNAVAL—Various Artists (CNR)
9	—	Beach Boys	BEACH BOYS' BEST—Decca
10	—	Various Artists	ALLE 14 FAVORIET—Negram

SPAIN

(Courtesy of El Gran Musical)
As Of 2/19/77
Denotes local origin
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Ritchie Family	THE BEST DISCO IN TOWN—RCA
2	—	Elton John & Kiki Dee	DON'T GO BREAKING MY HEART—Southern
3	—	Gianni Bella	DE AMOR Y ANO SE MUERE—Sugar
4	—	Albert Hammond	ANSIEDAD—Ego Musical
5	—	Camilo Sesto	MEMORIAS—Ariola—Armonico-Arabella
6	—	Jesse Green	NICE AND SLOW—EMI—Ego Musical
7	—	Boney M.	DADDY COOL—Ariola
8	—	Sandro Giacobbe	AMOR, NO TE VAYAS—Sugar
9	—	Jarcha	LIBERTAD SIN IRA—Zafiro—Mycos-RCA
10	—	Pablo Abria	O TU O NADA—Quiroga-Penta

This Week

This Week	Last Week	Artist	Title
1	—	Ritchie Family	ARABIAN NIGHTS—RCA
2	—	Peter Frampton	FRAMPTON COMES ALIVE—Ariola
3	—	Neil Diamond	BEAUTIFUL NOISE—CBS
4	—	Jarcha	LIBERTAD SIN IRA—Zafiro
5	—	Camilo Sesto	AMIGOS—Ariola
6	—	Stevie Wonder	SONGS IN THE KEY OF LIFE—Ariola
7	—	The Beatles	ROCK AND ROLL MUSIC—EMI
8	—	Camilo Sesto	MEMORIAS—Ariola
9	—	Donna Summer	A LOVE TRILOGY—Ariola
10	—	Various Interpretes	LOS SUPER 20—Polydor

MEXICO

(Courtesy of Radio Mil)
As Of 2/11/77
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Manolo Muniz	LLAMARADA—Raff
2	—	Juan Gabriel	TE VOY A OLVIDAR—RCA
3	—	Leo Sayer	YOU MAKE ME FEEL LIKE DANCIN'—MGM
4	—	Los Baby's	TRIANGULO—Peerless
5	—	Nelson Ned	QUEEN ERES TU—U.A.
6	—	Donna Summer	TRY ME, I KNOW WE CAN MAKE IT—RCA
7	—	Camilo Sesto	HABLAME—Ariola
8	—	Los Terriclias	DEJA DE LLORAR CHIQUILLA—Gamma
9	—	Jesse Green	HEAVEN AND SLOW—Capitol
10	—	Tavares	HEAVEN MUST BE MISSING AN ANGEL—Capitol
11	—	Silver Convention	SAN FRANCISCO HUSTLE—RCA
12	—	Napoleon Raff	DESPUES DE TANTO—Raff
13	—	Chicago	IF YOU LEAVE ME NOW—CBS
14	—	Barry DeVorton & Perry Botkin	NADIA'S THEME—A&M

AUSTRIA

(Courtesy of Musikmarkt)
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Boney M.	DADDY COOL—Hansa/Ariola
2	—	Boney M.	SUNNY—Hansa/Ariola
3	—	Chicago	IF YOU LEAVE ME NOW—CBS
4	—	David Dundas	JEANS ON—Chrysalis/Phonogram
5	—	Johnny Wakelin	IN ZAJRE—Pye/Ariola
6	—	Tina Rainford	SILVER BIRD—CBS
7	—	Abba	MONEY MONEY MONEY—Polydor
8	—	Johnny Wakelin	AFWCA MAN—Pye/Ariola
9	—	Neil Diamond	BEAUTIFUL NOISE—CBS
10	—	Smokie	I'LL MEET YOU AT MIDNIGHT—RAK/EMI

This Week

This Week	Last Week	Artist	Title
1	—	Various Artists	MUSIK KARUSSELL—K-Tel
2	—	Various Artists	DISCO-EXPRESS—K-Tel
3	—	Various Artists	HIT POWER—Arcade/Polydor
4	—	Various Artists	HITHAUS MIT HERZ—Philips/Phonogram

NEW ZEALAND

(Courtesy of Record Publications Ltd.)
As Of 2/13/77
SINGLES

This Week

This Week	Last Week	Artist	Title
1	—	Leo Sayer	YOU MAKE ME FEEL LIKE DANCING—Festival
2	—	Abba	ROCK ME/DO I DO I DO I DO I DO—RCA
3	—	Skyhooks	BLUE JEANS—Festival
4	—	Chicago	IF YOU LEAVE ME NOW—Phonogram
5	—	Osbiris	DANCE THE BODY MUSIC—Phonogram
6	—	Sherbet	HOWZAT—Festival
7	—	Eton	SORRY SEEMS TO BE THE HARDEST WORD—EMI
8	—	RCA	DANCING QUEEN—RCA
9	—	Rod Stewart	TONIGHT'S THE NIGHT—WEA
10	—	Abba	MONEY, MONEY, MONEY—RCA

This Week

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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; QL—quadraphonic album; Q8—quadraphonic 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

ACE
No Strings LP Anchor ANCL2020 \$6.98

ADKINS, WENDEL
Sundowners LP Hitville HS40651 \$6.98

AMERICA
Harbor LP Warner Bros. BSK3017 \$7.98

ANGEL
On Earth As It Is In Heaven LP Casablanca NBLP7043 \$6.98

ATLANTA RHYTHM SECTION
Atlanta Rhythm Section LP MCA 2-4114 (2) \$7.98
8T MCAT-4114 \$9.98

AUGER'S, BRIAN, OBLIVION EXPRESS
Happiness Heartaches LP Warner Bros. BS2981 \$6.98

BACHARACH, BURT
Futures LP A&M SP-4622 \$6.98
8T BT-4622 \$7.98
CA CS-4622 \$7.98

BEACH BOYS
The Beach Boys Love You LP Brother / Reprise MSK2258 \$7.98

BELLAMY BROTHERS
Plain & Fancy LP Warner Bros. BS3034 \$6.98

BENSON, GEORGE
In Flight LP Warner Bros. BSK2983 \$7.98

BIG WHA-KOO
Big Wha-Koo LP ABC AB971 \$6.98

BLACK'S, BILL COMBO
It's Honky Tonk Time LP Hi SHL32104 \$6.98

BLONDIE
Blondie LP Private Stock PS2023 \$6.98

BOOKER T & THE MG'S
Universal Language LP Asylum 7E1093 \$6.98

BOOTHMAN, MICHAEL
Heaven LP Tabu BQL1-1996 \$6.98
8T BQS1-1996 \$7.95
CA BQK1-1996 \$7.95

BRAINSTORM
Stormin' LP Tabu BQL1-2048 \$6.98

BRAMLETT, DELANEY
Delaney & Friends LP Prodigal P6-1001751 \$6.98

BROWN, STANKY, GROUP
If The Lights Don't Get You The Helots Will LP Six SA7529 \$6.98

BUFFETT, JIMMY
Changes In Latitudes—Changes In Attitudes LP ABC AB990 \$6.98

CARTER, VALERIE
Just A Stone's Throw Away LP Columbia PC34155 \$6.98

CERRONE
Love In C Minor LP Cotillion SD9913 \$6.98

CHAPLIN, BLONDIE
Blondie Chaplin LP Asylum 7E-1095 \$6.98

CHATER, KERRY
Part Time Love LP Warner Bros. BS3008 \$6.98

CHILLIWACK
Dreams, Dreams, Dreams LP Mushroom MRS5006 \$6.98

CHUNKY, NOVI & ERNIE
Chunky, Novi & Ernie LP Warner Bros. BS3030 \$6.98

CLARK, GENE
Two Sides To Every Story LP RSO RS13011 \$6.98

COLE, NATALIE
Unpredictable LP Capitol SQ11600 \$6.98

CONNIFF, RAY
After The Lovin' LP Columbia PC34477 \$6.98

COOPER, ALICE
Lace & Whiskey LP Warner Bros. BSK3027 \$7.98

DAVIS, SAMMY, JR.
Hey There! It's Sammy Davis Jr. At His Dynamite Greatest LP MCA 2-4109 (2) \$7.98
8T MCAT2-4109 \$9.98

DEES, RICK
The Original Disco Duck LP RSO RS13017 \$6.98

DENVER, JOHN
Greatest Hits, v. 2 LP RCA CPL1-2195 \$7.98
8T CPS1-2195 \$7.98
CA CPK1-2195 \$7.98

DERRINGER
Sweet Evil LP Blue Sky PZ34470 \$6.98

DIAMOND, NEIL
Love At The Greek LP Columbia KC2-34404 (2) \$7.98

DUNCAN, JOHNNY
Johnny Duncan LP Columbia KC34442 \$6.98

EDWARDS, JONATHAN
Sailboat LP Warner Bros. BS3020 \$6.98

ELLIMAN, YVONNE
Love Me LP RSO RS13078 \$6.98

ESPOSITO
Procession Of The Hierophants LP Capri CP95017 \$6.98

FAIRWEATHER-LOW, ANDY
Be Bop 'N' Holla LP A&M SP-4602 \$6.98

FARGO, DONNA
Best Of LP ABC / Dot DQ2075 \$5.98

FLAME
Queen Of The Neighborhood LP RCA APL1-2160 \$6.98
8T APS1-2160 \$7.95
CA APK1-2160 \$7.95

FLEETWOOD MAC
Rumours LP Warner Bros. BSK3010 \$7.98

FRANCHI, SERGIO
Volare LP RCA APL1-2132 \$6.98
8T APS1-2132 \$7.95
CA APK1-2132 \$7.95

FRANKS, MICHAEL
Sleeping Gypsy LP Warner Bros. BS3004 \$6.98

FREE BEER
Nouveau Chapeau LP RCA APL1-2072 \$6.98
8T APS1-2072 \$7.95
CA APK1-2072 \$7.95

FRIEDMAN, DEAN
Dean Friedman LP Lifesong LS6008 \$6.98

GABRIEL, PETER
Peter Gabriel LP Atco SD35-147 \$6.98

GALLAGHER & LYLE
Love On The Airways LP A&M SP-4620 \$6.98
8T BT-4620 \$7.98
CA CS-4620 \$7.98

GAP BAND
The Gap Band LP Tattoo B.J.L1-2168 \$6.98
8T B.J.L1-2168 \$7.95
CA B.J.K1-2168 \$7.95

GENTLE GIANT
Playing The Fool LP Capitol SK6811592 (2) \$6.98

GIBBONS, STEVE, BAND
Rollin' On LP MCA 2243 \$6.98
8T MCAT-2243 \$7.98

GLENN, BOBBY
Shout It Out LP Koala KST5004 \$6.98

GRANMAX
A Ninth Alive LP Pacific 1 \$6.98

GROSS, HENRY
Show Me To The Stage LP Lifesong LS6010 \$6.98

GUTHRIE, WOODY
Woody Guthrie LP Warner Bros. BS2989 \$6.98

HALL, DARYL, & JOHN DATES
Past Times Behind LP Chelsea CHL547 \$6.98

HAMILTON, DIRK
Alias I LP AC AB976 \$6.98

HAYES, ISAAC, & DIONNE WARWICK
A Man & A Woman LP ABC AB996 / 2 (2) \$6.98

HAYWARD, JUSTIN
Songwriter LP Deam DES18073 \$6.98

HEARTSFIELD
Heartsfield LP Columbia PC34456 \$6.98

HILDEGARDE
What I Did For Love LP Audio Fidelity 6286 \$6.98

HOLLYWOOD STARS
Hollywood stars LP Arista AL4119 \$6.98

HOODOO RHYTHM DEVILS
Safe In Their Homes LP Fantasy F-9522 \$6.98

HUDSON, AL, & THE SOUL PARTNERS
Especially For You LP ABC AB1001 \$6.98

INGRAM, LUTHER
Let's Steal Away To The Hideaway LP KoKo KOA1300 \$6.98

IRISH ROVERS
Greatest Hits LP MCA 2-4066 (2) \$7.98
8T MCAT2-4066 \$9.98

IRWIN THE DISCO DUCK & THE WIBBLE WABBLE SINGERS & ORCH.
10 Monster Hits LP RCA APL1-2195 \$7.98
8T CPS1-2195 \$7.98
CA CPK1-2195 \$7.98

ALley Cat & Chicken Fat
LP Peter Pan 8317-8196 \$3.95
8T Peter Pan 8317-8196 \$3.95
CA 5317-8196 \$3.95

Disco Duck Dance Party
LP Peter Pan 8317-8191 \$3.95
8T Peter Pan 8317-8191 \$3.95
CA 5317-8191 \$3.95

JAMES, SONNY
You're Free To Go LP Columbia KC34472 \$5.98

JELLY
A True Story LP Asylum 7E1096 \$6.98

JETHRO TULL
Songs From The Wood LP Chrysalis CHR1132 \$6.98

JONES, JACK
Best Of LP MCA 2-4115 (2) \$7.98
8T MCA2-4115 \$9.98

JONES, QUINCY
Roots—The Saga Of An American Family LP A&M SP-4626 \$6.98
8T BT-4626 \$7.98
CA CA-4626 \$7.98

JONES, TOM
Greatest Hits LP London LC50002 \$6.98
Say You'll Stay Until Tomorrow LP Epic PE34468 \$6.98

JOURNEY
Next LP Columbia PC34311 \$6.98

KERSHAW, DOUG
Fip, Flop & Fly LP Warner Bros. BS3025 \$6.98

KING, ALBERT
Albert Live LP Utopia CYL2-2205 (2) \$9.98
8T CY52-2205 \$11.98
CA CYK2-2205 \$11.98

KING, B.B.
King Size LP ABC AB977 \$6.98

KINKS
Sleepwalker LP Arista AL4106 \$6.98

LAINÉ, CLEO, & JOHN WILLIAMS
Best Friends LP RCA APL1-1937 \$6.98
8T APS1-1937 \$7.95
CA APK1-1937 \$7.95

LAING, CORKY
Makin' It On The Street LP Elektra 7E1097 \$6.98

LAW
Breakin' It LP MCA 2240 \$6.98
8T MCAT-2240 \$7.98
CA MCAC-2240 \$7.98

LAWS, ELOISE
Ain't It Good Feeling Good LP Invictus 34379 \$6.98

LITTLE FEAT
Time Loves A Hero LP Warner Bros. BS3015 \$6.98

LONESTAR
Lone Star LP Columbia PC34475 \$6.98

LOVE UNLIMITED
He's All I've Got LP Unlimited Gold U101 \$6.98

MAMA'S PRIDE
Uptown & Lowdown LP Atco SD36-146 \$6.98

MANHATTANS
It Feels So Good LP Columbia PC34450 \$6.98

MAN'S THEORY
Just Before Dawn LP MCA 2250 \$6.98

MAYALL, JOHN
Primal Solos LP London LC50003 \$6.98

MAYFIELD, CURTIS
Never Say You Can't Survive LP Custom CU5013 \$6.98

MCDONALD, COUNTRY JOE
Goodbye Blues LP Fantasy F-9525 \$6.98

McGARRIGLE, KATE & ANNA
Dancer With Bruised Knees LP Warner Bros. BS3014 \$6.98

McGHEE, BROWNIE
Blues Is Truth LP Blue Labor 8L117 \$6.98

MCRAE, GEORGE
Diamond Touch LP TK TK606 \$6.98

MILES, JOHN
Stranger In The City LP London P5682 \$6.98

MOHAWK, ESSRA
Essra LP Private Stock PS2024 \$6.98

MULLIGAN'S, GERRY, NEW SEXTET
Idol Gossip LP Chiaroscuro CR155 \$6.98

MULL, MARTIN
I'm Everyone I've Ever Loved LP ABC AB997 \$6.98

OLYMPIC RUNNERS
Hot To Trot LP London P5678 \$6.98

OSIBISA
Ojah Awake LP Island 9411 \$6.98

OVERSTREET, TOMMY
Vintage '77 LP ABC / Dot DQ2071 \$5.98

PABLO CRUISE
A Place In The Sun LP A&M SP-4625 \$6.98
8T BT-4625 \$7.98
CA CS-4625 \$7.98

PARTON, DOLLY
New Harvest—First Gathering LP RCA APL1-2188 \$6.98
8T APS1-2188 \$7.95
CA APK1-2188 \$7.95

PEPPER
Pepper LP RCA APL1-2189 \$6.98
8T APS1-2189 \$7.95
CA APK1-2189 \$7.95

PHILLIPS, ANTHONY
The Geese & The Ghost LP Passport PP98020 \$6.98

PIPER
Piper LP A&M SP-4615 \$6.98
8T BT-4615 \$7.95
CA CS-4615 \$7.95

POP SINGERS & ORCH.
Themes From Hit TV Shows
8T Peter Pan 8317-8185 \$3.95
CA 5317-8185 \$3.95
8T Peter Pan 8317-8197 \$3.95
CA 5317-8197 \$3.95

PRANA
Prana LP Warner Bros. BS3029 \$6.98

PROCOL HARUM
Something Magic LP Chrysalis CHR1130 \$6.98

PURIFY BROTHERS, JAMES & BOBBY
Purify Brothers, James & Bobby LP Mercury SRM1-1134 \$6.98

RAITT, BONNIE
Sweet Forgiveness LP Warner Bros. BS2990 \$6.98

RAMONES
Leave Home LP Sire SA7528 \$6.98

RANDALL, ELLIOT
Elliot Randall's New York LP Kushner PZ34351 \$6.98

RANIER, TOM
Ranier LP Warner Bros. BS2948 \$6.98

RANKIN, KENNY
The Kenny Rankin Album LP Little David LD1013 \$6.98

RECORD, EUGENE
The Eugene Record LP Warner Bros. BS3018 \$6.98

RHYTHM HERITAGE
Last Night On Earth LP ABC AB987 \$6.98

RICH, CHARLIE
Take Me LP Epic KE34444 \$5.98

RITCHIE FAMILY
Life Is Music LP Marlin 2203 \$6.98

ROBBINS, MARTY
Adios Amigo LP Columbia KC34448 \$5.98

ROCKICKS
Inside LP RDRS13012 \$6.98

SCRUGGS, EARL, REVUE
Live! From Austin City Limits LP Columbia PC34464 \$6.98

SEA LEVEL
Sea Level LP Capricorn CPD178 \$6.98

SEGER, BOB
Back In '72 LP Reprise MS2263 \$6.98
Seven LP Reprise MS2264 \$6.98
Smokin' O.P.'s LP Reprise MS2262 \$6.98

SHOTGUN
Shotgun LP ABC AB979 \$6.98

SIMPSON, VALERIE
Keep It Comin' LP Tamla T636151 \$6.98

SMALL WONDER
Growin' LP Columbia PC34425 \$6.98

SOCRATES with VANGELIS O. PAPATHANASSIOU
Phos LP Cosmos PILPS 9013 \$6.98

SPECTOR, PHIL
Greatest Hits LP Warner / Spector 25P9104 (2) \$6.98

SPIRIT
Future Games, A Magical-Kahauna Dream LP Mercury SRM1-1133 \$6.98

STARCASTLE
Fountains Of Light LP Epic PE34375 \$6.98

STEVENSON, B.W.
Lost Feeling LP Warner Bros. BS3012 \$6.98

STEVENS, RAY
Feel The Music LP Warner Bros. BS2997 \$6.98

STREET CORNER SYMPHONY
Little Funk Machine LP ACAB974 \$6.98

SWAN, BILLY
Four LP Monument PZ34473 \$5.98

TALLEY, JAMES
Blackjack Choir LP Capitol ST11605 \$6.98

THIN LIZZY
Rocker (1971-1974) LP London LC50004 \$6.98

THREE DEGREES
Standing Up For Love LP Epic PE34385 \$6.98

TILLIS, MEL
Heart Healer LP MCA 2252 \$6.98
8T MCAT-2252 \$7.98
CA MCAC-2252 \$7.98

TIMEBOX
The Original Moose On The Loose LP Cosmos Collector CCLPS 9016 \$4.98

TRANSIT EXPRESS
Opus Progressif LP Cosmos PILPS 9015 \$6.98

TRAVOLTA, JOHN
Can't Let You Go LP Midland Int. (BK)1-2211 \$6.98
8T BK51-2211 \$7.95
CA BKX1-2211 \$7.95

TUCKER, MARSHALL, BAND
Carolina Dreams LP Capricorn CPK0180 \$6.98

TUCKER, TANYA
Ridin' Rainbows LP MCA 2253 \$6.98
8T MCAT-2253 \$7.98
CA MCAC-2253 \$7.98

UTOPIA
Ra LP Bearsville BR6965 \$6.98

VEGA, TATA
Totally Tata LP Tamla T6-35351 \$6.98

WAKEMAN, RICK
White Rock LP A&M SP-4614 \$6.98
8T BT-4614 \$7.98
CA CS-4614 \$7.98

WARWICK, DIONNE, see Isaac Hayes

WEBB, ART
Mr. Flute LP Atlantic SD18212 \$6.98

WHITE, TONY JOE
Eyes LP 20th Century T523 \$6.98

WILLIAMS, JOHN, see Cleo Laine

WILSON, TONY
I Like Your Style LP Bearsville BR6966 \$6.98

YOUNG, JESSE COLIN
Love On The Wing LP Warner Bros. BS3033 \$6.98

POPULAR COLLECTIONS

GET DOWN & BOOGIE
LP Casablanca NBLP7042 \$4.98

MOTOWN'S PREFERRED STOCK
Stock Option No. 1: G. Knight, Spinners, M. Gaye & T. Terrell, etc. LP Motown M6-88151 \$6.98
Stock Option No. 2: Four Tops, M. Wells, J. Jackson, etc. LP Motown M6-88251 \$6.98
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JAZZ

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(Continued on page 65)
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General News

FCC's Payola Hearings

Continued from page 4 gram, showing the sequence for playing recordings from an impartially selected playlist of 45 top hit tunes.

The deejay must fill out a daily music sheet, showing what records he played. The program director has a monitoring tape to check the music sheet against actual performance.

The WOL licensee said he had decided to close out DJ Productions at WOL for strictly business reasons.

The reasons included: deejays were taking too much time from their station duties; the mere "allegation" that airplay was used to promote their own concert talent was "disturbing."

Also, large advertisers like Cellar Door Productions and Dimensions Unlimited were displeased with the DJ competition. (Dimensions Unlimited spent \$100,000 on WOL advertising in 1975 and only \$68,000 in 1976.)

Finally, Sonderling said he feared another litigation like a suit brought by Richmond, Va., promoters against Mel Edwards in May 1976. The suit alleged unfair use of Edwards' position as WOL deejay and briefly involved licensee Sonderling as co-defendant.

Hearings are to continue this week to hear WOL deejays and possibly some other out-of-town rock concert producers.

L.A. Semi-Pro Spectacular

Continued from page 1 uous technical sessions, seminars and panel discussions, the latter featuring top name producers and engineers from the recording industry.

Dave Kelsey of Audio Concepts Inc./Dave Kelsey Sound, the West Coast's largest pro audio dealer, who is sponsoring the event, anticipates a crowd in the 15,000-20,000 range for the two day expo.

The show is unique in the sense that it will be opened to the general public as well as to pro and semi-pro enthusiasts with a more "hands on" and educational approach.

The Audio Engineering Society (AES) show which is scheduled to run the following month at the L.A. Hilton, May 10-13, is geared more to studio operators and the audio engineering community.

Because of the closeness of both shows, according to Kelsey, manufacturers will have an opportunity to exhibit at both events.

Campus Store

Continued from page 35 Loyola, are supplied with import sample copies. Guarnieri does a weekly import show on the Tulane 1,500-watt FMer.

Mushroom offers specials for about two weeks after an album release, with \$6.98 LPs at \$3.89 and \$7.98 tape at \$4.89, while shelf price is \$4.67 and \$5.79, respectively.

"No one as yet," says Kelsey, "really has a handle on how big this market is and how big it could be. This show will give the home studio person a chance to find out more about it as well as give us and manufacturers a better reading into the market."

Manufacturers who are expected to participate include Crown, DBX, MXR, Orban/Parasound, Otari, Quantum, Scully, Tapco, Tascam/TEAC, UREI, Yamaha, as well as AKG, BGW, Bouse, Electro-Voice, Philips and others.

Show hours are expected to be 11 a.m. to 9 p.m. each day and there will be an admission charge. The expo will be promoted via local media.

Capitol/Angel Price

Continued from page 3 to the dealer \$3.65. This compares with subdistributor prices on \$7.98 product of \$3.84 at RCA Records and \$3.95 for records from WEA.

No change in price of Capitol's Seraphim Records is expected.

Capitol executives were unavailable at presstime for comments on the new pricing policies.

NECAA Meet

Continued from page 35 into different bags anymore," says Dr. Brattain. "They'll view a showcase act and determine whether or not it's for them," said Dr. Brattain.

Also increased this year were the number of film and video representatives, an indication that campus activity programs continue to encompass this medium as a supplementary form of entertainment.

Dr. Brattain said that it was once debatable whether talent and film showcases could be effectively run concurrently. Yet the response to the film screenings equaled the live talent.

"Schools are getting into more intimate programming," said Barbara Hubbard, student activities director at New Mexico State Univ., Las Cruces. "The big concert scenes are in the metropolitan areas. Schools not in these heavily populated areas want more than the once a month concert."

Harry Blackstone Jr., a renowned magician who plays Las Vegas and numerous nightclubs regularly, attended NECAA for the first time this year. While he made a limited number of campus appearances last year, he says that in 1977 he will do more college dates as more performers in all phases of entertainment recognize the vast potential of the college market.

Jukebox

Florida Ops Pursuing New Legislation

By ALAN PENCHANSKY CHICAGO—Legislative plans for 1977 have been revealed by the Florida Amusement-Merchandising Assn. (FAMA), one of the state operator groups most involved in its state law-making processes.

The group plans involvement this year in legislative activity regarding occupational licenses, free play on games machines and age restrictions on billiards parlor patrons, reports Bob Rhinehart, FAMA's executive vice president.

And, Rhinehart notes, the group's third annual "Tally Rally" has been scheduled for May 16 and 17. The "Tally Rallies" give operators a chance to visit Tallahassee, the state capital and to familiarize themselves with Florida's law-making processes.

Rhinehart indicates that FAMA will spearhead its legislative program this year by re-introducing a bill to legalize free play on games machines, that passed both houses of the legislature last year, but was vetoed by the governor. Gov. Agnew nixed the measure because it was tied to a legislative package involving lotteries, says Rhinehart.

"It's illegal, but we've been doing it for years," Rhinehart says about free play. "Then every once in a while some sheriff decides you're not going to get away with it, and there's big trouble."

FAMA says it also is defending legislative advances of earlier sessions, and notes a movement to reverse legislation, secured four years ago, that protects operators from having to obtain occupational licenses in each municipality in which they have locations. The measure is particularly important to businesses covering broader territories in some of the state's more sparsely populated regions. It requires an occupational license only in the municipalities where offices are maintained, Rhinehart makes clear.

Firm Minn. Dates

MINNEAPOLIS—The annual convention of the Music Operators Of Minnesota has been scheduled here at the downtown Holiday Inn, May 20-22.

Meet In Florida

CHICAGO—The 1977 Florida Amusement Merchandising Assn. convention and trade show has been scheduled for Sept. 16-18 at the Deauville Hotel in Miami Beach, site of last year's FAMA conclave.

Reservice Album

NASHVILLE—ABC/Dot Records is completely reservicing "Love Doesn't Live Here Anymore" by Randy Cornor.

The initial record shipped two weeks ago mistakenly contained the version of the song off Cornor's LP "My First Album."

A new session for the song had been held for the single release but somehow the LP version was the one pressed and shipped.



Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

POSITIONS OPEN

Needed... Soul Morning Jock to work Medium Mid-South Market. Send Tapes and Resume To: KOKY Radio Station 723 West 14th Street Little Rock, Arkansas 72202

MARCH 5, 1977, BILLBOARD

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 3/5/77

Number of LPs reviewed this week 47 Last week 103

Pop

BACHMAN-TURNER OVERDRIVE—*Freeways*, Mercury SRM13700. The hardworking, dependable solid-rock sound of BTO is trotted out for a rather varied set that includes touches of strings and horns as well as the basic riffing of the Canadian quartet. Randy Bachman's straightforward singing, writing and guitar playing have never lost touch with the earthy roots of rock. However, an increasing fluency and variety of approach within the basic genre may be observed in recent BTO outings. There's nothing especially complex about this group's work, but its very simplicity and unpretentiousness is in itself a hallmark of expert rock craftsmanship. This is the seventh BTO album and the group continues to grow.

Best cuts: "Can We All Come Together," "Easy Groove," "Freeways," "My Wheels Won't Turn."

Dealers: Bachman-Turner has always toured extensively in support of its albums.

ELLIOT MURPHY—*Just A Story From America*, Columbia PC34653. This is an eclectic collection of contemporary pop songs that includes a Spector-cum-Springsteen rock'n'roller, a couple of Rolling Stones-type ballads, a reggae Americana number, and an introduction on one song by the Boys Choir of St. Paul's Cathedral in London. But it is obvious throughout that musically Murphy's heart is in rock'n'roll, which does lift it above the usual singer-songwriter sameness. Helping out is Phil Collins on drums, who puts forth a more muscular sounding performance than he usually does with Genesis. The lyrics, meanwhile, come from an intelligent songwriter who has the sensitivity and the breath of vision to tackle the sensibilities of the late '70s.

Best cuts: "Drive All Night," "Rock Ballad," "Caught Short In The Long Run," "Just A Story From America."

Dealers: A new label may get his sales equal to his critical acclaim.

First Time Around

MARTEE LEBOUS—*The Lady Wants To Be A Star*, Image IM301 (Audiofidelity). Lebus is a writer-singer-pianist with a big, pure, wide-ranging voice in the style of a Melissa Manchester. A 20-year-old from upstate New York, her material is heavily influenced by contemporary soul and this is expressed in thick-patterned, pinging melody lines punched out behind her singing by big-name Manhattan studio instrumentalists. There are also jazzy, bluesy influences in her work with an excellent use of contemporary scat-singing. Here is a new performer with outstanding intensity, energy and originality.

Best cuts: "Nothing But Love," "Chance To Dance," "Fallin' In And Out Of Love."

Dealers: In-store play will assuredly sell records for this unknown but impressive artists.

Billboard's Recommended LPs

pop

ATLANTA RHYTHM SECTION, MCA MCA24114. With the increased impact of the Section since it became a full-fledged touring band in recent years, the time is appropriate for reissue as a discount double-pocket set of the two first albums this fine group put out on MCA in 1972-73. The pair of overlooked LPs displays powerfully what an impressively fluent Southern rock aggregation the Section was from the first. **Best cuts:** "Baby No Lie," "Another Man's Woman," "Back Up Against The Wall."

BEN VEREEN, Buddah BDS5680. Vereen, the Broadway Flash and a key star of television's "Roots" as "Chicken George," straddles the styles between pop, soul and theater singing impressively. He sings with great expression and energy, but may actually be too versatile for his own good in getting breakout airplay. He should be brought all-out into progressive soul. **Best cuts:** "Stop Your Hair Steppin' Mama," "By Your Side."

LOLEATTA HOLLOWAY—*Loleatta*, Gold Mind G257500. This lady can sing whether she has the material or not. Backed with a full orchestra pumping smooth disco/soul sounds, she displays a superlative voice and the ability to dramatize a love song most effectively. Last half of "Hit And Run" could be an effective single. **Best cuts:** "Hit And Run," "Worn Out, Broken Heart."

COUNTRY JOE McDONALD—*Goodbye Blues*, Fantasy F9525. This LP is a step back away from the more commercial pop stance of the San Francisco pioneer folk-rocker's prior Fantasy work. Most of the cuts are overtly folkie or message preachments. McDonald has an established audience for this vein of his earlier material and some FM attention can be expected. **Best cuts:** "TV Blues," "Thought Dreams," "Dark Clouds."

Spotlight



AMERICA—*Harbor*, Warner Bros. BSK3017. With a string of hit albums and singles made with producer George Martin, this trio has established itself as one of the most distinctive writing-singing acts in soft rock. America's latest product was cut in Hawaii with the Record Plant Mobile Truck and titled with the group's lucky first letter "H." The group's writing and angelic vocal harmonizing is as fine-honed and consistent as ever. The 12 cuts are of high pop quality with the floating melody lines getting a full range of orchestral coloring in Martin's charts. All three of the group's principals write and sing leads, which makes for better variety within an overall sound. Melodic, pretty but never draggy, America's music is a standard for easygoing commercial rock to be measured against.

Best cuts: "Sarah," "Don't You Cry," "Sergeant Darkness," "Are You There."

Dealers: This album is listed at \$7.98 but it has an unusual amount of music on it and all in the most salable quality.

HERO, Mercury SRM11137. Heavy-metal guitar clanging combines with well-arranged high-voiced singing harmonies for this L.A. group whose core has been around for some years under a variety of names. **Best cuts:** "I Love The Way You Rock 'N' Roll," "The Kids Are Alright."

LAW—Breakin' It, MCA MCA2240. Soul-rock vocal harmonies and a crisp midtempo beat are the tools of this workmanlike interracial quintet that previously recorded for GRC. The production has a light, easy texture. **Best cuts:** "Be My Woman," "Call Me The Ram."

soul

MIRACLES—Love Crazy, Columbia PC34460. The Miracles have added rich solid instrumentations to the band's traditionally mellow vocal style in this debut album for Columbia. Billy Griffin handles most of the vocals, doing a good job on the ballad and soft soul material. This is a concept LP, though the lyrics are not that important, and some of the references to the CIA and FBI perhaps would have been more timely a few years ago rather than now. **Best cuts:** "Too Young," "I Can Touch The Sky."

S.S.O. Featuring DOUGLAS LUCAS & THE SUGAR SISTERS—Shine Your Light, Shady Brook SB33006. Belgian-recorded light progressive soul with a not-overdone disco touch. The singing is brisk and assured while the horn and string charts are extremely clean. **Best cuts:** "Shine Your Light," "Bring It Up Front."

EBONY'S—Sing About Life, Buddah BDS5679. A smooth, versatile soul quartet with all the contemporary tools of the trade. Particularly strong on intense ballads where the controlled interplay between the three male and one female voices is worked out in soaring counterpoints. **Best cuts:** "One Thing On My Mind," "Neighborhood Gossip," "Sing About Life."

SLAVE, Cotillion SD9914 (Atlantic). Light-textured funk from a self-contained nine-piece group that combines falsetto balladry with raunchy horn riffs. **Best cuts:** "Slide," "You And Me."

JIMMY DOCKETT—Beauty & Soul, Image IM302 (Audiofidelity). Straightforward, unpretentious mainstream soul tenor vocalizing with disco-type backing charts and consistent vocalizing with disco-type backing charts and consistent punctuation by female chorus. **Best cuts:** "Get Down."

country

JODY MILLER—Here's Jody Miller, Epic KE3446. Miller's first LP under her new producer Jerry Crutchfield is her best in years. Her career is on the upswing as her last single, "When The New Wears Off Our Love" (included here), climbed to number 25 on the Billboard Hot Country Singles chart. "Roll Me On The Water" is another good uptempo item. Miller displays a new sensitivity toward lyrics and a renewed freshness. **Best cuts:** "Roll Me On The Water," "You Can Be Replaced," "Maybe I Should've Been Listenin'," "Spread A Little Love Around," "When The New Wears Off Our Love," "This Is Us."

BOB LUMAN—Alive And Well! Epic KE34445. Now produced by Johnny Cash, Luman includes four songs written by Cash. One may be the best song Cash has penned—"I Still Miss Someone." The instrumentation on "Big River" and several other selections also is distinctively Cash flavored—heavy on bass with some crisp guitar licks. Includes Luman's recent chart singles and his recent chart song "He's Got A Way With Women." **Best cuts:** "I Still Miss Someone," "Here We Are Making Love Again," "Blond Haired Woman," "Labor Of Love," "Sweet Dreams."

easy listening

CHAD EVERETT—Chad, Calliope CAL7001. Television "Medical Center" romantic idol Everett has a pleasant, tuneful baritone that wouldn't be out of place in a lavish Vegas production number and is most likely to appeal to adult music programmers radiowise. He really can sing and is provided here with a line of solid contemporary material from writers including Kenny Nolan and the Bee Gees. **Best cuts:** "Leave It To Love," "You Set My Dreams To Music."

disco

PLAYERS ASSOCIATION, Vanguard VSD79384. Standard disco instrumental orchestration in a lightfooted jazz vein by a team of New York Studio musicians featuring CTI's Joe Farrell on tenor sax and flute. Smooth and inoffensive effective for disco programming. **Best cuts:** "Let's Groove," "Love Hangover."

jazz

JEAN PIERRE MAS—Rue de Lourmel, Inner City 1014. Mas is of the soft, Keith Jarrett school of introverted, delicate playing. Supported by bassist Cesarus Avim, he weaves romantic patterns in a program cut in Paris in 1976. A good introduction for this sensitive pianist to the U.S. **Best cuts:** "Chimel," "Ballad For Cecile," "Moja."

BUCK CLAYTON—Jazz Party Time, Chiaroscuro CR152. The venerable trumpeter worked with producer Hank O'Neal in rounding up a host of expert jazzmen and producing this freespinned jam, the third of its kind to be taped. Buck's horn is not heard. He hadn't recovered from a chops injury. No

Midland Moves Toward LP Orientation

NEW YORK—Midland International Records is moving toward greater album orientation, with future singles tied closer to the LP release schedule.

"We are now more interested in developing artists, than just getting the hit single," says Noel Love, general manager of the label.

"In the future, Midland will release most singles in conjunction with supportive LP followups. The potent LP base of John Travolta, Silver Convention and Carol Douglas along with our newly expanded promotional staff, has given us further confidence to pursue this course of action," comments Bob Reno, label president.

Love says that while the label will "put out what we believe in," as far as singles are concerned, most releases will be closely tied to Midland's expanded LP releases.

"The shortest distance between a single and a hit LP is a hit single," says Reno, who notes that "prof-

matter. Veterans like Vic Dickenson, Lee Konitz, Harry E. Taylor, Buddy Tate, Budd Johnson, Hank Jones, Richard Dyer and other come through on four romping instrumentals nicely, exhibiting countless moods and tempos. **Best cuts:** "Even Steven," "Kansas City Style."

LENNY WHITE—Big City, Nemperor NE441 (Atlantic). White has such jazz rock notables as the Tower Of Power horns section, Brian Auger's Oblivion Express, Herbie Hancock, Neil Schon, Jon Hammer and others helping out on this tasteful pastiche of jazz-rock and Latin idioms. White is an energetic and interesting drummer and he keeps the whole thing together. **Best cuts:** "Big City," "Dream Come And Go Away."

HAL SCHAEFER—The Extraordinary Jazz Pianist, Remastered 1000. L.A. based veteran debuts with a smooth trio set—evergreens cut at Donte's. The relaxed tone of the playing carboned by bassist Fred Atwood and drummer Alvin Stoller. This is swing in a laid-back fashion. **Best cuts:** "You Are So Beautiful," "You Stepped Out Of A Dream," "I'll Take My Chance."

GEORGE RUSSELL—Guitar, Dobre DR1002. Jimmy Haskell's charts and studio orchestra provide effective backgrounds for the solo guitar of Russell, for much too long an underpublicized West Coast plucker. His program comprises 12 tracks, all of them Russell originals and all surprisingly short. Liner credits acknowledge contributions by Victor Feldman and Shelly Manne. **Best cuts:** "Jup," "Bitter Blue," "Tears."

BARNEY KESSEL—Soaring, Concord Jazz CJ33. An apt title for a scintillating program by Kessel and his guitar, aided by Monty Budwig's bass and Jake Hanna's drums. Barney's long credited Charlie Christian as his inspiration and the are figures on these eight pretty ballads which remind of the late Goodman luminary. Particularly musical are Kessel's two originals. **Best cuts:** "Seagull," "Like Someone In Love," "You're The One For Me," "Beautiful Love."

360 DEGREE MUSIC EXPERIENCE—In: Sanity, Black Sky BSR0006/7. Dave Burrell, Beaver Harris, Cecil McBee, Harry El Bluiett and five other Americans play serious jazz in this imported double LP. It's extremely thoughtful music, plus Stravinsky, part Archie Shepp, until it takes off in a tour de force of jazz and steel drum rhythms in a cut called "Sahara." **Best cuts:** Entire Side A, Side D, "Sahara."

JOE VENUTI & GEORGE BARNES—Live At The Concord Summer Festival, Concord Jazz CJ30. Well into his 70s, Venuti still swings a violin with the verve and inventiveness he demonstrated 50 years ago, a superman of the catgut. Barnes' guitar melds with Venuti's fiddle well, and both receive splendid backup with Ross Tompkins' piano, Ray Brown's bass and drumming by Jake Hanna. Entire second side is devoted to Duke Ellington classics and they all jell well. Kudos, too, to engineer Phil Edwards who handles a trying outdoor assignment well. A nice package all around. **Best cuts:** "I Can't Get Started," "Take The 'A' Train," "Sophisticated Lady."

THE VIGS—Somebody Loves Me, Dobre DR1005. Here's an intriguing 10-track concert by Tommy and Mia Vig with their four-year-old son Roger featured on one chart at the drums. Daddy Vig, a Hungarian by birth, is showcased throughout on vibes and various percussions; his wife Mia, who is Korean, is a competent vocalist. But the package might have been stronger had the Vigs selected more than three well-known tunes; seven originals are a bit much. **Best cuts:** "The Accented Song," "Last Bird From Madrid," "Somebody Loves Me," "In A Persian Market."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tegel, Gerry Wood, Is Morawitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle.

its are the primary concern and can be achieved to a greater extent through albums, not singles."

Ertegun Receives Humanitarian Award

NEW YORK—Ahmet Ertegun has been named recipient of the sixth annual humanitarian award of the Conference of Personal Managers East.

Ertegun, chairman of the board and chief executive of Atlantic Records, will receive the award at a luncheon in his honor at Manhattan's St. Regis Roof April 29.

Nearly 500 friends and entertainment industry figures are expected to be on hand for the presentation, to be hosted by president George Scheck.

Previous recipients of the award include William B. Williams, Joe Kipness, Ed McMahon, Phil Greenwald and Gerald Rivers.

New LP/Tape Releases

Continued from page 61

UTTERWORTH, NEIL
Shropshire Lad: The Banks Of
Green Willow, Two English Idylls
Academy Of St. Martin-In-The-
Fields, Mariner / Britten: Variations
In A Theme Of Frank BRIDGE
LP Argo ZRG 860 \$7.98
CA KZRC 860 \$7.95

DOWLAND, JOHN
Lachrimae 1604
Consort Of Musick, Rooley
LP L'Oiseau-Lyre DSLO 517 \$7.98

BYDYN, FRANZ JOSEPH
The Piano Works, v. 1 (Sonatas 1-
4)
LP Schirmer 66-35088 (6) \$47.88

KODALY, ZOLTAN
The Orchestral Works Of
Philharmonia Hungarica, Dorati
LP London CS 6862 \$6.98

MONTEVERDI, CLAUDIO
L'Incoronazione Di Poppea
Concentus Musicus Of Vienna,
Harnoncourt
LP Telefunken 6-41974 \$7.98
CA 4-41974 \$7.95

PERI, JACOPO
Euridice
I Solisti di Milano, Ephrikian
LP Das Alte Werk 26-35014 (2) \$15.96

TCHAIKOVSKY, PETER ILYITCH
1812 Overture; Nutcracker Suite
Kraft & Alexander
LP Phase 4 SPC 21168 \$6.98
CA SPC5-21168 \$7.95

Symphony No. 4 In F
LP London CS 6987 \$6.98

**WEBER, CARL MARIA VON, &
GUSTAV MAHLER**
Die Drei Pintos
Munich Philh. Orch., Bertini
LP RCA-Red Seal PRL3-9063 (3) \$23.98

CLASSICAL COLLECTIONS

CABALLE, MONTSERRAT
Dramatic Soprano Arias
LP London OS 26497 \$6.98
CA OS5-26497 \$7.95

**ORMANDY, EUGENE, & THE
PHILADELPHIA ORCH.**

The French Album
LP RCA-Red Seal CRL3-2182 (3) \$15.98

The Russian Album
BT RCA-Red Seal CRS2-2106 \$8.98
CA CRK2-2106 \$8.98

PAVOROTTI, LUCIANO
The Great Pavarotti
LP London OS 26510 \$6.98
CA OS5-26510 \$7.95

RAMPAL, JEAN-PIERRE
The Classic Flute
LP RCA-Red Seal ARL1-2091 \$7.98
BT ARS1-2091 \$7.98
CA ARK1-2091 \$7.98

The Romantic Flute
LP RCA-Red Seal ARL1-2092 \$7.98
BT ARS1-2092 \$7.98
CA ARK1-2092 \$7.98

SPOKEN WORD

**AN AMERICAN CRISIS:
GOVERNMENT IN TRANSITION**
(Pentagon Papers, Making Of The
President, White House
Transcripts, Watergate Hearings—
includes books)
CA Spoken Arts MKB-52 (6) \$59.95

HALEY, ALEX
Alex Haley Speaks
LP Warner Bros. 2853036 (2) \$9.98

JACKSON, GLENDA
The Glenda Jackson Story Book,
v. 2
LP Argo ZSW 560 \$6.98
CA KZSW 560 \$7.95

KIPLING, RUDYARD
The Jungle Book Stories, v. 2
(Richardson)
LP Argo ZSW 528 / 30 (3) \$20.94
CA KJK 36 \$22.85

MISCELLANEOUS

PAYNE, ROGER & KATY
Deep Voices. The Second Whale
Record
LP Capitol ST11598 \$6.98

General News

Wonder's Grammy Streak Continues

Continued from page 3

over a field of four No. 1 singles, peaked at a number 10 position last August, making it the weakest commercial success of any record picked by NARAS since 1963.

The tune is a cut from Benson's LP titled "Breezin'" which lost out as best album nominee but won a second award for the jazz guitarist in the best pop instrumental performance category. Additionally, it won a Grammy for Al Schmitt, as the year's best engineered recording.

Benson's work on "Theme From Good King Bad" also won acclaim as the best r&b instrumental performance.

The works by Benson and Wonder received the most nominations in this year's running with both "Songs In the Key Of Life" and "Breezin'" being named in seven separate categories.

Other awards of special note include the Grammy captured by Bruce Johnston for his composition "I Write The Songs." The tune was performed by Barry Manilow and Lady Flash during the Grammy show which this year for the first time was broadcast live to Hong Kong and the Far East.

Natalie Cole, who offered the show's opening performance, won her second consecutive Grammy for the best r&b vocal performance by a female for "Sophisticated Lady," stealing the honor again from previous 10-time winner Aretha Franklin. Cole also edged out nominee Diana Ross who has yet to win a Grammy.

Cole lost, however, her bid as best pop female vocalist which went instead to Linda Ronstadt for the LP "Hasten Down The Wind."

Rock group Chicago captured its first Grammy for the single "If You Leave Me Now" honored as the best pop vocal performance by a duo, group or chorus. The tune, from the group's "Chicago X" LP, also won a Grammy for arrangers Jimmie Haskell and James William Guercio in the best arrangement accompanying vocalists field.

NARAS bestowed its best new artist of the year award on the Starland Vocal Band.

The group's single "Afternoon Delight," which had been nominated unsuccessfully for record of the year as well as song of the year, did manage to capture an additional Grammy for Starland in the best arrangement for voices competition.

Although Boz Scaggs' "Silk Degrees" LP was nominated in four categories, the artist emerged as victor only once, named along with David Paich as authors of the best r&b song, "Lowdown," which was a hit single from the album.

"You Don't Have To Be A Star," the first hit single by Marilyn McCoo & Billy Davis Jr., won the pair a Grammy for best r&b vocal performance by a duo, group or chorus.

Winners in the four jazz categories were Ella Fitzgerald, Count

Basie, Duke Ellington and Chick Corea, the latter also winning an award for best instrumental arrangement on "Leprechaun's Dream."

Grammys in the country categories went to Emmylou Harris, Ronnie Milsap, the Amazing Rhythm Aces, songwriter Larry Gatlin and instrumental duo Chet Atkins and Les Paul who performed during the program.

The Grammy show, produced this year by Pierre Cossette, was highlighted by a musical tribute to the city of Atlanta and its NARAS chapter presented by Gladys Knight & the Pips. Live performances by Sarah Vaughan, Wild Cherry, Starland Vocal Band and McCoo/Davis

were also featured on the show which was again hosted by Andy Williams.

Dinah Shore, one of several star presenters, announced this year's additions to the NARAS Hall Of Fame. They are "Bach: The Well-Tempered Clavier" by Wanda Landowska; Arturo Toscanini conducting the NBC Symphony in a performance of the nine Beethoven symphonies; the 1938 version of "Begin The Beguine" by Artie Shaw; "My Fair Lady" performed by the original Broadway cast featuring Rex Harrison and Julie Andrews; and "Singing The Blues" by Frankie Trumbauer and his Orchestra featuring Bix Beiderbecke, a 1927 release.

Country Music Poll Results

Continued from page 10

NARM research that found women to be bigger fans of country music than men, the Fan Fair survey revealed 61% of the attendees were women and 39% men. In the education breakdown, 64.9% reported high school; 15.2% grammar school; and 13.7% college.

Homemaker was the top occupation at 27%, followed by "skilled" at 21.6%, professional at 12.8%; office at 11.4%; management at 8.7%; student at 8.6%; unskilled at 4.9%; and military at 0.5%.

The information on the geographical area helps destroy the myth about country music's principal strong area being the South. The largest contingent of fans came from

the Midwest; 28.1%. Close behind was the Northeast at 22.6%. The Southeast was third at 14.3%, followed by Upper Midwest at 10%, Southwest at 7.7%, Midsouth at 5.2%, foreign countries at a strong 4.1% and a 3.6% figure for the Northwest. Those totals not reaching 100% were caused by some of the respondents failing to answer all the questions.

"Grand Ole Opry" officials indicate the results closely correspond with the geographical breakdown of the "Opry" itself which cites Indiana, Ohio and Illinois as its top states for attendance.

Country music, predictably, was the favorite form of music, followed by country-pop, gospel and bluegrass. Other music forms listed were rock, classical jazz and pop.

Nearly 42% of the Fan Fair fans had never attended the "Grand Ole Opry," but 27.8 had attended the show once or twice, 16.3% from three to five times, 7% from five to 10 times and 5.7% more than 10 times. A figure of 87.6% responded positively when asked, "Are you attending the 'Grand Ole Opry' during Fan Fair?"

Country Crossover UA Meet Priority

DALLAS—United Artists Records held its national marketing meeting Feb. 20-22 at which UA's sales, promotion and merchandising departments established company priorities, goals and the definition of the label's marketing philosophy.

Country crossovers ranked high on the list along with further development of artists on independent labels distributed by UA.

Artie Mogull, UA president, placed heavy emphasis on complete communication and coordination between all departments and defined the importance of the label's catalog in the U.S. and abroad.

Pat Pipolo, vice president of promotion, Larry Cohen, vice president of merchandising and Joe Carbone, director of sales, headed seminars with their respective departments.

Radio 'Holding' Fee Line

Continued from page 3

tice asks the broadcaster to sign an extension agreement if they aren't represented by the committee.

KFDI is not "yet" represented by the committee. "We let this whole thing sort of slip up on us because we were busy buying a couple of radio stations.

"We feel we've got to continue to be licensed by ASCAP, but the notice says that if new rates are decided upon, we're subject to retroactive adjustment."

Charlie Warner, general manager of WMAQ, Chicago, feels that naturally broadcasters would offer strong resistance to an increase in rates. In his case, the station is owned by NBC and NBC corporate legal executives are handling the matter. The same comment comes from Don Kelly, general manager of WIP, which is owned by Metro-media.

The biggest crisis may exist in classical music radio. Concert music radio stations have been negotiating three years under a New York Federal Court order with ASCAP, "the point being that we don't play much ASCAP music; a lot of the material we broadcast is in the public domain," says Robert Conrad, vice president and program manager of WCLV in Cleveland.

But at last year's Concert Music Broadcasters Assn. convention, the decision was made for Walter Neiman, president and general manager of WQXR-AM-FM in New York, to present their case and join with the All-Industry Committee. The classical group authorized the committee to act on its behalf.

But now there may be worries. The general feeling is that the committee may grow battle weary and seek later to settle for all radio without taking into consideration the special situation that classical music stations have.

"The All-Industry Committee has been remarkably successful in the past," says Neiman, "and saved millions of dollars for broadcasters over the years. I think it's highly likely that fees will hold the line or even be lower. I'm sure the committee will achieve something beneficial for ra-

NARM's Convention

Continued from page 23

Engelbert Humperdinck (CBS); Shirley Bassey (United Artists) and Tony Orlando and Dawn (Elektra) in that order.

Capitol Records hosts Saturday's luncheon while RCA does the honors at Sunday's brunch, where Ronnie Milsap will perform. Surplus Record & Tape Distributors hosts Monday's luncheon in the exhibit area and provides refreshments in that area each day.

Independent label distributors will hold a three-hour luncheon-meeting Friday (4), at which Gene Silverman, Music Trends, Detroit, will preside.

dio... whether the concert broadcasters get washed away or not is what concerns me. We've thus asked the committee not to settle with ASCAP until all constituents have been notified."

Conrad points out that for classical stations to use ASCAP music on a per program license would involve "tremendous amounts of paperwork. We were at a stalemate in the negotiations, thus had to turn to the committee."

Dan McKinnon, owner of KSON-AM-FM in San Diego, says that he has joined the All-Industry Committee and, "I think they can negotiate a lower fee." The situation is particularly important for country music stations, he says, "where ASCAP may have a few more songs than they used to have, but where BMI is still the dominant factor."

New Mikes

Continued from page 4

He applied a "diversity sampler" to the unit which constantly selects the best signal from two antennas placed at least six feet apart on stage. The old system employed only one antenna. The results were good.

So good that the new wireless mike is called the Schaffer-Vega Diversity System, a joint venture of the inventor and the Vega Division of Cetec Corp. of California.

The new mikes will be in full production by mid-March, Schaffer says.

Another feature of the wireless system being stressed is a safety factor. "Musicians are now protected from electric shock," Schaffer says. "For some guys, that's worth more than being able to run into the audience with a cello."

C'right Group Eyes ASCAP Directors

LOS ANGELES—The American Independent Copyright Owners, conceived by a group of local independent music publishers (Billboard, Feb. 19, 1977), was slated to hold an emergency meeting Friday (25) to discuss backing ASCAP board of director candidates.

In addition, the meeting attendance, expected to represent more than 100 voting ASCAP companies, was to hear a report on a formative New York chapter of the group.

Butterfly Flying

LOS ANGELES—Butterfly Records, a new label, has been formed in Los Angeles by A.J. Cervantes, president. The label has signed the Firesign Theatre and is rush releasing its latest album entitled "Just Folks... A Firesign Chat."

Butterfly will be involved in all aspects of the industry and has in production three major releases due within the next 90 days. Nancy Sain will act as executive vice president and general manager.



Pop

BOZ SCAGGS—Lido Shuffle (3:40); producer: Joe Wissert; writers: B. Scaggs, D. Paich; publishers: Boz Scaggs/Hudmar, ASCAP, Columbia 310491. One of Boz's most popular concert numbers and album cuts makes it into singles format. This is a bouncing, catchy song with the artist's typically complex, r&b-influenced production structure. Boz sings with smooth gusto about a flashy music-fringes character while a powerhouse horn section underlines the boogie pattern of the chorus.

recommended

MELISSA MANCHESTER—Dirty Work (3:10); producer: Vini Poncia; writers: Becker, Fagen; publishers: American Broadcasting/Red Giant, BMI, Artista AS0237.

FRANNIE GOLDE—I'm Hypnotized (2:42); producers: Michael DeLugg, Charlie Calello; writers: Frannie Golde, Stephen Burns, Dennis Mayoff; publishers: Braintree/Golde's, BMI, Atlantic 453386.

SUSAN COWSILL—The Next Time That I See You (2:50); producer: Trevor Lawrence; writers: Pat McManus, Lefty Pedroski; publishers: Colgems-EMI/Tiny Tiger, ASCAP, Warner Bros. WBS8333.

BILLY SWAN—Swept Away (3:20); producer: Billy Swan; writers: D. Linde, B. Swan; publisher: Combine, BMI, Columbia 310486.

HAPPENINGS—That's Why I Love You (3:11); producers: Hank Medress, Dave Appell; writers: Andrew Gold, Gene Garfin; publishers: Lucky/Diaper, BMI, Midland International JH10897 (RCA).

ALAN O'DAY—Undercover Angel (3:24); producers: Steve Barri, Michael Omartian; writer: Alan O'Day; publisher: WB, ASCAP, Pacific PC001 (Atlantic).

MARK ASHTON—Talkin' About It (2:41); producer: Christopher Bond; writer: Mark Ashton; publisher: Trident/Feldman, ASCAP, 20th Century TC2329.

MARK & CLARK BAND—Jigsaw Woman (3:03); producer: Ron Dante; writers: R. Dante, L. Snow; publishers: Don Kirshner, BMI/Kirshner Songs, ASCAP, Columbia 310500.

ANGEL—That Magic Touch (3:29); producer: Eddie Kramer; writers: P. Meadows, G. Giuffria, F. DiMino; publishers: White Angel/Hudson Boy, BMI, Casablanca NB878.



Soul

SPINNERS—You're Throwing A Good Love Away (3:36); producer: Thom Bell; writers: S. Marshall, T. Wortham; publisher: Mighty Three, BMI, Atlantic 453382. An extended orchestral intro leads to a mid-tempo, bouncy number, which builds dramatically. Harmony as usual is tight and flawless. Easy mellow instrumentation carries throughout this tune. Worthy follow-up to "Rubber Band Man," a major hit by this group.

MANHATTANS—It Feels So Good To Be Loved So Bad (3:58); producers: Manhattans, Bobby Martin; writers: T. Randazzo, V. Pike, R. Joyce; publisher: Razzle Dazzle, BMI, Columbia 310495. An easy ballad that starts with bass singer offering monologue as singers float in for an impressive blend. Tune has highs and lows at just the right points, which enables the tune to build gradually.

recommended

BOBBY WOMACK & BROTHERHOOD—Standing In The Safety Zone (3:18); producers: Bobby Womack, Muscle Shoals Sound Rhythm Section; writers: B. Womack, H. Payne; publishers: Bobby Womack, Unart, BMI, Columbia 310493.

MAJOR LANCE—Come On, Have Yourself A Good Time (3:34); producers: Major Lance, Otis Laaville; writer: F. Wallace; publisher: pending, Columbia 310488.

HUES CORPORATION—I Caught Your Act (3:34); producer: Wally Holmes; writer: Wally Holmes; publishers: Jimi Lane/Ensign, BMI, Warner Bros. WBS8334.

ARTHUR PRYSOCK—I Wantcha Baby (3:29); producer: John Davis; writers: Gamble, Huff; publisher: Mighty Three, BMI, Old Town OT1001.

PAPA'S RESULTS—I'm Looking For A Song (3:28); producer: David Crawford; writers: Jerome Evans, David N. Crawford, Charles Wright; publishers: Startgate, BMI/Oatmeal, ASCAP, Mastertrack IRLA2032A (IRDA).



Country

DON WILLIAMS—Some Broken Hearts Never Mend (2:43); producer: Don Williams; writer: Wayland Holyfield; publishers: Maplehill/Vogue, BMI, ABC/Dot D017685, Williams of-

fers a new number from his "Visions" LP. Slightly faster paced than most of his past releases, it still contains the melodic background beat and a rock-solid vocal supported by steel, similar to his past songs.

JOHNNY CARVER—Living Next Door To Alice (3:22); producer: Ron Chancey; writers: M. Chinn-M, Chapman; publishers: Chinnichap/Island, BMI, ABC/Dot D017685. Always quick to leap on any pop hit that can be converted to country, Carver has cut his version of the great pop song by the group Smokie. ABC/Dot believes in it so strongly that the label is releasing it on top of Carver's "Sweet City Woman" which is still climbing the chart.

BOBBY BARE—Look Who I'm Cheating On Tonight (3:35); producers: Bobby Bare-Bill Rice; writer: Bob McDill; publisher: Hall-Clement, BMI, RCA JB10902. Steady singing job on a number that has a sharp hook. It's pulled from Bare's LP, "Me And McDill," that pays tribute to Nashville's redhot writer, Bob McDill. The McDill song offered on the B side is also strong, a bit catchier, and it could be the side that eventually catches on as the favorite. It's called, "If You Think I'm Crazy Now (You Should Have Seen Me When I Was A Kid)."

BILLY "CRASH" CRADDOCK—Just A Little Thing (2:16); producer: Ron Chancey; writer: Layng Martine, Jr.; publisher: Ray Stevens, BMI, ABC/Dot D017682. A double entendre rocking release in the Crash Craddock tradition. Craddock returns to one of his favorite writers, Layng Martine, Jr., for this solid country-rock piece that's heavy on bass, drums and torrid tempo.

MARGO SMITH—Love's Explosion (2:43); producer: Norro Wilson; writers: Norro Wilson-Margo Smith; publishers: Jidobi/Al Gallico, BMI, Warner Brothers WBS8339. Coming off a No. 7 hit with "Take My Breath Away," Smith returns with an effectively sung, powerfully produced followup. Overdubbing and lively instrumentation make for a bright sound.

DON GIBSON—Fan The Flame, Feed The Fire (2:31); producer: Wesley Rose; writer: Eddy Raven; publisher: Milene, ASCAP, ABC/Hickory AH54010. An excellent writer, Gibson does a song by Eddy Raven. An upbeat release with an uncluttered background and a simple message that's contained in its title.

recommended

BRENDA LEE—Ruby's Lounge (3:15); producer: Snuff Garrett; writers: Stephan H. Dorff-Milton L. Brown; publisher: Hobby Horse Music, BMI, MCA MCA40683.

RED STEAGALL—I Left My Heart In San Francisco (1:52); producer: Glenn Sutton; writers: D. Cross-G. Cory; publisher: General Music, ASCAP, ABC/Dot D017684.

CARL SMITH—Show Me A Brick Wall (2:30); producer: Wesley Rose; writer: S. Collom; publisher: Milene Music, ASCAP, ABC/History AH50049.

KATHY & LARRY—If We Can't Do It Right (2:43); producer: Dave Burgess; writer: Ben Peters; publisher: Ben Peters Music, BMI, Republic R369A.

ASLEEP AT THE WHEEL—The Trouble With Lovin' Today (3:33); producer: Tommy Allsup-Konawa Music Productions-Asleep At The Wheel Productions; writer: Kevin "Blackie" Farrell; publishers: Asleep At The Wheel Music-Drifter Music, BMI, Capitol P4393.

REBECCA LYNN—Something Pretty Bad (2:10); producers: Mike Borchetta-Fred Vance; writer: Billy Mize; publisher: Wemar Music, BMI, Calliope 8002A.

EDDY ARNOLD—(I Need You) All The Time (2:53); producer: Owen Bradley; writers: Felice Bryant-Boudleaux Bryant; publisher: House Of Bryant, BMI, RCA JH10899.

DALE McBRIDE—I'm Savin' Up Sunshine (2:11); producer: Bill Walker; writer: Sid Linard; publisher: Wiljex, ASCAP, Con Brio CBK117A.

LINDA HARGROVE—Down To My Pride (2:02); producer: Pete Drake; writers: Linda-Hargrove-Pete Drake; publishers: Beechwood Music-Window Music, BMI, Capitol P4390.

JERRY JAYE—When Morning Comes To Memphis (3:02); producer: Larry Rogers; writer: Jerry Jaye; publishers: Bill Black Music-Hi Music, ASCAP, Hi 5N2323.

DIANE JORDAN—The Way I Loved You Best (2:57); producer: Marty Robbins; writer: Marty Robbins; publisher: Mariposa, BMI, Columbia 310498.



Easy Listening

JOHNNY MATHIS—Love You-Losing You (3:46); producer: Thom Bell; writers: L. Bell, T. Bell; publisher: Mighty Three, BMI, Columbia 310496. A stirring Mathis orchestral love ballad collaboration with writer-producer Thom Bell. Is the loving worth the pain of the losing is what Mathis sings about in his biggest, most dramatic style.

recommended

CHAD EVERETT—Leave It To Love (2:43); producer: Joe Harrelson; writer: Boomer Castleman; publishers: Vogue/Growing, BMI, Calliope CALS8001AM (Festival).



Disco

BOB CREWE GENERATION—Menage A Trois (3:43); producer: Bob Crewe; writers: Bob Crewe, Trevor Veitch; publisher: Hearts Delight, BMI, Elektra E45380A. Breathily chorus vocals add an appropriate sensuality to Crewe's risqué theme. The smooth, inviting opening melody is carried throughout the number, enhanced by a punchy horn/string orchestration.

DENISE McCANN—Tattoo Man (3:16); producer: Guy Sobell; writer: Denise McCann; publishers: Lagoon/Edward B. Marks, BMI, Polydor PD14374. Funky soul influence is prominent in this composition distinguished by effectively forbidding vocal tone and a brief wailing guitar solo. More extensive lyrics here than most disco tunes, but repetitive chorus provides essential rhythmic foundation. Already top 10 on the Disco Chart in a noncommercial-release 12-inch disk version.

recommended

ROY AYERS UBIQUITY—Come Out And Play (2:40); producer: Roy Ayers; writers: Roy Ayers, Edwin Birdsong, William Allen; publishers: Roy Ayers Ubiquity/Michelle-Bird/Brainfood, ASCAP/BMI, Polydor PD14379.

KEITH BARROW—Mr. Magic Man (3:32); producer: Bobby Eli; writers: B. Eli, C. Fisher; publishers: Friday's Child/Erva, BMI, Columbia 31094.

T.H.P. ORCHESTRA FEATURING WAYNE ST. JOHN—Fightin' On The Side Of Love (5:37); producers: Ian Guenther, Willie Morrison; writers: Bugatti, Musker; publisher: April, CAPAC, Bang B731 (Web IV).

LE PAMPLEMOUSEE—Get Your Boom, Boom (Around The Room, Room) (3:28); producers: Laurin Rinder, Michael Lewis; writer: Gil Karson; publisher: Equinox, BMI, AVI, AVIS135A.



First Time Around

KENNY PASSARELLI—I'm Never Gonna Break Your Heart (3:17); producer: Christopher Bond; writers: Kenny Passarelli, Bernie Taupin; publishers: K.P./Stephen Stills, BMI, Big Pig, ASCAP, RSO RS869 (Polydor). A sideman in the Elton John Band debuts as a smooth, light-tenor vocalist with a gradually-building orchestral ballad he co-wrote with Elton lyricist Bernie Taupin. The minor-chord pattern of the melody

risks to massive intensity propelled by a wall-to-wall section.

BABYFACE—Make Way Miami (3:05); producer: Dan Holmes; writer: Bednarchuk, Jemen; publisher: Tektra, ASI, ASI1010. A pretty ballad about moving to the quieter in Florida, sung by a smooth, easy tenor. Strings and provide a rolling backdrop for this softly yearning midtempo tune about the search for a new beginning.

AQUARIAN DREAM—Phoenix (3:30); producer: Norro Connors; writer: J. Burvick; publishers: Karma Sutra/Norro Connors/Valda, BMI, Buddha BDA560. Erstwhile Norro Connors backup group and discovery steps out on its own with a driving, smooth-funk treatment of a medium-fast tune that combines high, sleek vocal harmonies with pulsating horn fills. The feel is mainstream progressive soul.

MYRA CIARDI—Do You Ever Think Of Me (3:06); producers: John Melsber, Paul Vanderbeck; writer: Richard Barr; publishers: E.B. Marks/Rainy Night, BMI, Polydor PD14374. A pretty MOR ballad with an infectious beat from this former vocalist with a strong gutsy voice. Mellow orchestrations and a catchy hook.

CHAMPAGNE—Rock 'N' Roll Star (2:52); producer: Max Duiser; writers: M. Duiser, W. Tax; publisher: Dayglo, ASCAP, Ariola America P7658. Bouncy uptempo rocker about rock superstardom with tight harmonies and bouncy arrangement. This two men and two women group, reminiscent of funkier Manhattan Transfer, sing fast paced and melodically catchy.

BARRY VOLK—Do What You Like (3:26); producer: Yoergler; writer: Barry Volk; publisher: ABC/Dunhill, B, 20th Century TC2324. Easy flowing vocals with a disco beat aided by horns and heavy guitar, makes this a dance number. Repetition of the song's title supplies a solid hook.

RUTH BUZZI—You Oughta Hear The Song (3:20); producer: Roger Bowling; writers: Roger Bowling Jodie Emery; publishers: Brougham Hall, BMI/Warhawk, ASCAP, United Artists UAXW951Y. Surprisingly strong vocal effort in a country-pop idiom by the actress who starred as the frumpy-purse-flinging old maid in the "Laugh In" television series. Recorded in Nashville, the song and singer sound authentically country and commercially potent. Buzzi might seem laughing her way into the charts.

GABRIEL—Love's Disguise (2:59); producer: Dallas Smith; writer: F. Butorac; publishers: American Broadcasting Music Golden Gardens, ASCAP, ABC AB12245. Uptempo rocker, with periodic heavy metal sounds, shifts pace from mellow vocal and orchestrations to increasingly raspy arrangement. Guitars and bass supply much of the punch.

Picks—a top 30 chart tune in the opinion of the review panel who 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.

New Companies

Rainbow Audio Productions formed in New York by John St. James and Haig Palanjian to specialize in all phases of recording and talent management, including publishing and promotion. Address is 222 W. 37 St.

Willow Management launched in Los Angeles by Arnie Gold, Irwin Evans and Kathy Wakefield. Firm represents Jane Wald, Stash Wagner, the Mama's Boys and Pure Silk. Address is 1033 Gayley Ave., (213) 477-0091.

Bissell-Johnson Enterprises formed in Houston by Shelton Bissell and Conrad Johnson. Firm will encompass talent production, management, booking and publishing. Initial concentration will be in the r&b/disco field. Location of firm is 5925 Kirby Dr., (713) 522-2713.

Red Rooster Records formed by Donald Badgley with NRBQ as first artists. Address is Box 300, Mt. Marion, N.Y., (914) 246-3266.

Mr. Big Management formed by Al Weissman for the management of singer/songwriter Bobby Gosh. Firm is located at 50 W. 23 St., New York, N.Y., (212) 691-4162.

Star West Productions launched

by Dan Teckenoff to act as consultants in coordinating, booking and producing concerts on Southern California campuses. Location of firm is at 8833 Sunset Blvd., Los Angeles, (213) 659-7410.

First O Funk formed by Kevin Misevis for artist management, promotion and publishing. Address is 293 Richard Ct., Pomona, N.Y., (914) 354-7157.

Ripsaw Records, a country and bluegrass oriented label formed by Jim Kirkhuff and Jonathan Strong. First release is "Bluegrass Hall Of Fame," by Louie Seltzer and the Appalachian Mountain Boys. Address is 121 N. 4th St., Easton, Pa., (215) 258-5990 and 320 W. 30 St., New York, N.Y., (212) 564-3264.

Cream Signs Fault

LOS ANGELES—Cream Records has signed Texas rock group Balcones Fault, which will be the first Cream act not produced by a&r director Hal Winn. Scheduled for release in mid March, the group will be produced by Tom Flye, of the Sausalito Record Plant. A major promotional and merchandising campaign will accompany the release, according to Don Graham, vice president of promotion.

Pack your bags.
Stop the paper.
Leave your plants with a neighbor.
Your Passport to Ecstasy is ready.

Homer Banks and Carl Hampton,
who wrote "(If Loving You Is
Wrong) I Don't Want to Be Right,"
"Who's Making Love," "Shake a
Hand, Touch a Friend" and "I'll Be
the Other Woman," present their
first Warner Bros. album,
Passport to Ecstasy.

Featuring the single
"I'm Gonna Have To Tell Her"
b/w "We're Movin' On" (WBS8344).



BANKS & HAMPTON
Passport to Ecstasy

Includes Get on Up, Shake Some Butt
I'm Gonna Have to Tell Her
Passion and Promises

Banks & Hampton/Passport to Ecstasy
Produced by Brad Shapiro for Aaron Bradley Productions
on Warner Bros. records & tapes. BS2993

LEGO SHUFFLE—Bar Seeger (Columbia 3-10491) YOU'RE THROWING A GOOD LOVE AWAY—Splinters (Atlantic 3382) IT FEELS SO GOOD TO BE LOVED SO BAD—Mantelona (Columbia 3-10495) 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. Includes entries like 'LOVE THEME FROM "A STAR IS BORN"', 'RIGHT TIME OF THE NIGHT', 'LOVE IN C MINOR', etc.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bear; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PPS = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions. Includes entries like 'All Strung Out On You', 'Don't Give Up On Us', 'I Wish', etc.

Hundreds of thousands of people spent
"An Evening With Diana Ross"
 during her recent concert tour.

Millions of people will spend
"An Evening With Diana Ross"

watching her prime-time television Special -
 NBC-TV Sunday, March 6,
 9:30pm EST & PST, 8:30pm CST.
 A Diana-mite 90 minute solo performance...
 a 1st in television history!



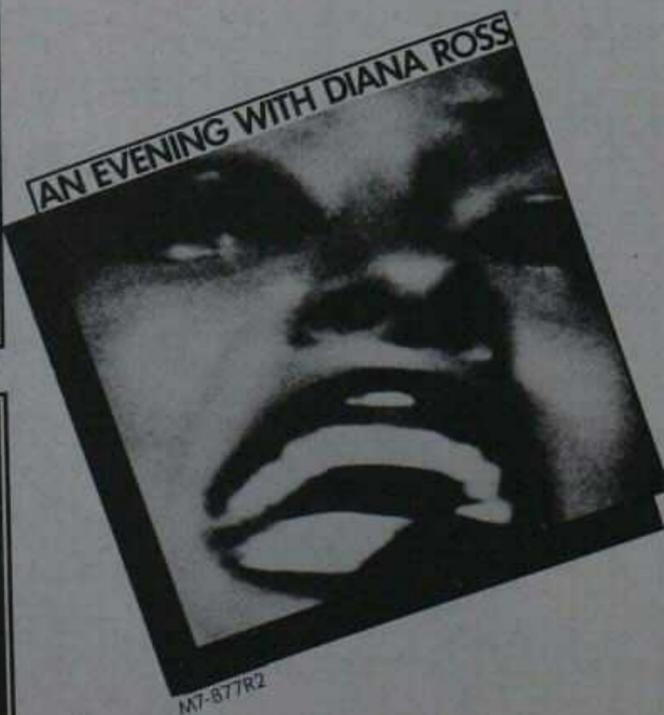
**Stock up now for Diana-mite
 Diana Ross album and tape sales!**



M6-85851



M6-86151



M7-877R2



M6-86951

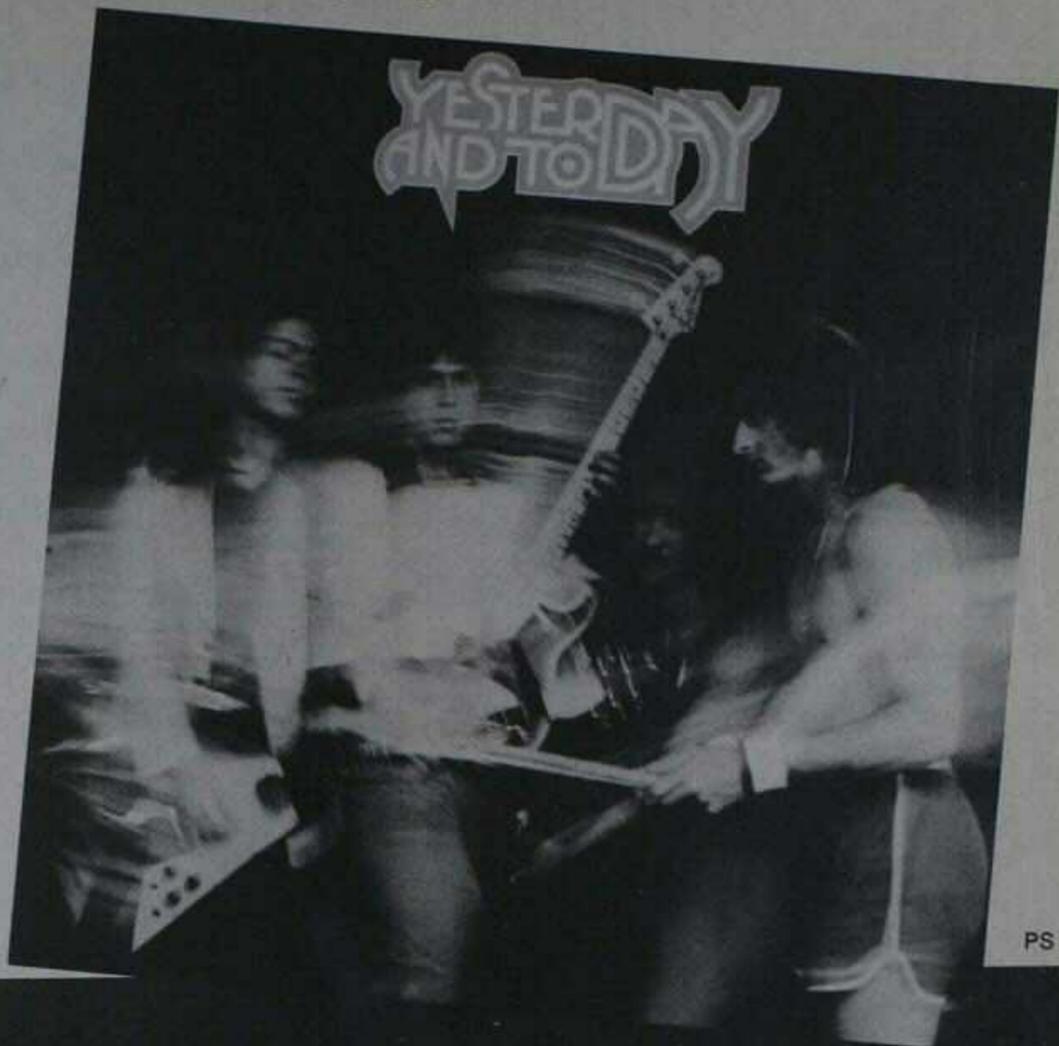


M7-75BR2



WANNA HEAR REAL ROCK 'N' ROLL?

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PS 677

...AND NOW THE MOST PLAYED CUT IS A SINGLE!

ALCOHOL

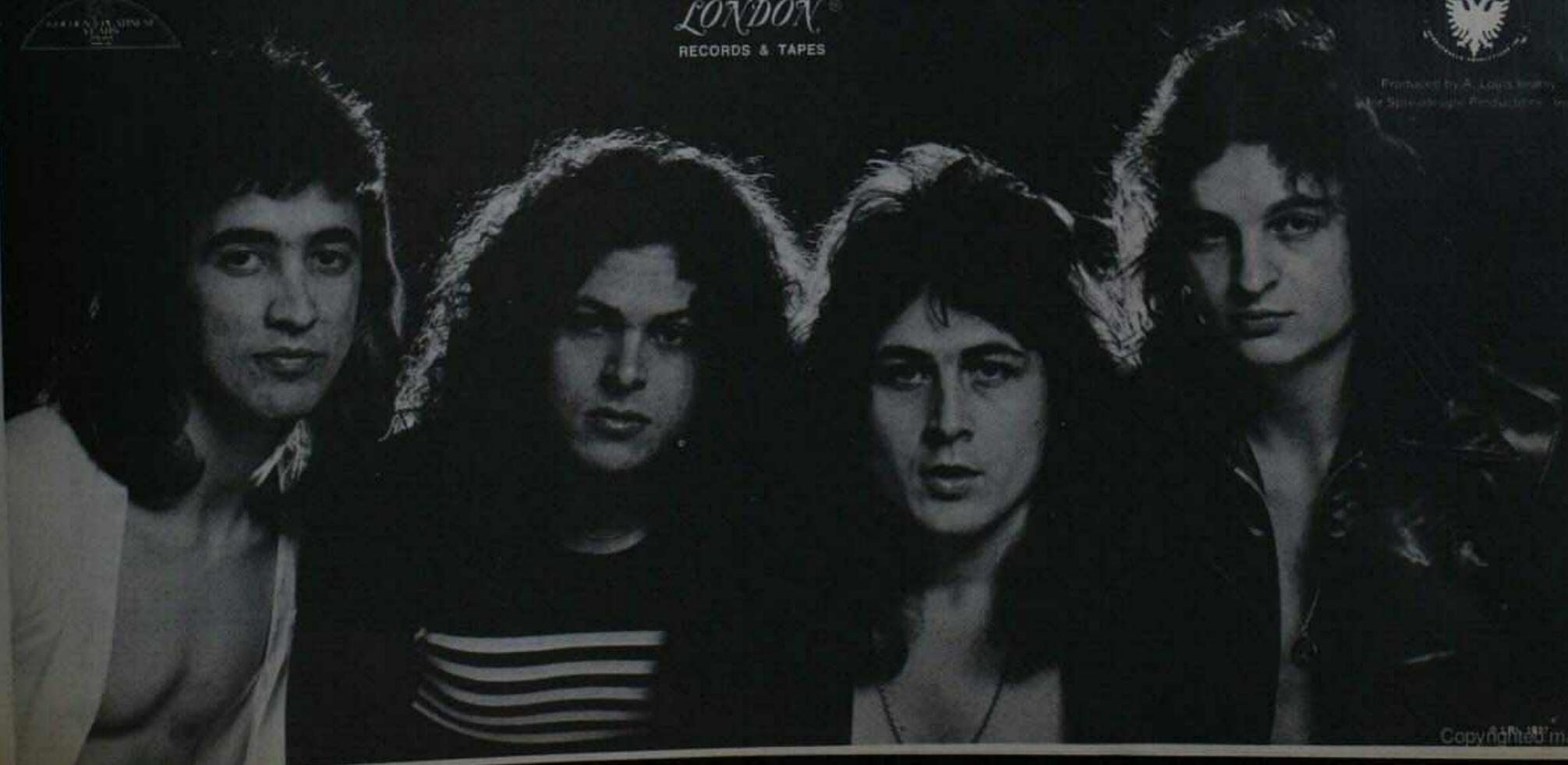
LONDON 250



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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
106	86	17	BEE GEES Gold, Vol. 1 RSD RS-1 3006 (Polygram)	6.98	7.98	7.98			
★	118	19	DRAMATICS Joy Ride ABC ABCD 955	6.98	7.95	7.95			
108	112	27	JOHN DENVER Spirit RCA APL 1 1894	6.98	7.95	7.95	8.95		
109	77	11	NBC'S SATURDAY NIGHT LIVE Arista AL 4107	6.98	7.98	7.98			
110	93	43	KISS Destroyer Casablanca NBLP 7125	6.98	7.98				
★	122	5	STARCASTLE Fountains Of Light Epic PE 34375	6.98	7.98	7.98			
112	113	36	ELECTRIC LIGHT ORCHESTRA Die Eld United Artists UA-LA638-G	6.98	7.98	7.98			
113	99	48	HEART Dreamboat Annie Mushroom MRS 5005	6.98	7.98	7.98			
★	125	7	DAVID SOUL Private Stock PS 2019	6.98	7.98	7.98			
115	116	9	D.C. LARUE Tea Dance Pyramid PY 9008 (Roulette)	6.98	7.98	7.98			
★	128	2	MANHATTANS It Feels So Good Columbia PC 34450	6.98	7.98	7.98	7.98		
117	100	51	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570	6.98	7.98	7.98			
118	84	18	BARRY DeVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	5.98	6.98	6.98			
119	121	170	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98	7.95	7.95	8.95		
120	105	16	CHUCK MANGIONE Main Squeeze A&M SP 4612	6.98	7.98	7.98			
121	111	16	SYLVERS Something Special Capitol ST 11580	6.98	7.98	7.98			
★	133	6	LEO KOTTKE Chrysalis CHR 1106	6.98	7.98	7.98			
123	110	35	JEFFERSON STARSHIP Spitfire Giant BFL1 1557 (RCA)	6.98	7.98	7.98	7.95	8.95	
124	114	25	ABBA Greatest Hits Atlantic SD 18189	6.98	7.97	7.97			
125	129	6	GEORGE BENSON In Concert—Carnegie Hall CTI 607251 (Motown)	6.98	7.98	7.98			
★	NEW ENTRY		SEA LEVEL Epicore EP 0178 (Warner Bros.)	6.98	7.97	7.97			
★	138	3	BRIAN AUGER'S OBLIVION EXPRESS Happiness Heartaches Warner Bros. BS 7981	6.98	7.97	7.97			
128	109	23	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98		
129	115	73	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95			
★	140	4	JOAN ARMATRADING A&M SP 4588	6.98	7.98	7.98			
131	131	33	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98	7.95	7.95			
132	132	41	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98	7.98	7.98	7.98		
133	104	91	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
134	136	48	WINGS AT THE SPEED OF SOUND Capitol DW 11525	6.98	7.98	7.98			
135	134	8	STEVE HILLAGE L Atlantic/Vega SD 18205	6.98	7.97	7.97			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
136	126	8	JAMES BROWN Bodyheat Polygram PD 1-4093	6.98	7.98	7.98			
137	141	6	TAJ MAHAL Music Fuh Ya (Music Para Tu) Warner Bros. BS 2984	6.98	7.97	7.97			
★	155	4	HERBIE MANN Bird In A Silver Cage Atlantic SD 18209	6.98	7.97	7.97			
★	150	39	BLIND FAITH RSD RS-1 3016 (Polygram)	6.98	7.98	7.98			
140	147	18	BURTON CUMMINGS Portrait/CBS PW 34261	6.98	7.98	7.98	7.98		
★	151	3	RHYTHM HERITAGE Last Night On Earth ABC AB 987	6.98	7.98	7.98			
★	162	2	UTOPIA Ra Reprise BR 6965 (Warner Bros.)	6.98	7.97	7.97			
143	145	15	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98	7.98	7.98			
144	144	3	MUDDY WATERS Hard Again Blue Sky PE 34448 (Epic)	6.98	7.98	7.98			
145	120	29	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517 (Atlantic)	6.98	7.97	7.97			
146	146	48	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPA GLASER The Outlaws RCA APL1-1321	6.98	7.95	7.95			
★	161	2	RICK WAKEMAN White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Games A&M SP 4614	6.98	7.98	7.98	7.98		
148	148	15	DAVE MASON Certified Live Columbia PC 34174	7.98	8.98	8.98			
149	149	9	STEPHEN BISHOP Careless ABC ABCD 954	6.98	7.95	7.95			
150	143	29	LTD Love To The World A&M SP 4585	6.98	7.98	7.98			
151	135	37	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98	7.97	7.97	8.95		
152	152	116	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98	7.98	7.98	7.98		
153	153	2	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98	7.98	7.98			
154	160	4	BILL QUATEMAN Night After Night RCA APL1-2027	6.98					
155	137	87	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98			
156	156	25	BAY CITY ROLLERS Dedication Arista AL 4093	6.98	7.98	7.98			
157	157	17	OHIO PLAYERS GOLD Mercury SRM-1 1122 (Phonogram)	6.98	7.95	7.95			
158	158	4	B.B. KING King 512 ABC AB 977	6.98	7.95	7.95			
★	169	4	RAMONES Leave Home Sire SA 7528 (ABC)	6.98	7.95	7.95			
160	142	9	MASS PRODUCTION Welcome To Our World Columbia SD 9910 (Atlantic)	6.98	7.97	7.97			
161	170	3	JEAN CARN Philadelphia International PE 34297 (Epic)	6.98	7.98	7.98			
162	124	21	PARLIAMENT The Clones Of Dr. Funkenstein Casablanca NBLP 7034	6.98	7.98	7.98			
163	163	211	LED ZEPPELIN (IV) Atlantic SD 7208	6.98	7.97	7.97	8.95		
164	167	16	KOOL & THE GANG Open Sesame De Lite DEP 2023 (PIP)	6.98	7.98	7.98			
★	185	47	BARRY MANILOW Trying To Get The Feelin' Arista AL 4082	6.98	7.98	7.98	7.98		
166	166	27	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98	7.98	7.98			
★	179	3	MICHAEL FRANKS Sleeping Gypsy Warner Bros. BS 3004	6.98	7.97	7.97			
★	182	2	CERRONE Love In C Minor Columbia SD 9913 (Atlantic)	6.98	7.97	7.97			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-B TAPE	CASSETTE	REEL TO REEL
169	172	3	DERRINGER Sweet Evil Blue Sky PE 34470 (Epic)	6.98	7.98	7.98			
170	171	4	CITY BOY Dinner At The Ritz Mercury SRM-1 1121 (Phonogram)	6.98	7.95	7.95			
171	173	80	CREAM Desire Gears RSD RS-1 3018 (Polygram)	6.98	7.98	7.98			
★	186	2	TIME IN A BOTTLE/JIM CROCE'S GREATEST LOVE SONGS LifeLong LS 9007	6.98	7.98	7.98			
173	178	35	LOU RAWLS All Things In Time Philadelphia International PE 33957 (Epic)	6.98	7.98	7.98			
174	177	3	BARCLAY JAMES HARVEST Octoberon MCA 2234	6.98	7.98	7.98			
175	180	3	MICHAEL HENDERSON Solid Roulette RSD 5662	6.98	7.98	7.98			
★	187	23	LITTLE RIVER BAND Harvest ST 11337 (Capitol)	6.98	7.98	7.98			
★	188	2	SAMMY HAGAR Capitol ST 11399	6.98	7.98	7.98			
178	174	4	KEITH JARRETT Shades ABC/Impulse ASD 9322	6.98	7.95	7.95			
★	190	2	JENNIFER WARNES Arista AL 4062	6.98	7.98	7.98			
180	119	54	QUEEN A Night At The Opera Elektra PE 1053	6.98	7.97	7.97			
★	NEW ENTRY		ANGEL On Earth As It Is In Heaven Casablanca NBLP 7043	6.98	7.98	7.98			
182	184	3	MILLIE JACKSON Lovingly Yours Spring SP 1-6712 (Polygram)	6.98	7.98	7.98			
★	193	49	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98	7.95	7.95			
★	NEW ENTRY		TOM JONES Say You'll Stay Until Tomorrow Epic PE 34488	6.98	7.98	7.98			
★	NEW ENTRY		ENCHANTMENT United Artists UA-LA662-G	6.98	7.98	7.98			
★	NEW ENTRY		THE BABYS Chrysalis CHR 1129	6.98	7.98	7.98			
★	NEW ENTRY		RICK DEES & HIS CAST OF IDIOTS Disco Duck RSD RS-1 3017 (Polygram)	6.98	7.98	7.98			
★	NEW ENTRY		ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA653-G	6.98	7.98	7.98			
★	NEW ENTRY		PABLO CRUISE A Place In The Sun A&M SP 4625	6.98	7.98	7.98			
★	NEW ENTRY		MAIN INGREDIENT Music Maximus RCA APL1-1558	6.98	7.95	7.95			
191	127	18	PHOEBE SNOW It Looks Like Snow Columbia PC 34387	6.98	7.98	7.98			
★	NEW ENTRY		TOM JONES GREATEST HITS London LC 5002	6.98	7.98	7.98			
193	194	2	LOVE UNLIMITED He's All I've Got Unlimited Gold U-101 (20th Century)	6.98	7.98	7.98			
194	★	NEW ENTRY	ERIC CLAPTON RSD RS-1 3008 (Polygram)	6.98	7.98	7.98			
195	175	21	ERIC CLAPTON No Reason To Cry RSD RS-1 3004 (Polygram)	6.98	7.98	7.98			
★	NEW ENTRY		STANKY BROWN GROUP If The Lights Don't Get You The Helos Will Sire SA 7526 (ABC)	6.98	7.95	7.95			
197	198	49	CREAM Wheels Of Fire RSD RS-2 3002 (Polygram)	6.98	11.98	11.98			
198	189	86	JEFFERSON STARSHIP Red Octopus Giant BFL1-0998 (RCA)	6.98	7.98	7.98	7.98		
199	181	77	WINGS Venus And Mars Capitol ST 11425	6.98	7.98	7.98			
200	130	38	DAVID BOWIE Changesonebowie RCA APL1 1732	6.98	7.95	7.95			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	35, 124
Aerosmith	42, 72
Angel	181
Joan Armatrading	130
Atlanta Rhythm Section	41
Brian Auger	127
AWB	28
Roy Ayers	90
Babys	186
Galt Barbiari	89
Barclay James Harvest	174
Bar Kays	84
Bay City Rollers	156
Bee Gees	29, 106
George Benson	13, 76, 125
Stephen Bishop	149
Blackbyrds	65
Blind Faith	139
Bonny's Rubber Band	36
Boston	7
David Bowie	14, 200
Brass Construction	91
Bread	26, 96

Brick	70
James Brown	136
Jimmy Buffett	54
Jackson Browne	20
Donald Byrd	63
Captain & Tennille	117, 133
Jean Carn	161
Cerrone	168
Chicago	101, 132
City Boy	170
Eric Clapton	194, 195
Climax Blues Band	183
Natalie Cole	50
Commodores	94
Chick Corea	82
Cream	171, 197
Jan Croce	172
Burton Cummings	140
D.C. Larue	115
Rick Dees	187
John Denver	18, 108, 119
Derringer	169
B. DeVorzon & P. Botkin	118
Neil Diamond	40
Doobie Brothers	44
Dr. Buzzard's Savannah Band	48
Dramatics	107
Eagles	2, 34
Earth, Wind & Fire	61

E.L.O.	25, 112
Enchantment	185
England Dan & John Ford Coley	145
Fleetwood Mac	8, 102
Foghat	85
Peter Frampton	47
Michael Franks	167
Genesis	167
Gentle Giant	92
Sammy Hagar	177
Daryl Hall & John Oates	43, 129
Emmylou Harris	21
George Harrison	51, 143
Isaac Hayes & Dianne Warwick	80
Steve Hillage	135
Michael Henderson	175
Heart	113
Thelma Houston	



CONGRATULATIONS, LINDA.
FROM ELEKTRA/ASYLUM RECORDS.

ISLAND MUSIC VENTURE

Production Co. Ties Artists And Labels

By ED HARRISON

LOS ANGELES—Island Music Productions, a record production company within the Island Music publishing arm geared to help its writer/artists obtain recording contracts, has made several placements.

Ian Matthews is signed to Columbia Records; Automatic Man, Gavin Christopher, the Wilton Place Street Band, Richard Thompson and Max Romeo, all signed to Island Records; Lee Garrett to Chrysalis Records; Harlan Collins to Nemperor Records; Alfred McCrary to CBS; Tim Moore, Elektra/Asylum and Michael Chapman and Nicky Chinn on RSO.

"The future of the publishing industry lies in having companies find their own acts and cultivating them," says Lionel Conway, president of Island Music, who in 1975 established the Island Music Group as reportedly the first active English based publishing company in the U.S.

Conway says he's free to place an artist with any record company. In

fact most artists are with labels other than Island. "We go into the studio with a producer of choice, make a master and try to get a record deal with the company best suited for the product."

During the upcoming year, Island Music will invest nearly \$50,000 in three or four writer/artists who have good chances at being signed to recording contracts.

Conway's original purpose in starting the U.S. firm was to obtain American cover versions for Island's English songwriters. He is also striving to sign American talent, find American catalogs for English and European subpublishing and to act as a liaison between his writers and various producers and record companies.

Island Music controls worldwide publishing rights to the Sutherland Bros., Pete Winfield, Sparks, Toots & the Maytalls, Stevie Winwood, Robert Palmer, Fairport Convention, Jim Cappaldi, Jess Rhodden, Eddie & the Hot Rods and Russ Ballard. Island Music in the U.S. is sub-publisher for Island Music in England.

In England, Island Music administers the publishing rights for Chicago, Average White Band, the Bearsville catalog, Isaac Hayes, Staple Singers, the Band and Aerosmith. "We hope to build the Island Music catalog in the U.S. to be equal to our English catalog," says Conway.

Midsong Agreement

NEW YORK—Midsong Music, Inc., the publishing wing of the Midland Music Companies, has signed a worldwide copublishing agreement with independent producer John Davis, coproducer of John Travolta's hits, "Let Her In," and "Whenever I'm Away From You."

Hy Mizrahi's New Label

Continued from page 12
izing negotiations with a rock group he has high hopes for.

Another Mizrahi project is a live original cast recording of a theatrical rock revue, "Keeping Them Off The Streets," from the stage of the Roxy nightclub here during a three-night stand later this month.

The revue's cast of 10 writer-singers is made up of experienced performers from rock-oriented theatre-films-television and recording veterans such as Teddy Neeley, Cliff De Young and Heather MacRae.

Mizrahi also has contracted to distribute movie soundtrack albums for Intercontinental Releasing Corp. The first LP under this arrangement will be the soundtrack of the romantic film, "Vanessa."

Roxy Records has set a lineup of 27 U.S. independent distributors, all familiar majors such as ABC, Heilicher Bros. and Universal.

A musician turned producer-publisher, Mizrahi started the Buddah and Kama Sutra labels in 1962 with Artie Ripp and Phil Steinberg. By the time the New York-based company was sold to the Viewlex conglomerate for \$7 million in 1970, Mizrahi was in partnership with Bogart and Art Kass. Kass still is chief officer of the labels.

Mizrahi says he cleared \$2.2 million as his share of the Viewlex sale, from a combination of cash payments and selling his shares of Viewlex stock in a rising market.

He has been living in L.A. since 1970 and attempted to establish himself as a movie-television producer. Admittedly none of his projects were memorable successes. Increasingly frustrated with the obstacles in these media, Mizrahi has decided to the faster-moving record business, his "first love."

During Mizrahi's eight years as a principal of Buddah, the company

earned 31 gold records and sold perhaps 80 million disks. Its biggest hit was the Lovin' Spoonful's "Summer In The City," which alone sold some 1.8 million singles worldwide.

Mizrahi also gave early recording opportunities to major figures of today like producer Richard Perry, publisher Wes Farrell (now heading Chelsea Records) and songwriter Bob Reno.

Working with Mizrahi at Roxy Records is Gary Zangre, an associate from his movie-tv period. Mizrahi is in the process of recruiting a national promotion director and sales director for Roxy.

E/A Supports Women's Goals

LOS ANGELES—In a meeting with representatives of California NOW and Women Against Violence Against Women (WAVAW), Joe Smith, chairman of the board of Elektra/Asylum Records, stated that it is the company's policy not to use images of physical and sexual violence against women to promote its products.

Although the national boycott against WEA will continue until all three companies have met the coalition's demands (Billboard, Jan. 15, 1977), Jeane Bendorf, NOW coordinator, and Julia London, WAVAW coordinator, commend Smith's acknowledgement of corporate responsibility, his willingness to exert his influence in making the industry aware of the seriousness of the issue and encouraging industry self-regulation.

"We are pleased with Smith's offer to discuss this matter with his counterparts at Warner and Atlantic," says London. "We hope that his efforts will facilitate a speedy resolution to this matter."

Isley Brothers Win Court Suit

NEW YORK—A federal jury here has ruled in favor of the Isley Brothers in a suit involving the ownership of three songs written by them which Motown Records claimed was its property.

The jury believed the Isley's contention that the three tunes, "It's Your Thing," "Turn On, Tune In, Drop Out," and "Don't Give It Away" were written and recorded a month after the Isley's contract with Motown expired.

Studio engineers and Buddah Records president Ari Kass testified that the writing and recording were done in January 1969. The contract had expired in December 1968. Buddah had distributed the songs for the Isley's T-Neck label.



'BAREBACK' PRIZE—The first Bareback Records distributor to sell 100,000 of either or both the label's "Who's Watching The Baby (Margie)" by R. Greaves or "I Can Stop (Anytime I Want To)" by Limmie & Family Cook wins this registered thoroughbred. Helping the groom hold the prize, from left, are Bareback executive vice president Alan Rosoff; general manager Robert Ragona and president Stephen Metz.

Inside Track

The switch from independent label distributors to a national distribution agreement with a branch-operated major, probably Columbia, is under consideration by Playboy Records. Deal would include its custom labels, like Beserkely... A wholesale price war looms in Texas, with Daily Bros., Houston, who also own Big State, Dallas, ready to meet the invasion by Record Shack with a Lone Star branch. Report at presstime was that Don and Bud Daily would sell singles at 65 cents and \$6.98 LPs at either \$3.75 or \$3.79.

Steve Gold, manager of War and Ronnie Laws, who has been reported ready to ankle War's UA pact to go with ABC, is now rumored ready to shop for distributors for an unnamed independent label of his own. Gold will be at NARM shopping for distributors. Word is he will have War and Laws among the label's offerings. War has at least three albums in the can which UA never released. UA president Artie Mogull says he knows nothing of where Gold goeth. Mogull also denying knowledge of a buyout by UA on Olivia Newton-John's binder... A Seattle Federal District Court awarded Mushroom Records the master tapes of songs recorded by Heart for its second album, "Magazine." The court denied that Heart had ended its pact with the label and encouraged the group and label to try to release a new album.

Mort Weiner, chief of custom labels for RCA, has moved his operational base from Gotham to Los Angeles... Is Dave Strom, one-time chief buyer for Handleman Corp., working for that rackjobber in a consultant basis? ... The Feb. 6 City of Hope testimonial honoring Jeff Wald and Helen Reddy raised \$151,000 for the Duarte, Calif., medical facility... Paul David of the Camelot store chain denies that he is using Soundaround (Billboard, Feb. 19, 1977)... Handleman Corp. is out canvassing suppliers to see if they want to pay beaucoup dollars for a subscription to a weekly service, based upon the national racker's computerization. It would show sales action of individual racked product... Bill Swering, buyer for Heilicher Bros., Minneapolis, married Jill Koeppen, who was with Pickwick's Discount Records' retail division, Feb. 12 in Minneapolis. And Irving B. Green, founder/first president of Mercury Records, married Pam Moffit recently. Green resides in Palm Springs, but is often in Iran, where he is in housing construction.

The White House is sounding out industry luminaries re appointees to the Copyright Tribunal to be named April 19... ABC-TV axes the weekday "Don Ho Show" March 7, blaming poor ratings... Isn't the NARM convention a good place for Cy Leslie to organize his splinter group, composed of industry old timers who have 25 or more years in the business? ... What's the story behind Jim Marshak's brief stint with Handleman and then a quick return to his post as Detroit chief for Korvettes' record/tape wing? ... Max Hamlich, 69, father of composer Marvin, died Feb. 13 in New York. He was an expert in authentic European music and director of the Viennese Opera Ball for 22 years... RECORD INDUSTRY RECORDS: Alta Hayes has been singles buyer and promotion lass for Big State, Dallas, for 26 years.

For the first time since its 1940 release, Walt Disney's "Fantasia" will play theatres in the U.S. in stereo. Because of the war, the track was switched to mono, but this year it's estimated 400 U.S. theatres will play lengthy engagements of the re-recorded stereo track.

Sid Talmadge says he is not going out of the one-stop business in L.A. "It's true we have sold the Hitsville stores (to the Warehouse) and we are getting out of the military because there's no profit, but we're basically staying in the one-stop business (through Record

Racks)." Partner Jack Lewerke adds: "We are the best tape and record one-stop in the market." Lewerke further says the firm is not selling any part of its operation to Al Bennett as was previously hinted.

Bob Thiele hits the road the first week in March on promotional tour for his new RCA distributed LP, "Mister Flying Orchestra." Thiele will be doing deal radio station stops in Los Angeles, San Francisco, Chicago, Boston, New York, Philadelphia, Washington. He's also hired three independent promotion men to work on the instrumental LP: Marty Mack (Coast), Eddie Thomas (Chicago) and Rocky G. (New York).

What were San Francisco attorney Brian Rohan and David Geffen tiffing over at Clive Davis' Beverly Hills Hotel brunch Sunday (20) when Geffen went sprawling from a chair? ... Eddy Arnold, whose string of franchise Chicken Shops did a folderoo some years back, has a firm called Eddy Arnold Country Foods Inc., which features a new line of canned beans... Joe Bressi, chief buyer for the burgeoning Camelot retail store chain, marries Linda Marchand, former receptionist at Star Record Service, the parent company in N. Canton, Ohio Monday (28) in Las Vegas... H.W. "Pappy" Daily, who started in the industry with a 1937 jukebox route and became an indie label distribution giant of Texas, was honored on his 76th birthday recently, when KPRC-TV Houston, did a news profile on him.

Kiss is being blamed in the death of a 17-year-old mid-state Illinois youth who reportedly suffered a heart attack after inhaling butane fumes.

The youth, Ralph Lowery of Bloomington, Ill., had allegedly been influenced by the fire-breathing segment of Kiss' stage act.

He died Wednesday (23) while returning home from the campus of Illinois State Univ. in Bloomington. Reportedly, he had been sniffing butane throughout the evening, and went into convulsions in a friend's car.

Neil Bogart's Casablanca Record & Filmwork has acquired the screen rights to the new E.P. Dutton novel "Midnight Express," the true saga of a young American's escape from a Turkish prison where he was serving time for a hash bust... Count Basie and band in concert March 18 at Carnegie Hall with Billy Eckstine fronting... Gladys Knight & the Pips booked April 12 for two weeks at the Las Vegas Hilton following their Far East tour.

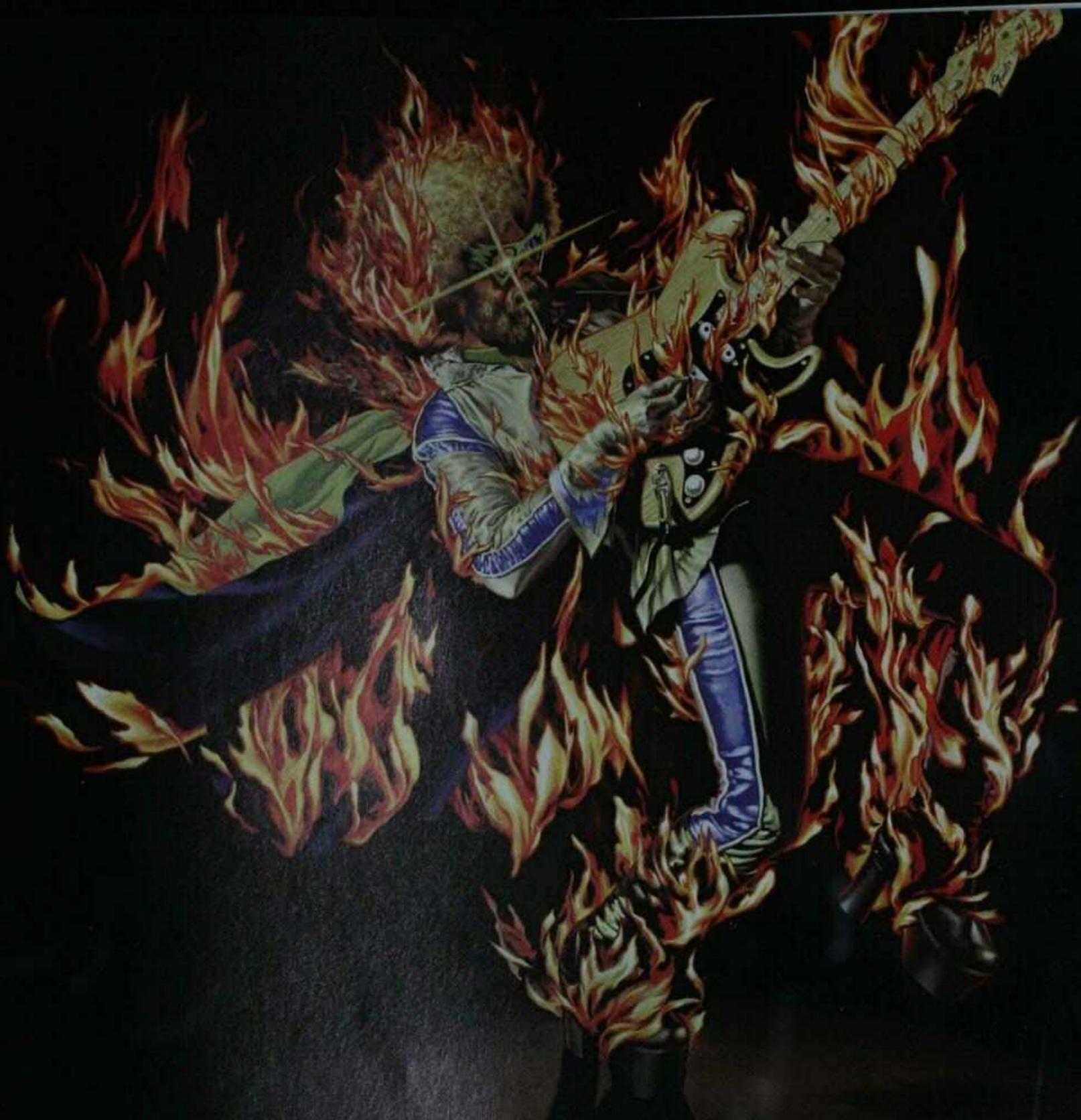
Bill Haywood leaving BMI after 12 years to open his own copyright and music consulting business. Meanwhile, BMI vice president Neil Anderson moved from New York to Los Angeles, where he'll continue to supervise the San Francisco BMI branch.

Charlie Calello in L.A. in the studio again, this time arranging and producing for Barbra Streisand. He just completed Frank Sinatra's next LP... George Pincus planning an international push for "Lover Or Fool," Italy's top instrumental hit now being out for Columbia. Gil-Pincus Music has it here... CAM acquired global publishing rights for the score of "Providence," penned by three-time Oscar winner Miklos Rozsa.

Atlantic pushing the Trammps' new single, "Disco Inferno," via club dates, television and radio.

CBS has eight album covers entered in the American Institute of Graphic Artists Portraits show in Manhattan.

LATE SIGNINGS: Guitarist Steve Hunter to Atlantic/Atco... Composer Michael Masser to Arista/Careers Music with Clive Davis predicting he'll be "the Gershwin of our era"... Bloodstone to Epic from London at an undisclosed sum, not \$2.7 million as previously reported.



What's Cookin'?

Why it's none other than Fabulous Felix and the Flamethrowers, the hottest band this side of Dante's Inferno.

But while Felix is burning up the stage with all his visual pyrotechnics, the Flamethrowers' sound isn't exactly setting the world on fire. There's more synthesizer and lead guitar in the bass monitor than there is bass. And all those instruments cooking together are cremating the vocals. What Fab Felix and the boys need at this point is a little less incineration and a lot more separation. And that's where a Tascam Series mixing console comes in.

If they'd simply install a Model Three or Model Five between their songs and their sound system, they'd have the same precise control over their sound during a live performance as they have at a recording session.

And after the gig, they could take their trusty Tascam equipment back home, connect it to any one of Tascam's multitrack recorders and

turn out studio quality tapes. Which makes the Tascam at least twice as good as any single-purpose mixer.

The Tascam mixing consoles. Created to help you sound as hot as you look.



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